

Reprints from the

International Trumpet Guild® Journal

to promote communications among trumpet players around the world and to improve the artistic level of performance, teaching, and literature associated with the trumpet

MUSIC REVIEWS

LUIS ENGELKE, COLUMN EDITOR

March 2009 • Page 97

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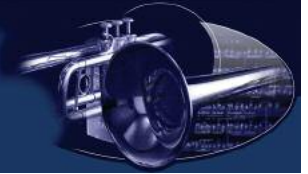
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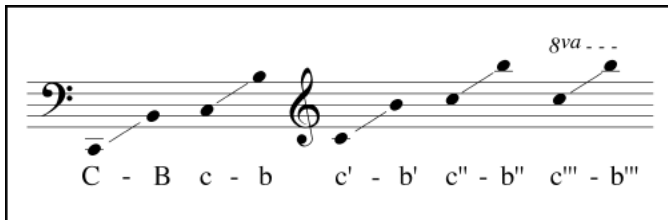


Music Reviews appear regularly in each issue of the *ITG Journal*. ITG members are invited to participate in the column as reviewers. Please contact the Music Reviews Editor and state your qualification and area of interest (Baroque, contemporary, jazz, brass quintet, etc.). Items for review and reviewers are selected at the discretion of the Music Reviews Editor. Unsolicited reviews will not be accepted.

Publishers are encouraged to submit serious publications and pedagogical materials for trumpet. Because of an extremely high volume of submissions and limited journal space, only the music deemed as the most interesting to ITG's members can be reviewed and will receive priority. In general, music disseminated through various means, including electronically, is being accepted; however, to be considered for review the music must be published and available to the ITG membership.

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Bernofsky, Lauren. *Fantasia for Solo Trumpet*. Lauren Bernofsky, 2008.

Lauren Bernofsky's previous work for trumpet, *Trumpet Concerto* (1998), was the subject of an article in the March 2004 *ITG Journal* (Vol. 28, No. 3), and she has returned to the instrument, this time composing a brilliant piece for solo trumpet. Bernofsky described to this reviewer the origins and concept behind John Cain's commissioning of the work. "He asked about commissioning me to write a virtuosic solo trumpet piece that would entail a complete workout (using varied different techniques and styles of playing), a piece that reaches outside the box of what composers generally assume a trumpet player can do. He requested that I include careening sixteenth-note passages (like in my violin piece), staccato, some large leaps in a lyrical section, and a high c''' , approached by skip, at some climactic point in the piece."

The result is a work for solo trumpet that will challenge the most accomplished performer. After an opening sixteenth-note Allegro section, a *poco meno mosso* section follows where sweeping thirty-second-note flourishes race up and down. The technical facility required to play this passage at the tempo marked (quarter note = 92) will limit the performance of this work to the most advanced players. However, at less than five minutes, it would be a dazzling addition to a recital program.

The composer has made this work freely available for download on her web site (<http://www.laurenbernofsky.com>) and will soon be adding a Fantasia Audio Blog to her site where performers can post their own recorded interpretations of the work. In this fast moving technologically driven world, it is great to have compositions available that embrace technology as a means for distribution and collaboration. This reviewer highly enjoyed playing the work and may take advantage of the opportunity to post on the blog when it becomes available.

(Joseph Bowman, assistant professor of trumpet, Mahidol University, Bangkok, Thailand)

Bockschweiger, Manfred (Arranger). *Five for Two*. Two Trumpets. Musikverlag Uetz, 2000.

Kalke, Ernst-Thilo. *Chat for Two*. Two Trumpets. Musikverlag Uetz, 2004.

Reuthner, Martin. *Up and Down*. Two Trumpets. Musikverlag Uetz, 2008.

Searle, Leslie. *Christmas Duets*. Two Trumpets. Musikverlag Uetz, 2006.

Searle, Leslie. *Rhythms of Time*. Two Trumpets. Musikverlag Uetz, 1999.

Stahl, Volkhard. *Mozart Duets*. Two Trumpets. Musikverlag Uetz, 2006.

These six volumes of duets, published during a span of approximately ten years, provide music for two trumpets programmable under appropriate performance situations. They will undoubtedly have an additional use as pedagogy material for use in lessons and the practice room. Most of the works arranged in Manfred Bockschweiger's *Five for Two* are well known: Bach's *Badinerie* from the second orchestral suite, Mozart's *Rondo alla Turca* and first movement from Mozart's *Eine kleine Nachtmusik*, and Smetana's *Bartered Bride*. Volkhard Stahl's *Mozart Duets* follows similarly with well-known excerpts from operas, piano sonatas, and symphonies. However, these duets are much shorter and approachable by intermediate players, whereas *Five for Two* requires advanced players (probably upper-division undergraduates through professionals) to accommodate the challenging technical passages as well as endurance considerations.

Martin Reuthner's *Up and Down*, Leslie Searle's *Rhythm of Time*, and Ernst-Thilo Kalke's *Chat for Two* include original music composed for two trumpets. Overall, all three books are at an intermediate level (generally high school). Additionally, all three include more modern or popular styles, including blues, swing, funk, tango, cha-cha, samba, beguine, and rumba. The duets should be quite entertaining for young players, and the variety of rhythms present provides an excellent opportunity to work on reading, interpretation, and subdivision. Searle's *Christmas Duets* follows in a similarly difficult

vein, but with many of the best-known holiday selections. These could easily be used as prelude music for church services or other yuletide occasions when larger instrumentations are not available or desired.

In conclusion, all six collections of duets will prove valuable for instructors or students wanting to increase their library of excellent duos to read, study, and/or perform. (Luis Engelke, Music Reviews Editor)

Brown, Michael. *Pedagogical Duets*. Two Trumpets. Wehr's Music House, 2005.

These seventeen duets feature a wide variety of musical ideas and techniques. Upon first inspection, one is struck by the creative and playful title of each duet: for example, "Ties for Todd" and "Five Eight for Fred." Playfulness aside, each title provides the player with valuable information on what each duet intends to accomplish. The book begins with three rather simple duets focusing solely on long tones. The next three focus strictly on ties. Brown then includes articulation studies in the three that follow. The duets become progressively more difficult, specifically with regard to rhythm. The remaining five are the most technically demanding, focusing on lyrical playing, technical challenges, 5/8 and 7/8 meters, and the presence of some atonal elements. Multiple key signatures, going up to four sharps and four flats, also make these duets useful pedagogical tools for younger players. Most of the writing stays in the staff. A few ascend to notes between f'' and a'' , and there is only one b'' in the entire collection.

Michael Brown has done a fabulous job with this collection. Any progressing young trumpet player will enjoy the challenges and opportunity for growth present in these duets. (Brandon Powers, graduate student, SUNY at Buffalo)

Dvorak, Antonin. *Symphony No. 8*. Arranged by Craig Turner. Brass Quintet. Dorm 40 Music, 2000.

Overcoming the technical and ensemble challenges present in an entire symphony in an arrangement for brass quintet, not to mention maintaining interest when the colors of a symphony orchestra need to be covered by a chamber group, presents a daunting task. Arranger Craig Turner has scored a hit with his adaptation of Dvorak's *Symphony No. 8*. In fact, his abridged version lies surprisingly well for brass, as the challenges do not exceed the demands of Victor Ewald's second and third brass quintets. Moreover, the work helps fill the void of limited multiple-movement Romantic works for five brass.

One of the strengths of this arrangement is apparent in that all five musicians are featured melodically and challenged technically. Also, with this skillful orchestration comes enough rest for all musicians. The abundant changes in texture and instrumentation, with appropriate mute changes, help capture the sonorities of the original version. Both B-flat and C trumpet parts are provided, and the arrangement works well on either instrument with the part ascending to concert c''' only a few times. Likewise, the other parts encompass a comfortable tessitura as well.

This arrangement will require considerable rehearsal time and challenge the ensemble both individually and as a whole. However, Turner's adaptation works remarkably well and the arrangement will prove valuable to quintets searching for excellent music that provides reasonable challenges both technically and musically. (Luis Engelke, Music Reviews Editor)

Fletcher, Jennifer. *Fanfare of the Bells*. Six Trumpets. Hickman Music Editions, 2008.

This festive work for six trumpets makes a lively statement. Written by the composer for her own wedding, *Fanfare of the Bells* imitates the sound of bells, offers lyrical melodic material, and features energetic rhythms. Fletcher skillfully includes all the components one would want in this type of work. It opens with a bustling ostinato over which the bells are heard ringing (accented entrances of the first, second, and fifth trumpets). Tuneful melodic fragments shift from part to part over a chorale-like accompaniment. The opening ostinato material returns contrasting the bell-like entrances and engaging melodies, and all of this helps to bring the piece to a close in grand style.

It is in an easy key (C Major for B-flat trumpets) and the ranges are standard for each part; the first trumpet goes up to high C and the sixth trumpet goes down to low G. The mixing of rhythms in the piece adds to its drive. Players need to pay close attention to match style and articulation to bring off the bell effects. In some parts, particularly those with the ostinato eighth-note pattern, endurance could be a factor. There are many opportunities to shade the dynamics to produce remarkable effects. This fanfare will work well for college level players including freshmen. The inclusion of *Fanfare of the Bells* would add greatly to any important occasion. (John Irish, associate professor of trumpet, Angelo State University)

Gregson, Edward. *Cameos for Trumpet and Piano*. Brass Wind Publication, 1987.

Cameos is a collection of seven solos for B-flat trumpet and piano. Gregson writes in his preface, "My *Cameos* follow on from my earlier *Ten Miniatures* and are intended to be, like them, progressively more advanced." These seven solos are at an intermediate level, as the composer suggests. They feature the use of many accidentals, as well as grace notes, varied articulations, and changing time signatures. Each solo has a unique quality ranging from the first solo, *Intrada*, to the suggestive title of *Danse Macabre*. Dynamics play an integral part, giving young soloists a chance to display their expressiveness.

Gregson states in the preface that the works have been organized to be performable in groups of three; however, the final piece, *Paean*, is intended to be an independent entity. "*Paean* is a slow processional piece, which gathers momentum and builds up to a majestic climax. This might be suitable for a ceremonial occasion." Compared to the preceding six solos, this one is considerably more challenging. There are frequent time changes as well as challenging rhythms and thirty-second notes. The range of this final piece is slightly more difficult than the other solos: the penultimate note is a sustained c''' .

This is an excellent collection of solos for the intermediate player. The book is laid out nicely, and performing these short works by one of Britain's leading brass band composers will enrich any student's trumpet studies. (Brandon Powers, graduate student, SUNY at Buffalo)

Halferty, Frank J. (Arranger). *Wedding Masterworks*. Trumpet and Keyboard. Almitra Music Co. (Sole Selling Agent: Kendor Music), 2008.

Many arrangements or editions of music for weddings require an experienced professional-level trumpet player able to perform securely on a D trumpet or piccolo trumpet to create

the sense of grandeur fitting for the most special moment in a bride's lifetime. Too often, younger players perform standards such as Clarke's *The Prince of Denmark's March*, Henry Purcell's *Trumpet Tune*, G.F. Handel's *La Rejouissance*, J.J. Mouret's *Rondeau*, and others in the common keys of D major with mixed results. Simply, when performing these famous pieces in the grandest of settings with audio and video recording rolling, nothing less than perfection is expected or considered acceptable. Frank Halferty's *Wedding Masterworks* offers excellent and accessible arrangements of thirteen standards for the intermediate-level trumpet player (middle school through high school).

Almost all of the pieces are transposed lower than the original or most common keys. The compositions and their written tonalities for B-flat trumpet follow: Bach's *Jesu, Joy of Man's Desiring* (F major) and "Air on the G String" from *Suite No. 3 in D* (G major, a whole-step lower), Clarke's *Trumpet Voluntary* (D major, a whole-step lower), Handel's Air from *Water Music* (D major) and *La Rejouissance* from *Music for the Royal Fireworks* (G major), Mendelssohn's *The Wedding March* (G major), Mouret's *Rondeau* (G major), Schubert's *Ave Maria* (B-flat major), Wagner's Bridal Chorus from *Lohengrin* (C major), and Purcell's *Trumpet Tune* (C major). Pachelbel's *Canon* is transposed to sounding E-flat major (F major for the B-flat trumpet), higher than the original key but with a much more facile setting (often with the melismatic passages simplified and transposed down one octave.)

Included with the collection is a practice CD with two tracks for each piece: piano only and organ only. This resource is helpful for the young trumpeter preparing to enter the wedding circuit. Overall, this is a highly useful publication. Younger players now have an excellent alternative to the most common editions of wedding classics that allows them to perform with confidence and security without having to master some of the medium and smaller trumpets first. These accessible ceremonial pieces can be programmed for events that extend far beyond the wedding chapel. (Luis Engelke, Music Reviews Editor)

Kershaw, Richard. *Jazz Sonata*. Trumpet and Piano. Broadbent and Dunn, 2003.

A member of the faculty of the Sherbourne School in Dorset, England, Richard Kershaw is a cellist, pianist, and composer. In this work titled *Jazz Sonata*, Kershaw gives trumpeters another interesting and intriguing recital piece. This three-movement sonata contains elements of various jazz styles written in a classical format. The themes are stylish and entertaining, and the difficulty level is not too stringent, enabling many younger trumpeters to enjoy this work.

The first movement, "Jaunty," is in a swing time and reminiscent of the ragtime or piano roll style. The middle section contains a very nice lyrical passage that soon finds its way into a more supportive role as the piano takes the melody before the return of the opening statement. The second movement, "Ballad in Blue," takes its mood from the title and plays in a blues-like fashion throughout, with nice interplay between the piano and trumpet. There is also a short cadenza-like passage before the return of the opening statement. A little confusion is apparent in that the composer uses the dotted-eighth sixteenth figure and the straight eighth figure during the first two movements, sometimes lapping one over the other in the piano/

trumpet parts. Its difficult to tell how these sections should be performed. The third movement, "Rumba Number," has a quick and slightly syncopated theme with the usual long-long-short bass line that typically accompanies a rumba. The tempo is quick and the middle section contains a lovely lyrical passage that contrasts the rhythmical motifs of the section preceding and afterwards. The writing for each instrument is very idiomatic and accessible. The range for the entire work varies from c' to b-flat''.

This would be a nice addition to any recital program, especially for those students who may like jazz but do not play it often. (James Ackley, associate professor of trumpet, University of South Carolina, School of Music).

Maxwell, Edward. *Torelli One-Two*. Trumpet and Piano. Warwick Music Limited, 2005.

Torelli One-Two is a new jazz-style novelty piece by English composer and trumpeter Edward Maxwell based on Giuseppe Torelli's *Concerto in D for trumpet, strings, and continuo*. Maxwell has studied at Sussex University, the Guildhall School of Music, and the Royal College of Music. He currently teaches trumpet at Roehampton University, and he has had an eclectic performance career on both natural and modern instruments.

This piece was commissioned by Jim Stretton, a colleague and friend of Maxwell, who is a former member of the Black Dyke Band and performs regularly in Birmingham and Liverpool. Stretton currently performs as part of a two-man show with pianist Iain Jackson called *Orichalcum—World of Brass*. In this show, Stretton demonstrates his versatility by performing on sixteen different brass instruments, ranging from the piccolo trumpet to the tuba. The eclecticism of Stretton's taste in programming is well suited for a piece like *Torelli One-Two*.

Torelli One-Two is composed for B-flat trumpet and piano and is written in A-flat rather than the original D Major. The melodic line has mainly been altered through the use of added syncopation, off-beat accents, and the occasional blue note. In truth, the trumpet melody often sounds like someone playing the original in a swing-like fashion. Few slurs have been added, the addition of which would help take the edge off some of the rapid eighth note swung passages. The piano part is treated in a likewise fashion, where melodic material is swung and the accompaniment is given comping-like rhythms. The accompaniment will be accessible to most pianists who already possess a feel for swing styles. Outside of proper style, the trumpet part is not difficult and ranges are quite moderate with the exception of an optional line that goes up to written e-flat'''. Other than that, the highest note is a c''', which occurs once.

Torelli One-Two is truly a tongue-in-cheek piece that works best with audiences that will understand and appreciate the inherent humor. (James Zingara, associate professor of music, Troy University).

McGuire, Edward. *Prelude 22 (The Big Bang)*. Solo Trumpet. Warwick Music, 2005.

Edward McGuire hails from Glasgow, Scotland and studied at the Royal Academy of Music in London. He has composed music in many genres, including solo pieces and larger scale works such as ballet scores, symphonies, and operas. He plays flute with the Scottish folk group known as the Whistlebinkies. In the preface to this work, McGuire writes "This is

the 30th anniversary of my setting out to compose a prelude for every instrument, working with a soloist in the process to explore the idiomatic soul of each—quite a learning experience!” The collection continues in the vein of his previous works based on “ideas of astronomy, with *Orbit* (trumpet duo), *Five Stars in Auriga* (brass quintet), and *Earthrise* (brass band) already performed.” The premise of this work, *The Big Bang* “is one theory of how we began; and out of musical chaos, out of struggle ‘Life’ (represented by the final dances) gradually arises...”

The piece opens with a very free section that eventually leads to a series of random pitches progressing through single, double, and flutter tonguing. The piece makes use of glissandi as well. A wandering, seemingly random section follows that utilizes series of progressively faster rhythms with sudden effective dynamic shifts. Since the notation includes no bar lines, the performers are free to navigate through the music at their own pace. The piece then moves toward a more melodic metered section that is interrupted by the use of “body percussion to set the rhythm.” This is a somewhat cryptic indication that is not explained in the music. After listening to Mark O’Keeffe’s recording of the work (for whom the piece is written), this direction becomes much more understandable, where the musician, most likely another performer or the audience, claps and slaps on their legs in the manner of an Irish jig, which continues on while the trumpet begins to play again. Before the final two measures of the piece are played, the trumpeter is to shout in the Irish Gaelic language “Thanks to you all.”

McGuire uses some interesting and unique notation and directions, and the way the work is constructed with the combination of rhythmic freedom and more traditional rhythmic ideas is quite effective. The piece lasts about 8:30, so the performer will need significant stamina to play the work. *Prelude 22 (The Big Bang)* was premiered on June 22, 2005, at the St. Magnus Festival in Orkney, Scotland, by Mark O’Keeffe, who also recorded the piece on his Delphian label album titled *Knight Errant*. It is a high-quality recording of the work that would greatly aid anyone preparing the piece for performance. (William Takacs, assistant professor of trumpet, West Texas A&M University)

Stanley, John. *Trumpet Voluntary*. Arranged Geoffrey Bergler. Trumpet & Chamber Orchestra. Cherry Classics Music, 2007.

This arrangement takes John Stanley’s *Trumpet Voluntary*, Op. 6, No. 5, commonly performed by trumpet and organ to the chamber orchestra. Most readers are aware that these types of voluntaries and trumpet tunes were originally composed for organ using the trumpet stop to execute passages that were usually in the harmonic series of the natural trumpet of the time; hence, the organ was called to imitate the trumpet. This arrangement starts with the trumpet playing the melody, but there is plenty of alternation between the soloist and orchestra playing the melody and even some dialogue with the exchange of short passages.

The score includes the following parts: first violin, second violin, viola, cello, bass, continuo, and bassoon. The bass, continuo, and bassoon parts are all optional, and the arrangement would work well with a string quartet if needed. Notably, there is only one of each part, so extra parts would be needed from the publisher or permission to photocopy extra parts would be

necessary when performing with a medium-sized orchestra with more than two players on a part. The arrangement is set in the original key of D major, and the solo trumpet part is notated in C. As with other versions of this work, the solo part will likely work best on D trumpet or piccolo trumpet in A. There are some interesting embellishments provided in both the solo trumpet and first violin parts.

This is an exciting work in its original form, and this setting also works quite well. Stanley’s voluntary provides a joyous opportunity to present the trumpet’s heroic qualities. Audiences will be very appreciative of the grandeur inherent in this arrangement. (Luis Engelke, Music Reviews Editor)

Vivaldi, Antonio. *Sonata in G Major, Op. 2 No. 4*. Brass Quintet arranged by Ed Hirschman. Atlas Brass Press, 2005.

This excellent arrangement of Vivaldi’s famous violin sonata will please any brass quintet that is able to add it to their repertoire. The arrangement, made for the Atlas Brass Quintet, includes the last three movements of the sonata, only excluding the first original movement (Andante). Hirschman has also adapted the piece from the original key of F major to G major, making it more accessible for the first trumpet player performing the work on an A piccolo trumpet (bringing the part to the key of written B-flat).

The arrangement offers all of the players a chance to play the melody and goes further to distribute the technical challenges evenly. Trumpet parts are provided in D and A piccolo for the first trumpet and C for the second trumpet. The first trumpet, acting as the solo violin, covers the sounding range of b to d¹ and requires a player who is comfortable on the piccolo trumpet. The second trumpet trades lines with the first and includes a challenging passage that reaches to c¹. The low brass parts all require the performers to play with delicate accuracy, and in the case of the trombone player, a fair amount of agility.

A wonderful adaptation for brass quintet, *Sonata in G major*, Op. 2 No. 4 is ideal for use on the first half of a recital or as event prelude music. Hirschman’s treatment of Vivaldi’s vibrant melodies is sure to delight audiences. This excellent showcase will not overly tax the performers, thus giving ensembles the opportunity to program the work along with other more strenuous pieces. (Christopher J. O’Hara, trumpet soloist)

