

his most celebrated pieces. It was published in his "First Booke of Songes or Ayres" (1597).

Range is c–d<sup>1</sup>; this transcription is of only moderate difficulty, requiring an expressive vocal style. To get the feeling of this piece you really do need to know the words, which will totally affect phrasing and expression in lines such as "I sit, I sigh, I weep, I faint, I die." The indicated tempo of quarter = 120 is a bit too fast; 106–112 would be better. Ornamental passing notes added in measures 25, 28, 39 & 40 are unidiomatic. Phrase markings at the ends of lines are broken in the trombone part; they are correct in the score. This is an enjoyable piece that is a little different from familiar repertoire, a good "warm up" at the beginning of a more demanding recital program.

—Keith Davies Jones  
Winnipeg, Manitoba, Canada

#### Geoffrey Gordon.

*Trombone Concerto* for trombone and orchestra. N.p.: LCM Artists Management, 2010. Playing time 25:00. Score and parts available in North America from LCM Artists Management, lcartistsmgmt@att.net, and in Europe from Xenia Evangelista Communications, Munich, x.e@xeniaevangelista.com.

Normally a review of a substantial concerto premiered by a major orchestra might include background information about the composer, the soloist, details about the commission, the premiere performance, etc. In the case of the Gordon *Concerto*, all this information is covered excellently by Mark Hoelscher in the July 2011 (Vol. 39, No. 3) issue of the ITA JOURNAL. This review will concentrate largely on the music.

The scoring is for conventional symphony orchestra with large percussion

array. The orchestra does not accompany in the traditional sense but is a shared and equal musical partner to the trombone. Both the solo part and the orchestral music are demanding and highly interesting. The Hoelscher article goes into detail about the virtuosity of the solo part, which is expertly navigated by Megumi Kanda. Although possessing an individual style, Geoffrey Gordon's language has discernible influences from Alban Berg, Edgard Varese, Toru Takemitsu, Olivier Messiaen, and Bela Bartok.

In a review of another of Geoffrey Gordon's work, Lawrence A. Johnson, in the *Chicago Classical Review*, stated: *In an era of reflexive Neo-Romanticism and vacuous pop-influences, there are not many young composers today who dare to write uncompromising 12-tone music. Not only does Geoffrey Gordon adhere to a fairly tough and astringent serial style in his Tiger Psalms, but the composer also makes the music sing magnificently. Like Alban Berg,*



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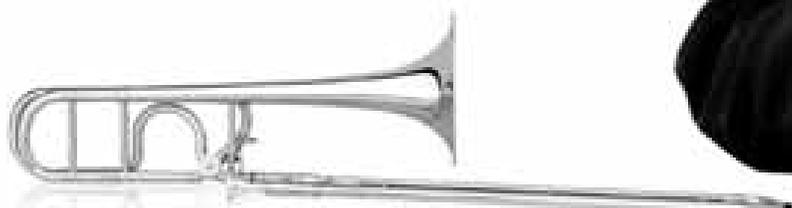
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B&S 357-trombone M54 K „Steering“



Gordon's modified serialism brings an individual and communicative style to his tone rows.

An informative review of the premiere by Tom Strini gives a good account of Gordon's trombone concerto: *The charms of this 25-minute piece are abundant but not obvious. It hasn't a single hummable tune, its harmonies are unconventional, it's atonal, and you can't dance to it.*

... *The first movement jingles, squawks, cries, shimmers, and groans. (Megumi) Kanda (the soloist) responds to this enchanted, scary forest of exotic orchestral sounds with virtuoso declamations couched in speech rhythm.*

... *Gordon drops you in a fantastical place and you stand there agape, as it were.*

... *In the first movement, those declamations, which at first seem arbitrary, come to sound like a grand argument built up across time.*

*The second movement pits jaw-dropping lyrical trombone themes against ringing cluster chords, mostly in high register and often laced with harp and metal percussion.*

... *Good music rewards attention with the pleasure of discovery. In Gordon's concerto, there's always more to it than meets the ear, and he gives you a chance to hear what that "more" is.*

... *Fierce rhythmic drive, absent to this point, charges in with the finale. Not content to gallop straight to the finish line, Gordon peppers the third movement with metric shifts and gnarly rhythmic snags. Bumps and hairpin turns make the ride wild as well as speedy. A central interlude takes us briefly back to the feeling of the first movement with entirely different material, and an epic coda blows the doors off the place.*

This is a major work for the instrument, well crafted, interesting and musical. It is technically difficult for both the soloist and the orchestra but at the same time idiomatic. This concerto rightfully takes its place alongside other recent music for solo trombone and orchestra by major composers including works by Christopher Rouse, Luciano Berio, Jennifer Higdon, Carlos Chavez, Jan Sandstrom, Ellen Taaffe Zwilich and Toru Takemitsu.

—Karl Hinterbichler  
University of New Mexico

#### Enrique Granados.

*Spanish Dance No.2 "Oriental"* transcribed for trombone and piano by Karl Hinterbichler. N.p.: Wehr's Music House, 2010. Playing time 5:30.

The *Spanish Dance No.2*, subtitled "Oriental," comes from the twelve *Spanish Dances* Op.37 for piano by Enrique Granados (1867–1916). Composed in 1890, these dances were one of his first successes as a composer and

have since been transcribed for guitar and orchestra.

The "Oriental" is moderately slow in ABA' form. The A sections are in 3/4 meter and require plenty of control throughout the soft descending melodic phrases. The B section features a substantial number of grace notes and dynamic contrasts in a slow 6/8 meter. The trombone part is given entirely in tenor clef with modest range requirements, d-a<sup>1</sup>. This is a beautiful piece of music that will sound quite good in capable hands. One complaint: the biographic notes on the back cover, while interesting, make no mention of the *Spanish Dances*. Instead, space is given to a different piece for solo piano, *Goyescas* (1911), and it gives the impression that the "Oriental" is a part of that work instead of the earlier suite.

Dr. Hinterbichler has found a wonderful piece to transcribe for trombone. Range, tempo, and key make it approachable for young collegiate players while the beauty and expressive nature of the work make it an excellent choice for a graduate or even faculty recital.

—Eric High  
St. Norbert College

#### Sir Edward Elgar.

*Three Pieces* arranged for trombone and piano by Ralph Sauer. N.p.: Cherry Classics Music, 2011. Playing time 12:00. Score and parts.

*Three Pieces* arranged for tuba (bass trombone) and piano by Ralph Sauer. N.p.:Cherry Classics Music, 2011. Playing time 12:00. Score and parts.

This collection of solo recital pieces with piano accompaniment are arrangements of Elgar's Op. 15, No.1 and No.2, *Chanson du nuit* and *Chanson de matin* and his *Romance*, Op.62, not Op.63 as printed in the score being reviewed here. Donated for review by Cherry Classics, the publisher's website includes solo and piano score samples as well as excerpts of a bass clef euphonium version of the trombone part that is also available: [www.cherryclassics.com](http://www.cherryclassics.com).

Originally scored for solo violin and piano, Elgar wrote orchestral versions of both chansons, as well as a solo viola version of *Chanson de nuit*. In Sauer's arrangements, violin technical jargon has been removed and



practical edits have been incorporated to make the works more accessible. These include sensible octave transpositions and transferring solo material to the piano accompaniment in mm. 17–19, 21–23, 33–35, and 45–48. One fermata at the beginning of m.49 is absent. For those wanting to listen to a recording, I recommend *Violin Recital: Simone Lamsma* (Naxos8.557984), with Yurie Miura, piano. The chansons have been lowered from G major to F major for the trombone version (tenor clef, spanning F to a<sup>1</sup>), and A-flat major for the tuba (bass trombone) version (bass clef, traversing AA-flat to c), to more readily pair them with Sauer's arrangement of Elgar's Op.62, *Romance*.

Elgar dedicated his *Romance* to Frederick Edwin James (1862–1921), the first principal bassoonist of the London Symphony Orchestra. This trombone arrangement is in the same key as the original bassoon version, F major, while the tuba (bass trombone) arrangement is in A-flat. The most significant edits are simplified scalar runs and the elimination of several wide leaps. Such edits will make this arrangement attractive to bassoon students seeking attainable recital repertoire. The version for trombone spans E to c<sup>2</sup> with optional D. The lower transposed version for tuba (bass trombone) spans BB-flat to e-flat, with optional low passages descending to FF. As Sauer's arrangement extends Elgar's optional octave 8va for mm. 64-65, the tubist or bass trombonist may wish to play this passage an octave lower. These arrangements offer accessible lyrical solo works of Elgar that can be effectively performed as stand-alone pieces, or as a combined set on a solo recital.

—Peter Fielding  
Mahidol University

#### John Stevens.

*Autumn from Seasons for Brass Quintet* arranged for trombone and piano. Vuarmarens, Switzerland: Editions Bim, 2009. Playing time 6:00.

*Autumn* is the third movement of John Stevens' brass quintet *Seasons*. The quintet was completed in 1986 and has spread in popularity throughout the United States. Stevens originally arranged *Autumn* for flugelhorn and piano and subsequently published an arrangement for tuba or euphonium. The popularity of this movement is due to its simple depiction of the melancholy of autumn through a beautifully simple legato melody.

The arrangement for trombone and piano is in a slow legato and expressive style. The dynamics of the piece reflect the