

Giuseppe Torelli

Trumpet Concerto in D Major (I.Allegro II.Adagio-Presto-Adagio III.Allegro)

The tutti strings pronounce a trumpet-fanfare melody, followed by a typical Baroque gesture of running sixteenth notes. The trumpet soon joins on the fanfare motive, leaving the faster notes to the strings. Before long, though, the temptation of the rapid notes becomes too much for the trumpet, who joins in, alternating with the strings in these energetic displays and adding its golden-toned trills to the longer notes.

The ensuing Adagio in B minor has the affect of a lament, with dissonant seconds falling on downbeats, then resolved sweetly, only to reemerge at the start of the next bar, and over and over again. Then suddenly, the mood is broken by a brief Presto of rapid-fire dueling strings, the first and second violins in unison against the lower strings in octaves. As the ensemble progresses, though, the upper strings lapse back into the dissonances of the previous section, leading to an abbreviated reappearance of the Adagio.

The joyous Finale is an Allegro gigue that is rounded out with a descending fanfare.

Guillaume Balay

Andante et Allegretto

Guillaume Balay (1871-1943) served in the French military as a prolific Cornet player, having won first place in the 1894 Cornet Award competition at the National Academy of Music in Paris. His compositions were popular in the Cornet and brass repertoire at the time, including his Andante and Allegretto, adaptable to Cornet, Saxhorn or Trumpet with Piano accompaniment. The Andante exploits the full range of the instruments. There is also much use of performance directions and articulation. The Allegretto is a much brisker tempo than the Andante. The texture is predominantly melody-dominated homophony with the occasional use of call-and-response between the melody instrument and Piano accompaniment.

Karl Pilss

Sonata for Trumpet and Piano (I.Satz Allegro appassionato II.Satz Adagio, molto cantabile III.Satz Allegro agitato)

Unlike his concerto, Karl Pilss's Trumpet Sonata is a more standard length of roughly sixteen minutes; it also follows the traditional fast-slow-fast three-movement structure. Written only one year after the concerto, in 1935, The sonata shows a greater compositional maturity with melodic lines that flow better and seem more logically conceived. The sonata displays that Pilss attained a greater understanding of how to write for the instrument.

Just like his concerto, this Sonata requires the performer to have great flexibility as Pilss frequently writes slurred passages that span the tessitura of the instrument.