

Intrada for Trumpet and Piano

ARTHUR HONEGGER (1892-1955)

It is a curious phenomenon in the history of music that a number of pieces written for purely “academic” purposes have gone on to escape those humble origins and assume a respected place in the active repertory. Many of these pieces, particularly those for wind instruments, were written for the annual *concours* of the Paris Conservatory, the end-of-the-term exams that test a student’s ability to sight-read and to produce a beautiful sound.

The *Intrada for Trumpet and Piano* was composed by Honegger as a test-piece for trumpet-players at the 1947 Geneva International Competition, and now – nearly sixty years after its creation – the *Intrada* is performed around the world by the great trumpet virtuosos. An “intrada” was originally music composed for an entrance at a festive occasion. Honegger’s *Intrada* is in ternary form. The opening section, marked *Maestoso* (“majestic”), puts the trumpet-player through his paces from the first instant, with its angular opening theme, ringing calls, and writing set high in the instrument’s register. This gradually accelerates into the central *Allegro*, full of brilliant writing for the trumpet. Honegger rounds matters off with a reprise of the opening material and finally drives the *Intrada* to a noble close

Legend for Trumpet and Piano

GEORGES ENESCO (1881-1955)

Georges Enesco was a musician of almost Promethean abilities. One of the greatest violinists in history, he was also a composer, conductor, music organizer, and teacher, and he made it one of his life missions to revitalize music in his native Romania. At the age of 20, Enesco achieved worldwide fame with his *Romanian Rhapsodies*, and many critics consider his opera *Oedipe* – based on Sophocles’ plays about Oedipus – among the great operas of the twentieth century.

Legend may seem a surprising work for this composer. Written in 1906, it is scored for trumpet and piano. A *legend* is a term without specific musical meaning: while it might suggest a narrative, it can just as readily indicate a general atmosphere.

Enesco’s brief *Legend* is in ternary form. Over quiet chordal piano accompaniment, the trumpet’s opening statement arcs upward and falls back. Enesco treats the trumpet as a lyric instrument in this opening section, but in the central episode – full of brilliant runs – the music grows more virtuosic. Enesco rounds *Legend* off with a return to the music of the quiet opening section.

Air de Bravoure for Trumpet and Piano

ANDRE JOLIVET (1905-1974)

Jolivet lived most of his life in Paris. He said that he received his most important musical education through his studies and friendship with Varese. Jolivet’s production is large and special mention can be made of his Concerto for trumpet, piano and strings and also for trumpet and orchestra (1954). *Air de Bravoure* from 1952 is a short and very effective piece. It may have its origin as a study, but it is often heard in concerts either as a solo piece or with piano.

Program notes

Francis Poulenc (1899 – 1963)

A composer and pianist, Poulenc wrote piano, chamber, orchestral, vocal and choral music. Not taken seriously at first, he was later to become recognised as a serious composer by virtue of his substantial compositions and beautiful melody writing – second only to Faure.

Poulenc’s religious works (mainly choral), coming after his reconversion to Catholicism, were impressive & even challenged those of Messiaen.

Gloria is a prayer of praise in the Catholic liturgy. This composition was an American commission written in 1959 and became one of Poulenc’s most significant and popular works. It was premiered in the USA in 1961. The choral writing is said to be “unsanctimonious to the point of willfulness”, and certainly challenges the traditional singer and listener. We can hear hints of other great composers within this work which uses beautiful rich orchestral textures and vibrant rhythms over a text usually reserved for more traditional writing.

GLORIA

I. GLORIA

Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.

Glory to God in the highest
and on earth peace, goodwill to men.

II. LAUDAMUS TE

Laudamus te, benedicimus te,
Adoramus te, glorificamus te;
Gratias Agimus tibi
Propter mangnam gloriam tuam.

We praise you, we bless you,
we worship you, we glorify you;
we give you thanks
for your great glory.

III. DOMINE DEUS

Domine Deus, Rex coelestis,
Deus Pater omnipotens.

Lord God, heavenly King,
Almighty God and Father.

IV. DOMINE FILI UNIGENITE

Domine Fili unigenite, Jesu Christe.

Lord Jesus Christ, only-begotten Son.

V. DOMINE DEUS, AGNUS DEI

Domine Deus, Agnus Dei, Filius Patris
Qui tollis peccata mundi,
Miserere nobis.
Qui tollis peccata mundi,
Suscipe deprecationem nostrum.

Lord God, Lamb of God, Son of the Father.
You take away the sins of the world,
have mercy on us.
You take away the sins of the world,
receive our prayer.

VI. QUI SEDES AD DEXTERAM PATRIS

Qui sedes ad dexteram Patris,
Miserere nobis.
Quoniam tu solus Sanctus, tu solus Dominus.
Tu solus Altissimus, Jesu Christe;
Cum Sancto Spiritu, in Gloria Dei Patris. Amen.

You sit at the right hand of the father,
have mercy on us.
For you alone are the Holy One, you alone are the Lord
you alone are the Most High, Jesus Christ;
with the Holy Spirit, in the glory of God the Father. Amen