

**Derek Bourgeois.**

*Sonata for Trombone and Piano.* Coventry, UK: Warwick Music, 1999.

If I were to search for a single word to describe Derek Bourgeois' *Sonata*, it would be 'expansive.' This can be seen in the four-movement structure, extended legato melodies and his fondness for melodic leaps of a 7th. If you are familiar with his *Concerto*, you will find many similarities here, especially in the legato themes. Depending on the listener, this work will come across as either refreshing, uncomplicated or perhaps a little plain.

The first movement, with key signature of two flats, 4/4 meter and quarter note equaling 120, is decidedly straightforward. The two themes, one with a dotted fanfare quality, the other with simple legato lines, are clearly tonal with some chromatic interest but never enough to be confused with French music. The lighthearted scherzo of the second movement opens with a repeating figure in 5/8 meter over flowing sixteenth notes in the piano. I suspect many trombonists will want a faster tempo than the pianist can manage. The syncopated B theme includes an occasional glissando to keep things playful. The third movement requires the most endurance for both performer and perhaps listener as well. At a tempo of eighth note=80, sustained legato lines hang in a relatively high tessitura ranging at one point up to fortissimo d-sharp2 half note. Success here depends not only on the performer's physical endurance but also the ability to sustain musical intensity. The final movement presents a jocular 6/8 theme with a few playful odd-meters thrown in. The piece ends with a forte glissando from E to b-flat over five measures which may strike the listener as either boisterous or a little silly.

Fans of Bourgeois' *Concerto* will find much to like in this sonata although he makes no attempt to match the concerto's wild *tarantella* finale. This work will fill 15 to 20 minutes of a recital program and is taxing enough to require some strategic programming. It is not overly challenging to the listener and should have good audience appeal. Given the abundance of more severe pieces that generate only polite (and relieved) applause, this may not be such a bad thing.

-Brad Edwards  
University of South Carolina

**TROMBONE ENSEMBLES**

See ELEMENTARY MATERIALS above for Purcell's *Marche from Suite No. 5 for Clavier* arranged for four trombones by Ronald C. Dishingier.

See JAZZ MATERIALS above for Reijngoud's *Let's Dance* for six trombones and rhythm section.

**Modest Mussorgsky.**

*A Tear: Quasi Fantasia* transcribed for trombone quartet by Scott Mousseau. N.p.: Wehr's Music House, 2002. Playing time 3:00. Score and parts.

'A Tear' (Une larme), also known as 'Song of Russia' (Chanson russe), written in 1880, is one of Mussorgsky's last piano pieces. Nowadays, like several of this composer's more famous works, it is best known in a variety of transcriptions. This arrangement by bass trombonist Scott Mousseau is a worthy addition; it is effectively and idiomatically scored for trombone quartet. The piece is in simple ABA form; C minor-major-minor. In the B section, muted second trombone is given the melody. All parts require good technique and control of dynamics and this arrangement is suitable for experienced players who will find it agreeably challenging. Ranges are: 1st G-e2; 2nd g-d2; 3rd G-g1; 4th FF-c1. 4th part needs a double rotor. Parts are well laid out and clearly printed. The score includes short biographies of composer and arranger, spoiled unfortunately, by a number of typographical errors.

-Keith Davies Jones  
University of Manitoba

**JS Bach.**

*Jesu, Joy of Man's Desiring* from Cantata No. 147 arranged for eight trombones by Russ Schultz. Cherry Classics Music, 2005. Playing time 3:30. Score and parts.

This Russ Schultz transcription of the Bach favorite stays true to the original and, if you have the horses, will make a fine addition to a trombone choir concert program. Schultz uses a 9/8 time signature to keep parts clean and readable. The choir is divided into 2 quartets where parts 1 and 5 are lead voices, 4 and 8 are the bass for each group. Parts 1-4 carry the opening melody, parts 5-8 the flowing counter melody. The difficult parts are 1 and 2; each having only two measures rest at measure 10 and measure 25. With solid players on these two parts the piece is accessible for almost any college choir. One small misstep in this reviewer's opinion is the infrequent scoring of all eight players

simultaneously. The few times it occurs the effect is excellent. Parts are readable with no page turn or clef difficulties. I recommend this transcription as a fine feature for two, strong, tenor trombonists.

-Tom Zugger  
Capitol University

**Wenzel Lambel.**

*3 Equale fur 4 Posaunen.* Gorchheim, Germany: Parow'sche Musikalien, 1992. Score and parts.

The score includes biographical information on Wenzel Lambel, which helps us place the music and style of these *Equale*. He was a contemporary of Anton Bruckner who has also written a set of *Equale* in this style. The *3 Equale fur 4 Trombones* are Grave in F Major, Adagio molto in E-flat Major, and Adagio cantabile in c minor. The first part is given in alto clef, the second part in tenor clef, and the third and fourth in bass clef. The highest note for the first player is b-flat1. This is beautiful, four-part music in the Romantic style that belongs in the repertoire of all serious trombone quartets. Presentation is excellent and the documentation provided is most helpful.

-Mike Halverson  
Minneapolis, MN

**Vladislav Blazhevich.**

*Suite No.1* for three trombones. Ithaca, NY: Briar Music Press, 2004. Score and parts. (Ensemble Publications)

This piece has been known in the U.S. as *1st Suite for Three Trombones*. N.p.: Crown Music Press, ca.1975. This edition is permanently out of print and is unauthorized, as were all editions of Blazhevich's music in the U.S. until recently. The meter of the first movement is 10/4 and is strident to be sure, marked Allegro. The second movement, marked Lento fantastico, is only 14 measures long but expresses a great deal in those bars. The third movement is marked Allegro for four bars, then Moderato. It has some glissando work and is less strident than movement one. But the constant sixteenth note rhythm in all parts drives the piece forward to the end. The fourth movement, Buffonescamente, is loaded with glissandi, many ending on notes in seventh position. The parts are in alto, tenor and bass clefs respectively. An additional first trombone part in tenor clef is also provided. The *Suite* has been around for a long time and is fun to play. It takes a mature trio to make it sound well. There are no range problems; presentation is excellent.

-Mike Halverson  
Minneapolis, MN