

American Trumpet Concertos

A man in a white tuxedo is playing a trumpet on a hillside. The background shows a landscape with trees and a clear blue sky. The man is standing on a grassy slope, and the trumpet is held up to his mouth. The overall scene is bright and clear, suggesting a sunny day.

PAUL NEEBE

TRUMPET

DAVID WILEY

CONDUCTOR

**SLOVAK RADIO SYMPHONY
ORCHESTRA**

**WORLD
PREMIERE
RECORDING**

Albany
A RECORDING

CARL ROSKOTT (b. 1953)

Carl Roskott has been a member of the Music Department faculty at the University of Virginia since 1991 where he is the Conductor of the Charlottesville and University Symphony Orchestra and teaches composition and conducting. Professor Roskott is a graduate of the Peabody Conservatory of Music and the New England Conservatory of Music, from which he received the prestigious George Whitefield Chadwick Medal. Roskott attended the Tanglewood Institute on two Leonard Bernstein fellowships and was the recipient of the Dimitri Mitropoulos Award. He studied with Leonard Bernstein, Gunther Schuller, Sheldon Morgenstern, Leo Mueller, Richard Pittman, and Michael Tilson Thomas. Prior to coming to the University of Virginia, Roskott was a faculty member at Northern Illinois University, receiving *Downbeat Magazine's* award for the "Best Symphony Orchestra Recording" every year from 1980 to 1989 for his leadership of the NIU Philharmonic. Roskott conducted the Young Artist Orchestra at the Eastern Music Festival in North Carolina for 25 years. Professor Roskott has written numerous compositions for full orchestra, concertos for horn and for violin, several pieces for small ensemble, as well as a double concerto for violin and cello.

Concerto for Trumpet and Orchestra, was commissioned by Robert Helmacy in 1991, so that there might be a full length concerto for the trumpet representing its many voices as they

occur in orchestra music, but where the instrument would always be heard in a solo role. Completed in 1993, it is in three movements and according to the composer, "The first, marked *Andante cantabile*, alternates sections which are melodic and heroic in character with more sinister and foreboding moods. The second movement, marked *Andante*, combines original hymn melodies with elements representing mystical revelation. The third movement, *Allegro spirito*, highlights technical virtuosity and brings the work to an energetic and joyous conclusion." The first performance was given at Eastern Music Festival, July, 1993, Paul Randall, trumpet. Robert Helmacy conducted the Eastern Young Artists Orchestra.

EDWARD GREEN (b. 1951)

Edward Green is an award-winning composer who has taught at Manhattan School of Music since 1984. Among his works are several concerti and much chamber music, including a *Sextet for Alto Saxophone and Brass* and the piece, which won him the International Kodaly Composer's Prize in 1996, his *Brass Quintet*. He is also a sought-after public speaker whose talks about music are based on the principles of Aesthetic Realism, which he learned from its founder, Eli Siegel. Central to Aesthetic Realism—and the vibrant impact of Edward Green's music—is this principle Eli Siegel stated: "All beauty is a making one of opposites, and the making one of opposites is what we are going after in ourselves."

Concerto in C, in its first form, was premiered by the Minnesota Sinfonia in 2001, Sylvain Pineault, trumpet. However, it had only two movements then. In its revised form, it was premiered by Paul Neebe, trumpet, and the New River Valley Symphony (Virginia) in 2004. The revision not only reversed the order of the original movements, it substantially lengthened them and added a concluding high-spirited rondo. The concerto's emotional center is its middle movement, inspired by Eli Siegel's poem *The Dark That Was Is Here*—a poem of tremendous compassion for the confusion and pain people feel about love. The composer has said he wanted to shape this concerto as if it were a "three-act" play dealing with the very human drama of self-confidence and self-doubt. After taking a rich and highly melodic journey to get there—a journey full of rhythmic and coloristic adventures, a journey which touches upon tragedy in the middle movement—the concerto culminates with a triumphant assertion of joy in the brightest key there is, C major, a key, incidentally, not heard since the very opening of the concerto.

ROBERT J. BRADSHAW (b. 1970)

Robert Bradshaw introduced many audiences to his music with the premiere of *Sonata for Trumpet and Strings (or Piano)*. Additionally during the 2003-2004 concert season, Mr. Bradshaw was commissioned by the American String Teachers Association with NSOA: *He Lived for Others: A Story in Music and Movement of a Pioneer and the Building of Our Nation, John*

Johnny Appleseed Chapman was performed, read and recorded by college and high school string orchestras throughout the United States. Recent commissions include: *Articles Nor'east* for the New England String Ensemble/New England Musical Heritage Initiative; *Right Then. Same Time Tomorrow?* for the Bala Brass Quintet; *Fox and Countryman* for the Melrose Symphony Orchestra; *If I Have Seen Further...* for the Salem Winds/Salem State College Sesquicentennial Anniversary Celebration; and *Ozymandias* (trumpet and organ) for Jean-Christophe Dobrzelewski. Recordings include Paul M. Neebe's recording of *Sonata* with the Slovak Radio Symphony Orchestra; *Out of the Quiet* (trumpet and percussion) recorded by Ivano Ascari; and James Ackley's recordings of *Sonata* with piano, and *A Sunday Excursion* (flugelhorn and piano). Mr. Bradshaw's music is available from Beauport Press Music at www.beauportpress.com.

Sonata for Trumpet and Strings or Piano (2003) The composer states: "*Sonata for Trumpet and Strings* is both a look back at my musical experiences and a look forward to what would become dominant features of compositions to follow. It is true that I can easily trace the roots of this piece back several years with other successful works—most notably *Suite for Strings* (1997), and *The Greatest of These is Love* for SATB and string orchestra (2000). However, *Sonata* represents a 'coming of age' for this style of composition and has served as a catalyst for many other works. Currently, I am enjoying the

challenge of employing the harmonic structure and rhythmic intricacies presented in *Sonata*. Yet I find myself looking forward, with great anticipation, to the next turning point in my music. For me, *Sonata* represents the expression of emotions resulting from life's great transitions."

FREDERICK C. TILLIS (b. 1930)

Frederick Tillis is Professor Emeritus of Music Composition at the University of Massachusetts at Amherst. He has written more than 150 compositions, including both the European classical and jazz traditions. His catalog includes works for symphony orchestra, choral, jazz, chamber music and solo instrumental pieces. He has published ten books of poetry and performed internationally as a jazz saxophonist.

Spiritual Fantasy No. 6 was written in 1982. It is based on the African American Spiritual, "Sinner, Please Don't Let This Harvest Pass." The work begins quietly and mysteriously with strings and woodwinds. The voice of two bongo drums appears before the solo trumpet enters with the principal spiritual theme. The second part of the theme appears in a brighter and more vigorous statement, which includes a bold orchestral interlude. Developmental variations of the melody continue as the solo trumpet weaves a web through the varied textures of the orchestra. The work closes with an "unanswered question" final phrase statement by the solo trumpet over a sustained orchestral sonority.

PAUL NEEBE

American trumpet virtuoso Paul Neebe has performed widely throughout the U.S. and Europe as both an acclaimed soloist and respected orchestral musician. Recognized for his beautiful solo sound and artistic flair, Dr. Neebe has been praised for his commitment to commissioning and recording contemporary American works for the trumpet. In 2000, he commissioned the American Composer Roger Petrich to write a piece for trumpet and organ, a work premiered in Germany in 2002 and recorded on the German Label MDG in 2003. In addition to this recording with the Slovak Radio Symphony completed in 2004, Neebe recently commissioned several new American works for trumpet and orchestra by Dr. Walter Ross, Professor Emeritus of the University of Virginia, Dr. Eddie Bass, Professor Emeritus of the University of North Carolina at Greensboro, as well as Roger Petrich, Organist of St. Thomas More Catholic Church in Chapel Hill.

Paul Neebe currently is Principal Trumpet of the Roanoke Symphony (Virginia), the Charlottesville Symphony, and the Wintergreen Festival Orchestra in Virginia. Dr. Neebe serves on the faculty of the University of Virginia in Charlottesville. In recent seasons, Neebe has performed as a featured soloist with the Roanoke, Charlottesville and Durham Symphonies, the Wintergreen Festival Orchestra, and the Elon University Wind Ensemble. In 1995 he received honors at the First International Trumpet Festival Competition in Moscow. In addition to

numerous concerts throughout the U.S., he has performed several times for the Goethe Institute Cultural Program in Rothenburg, Germany and has toured with orchestras in Italy, Austria, Australia and New Zealand.

Dr. Neebe received both the Bachelor and Master of Music degrees from The Juilliard School. While at Juilliard, he was a member of the National Orchestra of New York, performing at Carnegie Hall. In May 1999, Neebe completed his Doctorate of Musical Arts degree at Catholic University of America. His teachers have included Bernard Adelstein, Arnold Jacobs, Steve Hendrickson, Douglas Myers, Vincent Penzarella, and William Vacchiano. For further information please see: www.PaulNeebe.com.

DAVID WILEY

David Wiley is Music Director and Conductor of New York's Long Island Philharmonic and Virginia's Roanoke Symphony Orchestra. Wiley also serves as Artistic Director and Conductor of Virginia's Wintergreen Summer Music Festival. Prior to these positions, he served as the Assistant Conductor of both the Minnesota and the Indianapolis Symphony Orchestras. Recent conducting appearances include the orchestras of Atlanta, Buffalo, Cincinnati, Indianapolis, Minnesota, Oregon, Saint Louis, San Francisco, and Utah.

Wiley made his debut as both pianist and composer at the age of ten in Boston in the premiere performance of his first piano concerto. He has conducted hundreds of new works by

other contemporary composers, has written and recorded three piano concerti, and composed numerous choral, chamber and orchestral compositions. As a solo pianist, Mr. Wiley has performed concertos with many top U.S. orchestras.

He has appeared as a jazz pianist in Boston's Symphony Hall and in recital appearances in China, Russia, Romania, Bulgaria and throughout the U.S. and Europe.

David Wiley received the D.M. and M.M. degrees in conducting from Indiana University. He also has a degree in piano performance with honors from Boston's New England Conservatory of Music and a degree in Religion, *summa cum laude*, from Tufts University. Wiley is a winner of the prestigious Aspen Conducting Prize, is a former Conducting Fellow at Tanglewood, and has been Assistant Conductor for the Aspen Music Festival. For further information or to contact David Wiley's management, please see www.CHLArtists.com.

SLOVAK RADIO SYMPHONY ORCHESTRA

The Slovak Radio Symphony Orchestra was founded in 1929 as the first professional musical ensemble fulfilling the needs of radio broadcasting in Slovakia. The first conductors already



had been emphasizing contemporary Slovak music in orchestra programs. From its origin as a small-size orchestra, it was gradually enlarged, and regular performances of symphony concerts were begun, broadcast as live transmissions by the Slovak Radio.

With the last chief conductor Charles Olivieri-Munroe, who took the position in the years 2001 - 2003 and with the current principal guest conductor Kirk Trevor, the regular concert performances at the home stage of the orchestra are continuing. Built in the 1980s, the beautiful concert hall in the main building of Slovak Radio, gradually won its permanent audience and its limited capacity of 530 seats is often filled to capacity.

Through its exceptional live broadcast concerts and popularity of its CDs (mainly with labels Opus, Supraphon, Naxos, Marco Polo, Arie Nova, EMI, Albany Records) and movie recordings the orchestra is establishing an international reputation. As a result, the orchestra has toured throughout eastern and western Europe.

This CD was recorded August 18-20, 22 2004,
Radio Hall, Bratislava, Slovak Republic

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