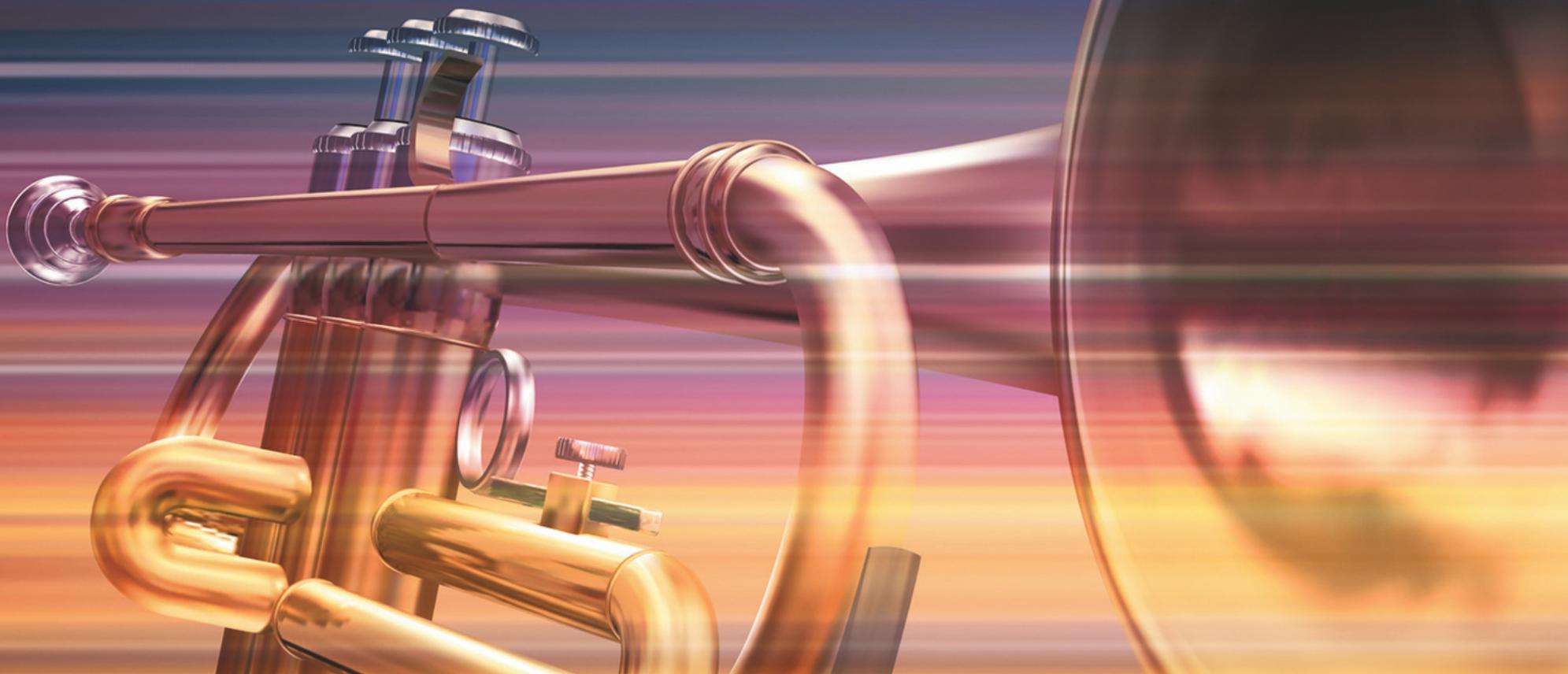


The Art of the Modern Trumpet • 2

**GALLOIS-MONTBRUN • HUBEAU • IBERT
JOLIVET • RUEFF • SANCAN • SCHMITT • TISNÉ**

**Huw Morgan, Trumpet
Rebecca Wilt, Piano**



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Raymond Gallois-Montbrun • Jean Hubeau • Jacques Ibert • André Jolivet
Jeanine Rueff • Pierre Sancan • Florent Schmitt • Antoine Tisné

If there is *any* tradition for trumpet and piano in tandem it derives from arguably the greatest anthology of 'contest music' ever written: the *morceaux de concours* (competition pieces) of the Paris Conservatoire. This abundance of progressive literature – commissioned for the institution's annual examination – sought not only to demonstrate the soloist's technical proficiency and musical eloquence, but also enhance the duo's chamber music alliance in works of ravishing beauty, intimacy and finesse.

Thus we continue our survey of the 'modern trumpet' with a visit to 20th-century France, and a musical landscape revolutionised by the perpetual collision of artistic ideals: Romanticism succumbed to Modernism, while Impressionism and neo-Classicism resonated far beyond the Conservatoire's walls, each yielding a veritable trove of divergent compositional riches. The trumpet, like its siblings in the orchestral brass section, profited admirably, embracing its re-casting as a solo instrument of significant artistic prestige.

Our *hommage* to this repertoire is framed by two perfectly formed miniatures. **Jacques Ibert's** quirky *Impromptu*, commissioned in 1950 by The Koussevitzky Music Foundation, is a jocular, eclectic patchwork of styles that pits jazz-infused harmonies and a satirical boogie-woogie bassline against capricious triplets and angular syncopations. **André Jolivet's** sparkling *Air de Bravoure*, on the other hand, is a tautly composed romp that revels in the trumpet's idiosyncratic duality, juxtaposing heraldic grandeur with florid passagework.

Like many of his peers, **Raymond Gallois-Montbrun** enjoyed a lifelong association with the Paris Conservatoire. As a student, he won first prizes in violin, composition and harmony, along with the famed Grand Prix de Rome; later, he had a 21-year tenure as the establishment's director. Written in 1949, *Sarabande et Finale* is a somewhat wistful retrospective that merges sensuously handled harmony and colour, reminiscent of Ravel, with the structural formality of the neo-Baroque. Its nostalgic evocation of the

sarabande – a stately, 17th-century dance – belies the metric pattern of the trumpet's sombre air, although a spirited contrast is found in the *Finale*, with its bustling counterpoint and dazzling pyrotechnics.

A contemporary of Gallois-Montbrun, **Jean Hubeau** studied composition with Paul Dukas and piano with Lazare Lévy, subsequently becoming director of the Music Academy in Versailles and Professor of Chamber Music at the Paris Conservatoire. His *Sonata for Trumpet and Piano*, composed during World War Two, blends the splendour of French Romanticism with American-influenced flavours of the *années folles* (the 'crazy years' of the Parisian Jazz Age). Through sweeping brushstrokes and a noble, heroic tone, the *Sarabande* gives way to a carefree, *scherzo*-like *Intermède*, where both instruments jostle with each other's thematic material, the trumpet parodying itself with raspy flutter-tonguing and jaunty, rhetorical fanfares. Solemnity returns, however, in a poignant *Spiritual*. The deliberate ambivalence between 'straight' and 'swung' eighth notes evokes a forlorn, oppressive reminiscence before the blues theme re-emerges, this time triumphal and victorious.

Described by his student, the pianist Denis Pascal, as having 'the ear of a composer, the heart of a great singer and the imagination of a painter', **Pierre Sancan's** music is considered a refined synthesis of Gallic styles, as much influenced by Debussyan Impressionism and the tonal tradition of Honegger and Roussel as by the augmented harmonic language of Dutilleux and Messiaen. Consequently it is not the sensitive elegance of his famed *Flute Sonatine* that we find in the *Rapsodie for Trumpet and Piano*, rather a 'Jekyll and Hyde' depiction that focusses on the avant-garde, its aphoristic motif developing from a sinister muted chatter to a ritualistic march, underpinned by relentless accompanying clusters. The trumpet's fervid cadenza soon subsides, however, and a humorous, *czardas*-like *Presto* emerges; although a macabre undertone persists in the piano's strident interjections.

A student of Massenet and Fauré, a friend of Ravel and

Satie, and a fond admirer of both Wagner and Strauss, **Florent Schmitt's** conflation of musical influences is illustrated by his luscious soundscapes and wealth of imaginative expression. But for his complex character and controversial political views (he was at times a particularly vocal supporter of the regime in Nazi Germany), Schmitt's music might not have been so unduly neglected: among his earlier works, the eponymous setting of *Psalm XLVII* and the ballet score *La Tragédie de Salomé* are without doubt astonishingly original, poetic masterpieces that demonstrate a sophisticated command of colour, texture and sonority. Commissioned as the *morceau de concours* in 1955, the *Suite en trois parties, Op. 133*, with its powerfully evocative, rhapsodic language, bears little resemblance to a mere 'competition piece' (in fact Schmitt would later orchestrate the voluptuous piano accompaniment, creating an extravagant concertante work). Though the coquettish, diaphanous interplay of the *Gaïment* is delightfully alluring, it is the second movement (*Lent sans excès*) where we find the composer at his most spellbindingly beautiful. To begin, the innocent, muted theme is understated, but as the contours gradually expand, it blossoms into an impassioned, wildly lyrical refrain. The breathless *Vif*, replete with intricate polyrhythms and bravura flourishes, is a somewhat belligerent but never rhetorical finale, at times euphoric but always perfectly nuanced.

Aside from several works for saxophone, few of **Jeanine Rueff's** compositions have gained widespread acclaim, yet her *œuvre* contributes to a recognisable French aesthetic that stretches from Rameau to the present day. The three interlinked movements of *Mobiles* – written as the *morceau de concours* for trumpet in 1967 – each exude a particular compositional style: the opening cadenza expands from its

iterative cell to a bluesy improvisation; the second is a languorous ballad, supported by the piano's tango-esque ostinato; and finally a vigorous *Presto*, capturing the titular idea of perpetual motion through jaunty syncopations and an inventive reworking of the initial subject.

Much of **Antoine Tisné's** eclectic output reflects his faith in music as an affective language, he was enthralled by the ability of timbres, sounds and durations to replicate abstract metaphysical ideals. Though many of his pieces are explicit in their cosmic fascination, including the vast *Cosmogonies* for three orchestras (1967), Tisné retained a strong interest in an extraordinarily diverse range of worldly stimuli, from exotic foreign travel to art, scientific discoveries and choreography. He was also strongly influenced by the poetry of his fellow countryman David Niemann, whose esoteric works inspired *Bocéphal* for two pianos (1982), as well as the synergetic *Emotion* for solo trumpet, speaker and dancer (1984). Yet this enchantment with mysticism and symbolism is also inherent in *Héraldiques*, which draws on a kaleidoscopic soundscape to juxtapose moments of order and aleatory. Despite beginning in introspective stillness, *Extatique et mystérieux* develops an increasingly fraught dialogue, pitting colourful hazes against the trumpet's pithy utterances. A more contemplative, prayer-like voice permeates *Élégiaque*; its meditative chant and delicate tracteries contrast with the sharp interpolations of *Scandé* ('Punctuated') and the playful, fragmented tussle of *Enjoué* ('Perky'). In the raucous, swirling momentum of the final *Brillant* we find an exhilarating rhythmic vitality that harbours a restive virtuosity, crudely muscular yet fractious and abrupt.

Huw Morgan

‘il avait l'oreille du compositeur, le cœur d'un grand chanteur et l'imaginaire du peintre.’ – quote taken from *Pierre Sancan: Denis Pascal se souvient* by Marc Zisman, 29 October 2008, Qobuz www.qobuz.com



Huw Morgan

Winner of the Prague Spring, Ellsworth Smith, Girolamo Fantini, Only Brass and Lieksa international trumpet competitions, Huw Morgan is principal trumpet of the Sinfonieorchester Basel, a founder member of brass ensemble Septura and assistant lecturer at the Musikhochschule Luzern. Solo highlights include concerto appearances with the BBC National Orchestra of Wales, Antwerp Symphony Orchestra, Helsinki Philharmonic and Irish Chamber Orchestra. In recital he performs at the Wigmore Hall, and the Cheltenham, Mecklenburg-Vorpommern, International Trumpet Guild and Kaposvár festivals. As a guest principal, Morgan works regularly with many leading ensembles, including the London Symphony, NDR Elbphilharmonie and London Philharmonic orchestras, the Academy of St Martin in the Fields and the Nash Ensemble. He can be heard on over 30 commercial recordings, and is frequently invited to give masterclasses throughout Europe, America and Asia. Born in South Wales, Morgan studied at Chetham's School of Music, the Royal Academy of Music in London and the Zürcher Hochschule der Künste. His principal teachers included John Dickinson, Murray Greig, James Watson, Mark David, Robert Farley and Frits Damrow. Huw Morgan is a Yamaha Artist. www.huwmorgan.net



Rebecca Wilt

Rebecca Wilt is internationally recognised as a virtuoso collaborative pianist and vocal coach. She works with many of the world's most prominent singers and wind instrumentalists, including Cynthia Lawrence, Dawn Upshaw, Eleni Matos, Stanley Jackson and Stuart Neill, as well as members of the Chicago Symphony Orchestra, New York Philharmonic, San Francisco Symphony Orchestra, Los Angeles Philharmonic, Boston Symphony Orchestra and The Philadelphia Orchestra. In addition to frequent performances and masterclasses throughout North America, Europe and Asia, Wilt currently serves on the faculty of the Center for Advanced Musical Studies in New Hampshire, having previously taught at the University of North Carolina at Greensboro, University of Kentucky, Messiah College, Central Michigan University, Interlochen Arts Academy and the American Institute of Musical Studies (AIMS) Festival in Austria. She is widely regarded as America's premier pianist for wind instrument competitions and symposiums, often appearing at the International Trumpet Guild Conference, National Flute Association Convention, Rafael Méndez Brass Institute and the World Saxophone Congress. Wilt studied with John Wustman, Jon Spong and Jessica Paul, and holds degrees in vocal coaching, collaborative piano and vocal performance. www.rebeccawiltpiano.com

The second volume of this series (*Volume 1* is on 8.573995) visits 20th-century France, where the combination of trumpet and piano inspired music of ravishing beauty, intimacy and wit. Through the bluesy retrospection of Jean Hubeau's *Sonata*, the voluptuous rhapsody of Florent Schmitt's *Suite* and the avant-garde eclecticism of Antoine Tisné's *Héraldiques*, this album explores the quintessentially Gallic sonorities that came to redefine the instrument's voice for the modern era.

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|---|-------------|---------------------------------------|--------------|
| Jacques IBERT (1890–1962) | | Jeanine RUEFF (1922–1999) | |
| 1 Impromptu (1951) | 1:54 | 10 Mobiles (1967) | 8:23 |
| Raymond GALLOIS-MONTBRUN (1918–1994) | | Antoine TISNÉ (1932–1998) | |
| 2 Sarabande et Finale (1949) | 6:50 | Héraldiques (1975) | 10:47 |
| Jean HUBEAU (1917–1992) | | 11 I. Extatique et mystérieux: | |
| Sonata for Trumpet and Piano (1943) | | Très lent | |
| 3 I. Sarabande: Andante con moto | 3:36 | 12 II. Scandé | 4:30 |
| 4 II. Intermède: Allegro con brio | 2:00 | 13 III. Élégiacque | 1:26 |
| 5 III. Spiritual: Andante molto calmo (Tempo di Blues) | 6:33 | 14 IV. Enjoué | 1:37 |
| Pierre SANCAN (1916–2008) | | 15 V. Brillant | 0:46 |
| 6 Rapsodie (1970) | 8:39 | André JOLIVET (1905–1974) | |
| Florent SCHMITT (1870–1958) | | 16 Air de Bravoure (1952) | |
| Suite en trois parties, Op. 133 (1954) | | 1:20 | |
| 7 I. Gaîment | 3:11 | Huw Morgan, Trumpet | |
| 8 II. Lent sans excès | 5:29 | Rebecca Wilt, Piano | |
| 9 III. Vif | 2:27 | YAMAHA | |

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