Concerto in C Major

for Two Trumpets, RV 537

I. Allegro, II. Largo, III. Allegro

by Antonio Vivaldi

expanded harmoniemusik accompaniment
by Robert W. Rumbelow

INSTRUMENTATION

1 - Conductor
1 - Solo Trumpet I in C
1 - Solo Trumpet I in B♭
1 - Solo Trumpet II in C
1 - Solo Trumpet II in B♭
1 - 1st C Flute
1 - 2nd C Flute
1 - 1st Oboe
1 - 2nd Oboe
1 - English Horn
1 - 1st B♭ Clarinet
1 - 2nd B♭ Clarinet
1 - 3rd B♭ Clarinet
1 - B♭ Bass Clarinet
1 - B♭ Contrabass Clarinet
1 - 1st Bassoon
1 - 2nd Bassoon
1 - Contrabassoon
1 - 1st Horn in F
1 - 2nd Horn in F
1 - 1st Horn in E♭ - World Part
1 - 2nd Horn in E♭ - World Part
1 - 1st Trumpet in C
1 - 2nd Trumpet in C
1 - 1st Trumpet in B♭ (Optional)
1 - 2nd Trumpet in B♭ (Optional)
1 - Double Bass
1 - Timpani
1 - Cembalo (Optional)

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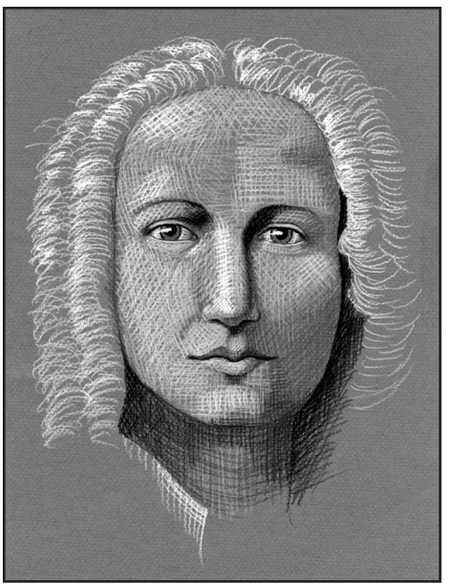
Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



PROGRAM NOTES

Italian composers of the Baroque era wrote many works featuring the trumpet. The eagerness of these musicians to write for the trumpet was all the more remarkable in view of the fact that the instrument they knew was technically primitive in comparison to its present-day descendant. The mechanism of valves and push buttons, which permits the full range of chromatic notes throughout the compass of the modern trumpet, was not invented until well into the nineteenth century. *The Concerto in C Major for Two Trumpets*, RV 537 provides the listener with a wonderful example of Baroque style clarion trumpet writing and performance. Clarino is a virtuoso method of trumpet playing, practiced by trumpeters trained in the art of producing the highest harmonics, i.e., from the third octave upward, where they form a continuous scale. Through this taxing method, trumpeters of the Baroque period performed the brilliant parts for their instrument that we find not only in Italian concertos, but also in Handel's oratorios, Bach's cantatas, and similar works of the period. In today's current performance practices, these works are commonly performed on piccolo trumpet.

Antonio Vivaldi is recognized as one of the masters of the instrumental concerto as it evolved from the earlier concerto grosso form. With some 500 concertos to his credit, one can see by sheer number his passion for the genre, which he refined into an overall form of three movements in fast-slow-fast succession. In the present concerto, the composer reduces the central Largo movement to only a six-measure passage during which the trumpets are silent. The two outer Allegro movements follow a pattern with a strong recurring theme, known technically as a ritornello subject. This subject is sounded at the outset by the trumpets and orchestra with the latter half of the theme assigned chiefly to the ensemble. Vivaldi then juxtaposes varied restatements of the ritornello with more freely invented episodes for the soloists, the two trumpets alternately chasing each other in imitative counterpoint or playing together in close harmony. As with most of Vivaldi's concertos, we cannot say when or for what purpose it was written, though its bright character allows us to imagine some festive occasion.

This small ensemble accompaniment was crafted to imitate the baroque ceremonial wind band, and was commissioned to serve as an encore for Charles Geyer and Barbara Butler (trumpet soloists) on the Eastman Wind Ensemble's tour of Japan in 1996. The Franz Joseph Haydn *Trumpet Concerto in E-flat Major* (set for enhanced classical harmoniemusic ensemble - DH9901) was part of the same concert program. Note that the solo trumpet parts in this edition are without articulation marks. This is due in part to the style of articulation on the early trumpets being so different than anything we use today. The current intent is for the ensemble to articulate (adding or subtracting slurs as necessary) in a fashion that agrees with the soloists.

—Robert W. Rumbelow

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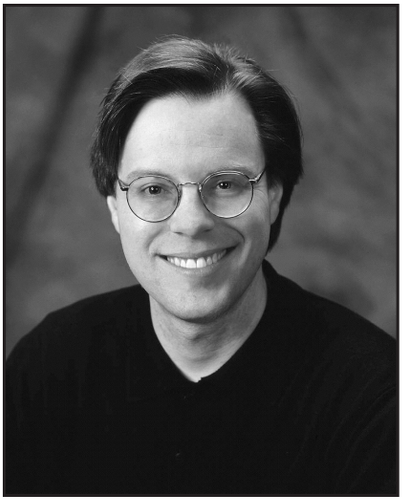

Robert W. Rumbelow

Robert W. Rumbelow currently serves as Conductor and Director of Wind Ensemble Activities in the Schwob School of Music at Columbus State University (Columbus, Georgia). In addition to teaching classes in conducting and literature, he is the conductor of the faculty Camerata chamber orchestra and frequently conductor of opera productions. Rumbelow has served as guest conductor with various bands, orchestras, and chamber ensembles throughout the United States, Canada, Japan, and Eastern Europe. Dr. Rumbelow previously served as the associate conductor of the famed Eastman Wind Ensemble and Eastman Wind Orchestra. He also worked with the Eastman Studio Orchestra, Kilbourn Orchestra, Musica Nova, and the independent Rochester Chamber Players. Rumbelow received his Doctor of Musical Arts degree in conducting from Eastman and studied with Donald Hunsberger. Prior to his doctoral studies at Eastman, he served successfully as a director of bands in the Texas public schools.

Dr. Rumbelow maintains an active schedule as a guest conductor, clinician, arranger, composer, and lecturer. He has been the recipient of several notable accolades, including the Walter Hagen Conducting Prize, winner of the North American round of the Tokyo International Orchestral Conducting Competition, the Sousa Foundation's Sir Georg Solti Conducting Competition Prize, numerous ASCAP Awards, multiple selections to various Who's Who listings, and several citations from the National Band Association in honor of his contributions to the wind band profession. Dr. Rumbelow has performed at many of the major American music conferences and has recordings available on the Summit label. Performances and recordings of his music by the United States Marine Band, Army Band, Navy Band, Air Force Band, Eastman Wind Ensemble, Tokyo Kosei Wind Orchestra, Interlochen Arts Academy and other ensembles of high repute have been enthusiastically received worldwide. Rumbelow's compositions and arrangements are published by Kjos, Ludwig and Alfred Publishing. Broadcasts of his music have been heard on NBC, CBS, ABC, PBS, NPR, BBC, and NHK Japan.

DONALD HUNSBERGER

Donald Hunsberger is conductor emeritus of the Eastman Wind Ensemble, having served as its music director from 1965 to 2002. He also holds the title of Professor Emeritus of Conducting and Ensembles at the Eastman School of Music, where he served for many years as chair of the conducting and ensembles department.

Under his leadership, the Eastman Wind Ensemble continued its development as an international performance model in the creation of numerous new works for the wind band, providing a prime example of contemporary performance techniques as demonstrated on numerous recordings on Sony Classics, CBS Masterworks, Mercury Records, DGG Records, Philips, and Decca, among others. In 1987 his scores and recording of *Carnaval* featuring Wynton Marsalis with the Eastman Wind Ensemble were nominated for a Grammy Award in the Best Solo Performance With Orchestra category. His most recent recording project with the EWE is a three-CD set (*The Eastman Wind Ensemble at 50*—DHWL001CD-WBP) celebrating its 50th anniversary. Under his direction, the EWE performed on six tours of Japan and Taiwan between 1990 and 2000 and one throughout Japan and southeast Asia in 1978 for the Kambara Agency and the U.S. State Department.

In addition to performing more than 100 premiere performances, Hunsberger had been involved in writing projects including the books *The Wind Ensemble and Its Repertoire* (Alfred Publishing), *The Art of Conducting* (with Roy Ernst, Random House), *Emory Remington Warmup Studies* (Accura Music), and numerous articles published in educational journals. He is well known and recognized for his innovative scoring techniques for varying instrumentations of the contemporary wind band with numerous publications. His research into the history and development of scoring for wind bands in America has led to numerous articles in *WindWorks*, a journal for wind conductors, performers, and composers.

He has been the recipient of numerous awards for research (Homespun America: the National Association for State and Local Historians); pedagogy (The Eastman Alumni Teaching Award; The Herbert Eisenhart Award; Wiley Housewright Fellow, Florida State University); and performance (the Crystal Award, from the Asahi Broadcasting Company, Osaka, Japan, and the Ehud Eziel Award, Jerusalem, Israel).

He is a past president of the College Band Directors National Association and has served as a member of the boards of CBDNA, the World Association of Symphonic Bands and Ensembles, and the Conductor's Guild.

In the orchestral world he has created and conducted performances of orchestral accompaniments to more than 18 silent films with 50 orchestras including the National, San Francisco, Houston, Vancouver, Utah, Virginia, San Diego, Syracuse, and North Carolina Symphony Orchestras and the Rochester, Buffalo, and Calgary Philharmonic Orchestras, among others.

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CONDUCTOR

CONCERTO IN C MAJOR FOR TWO TRUMPETS, RV 537

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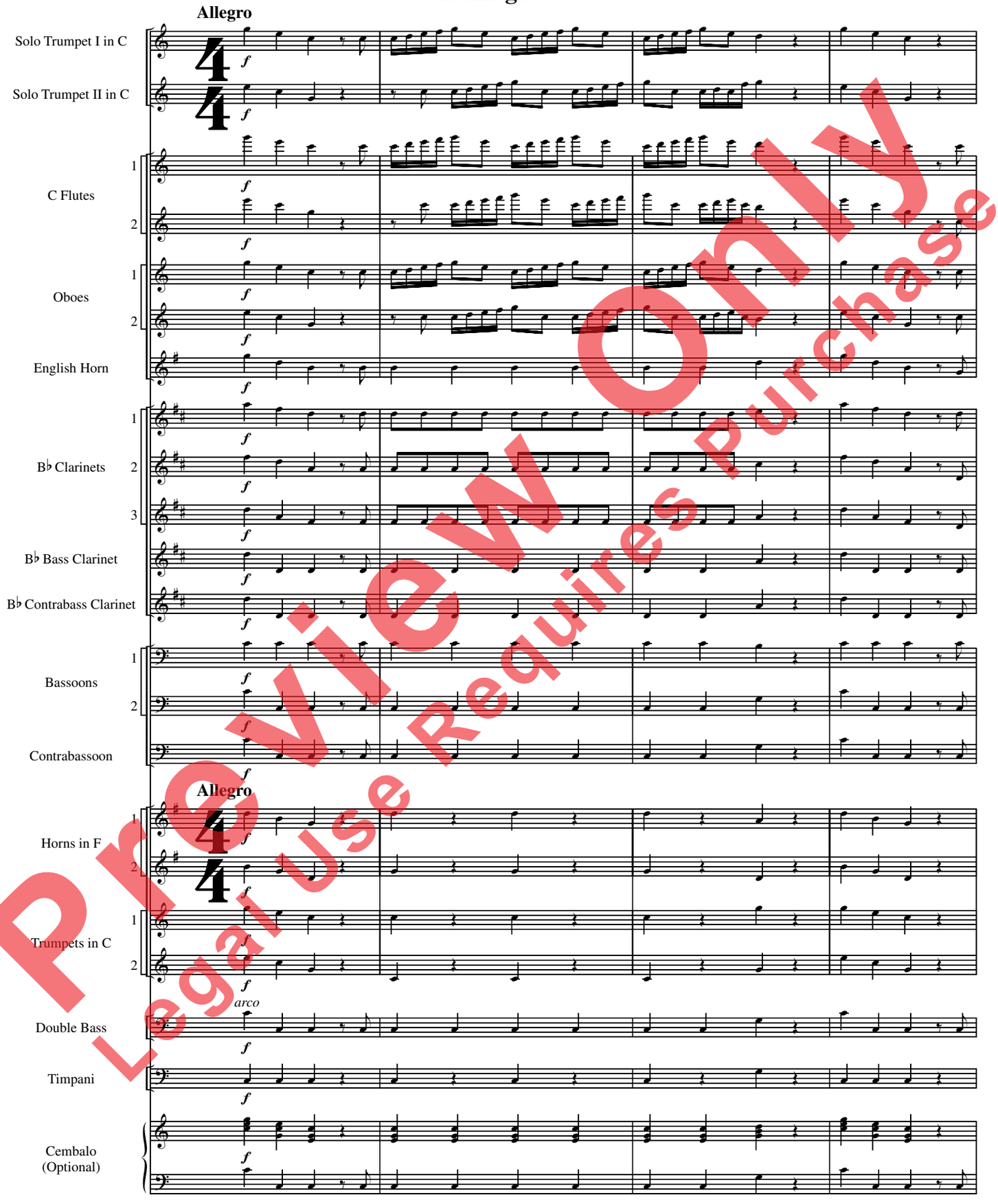
By ANTONIO VIVALDI
Expanded Harmoniemusic Accompaniment
by ROBERT W. RUMBELOW

I. Allegro



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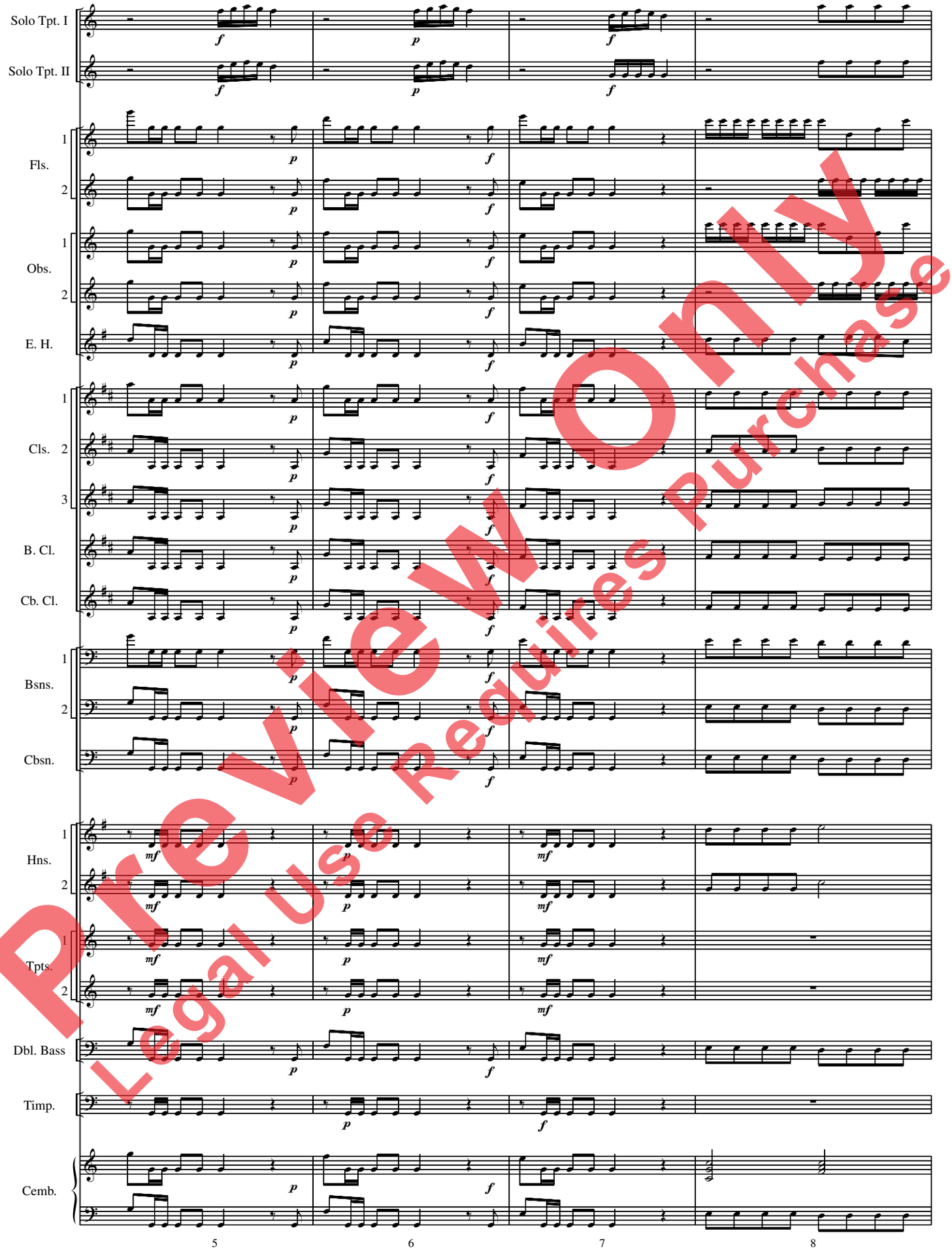

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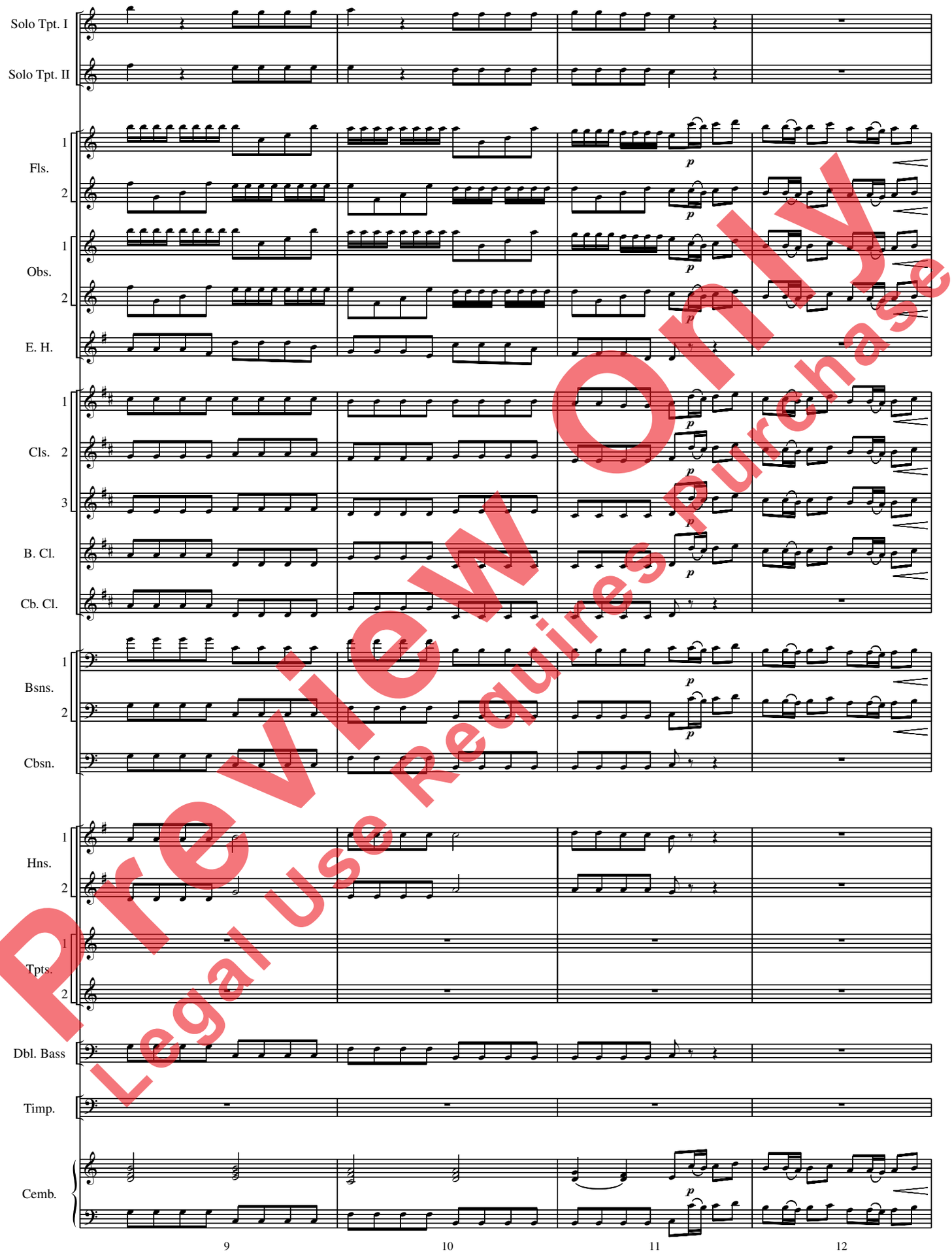

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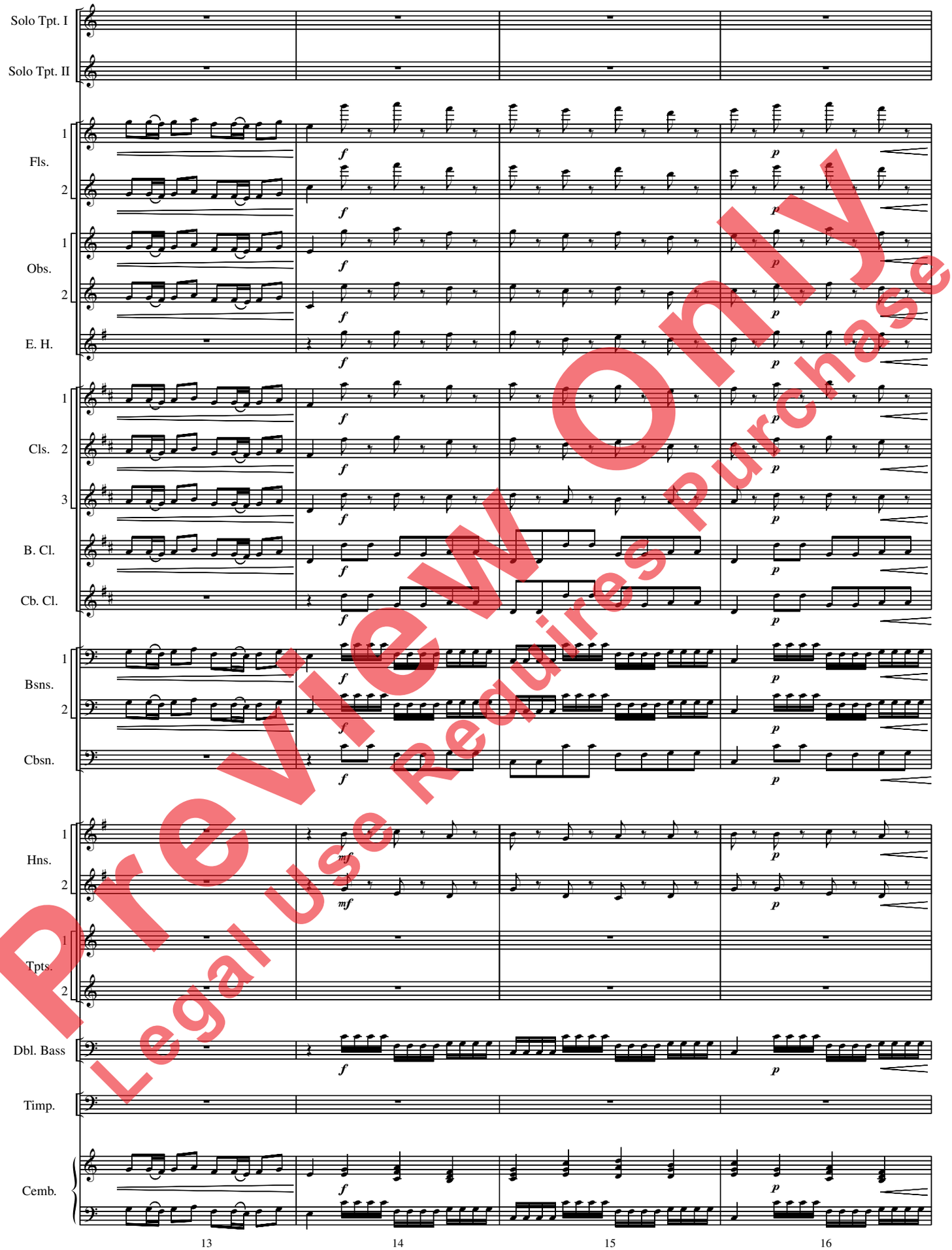

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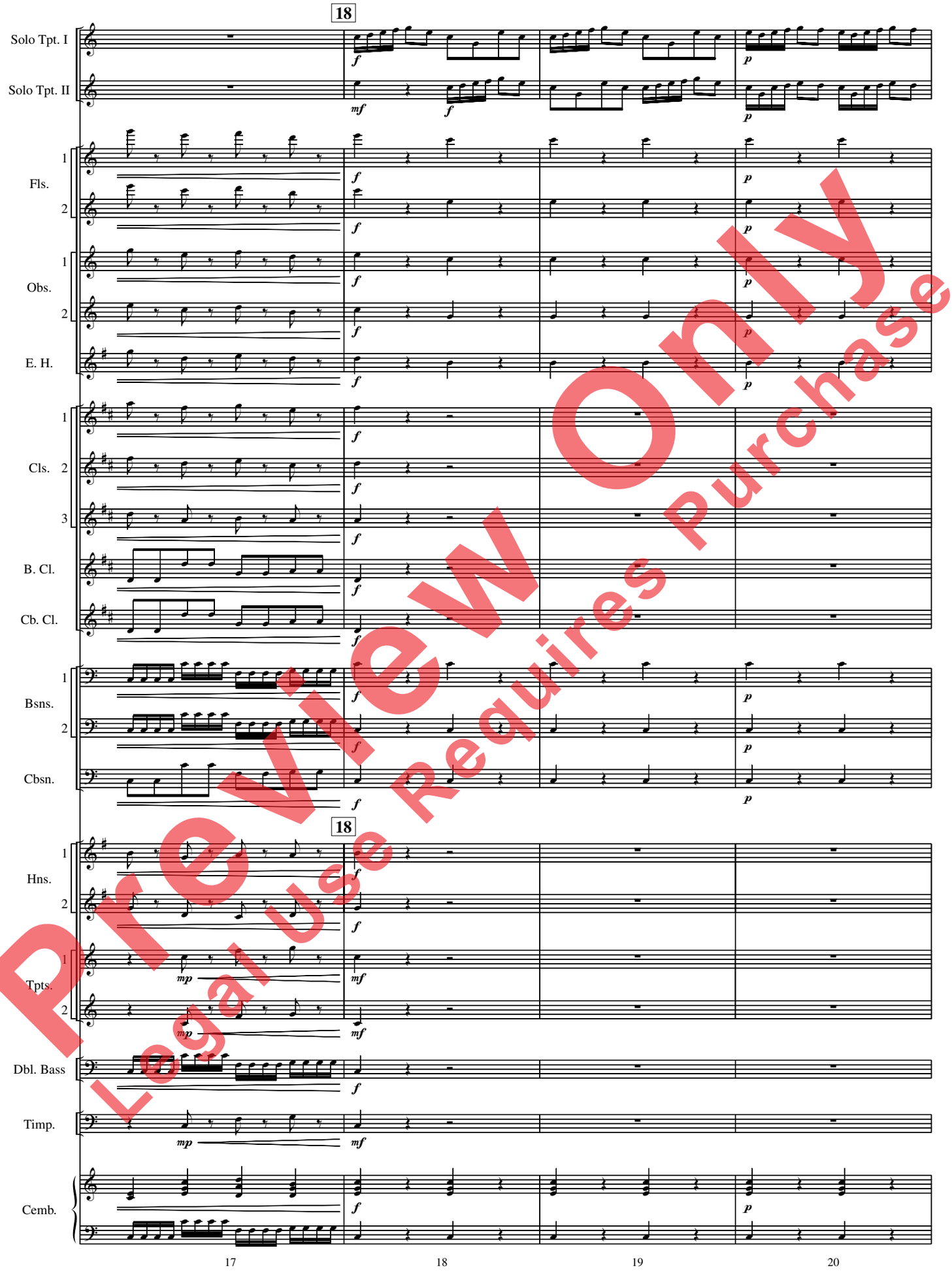

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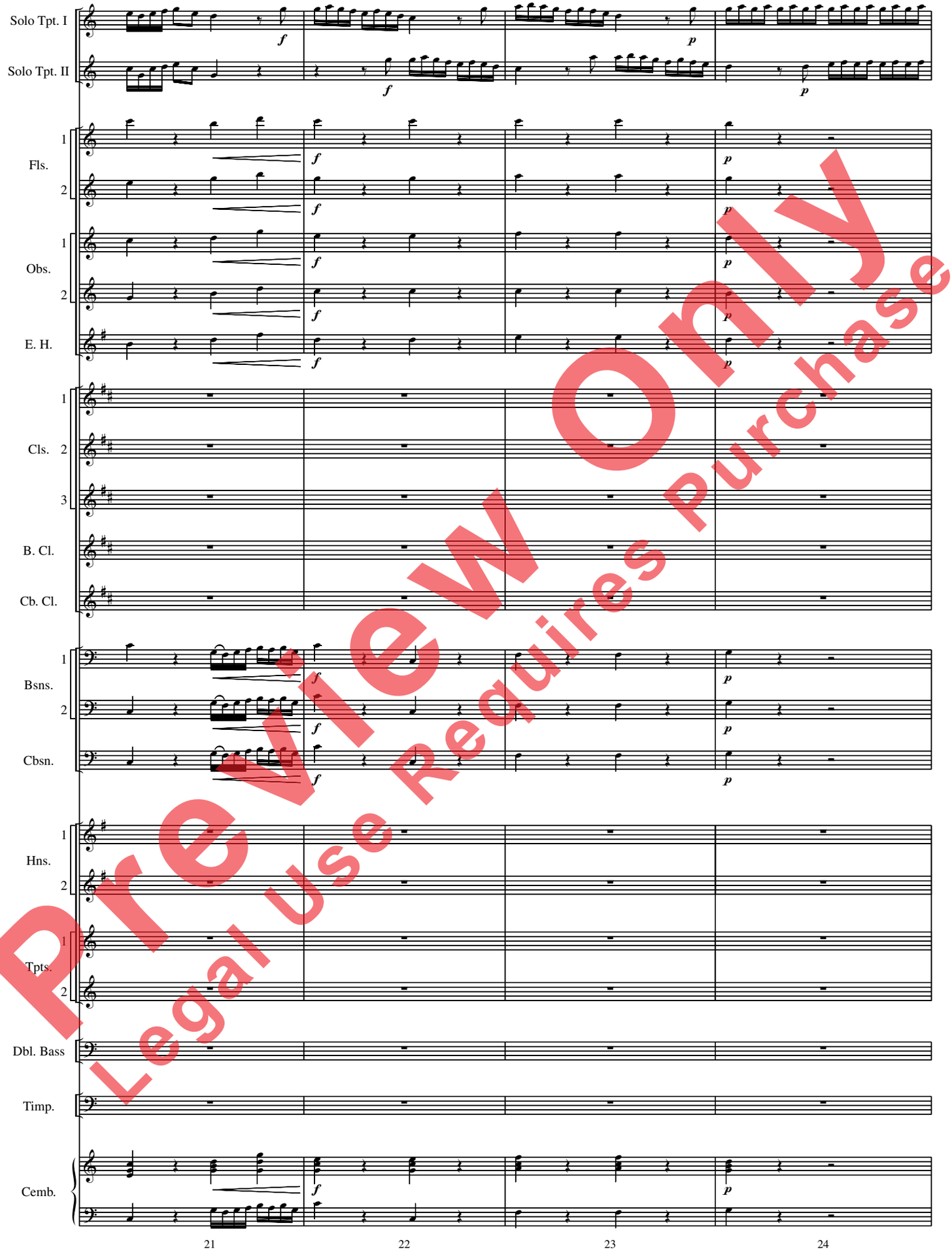

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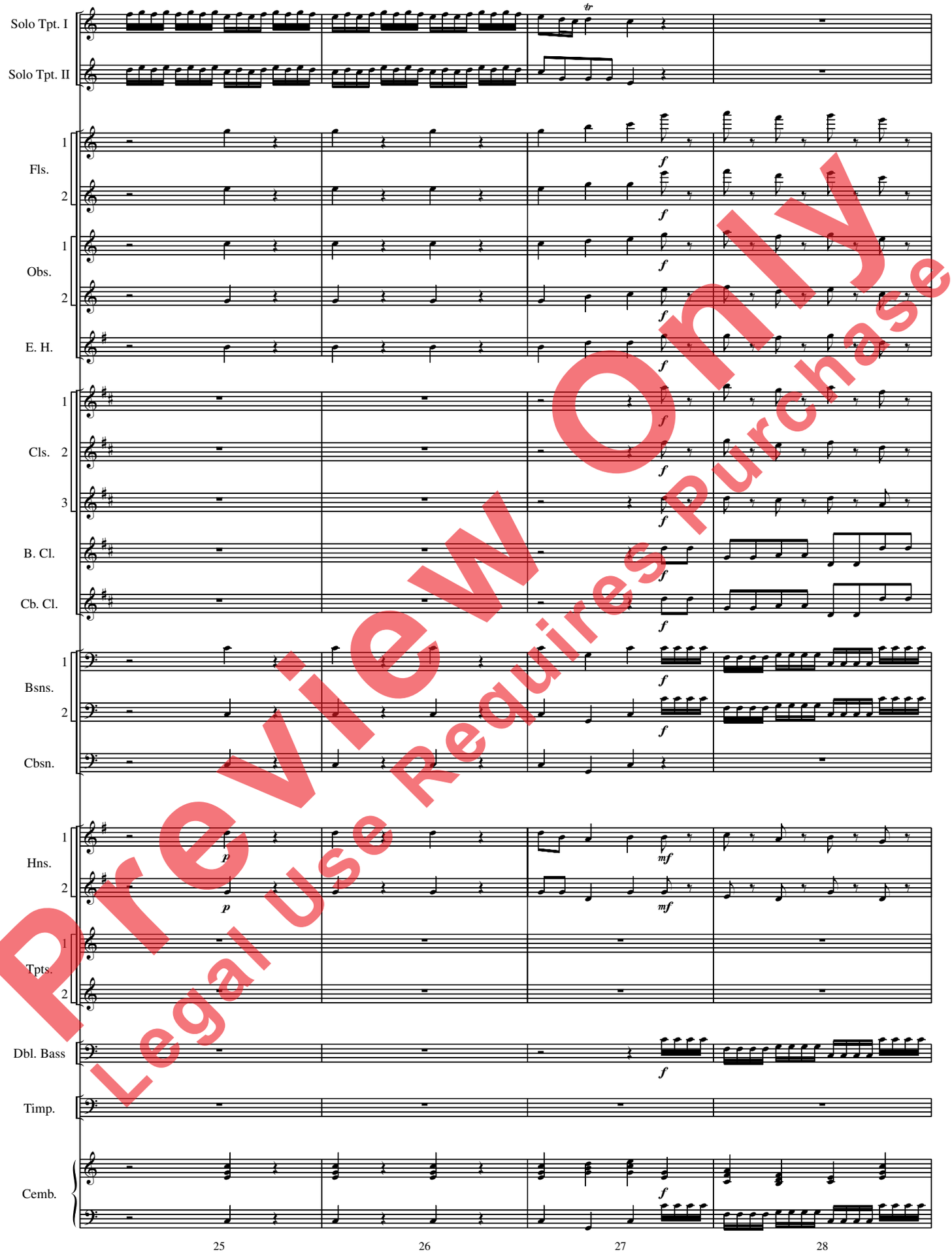

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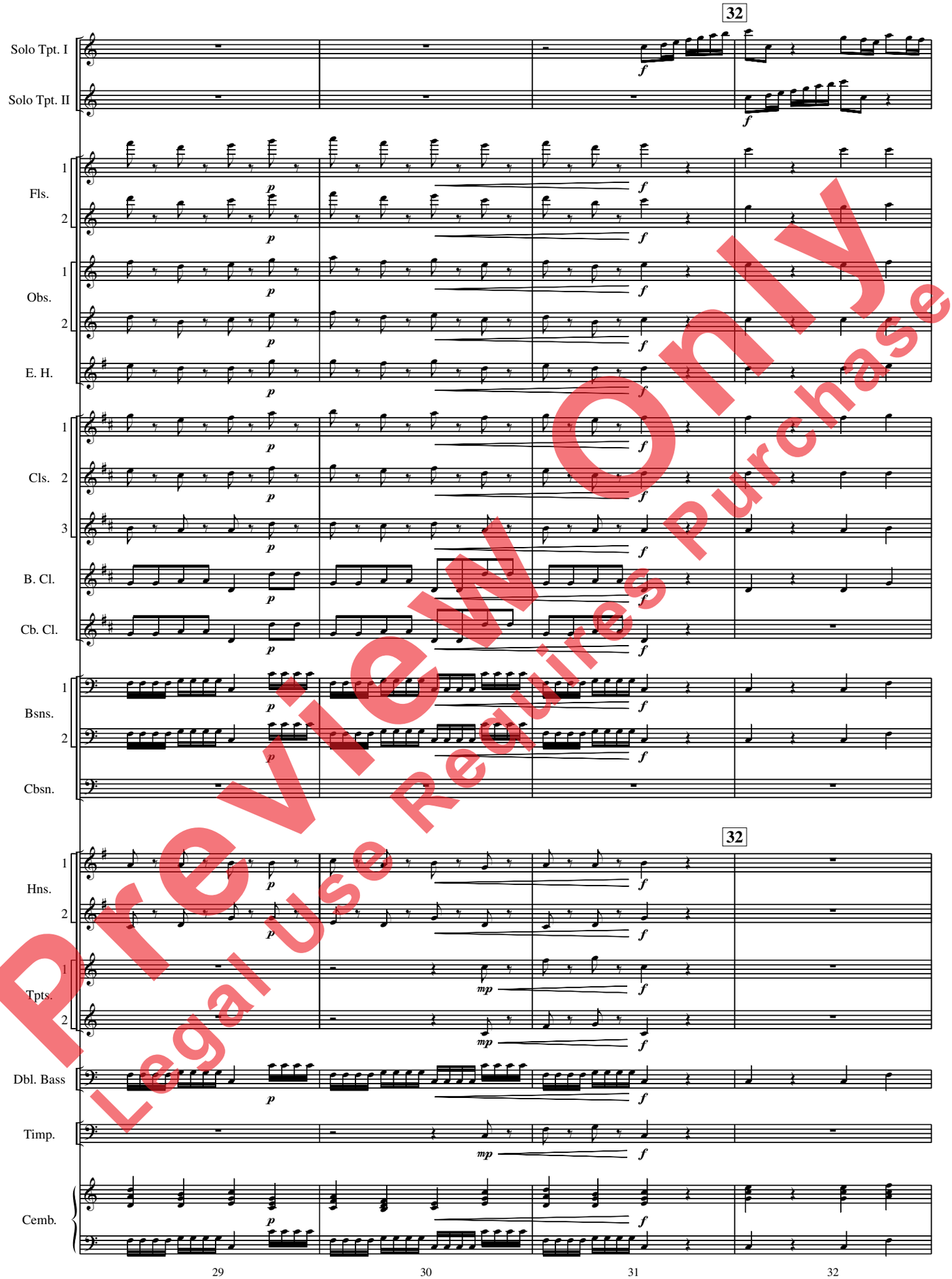

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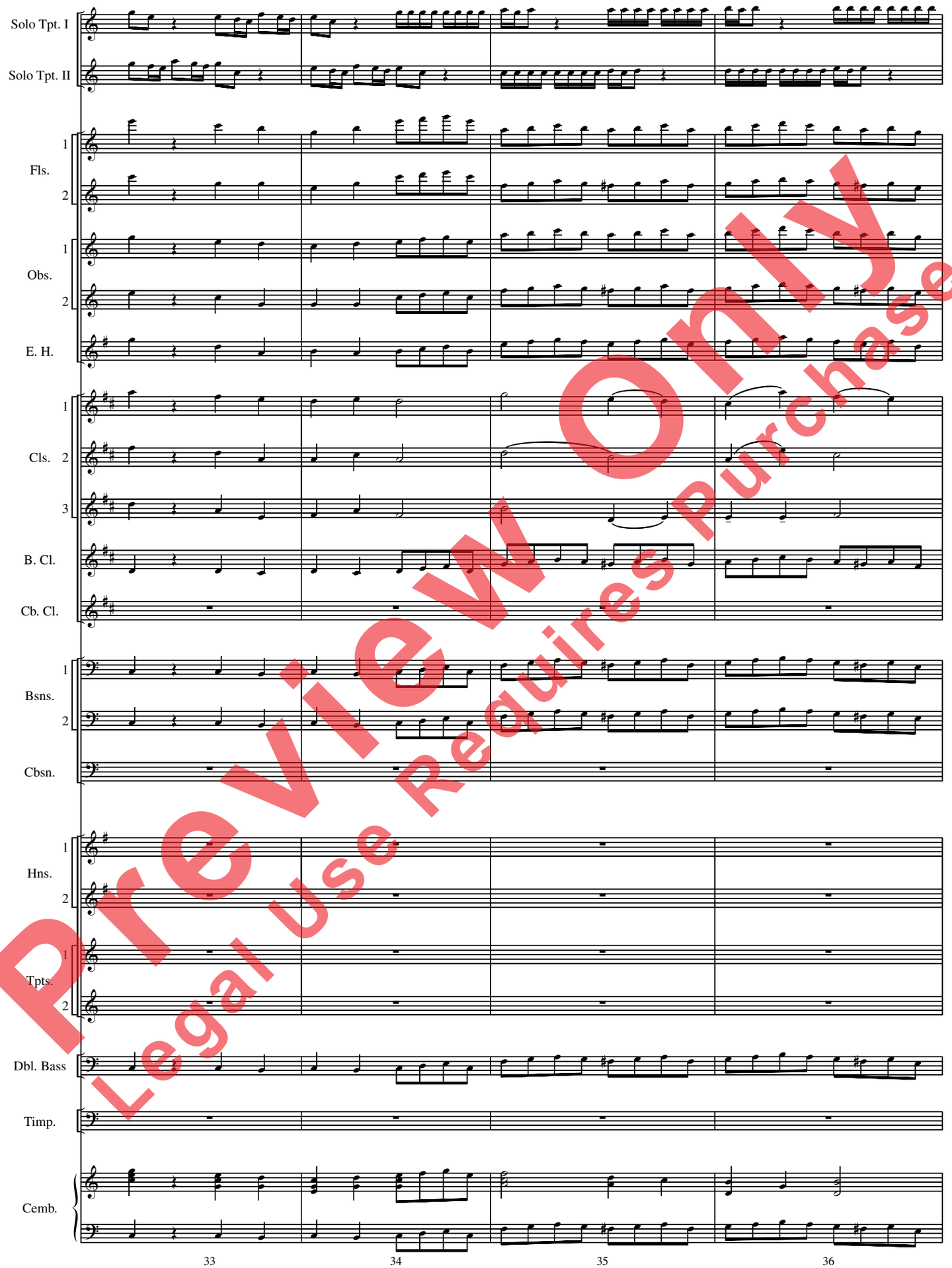

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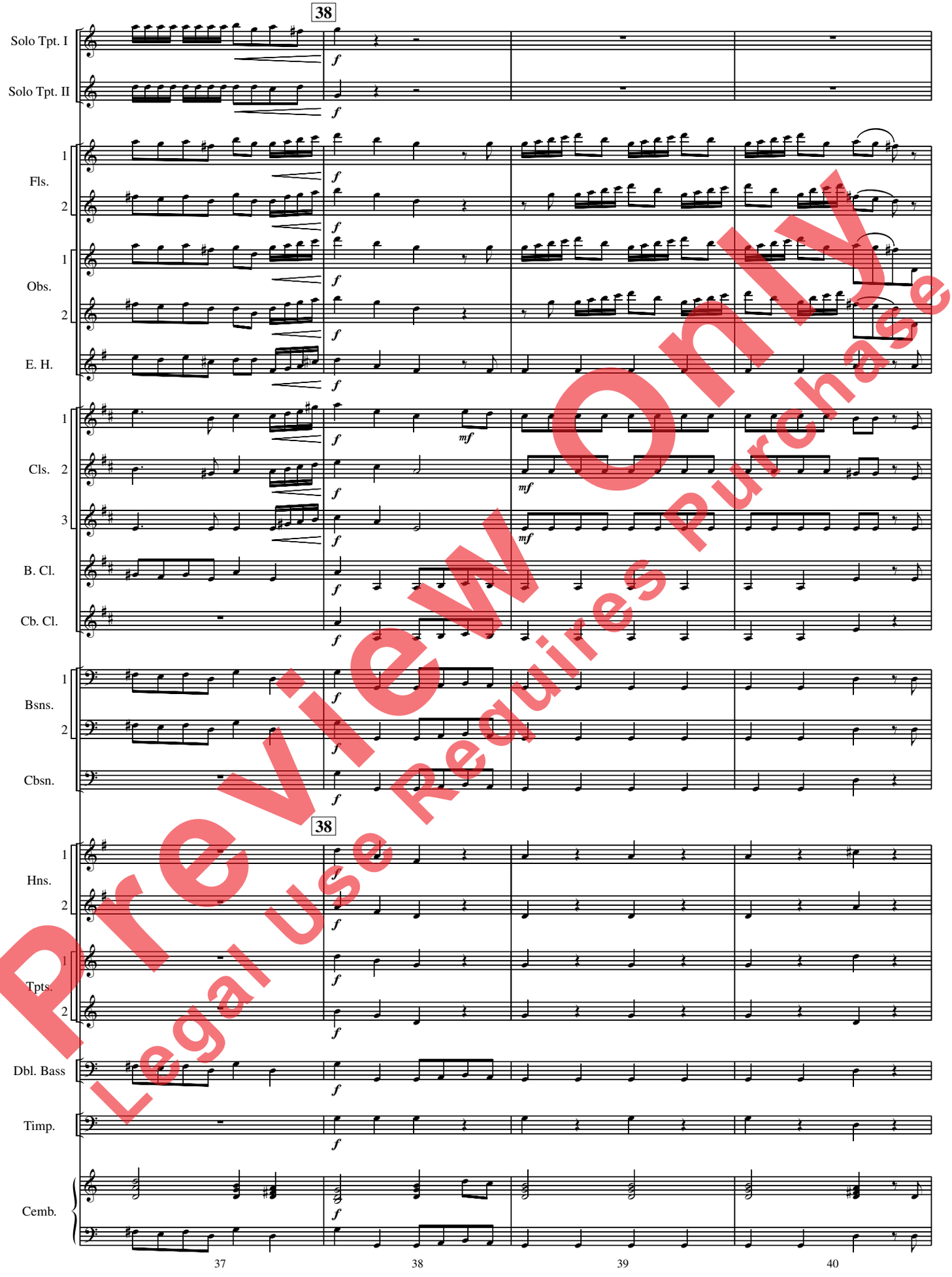

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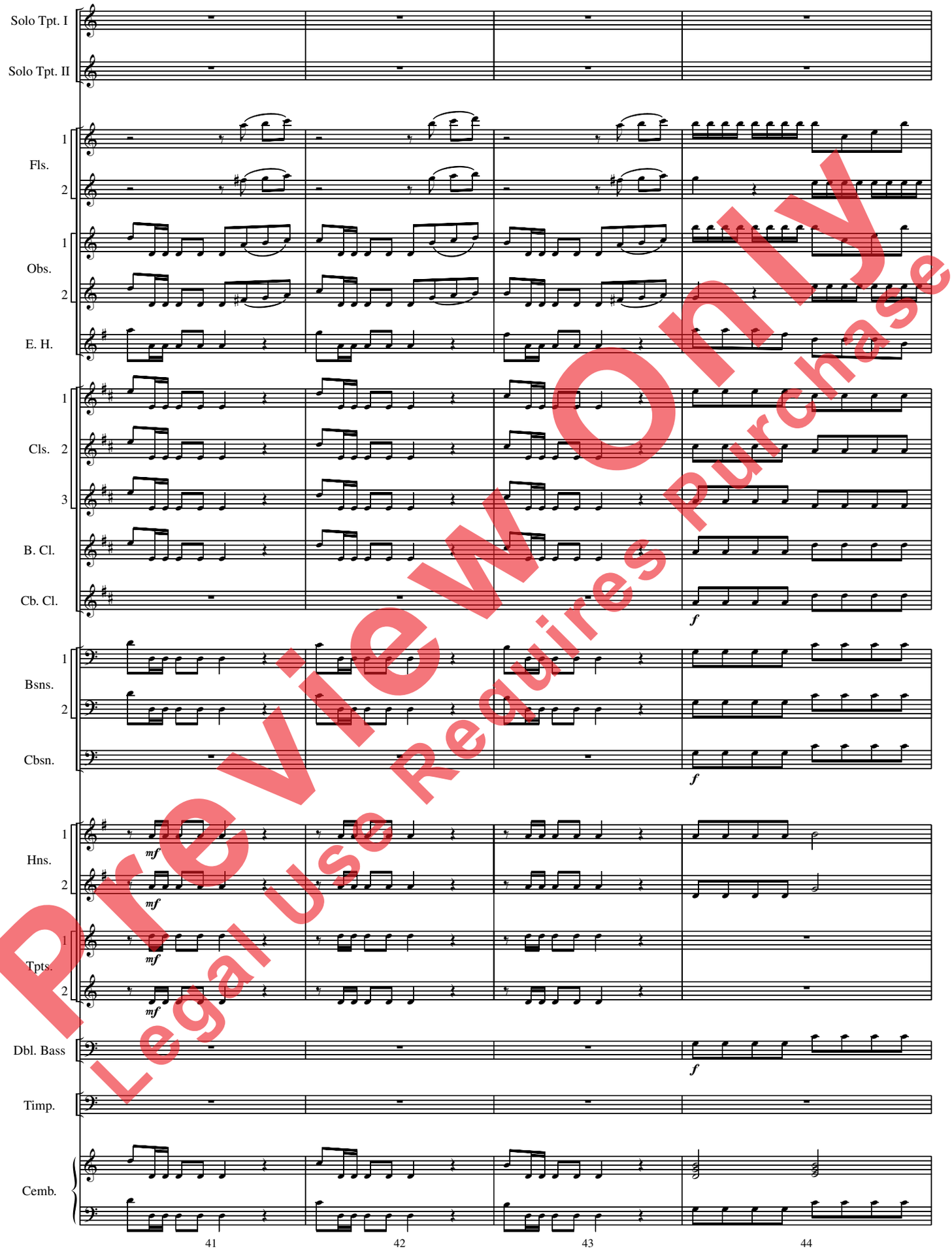

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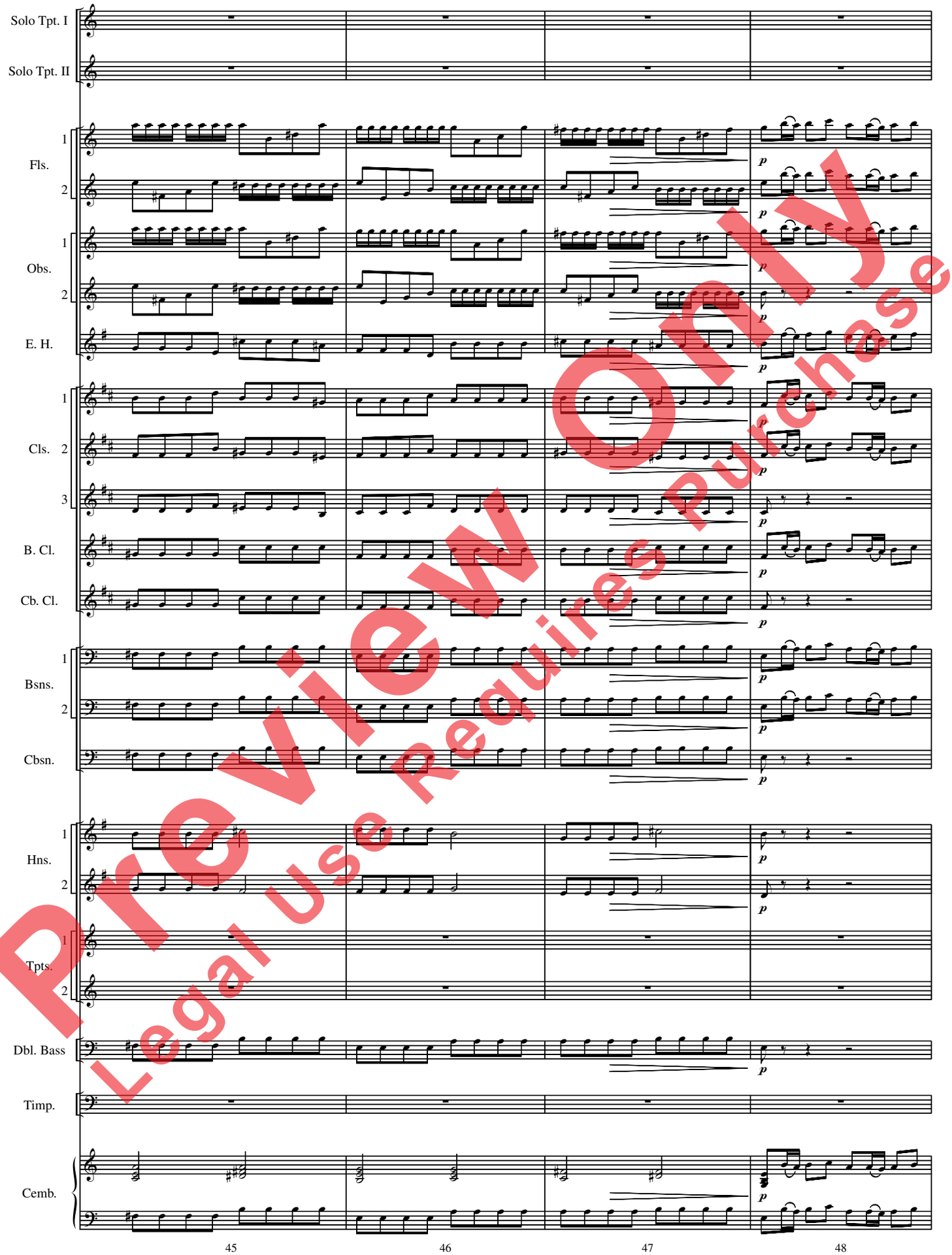

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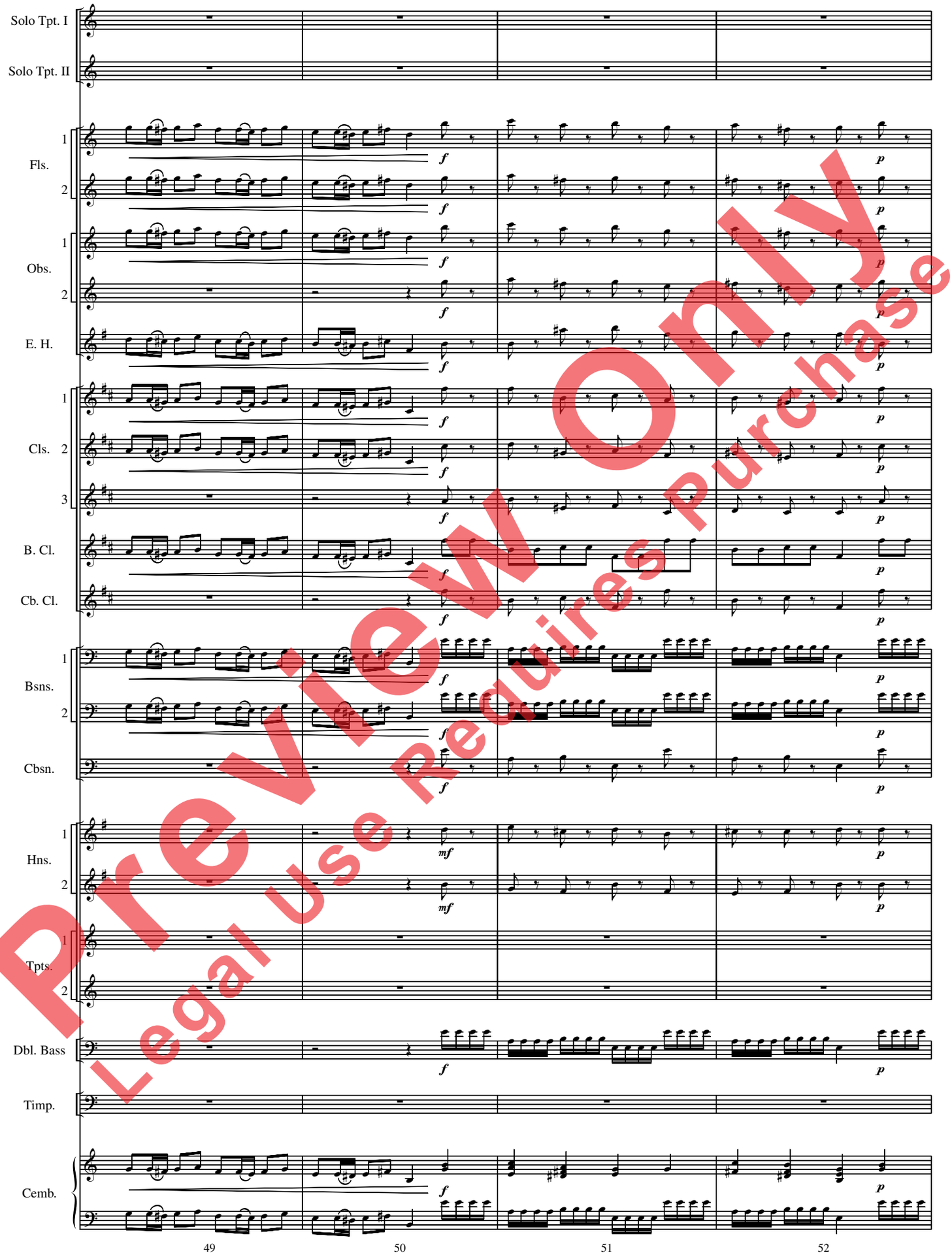

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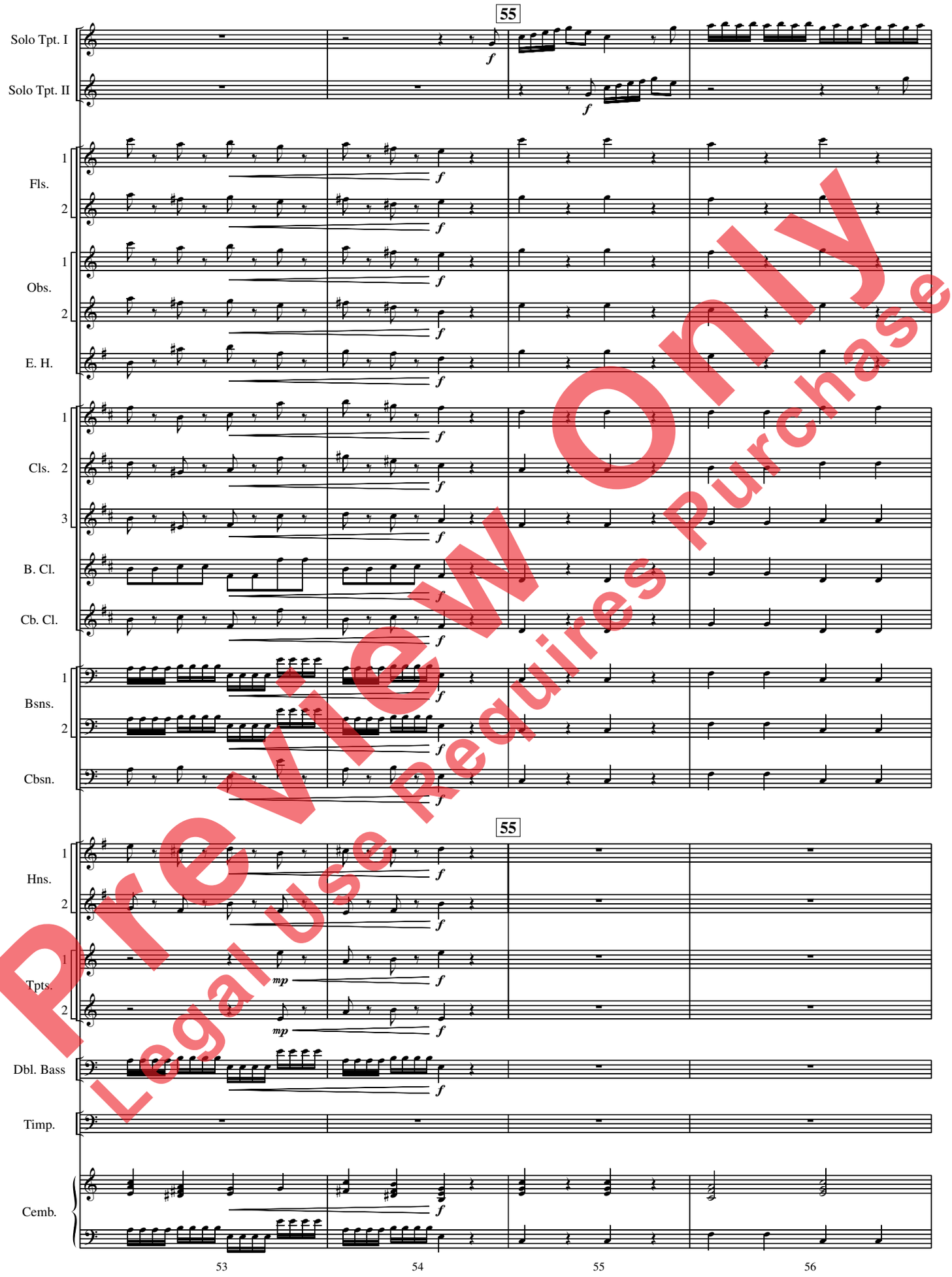

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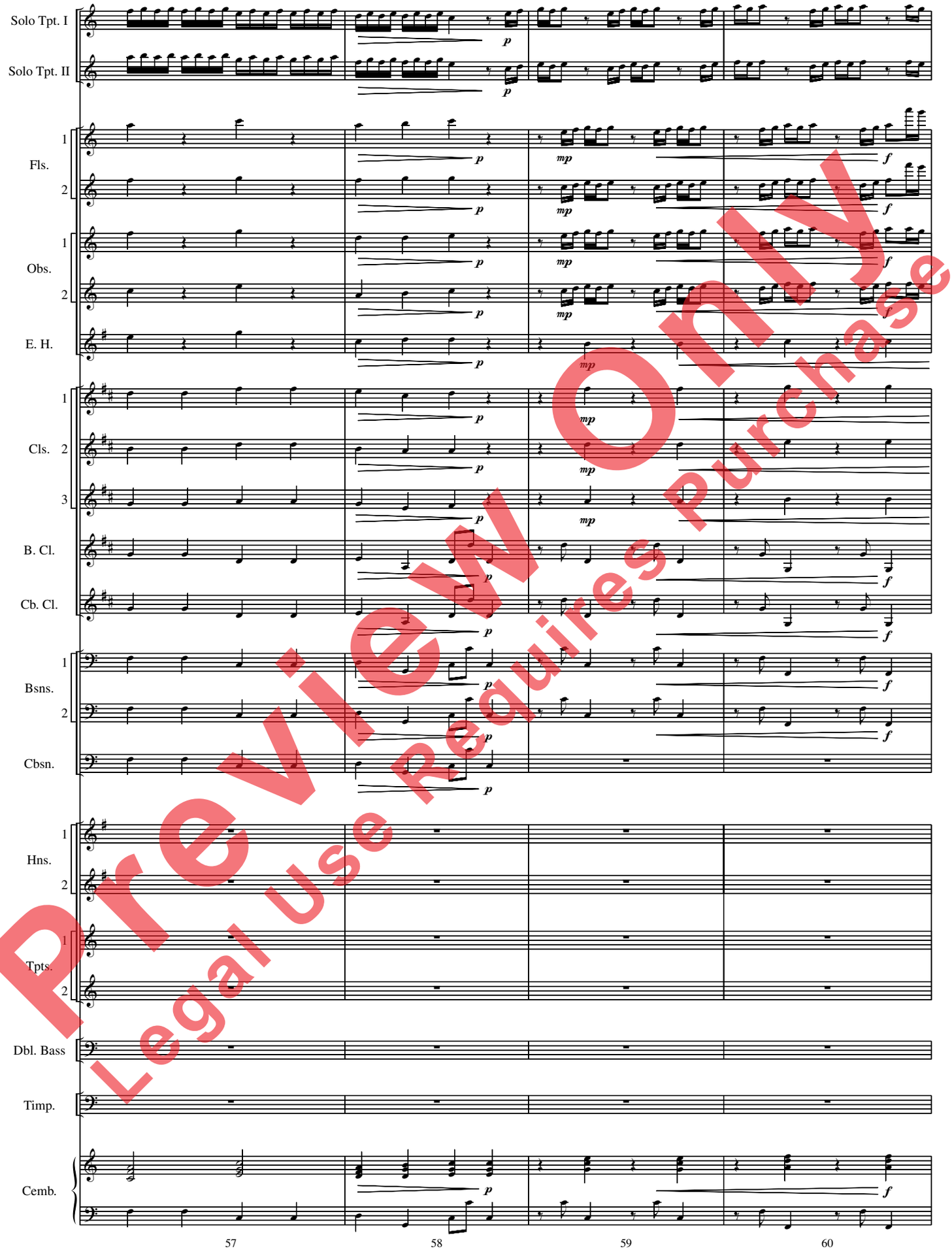

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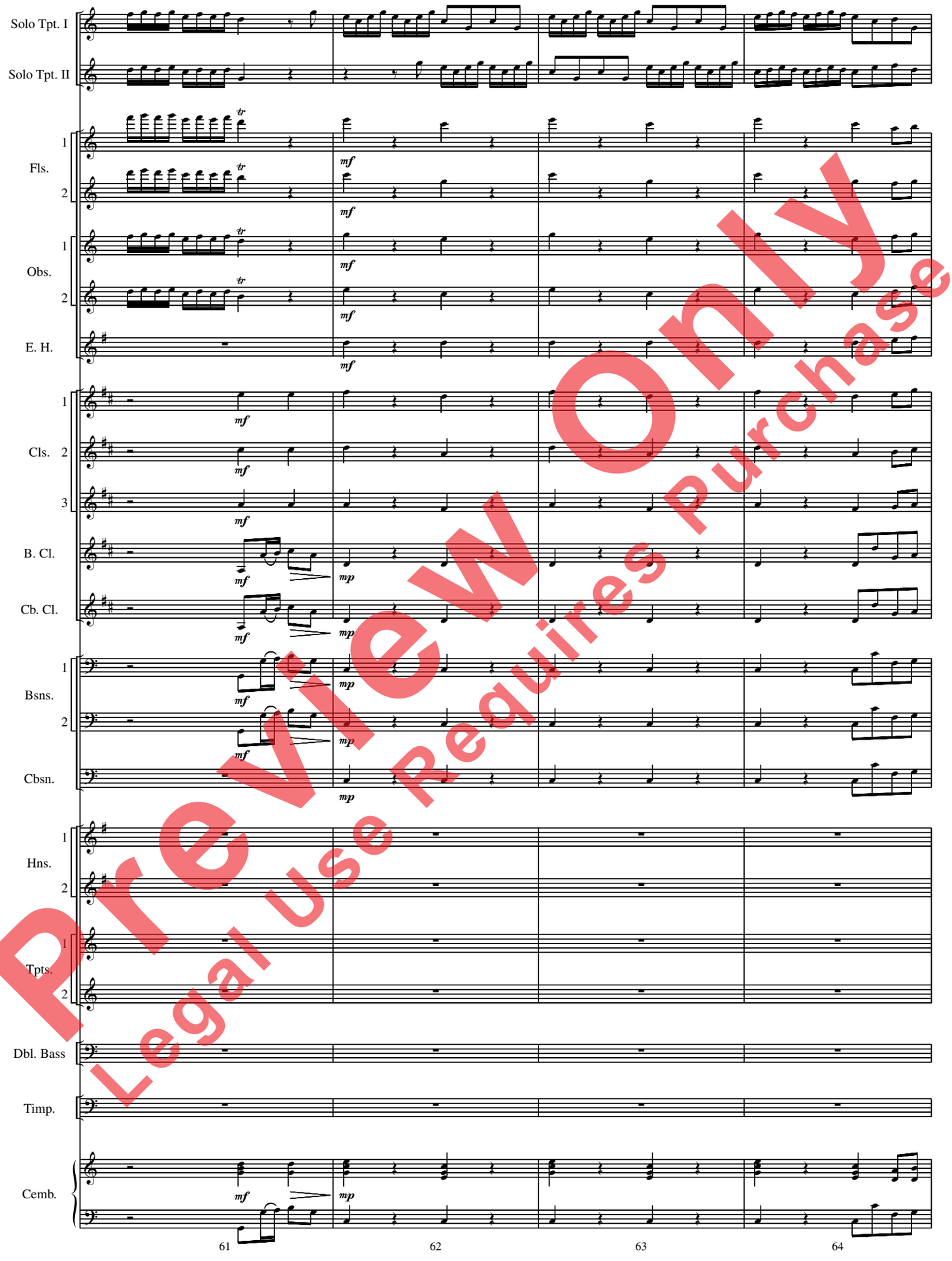

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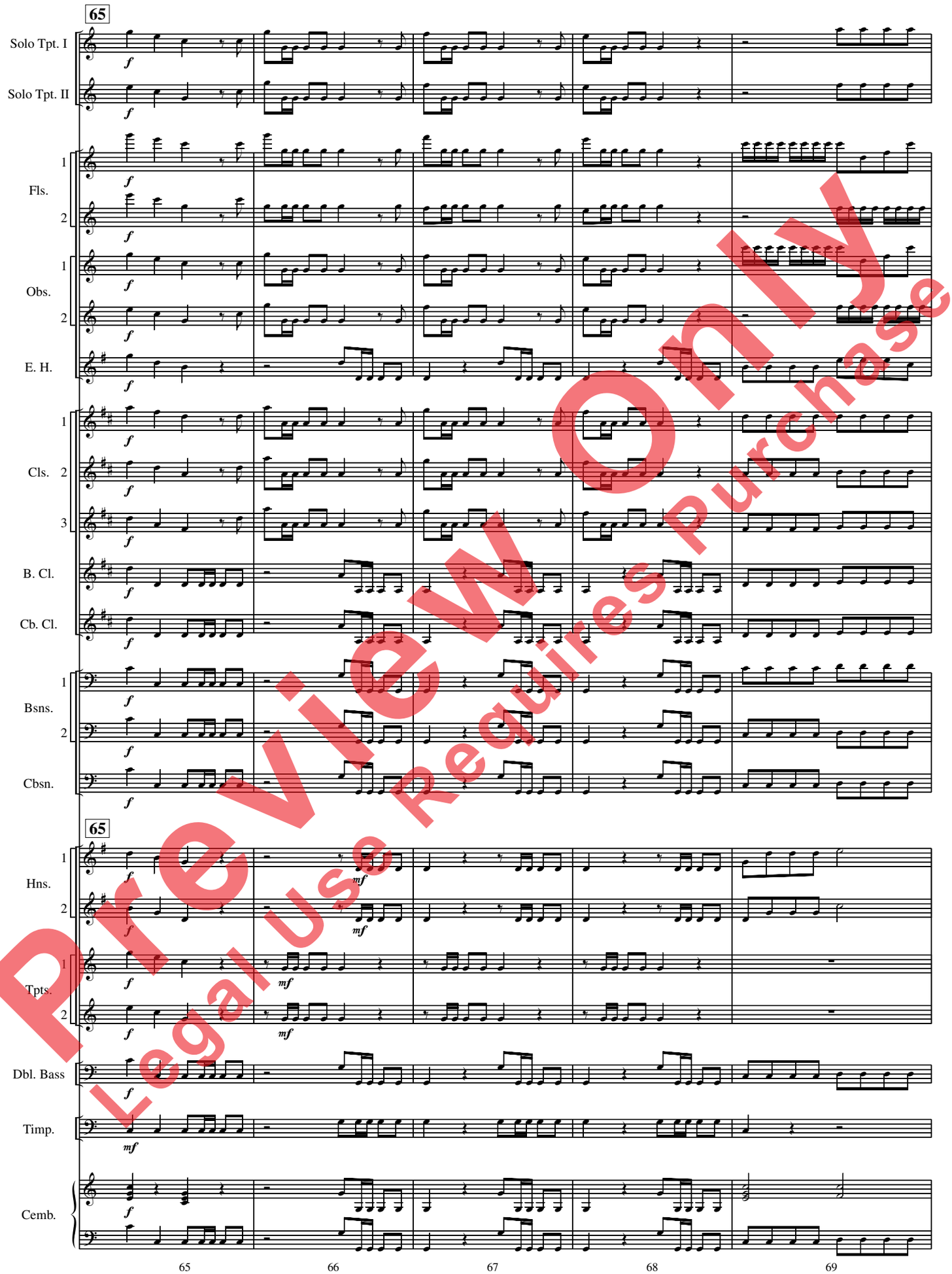

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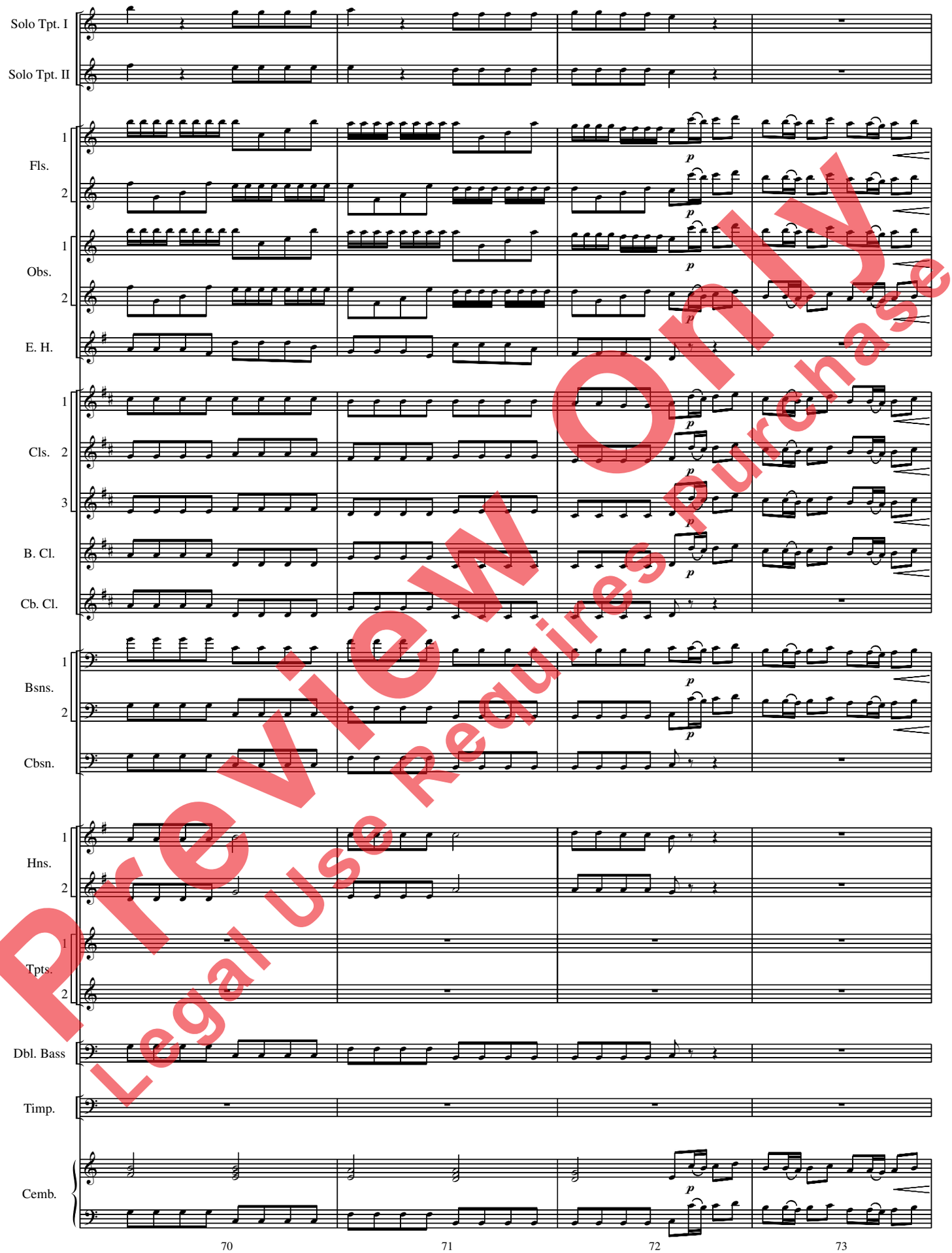

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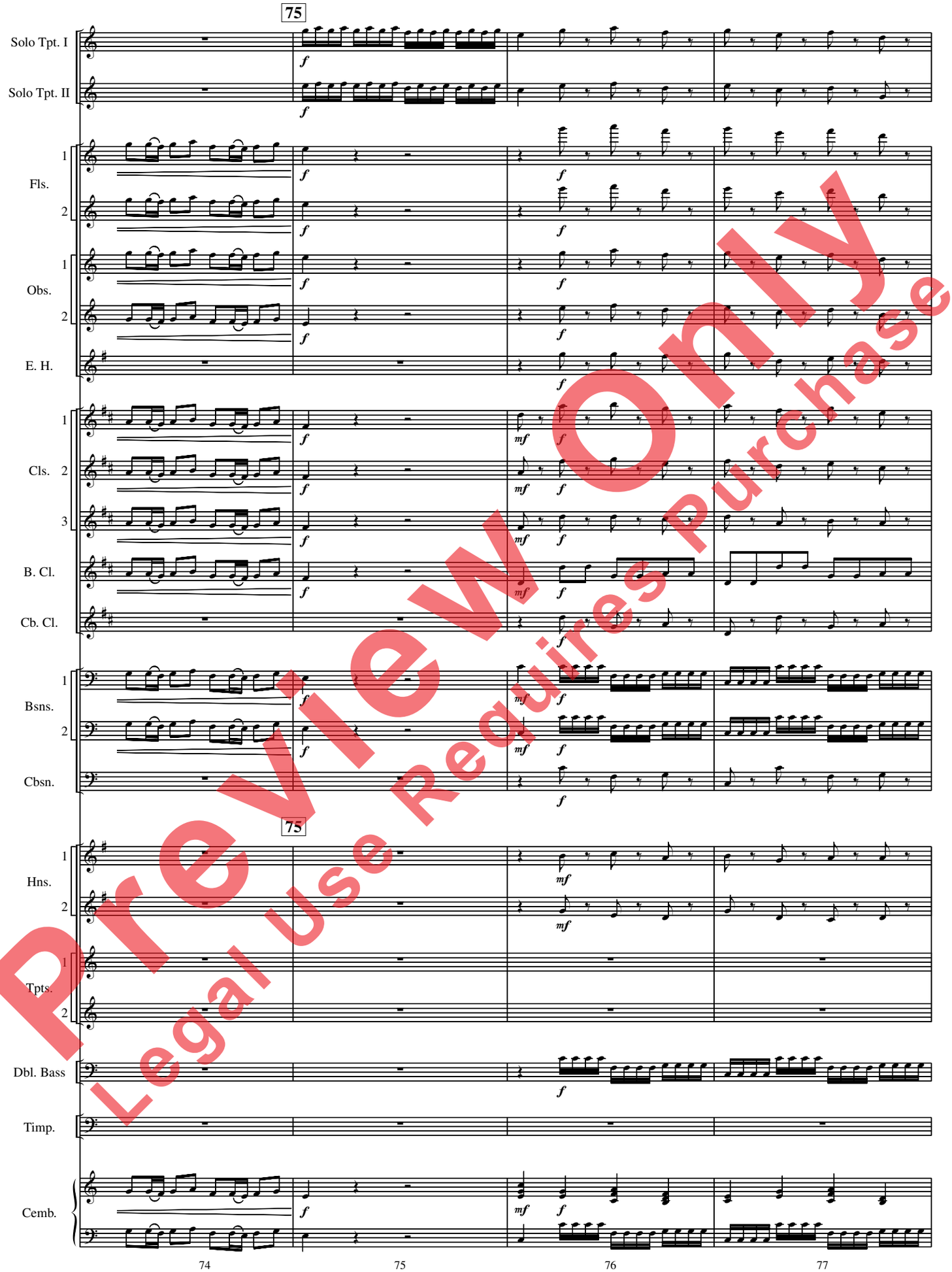

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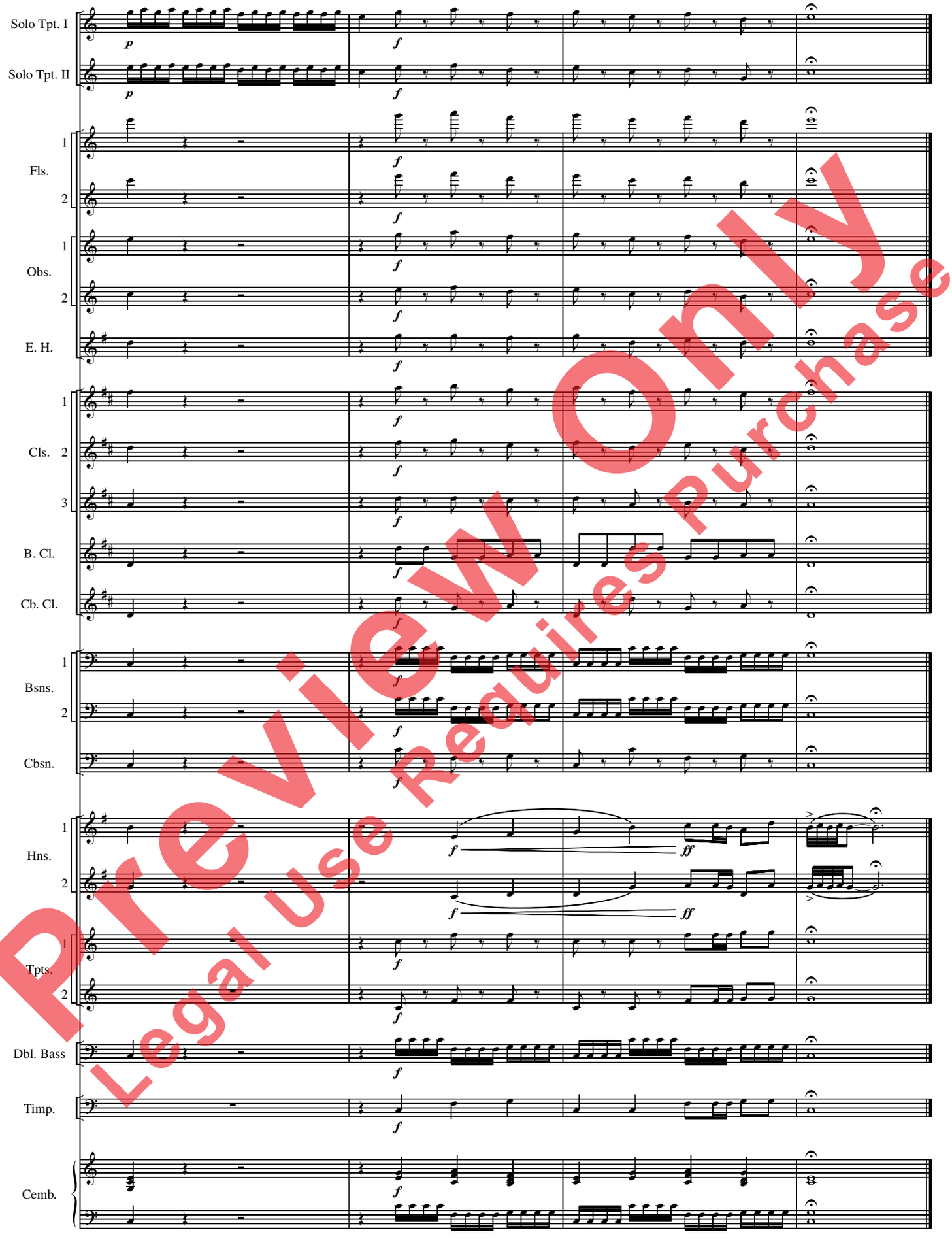

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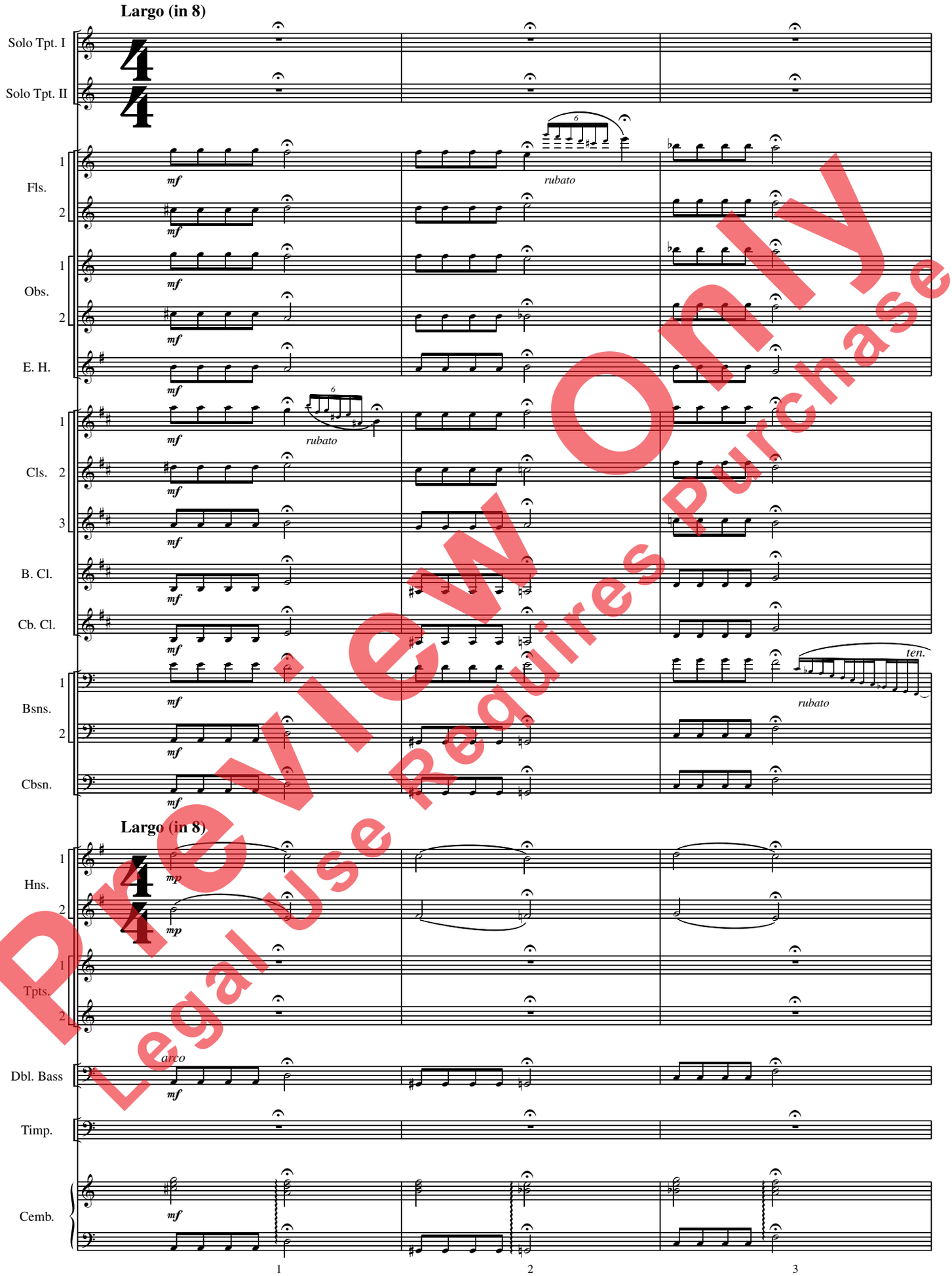
II. Largo



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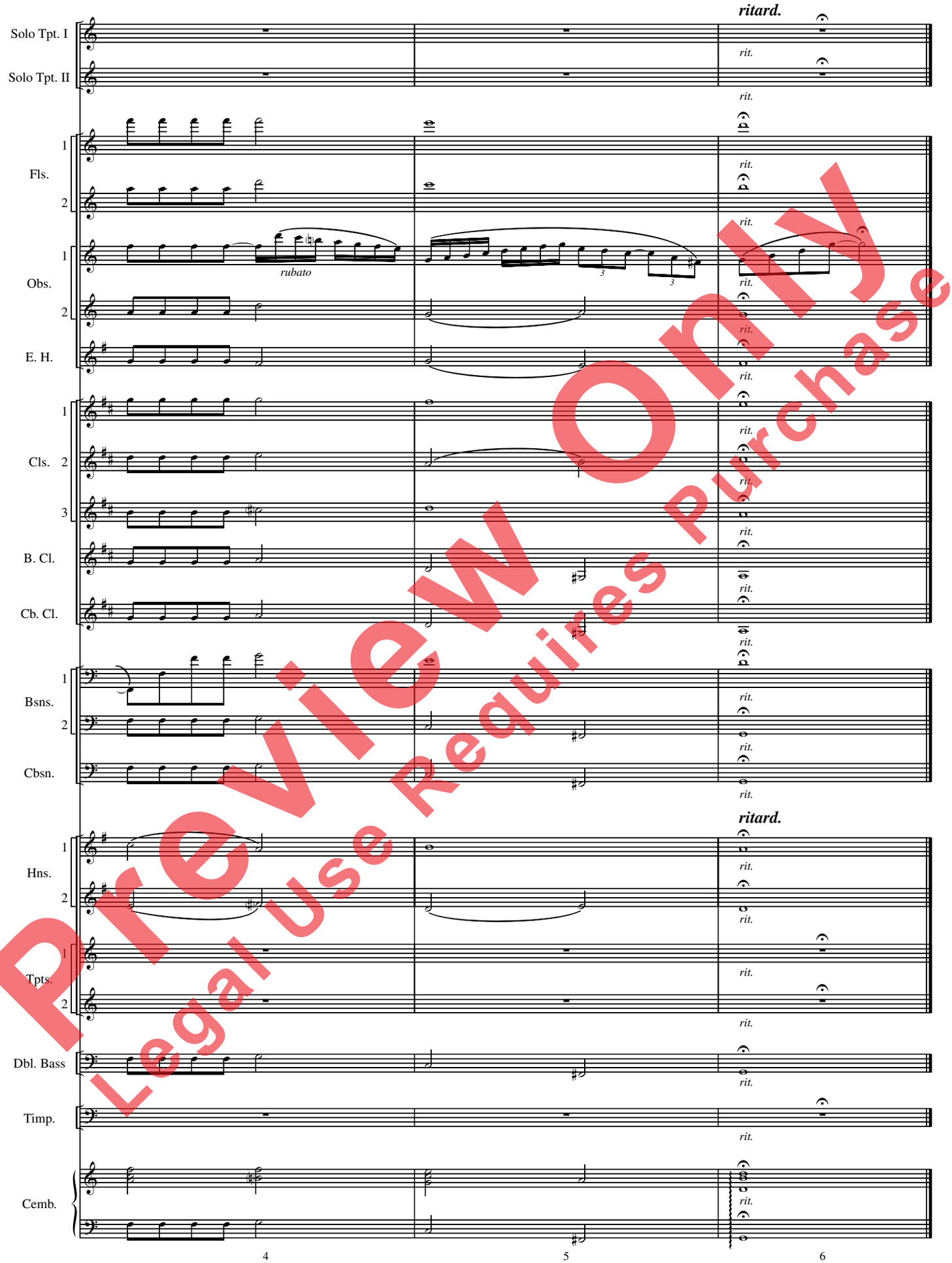

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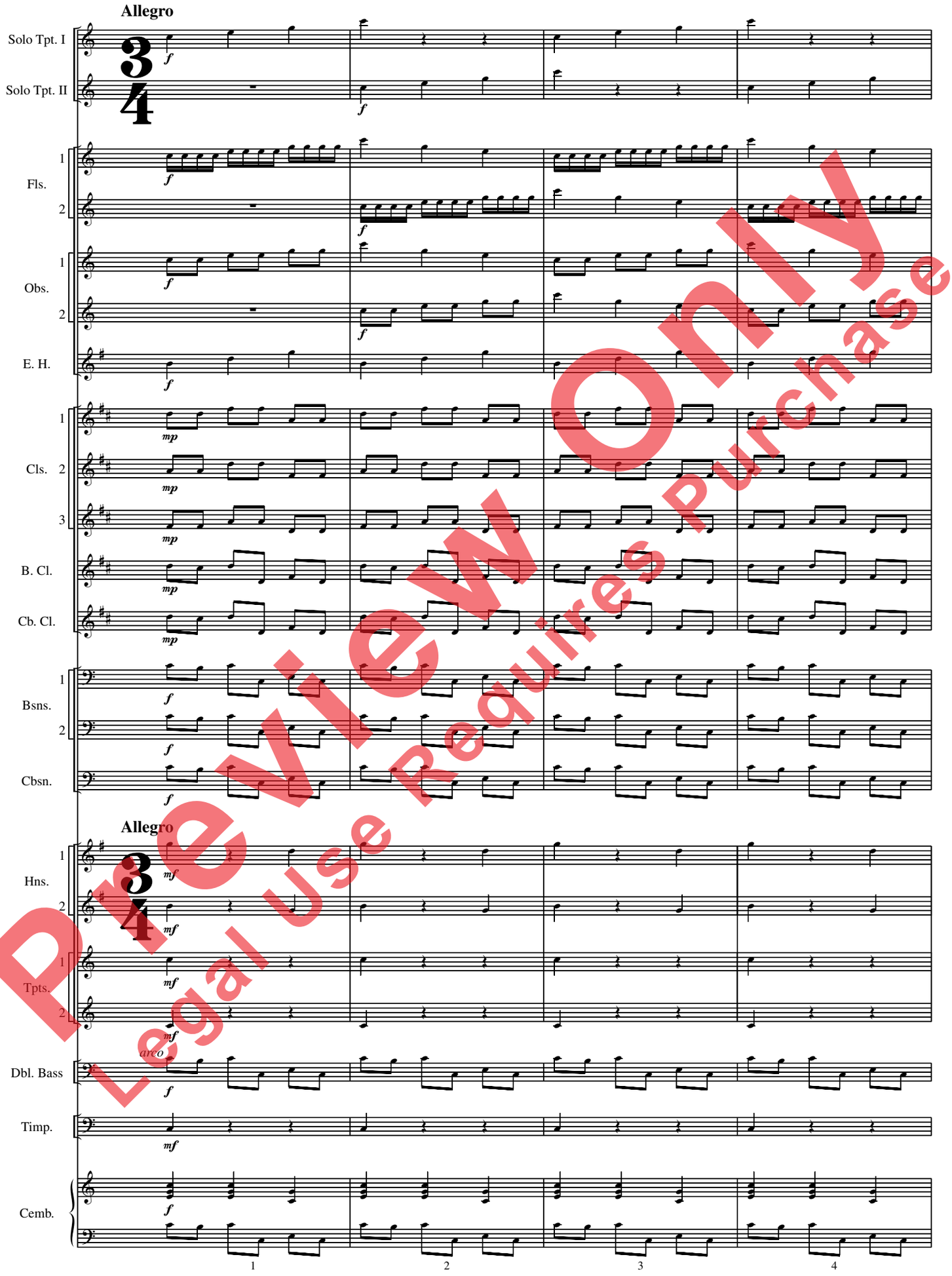
III. Allegro



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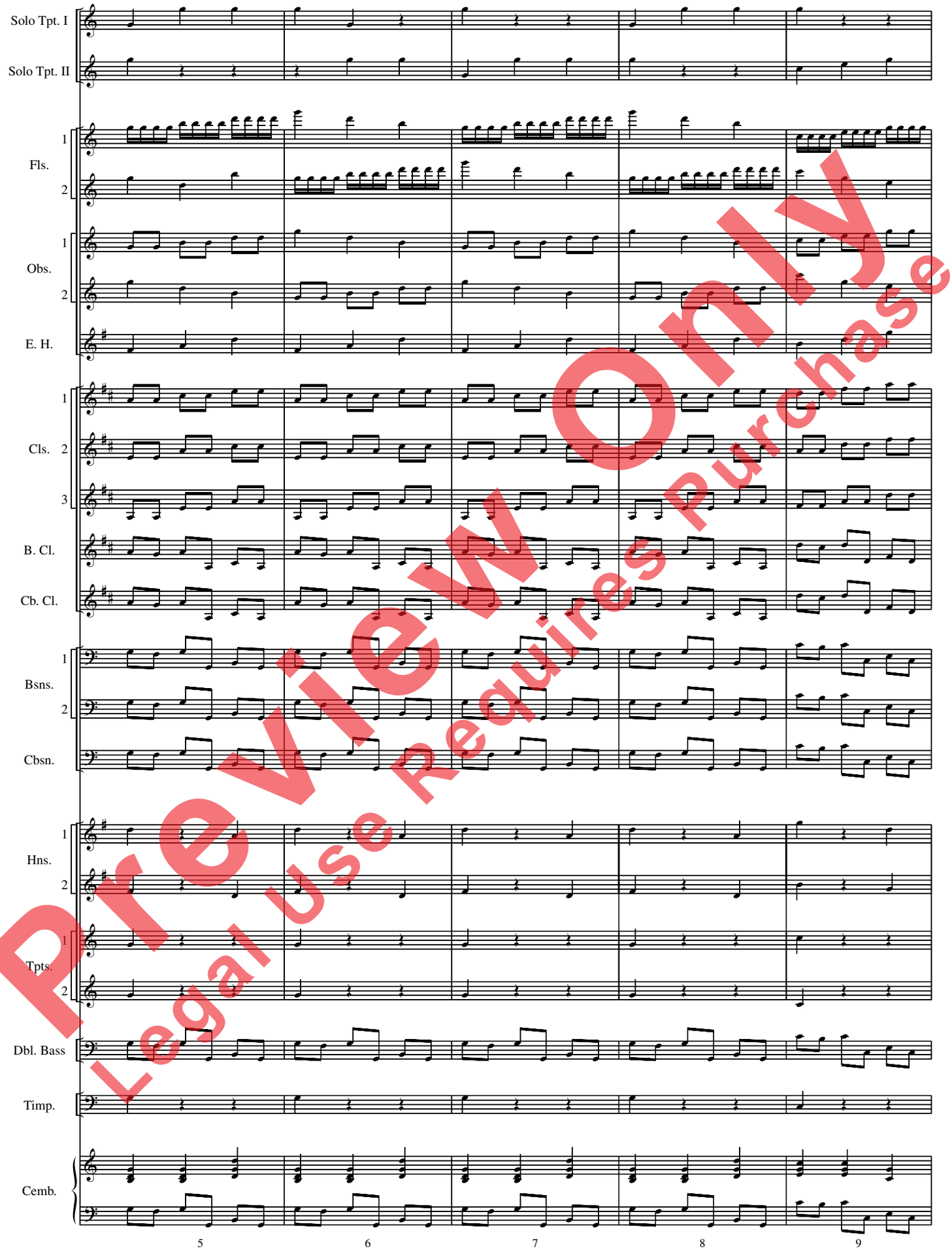

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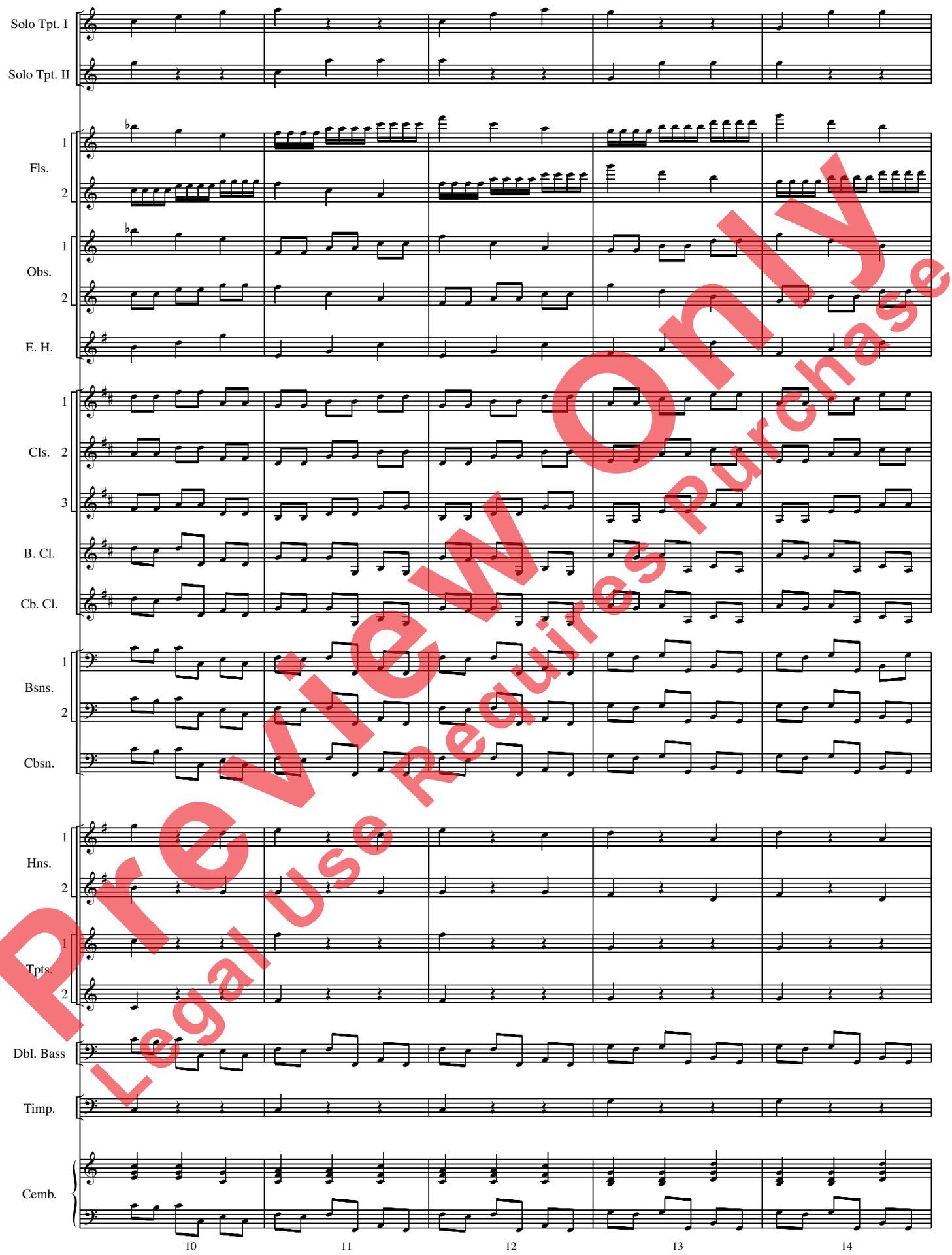

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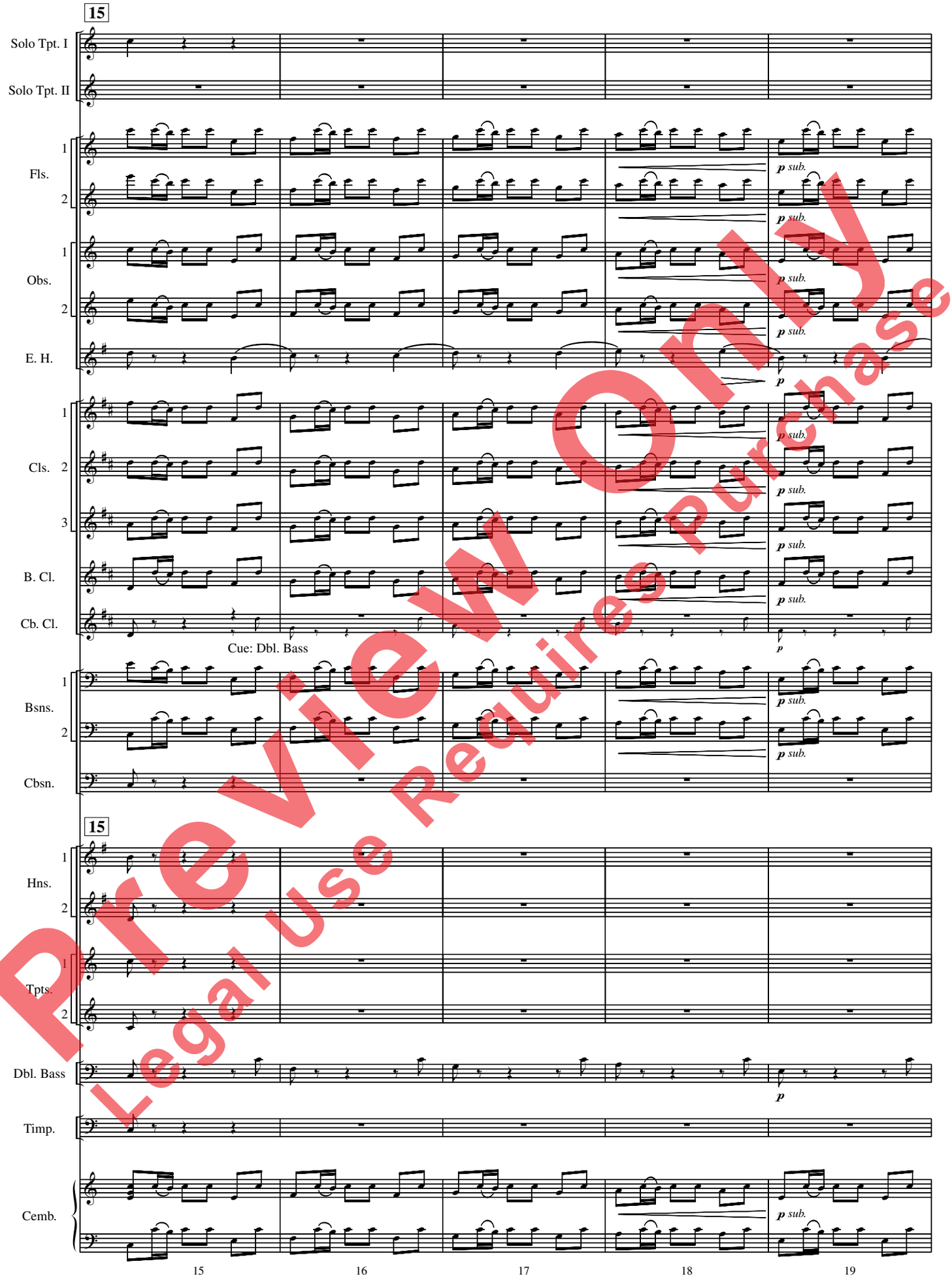

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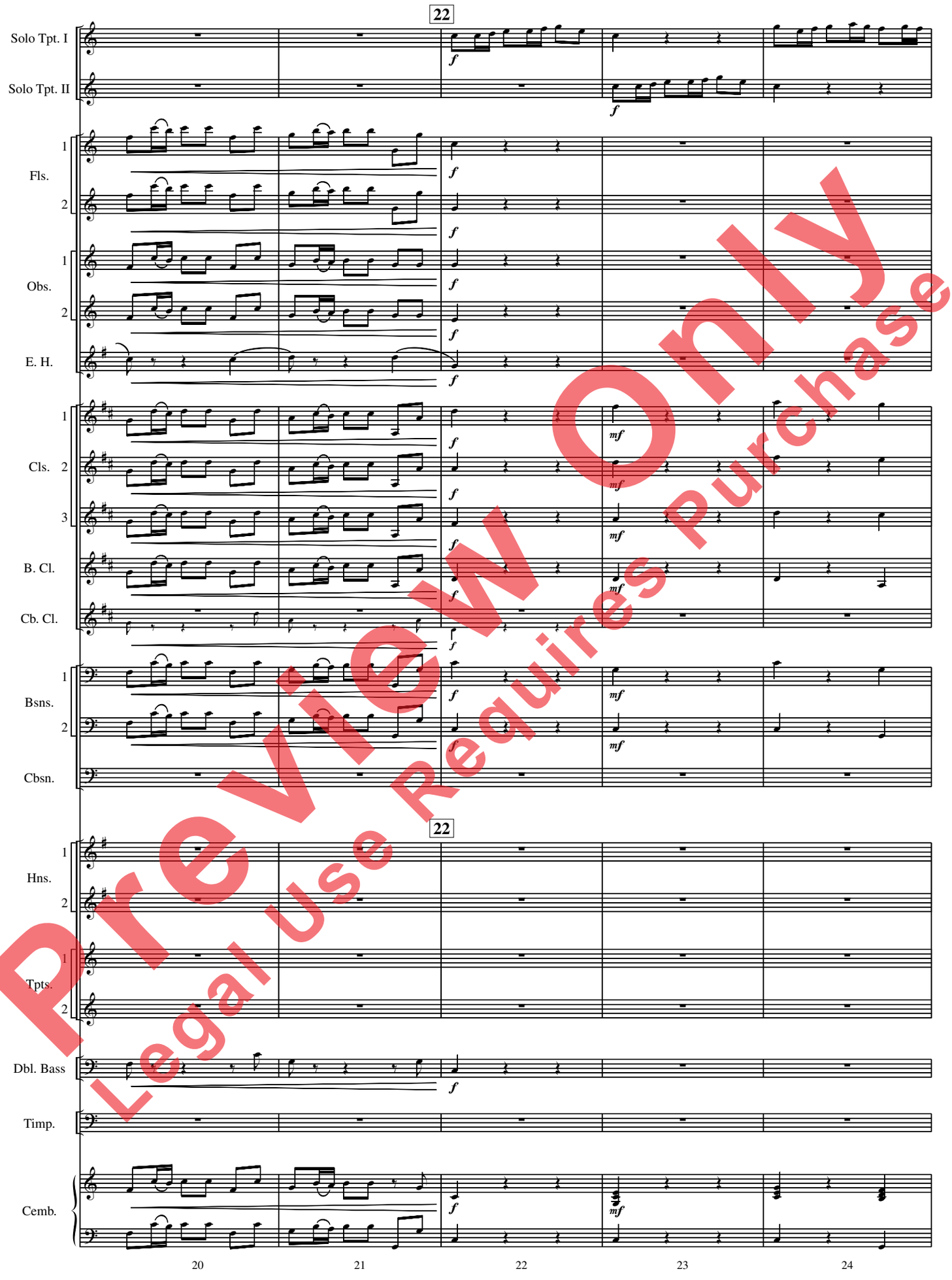

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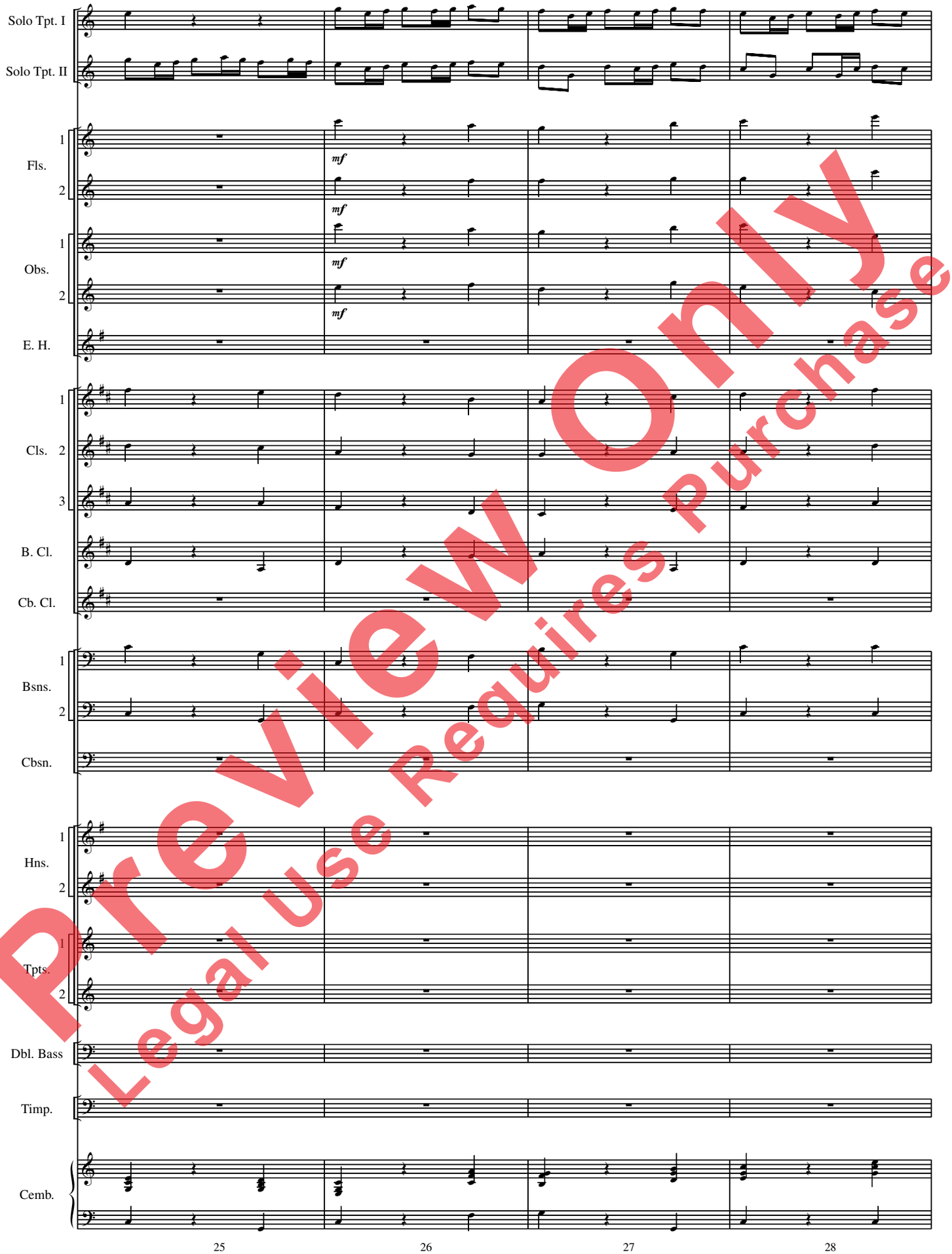

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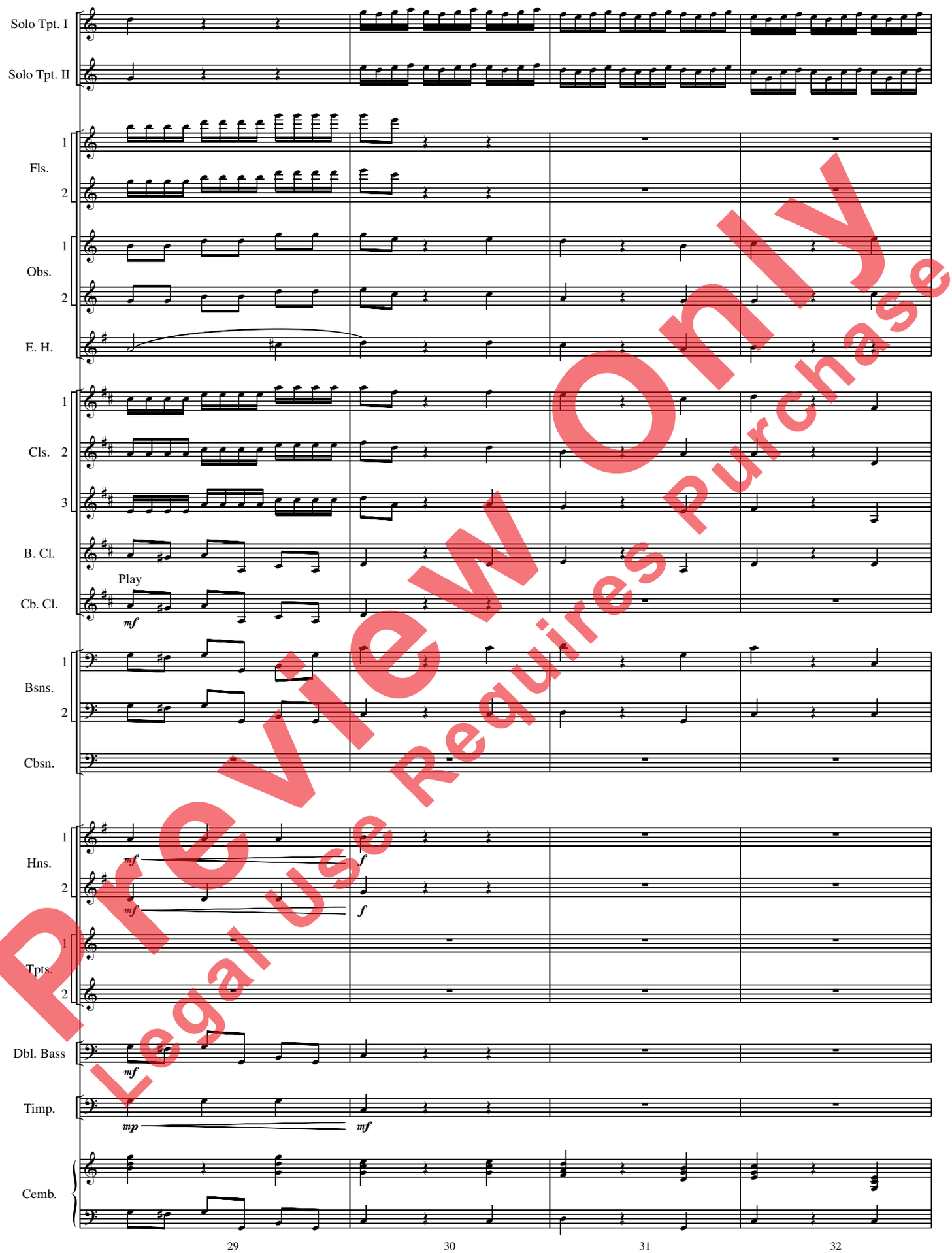

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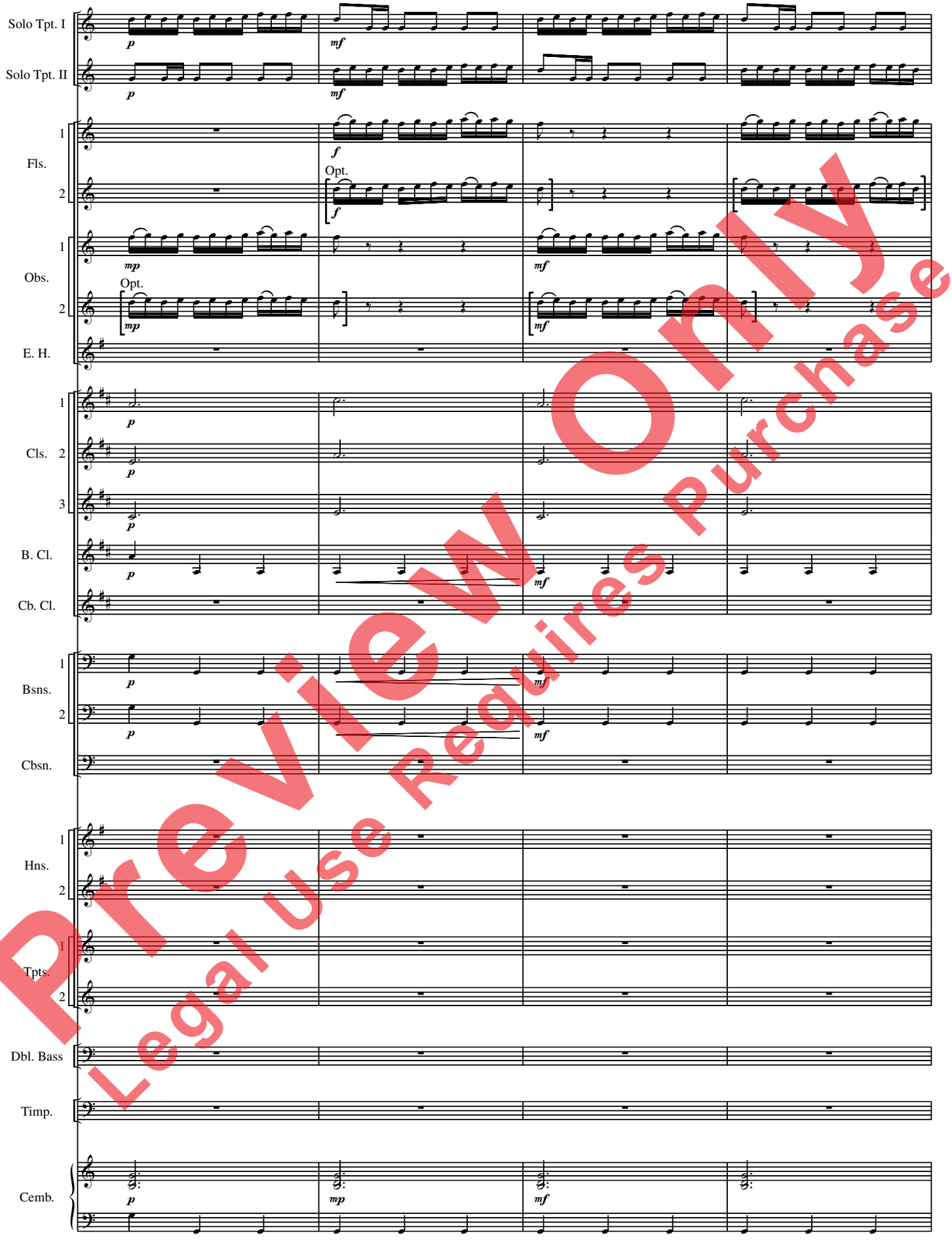

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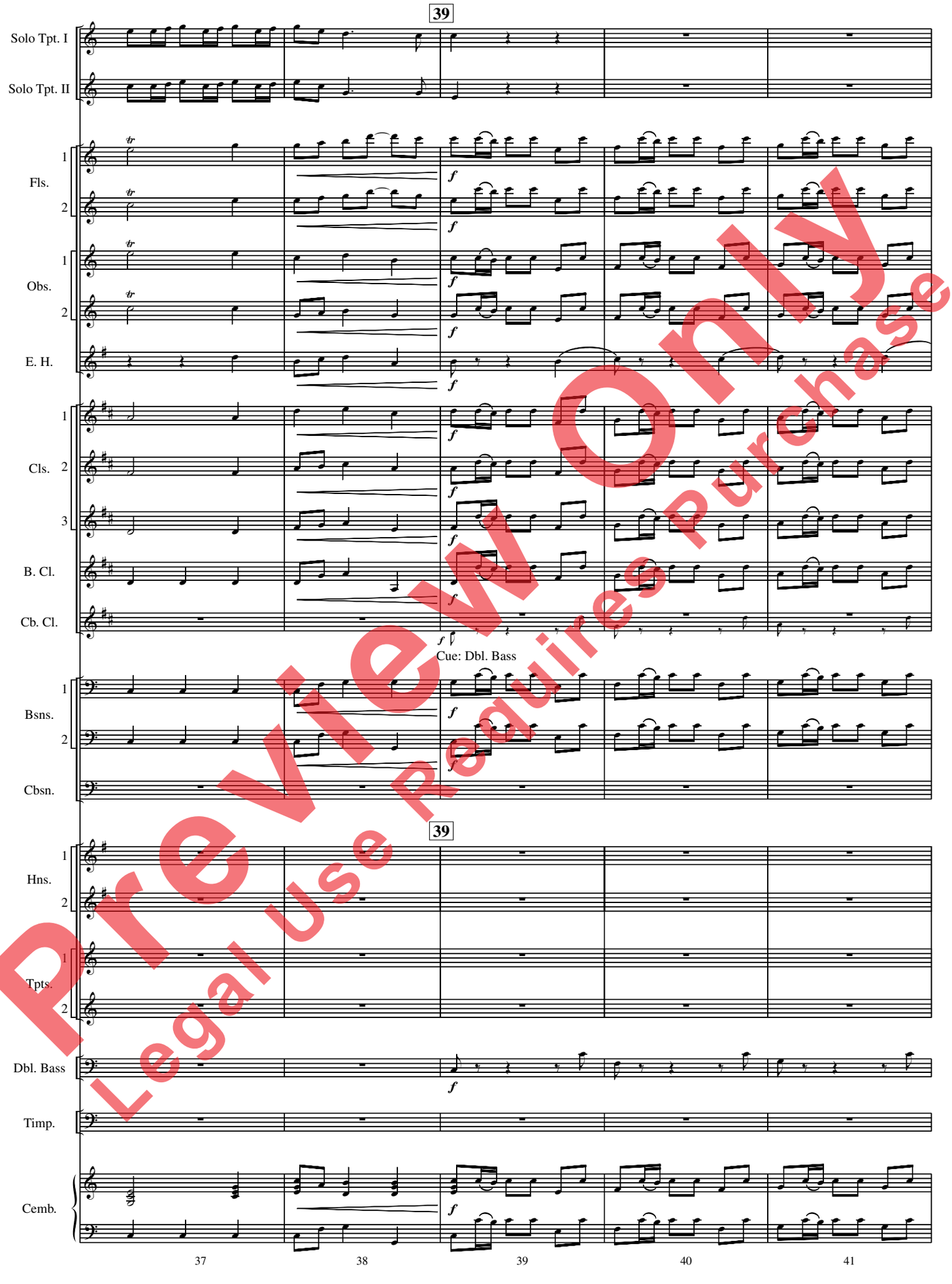

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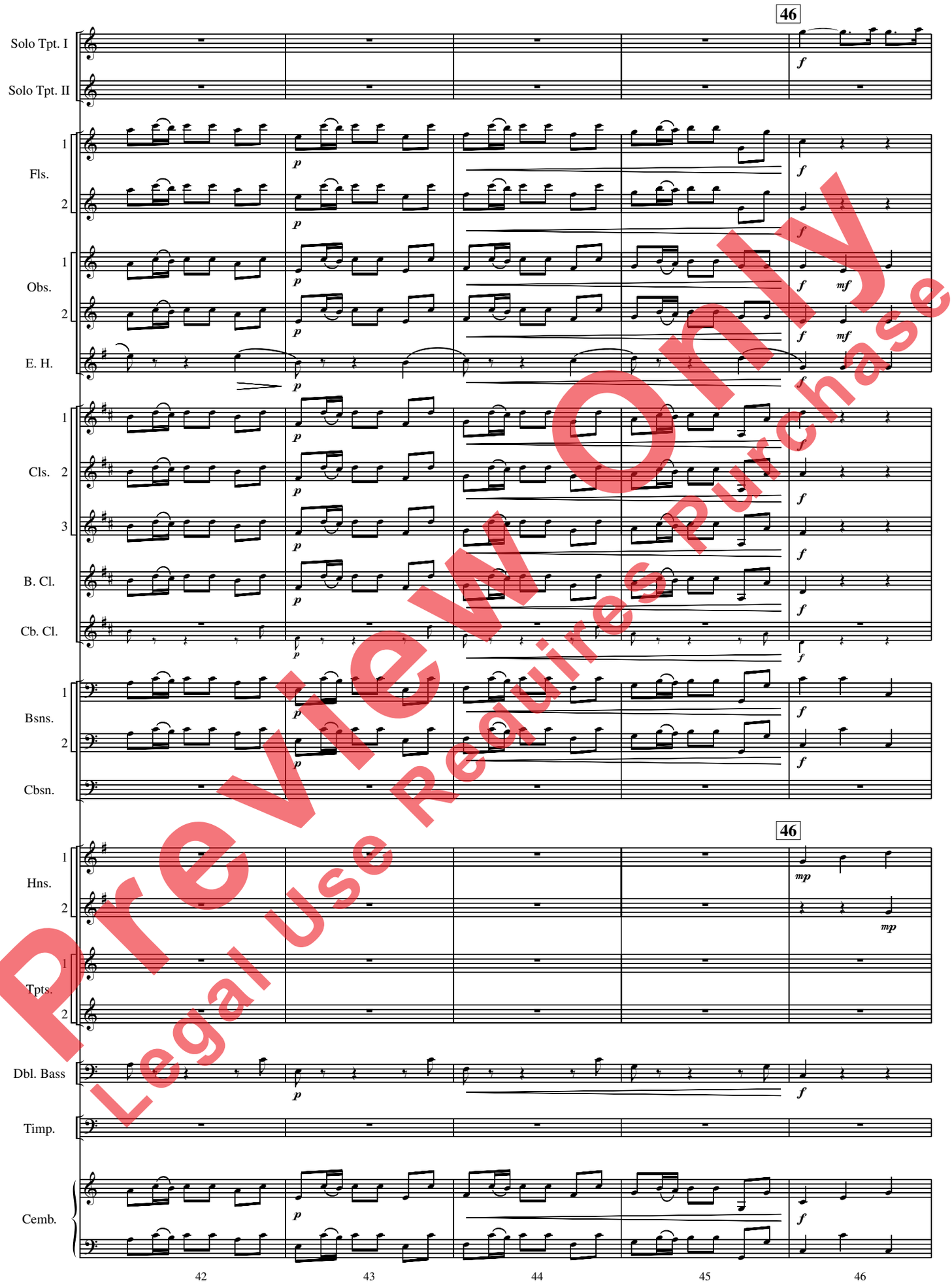

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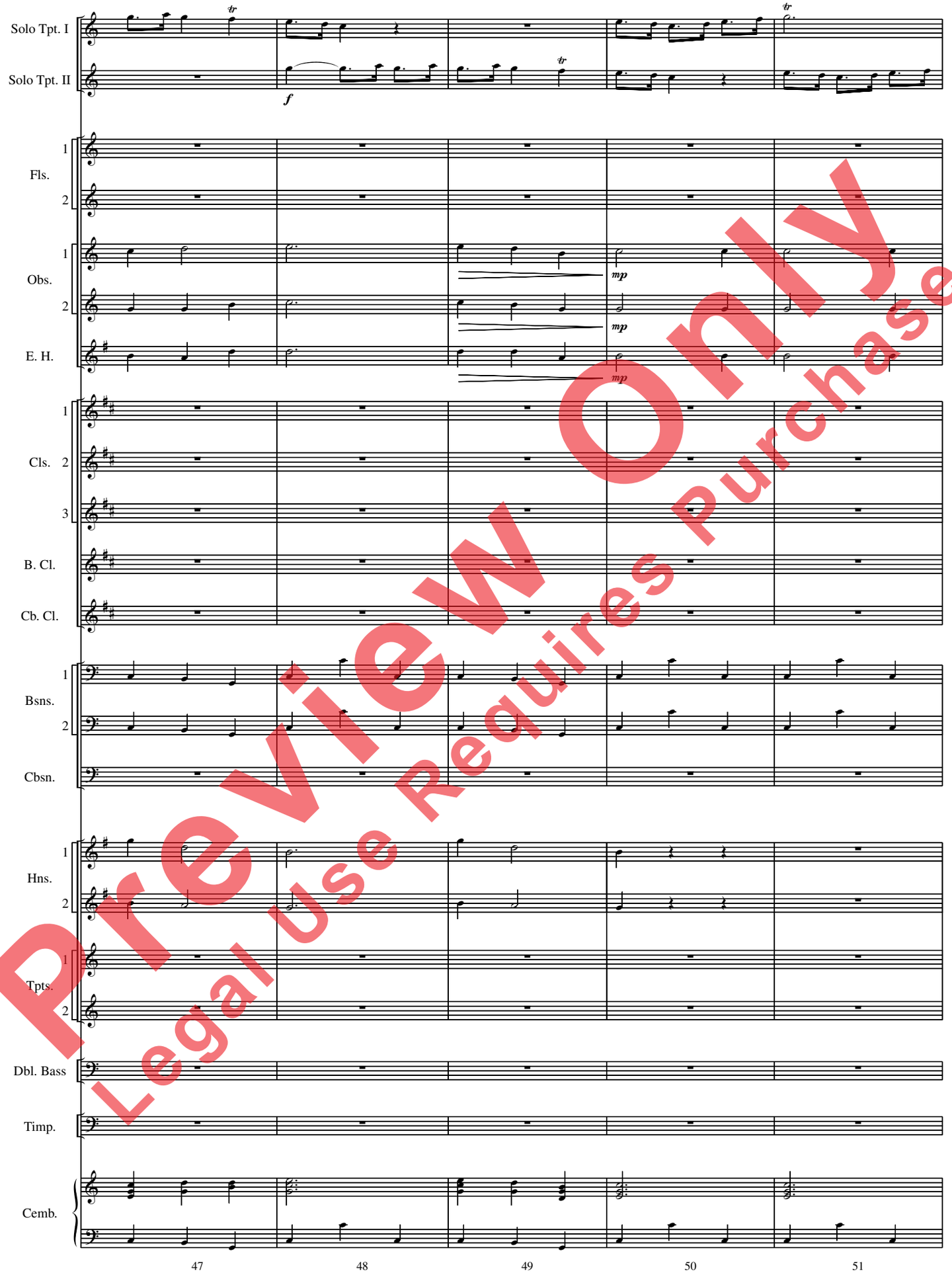

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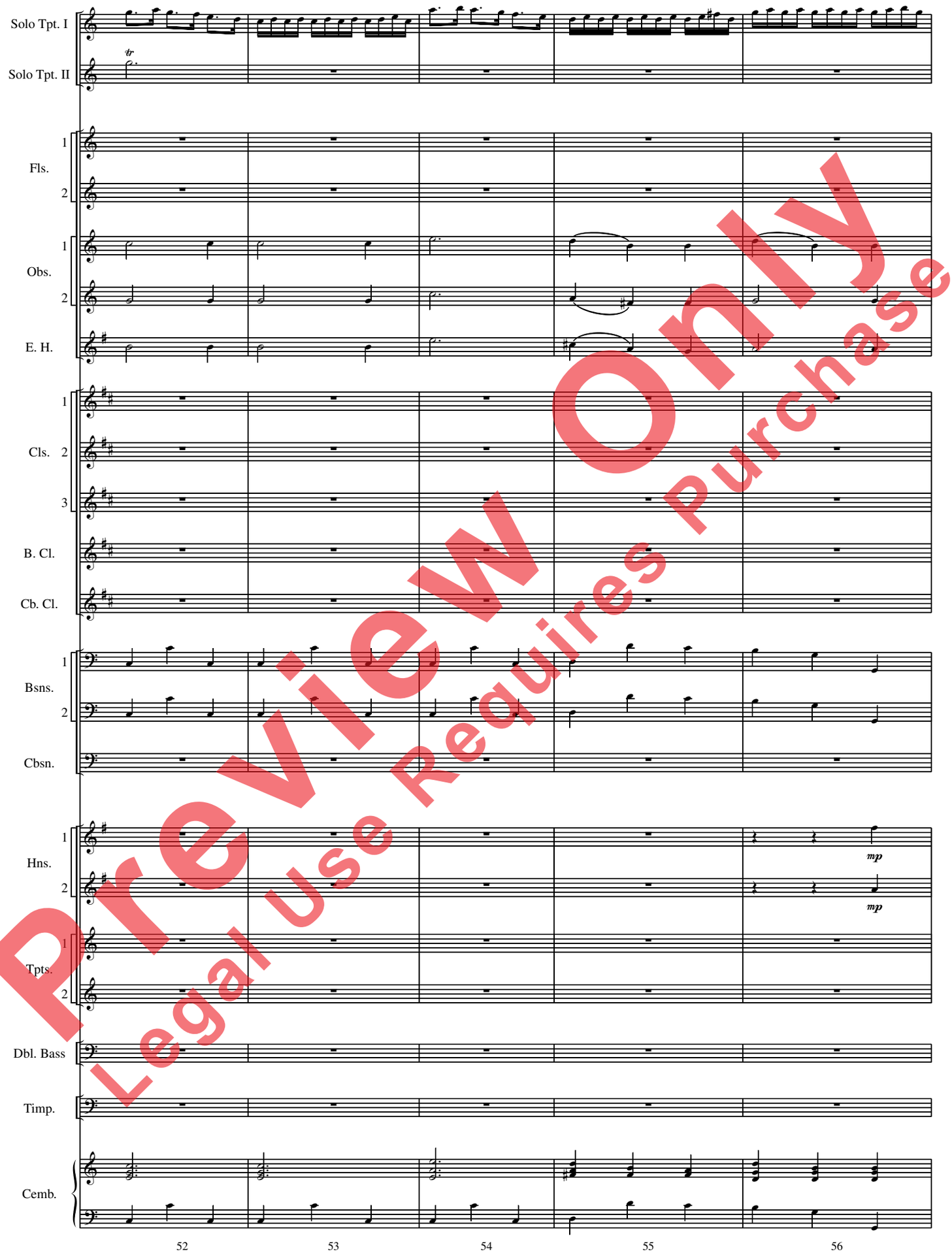

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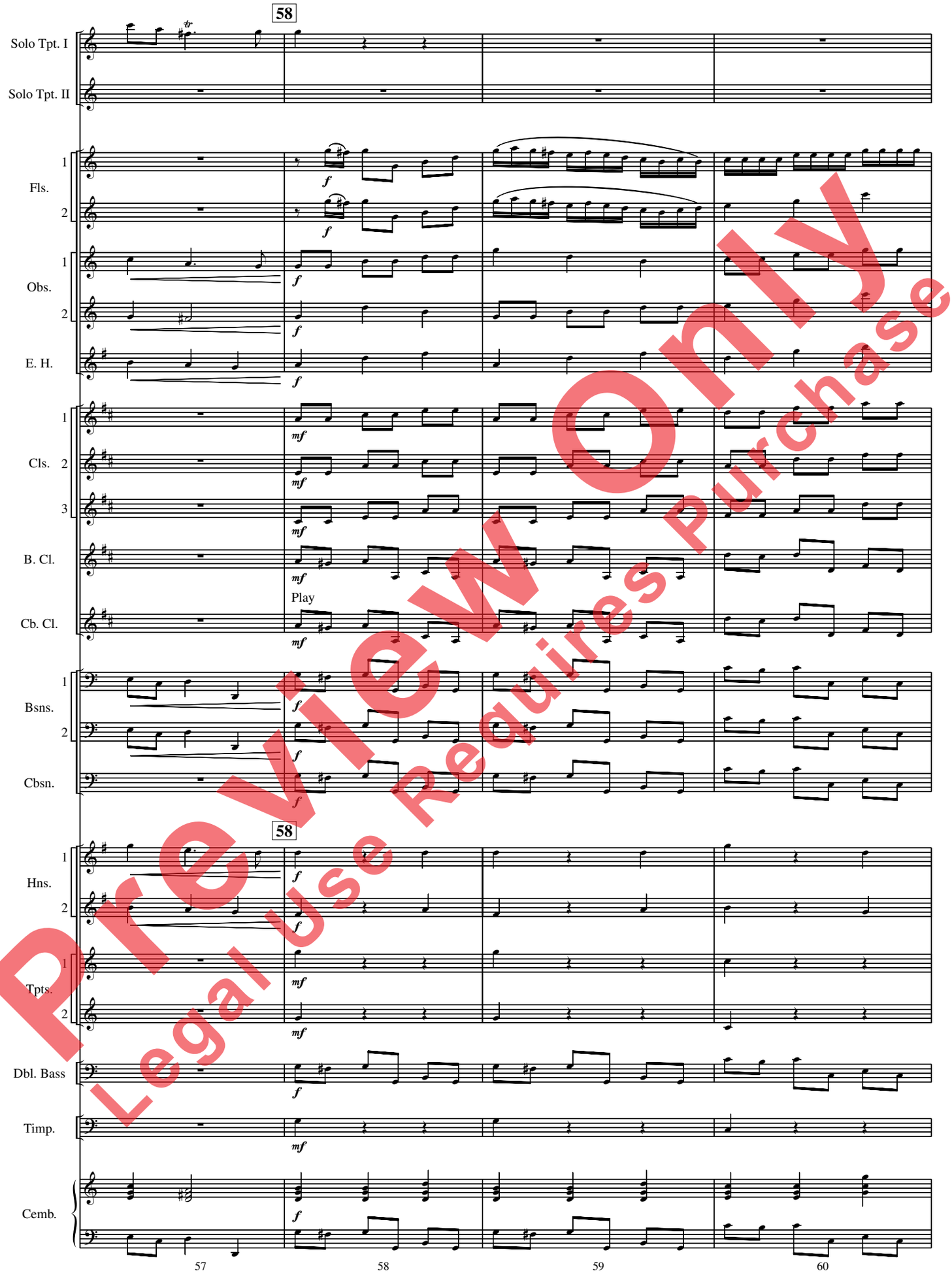

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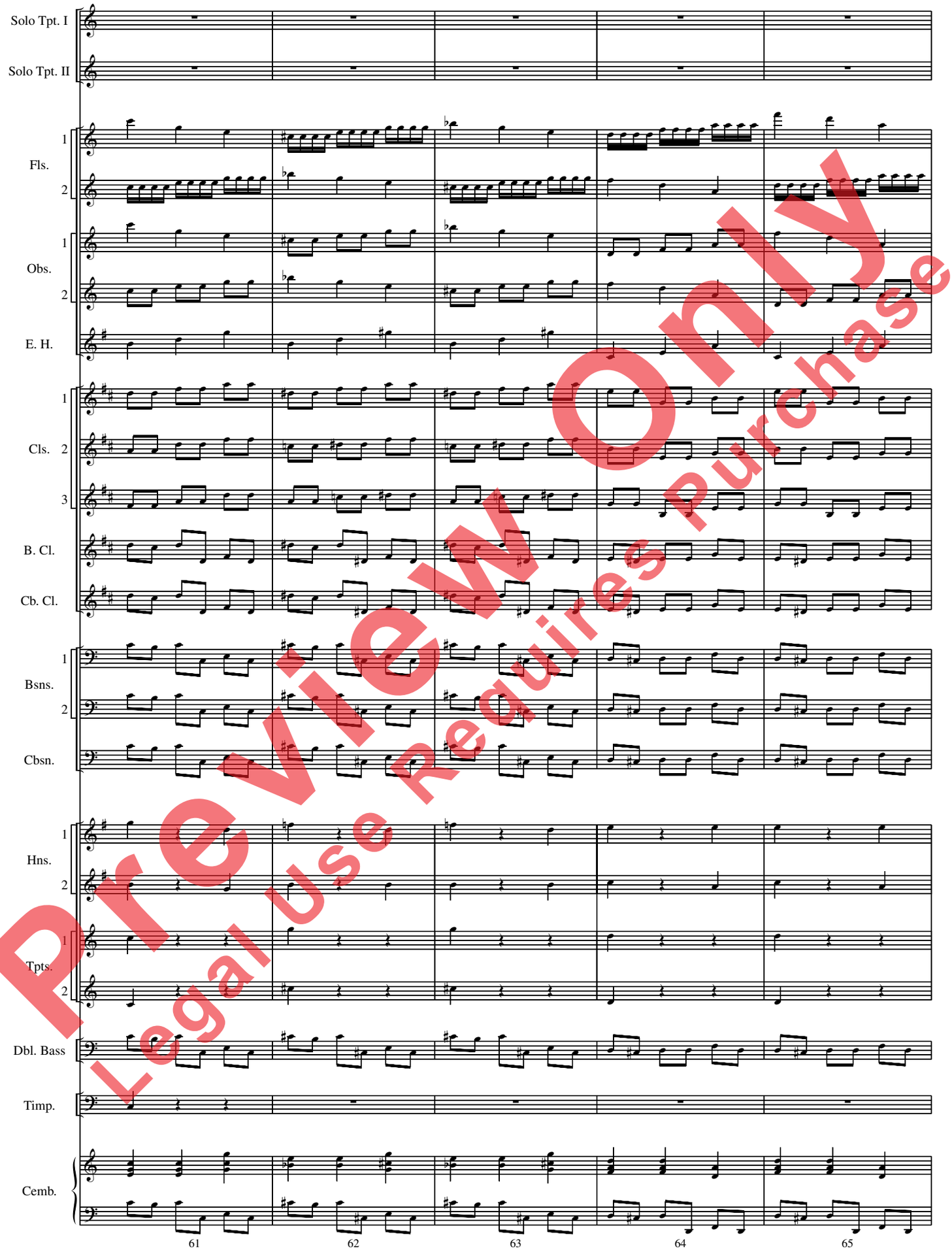

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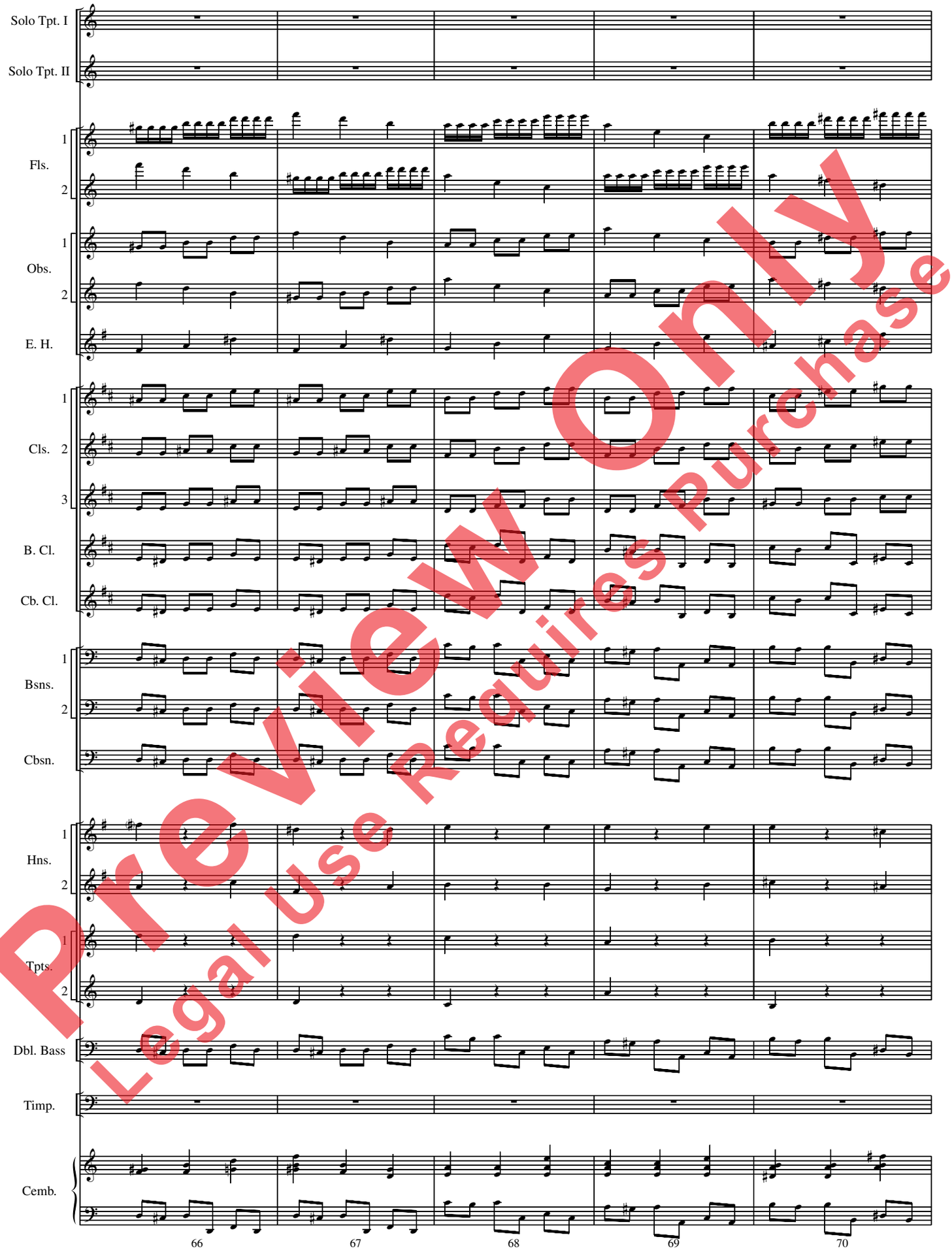

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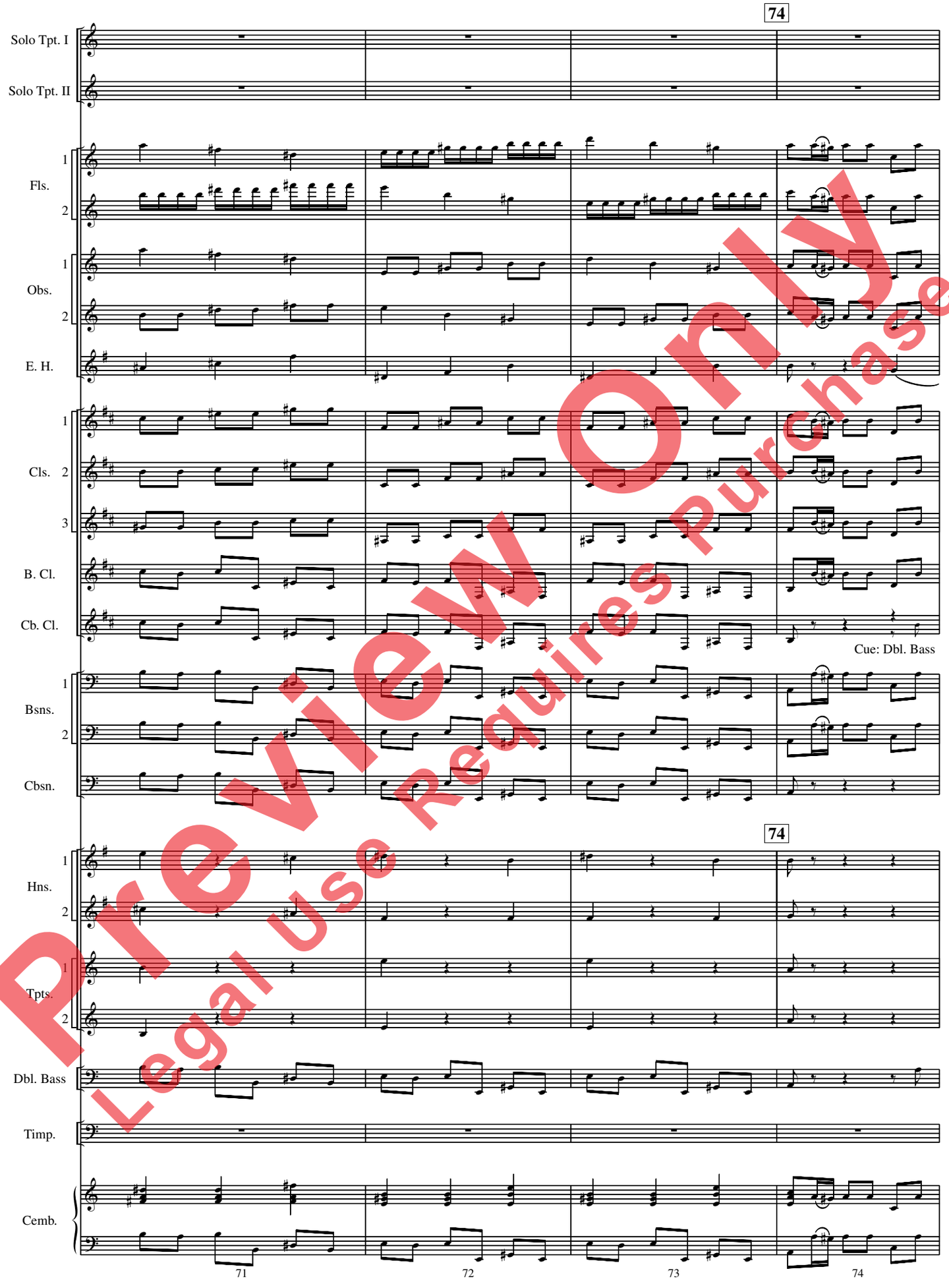

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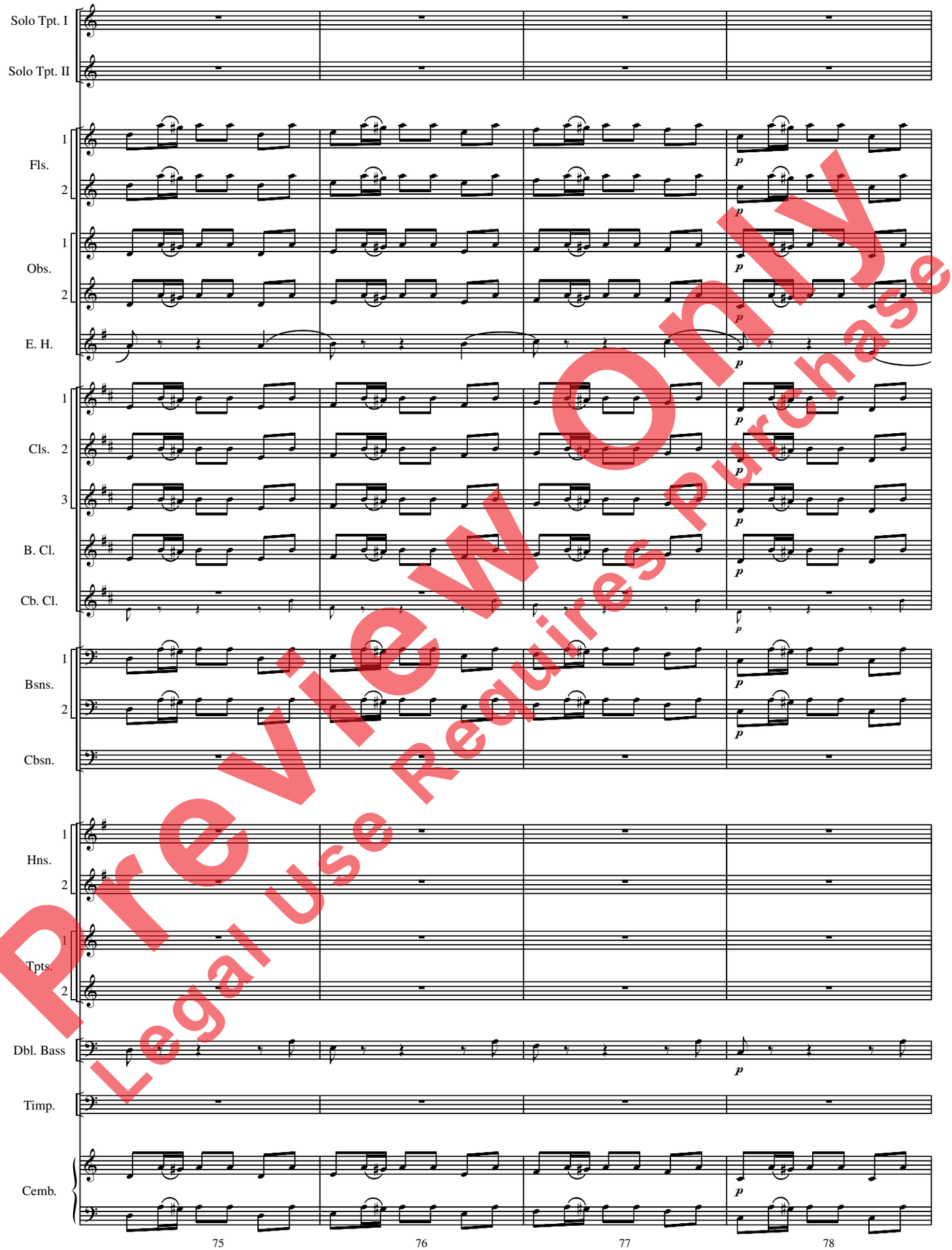

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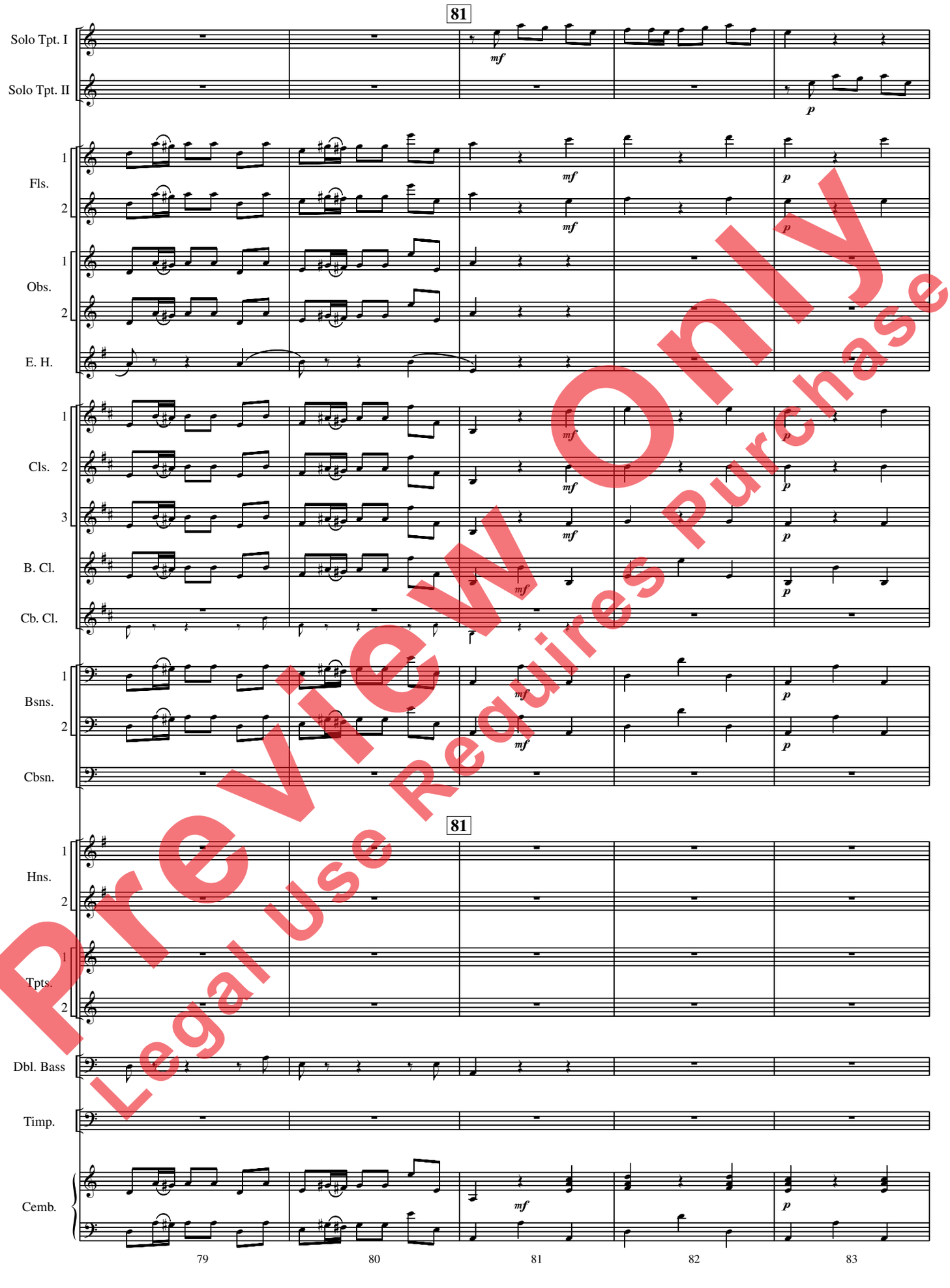

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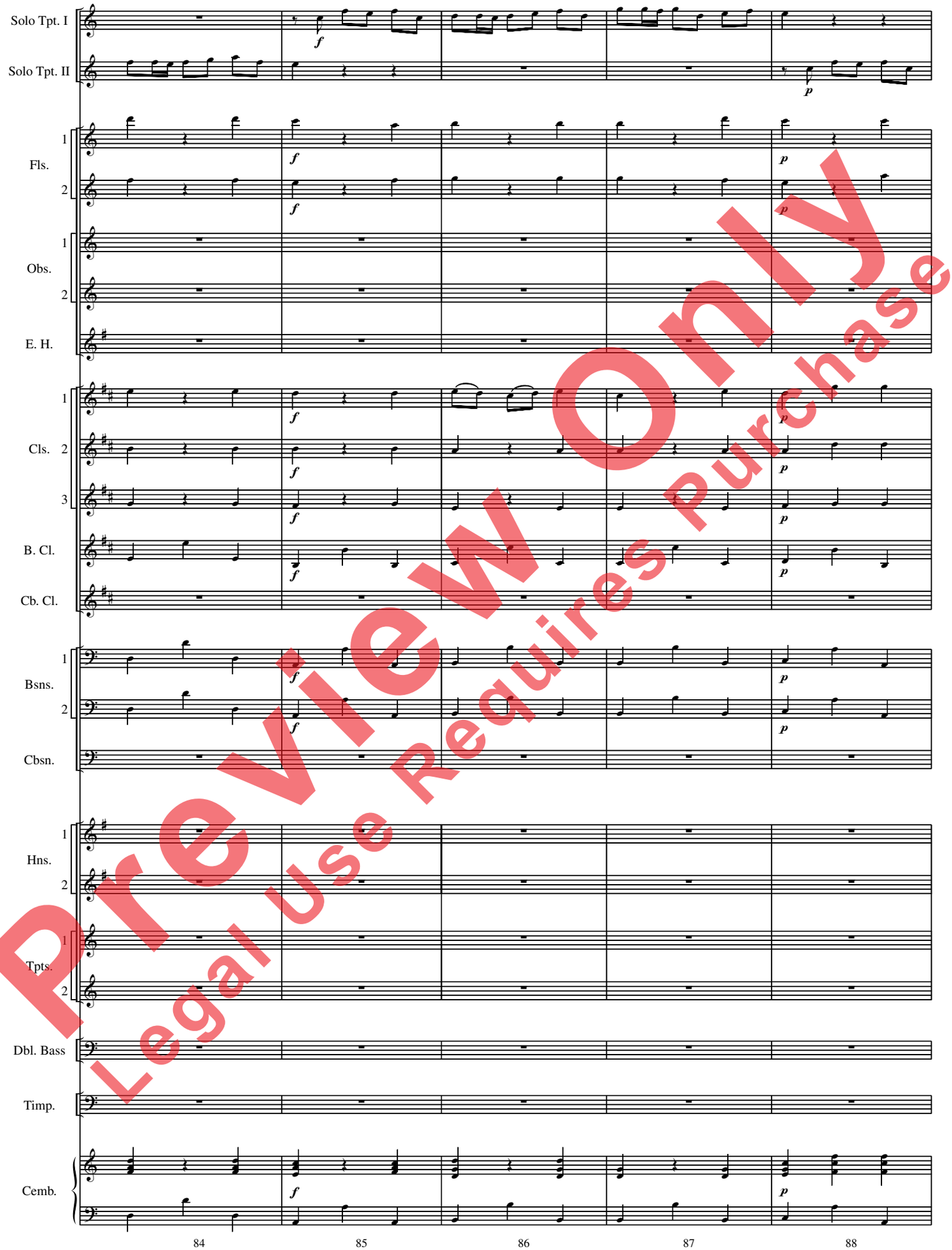

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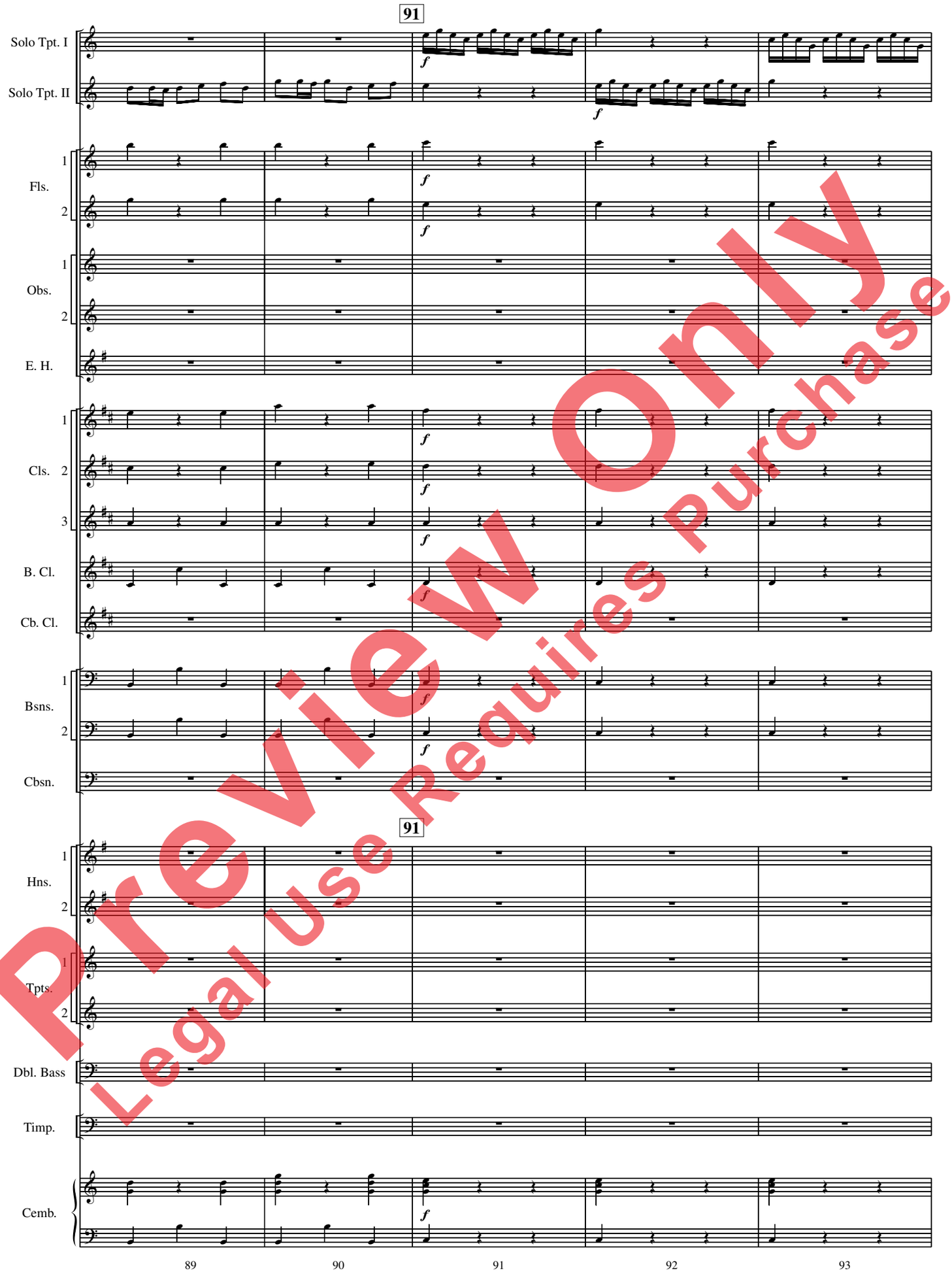

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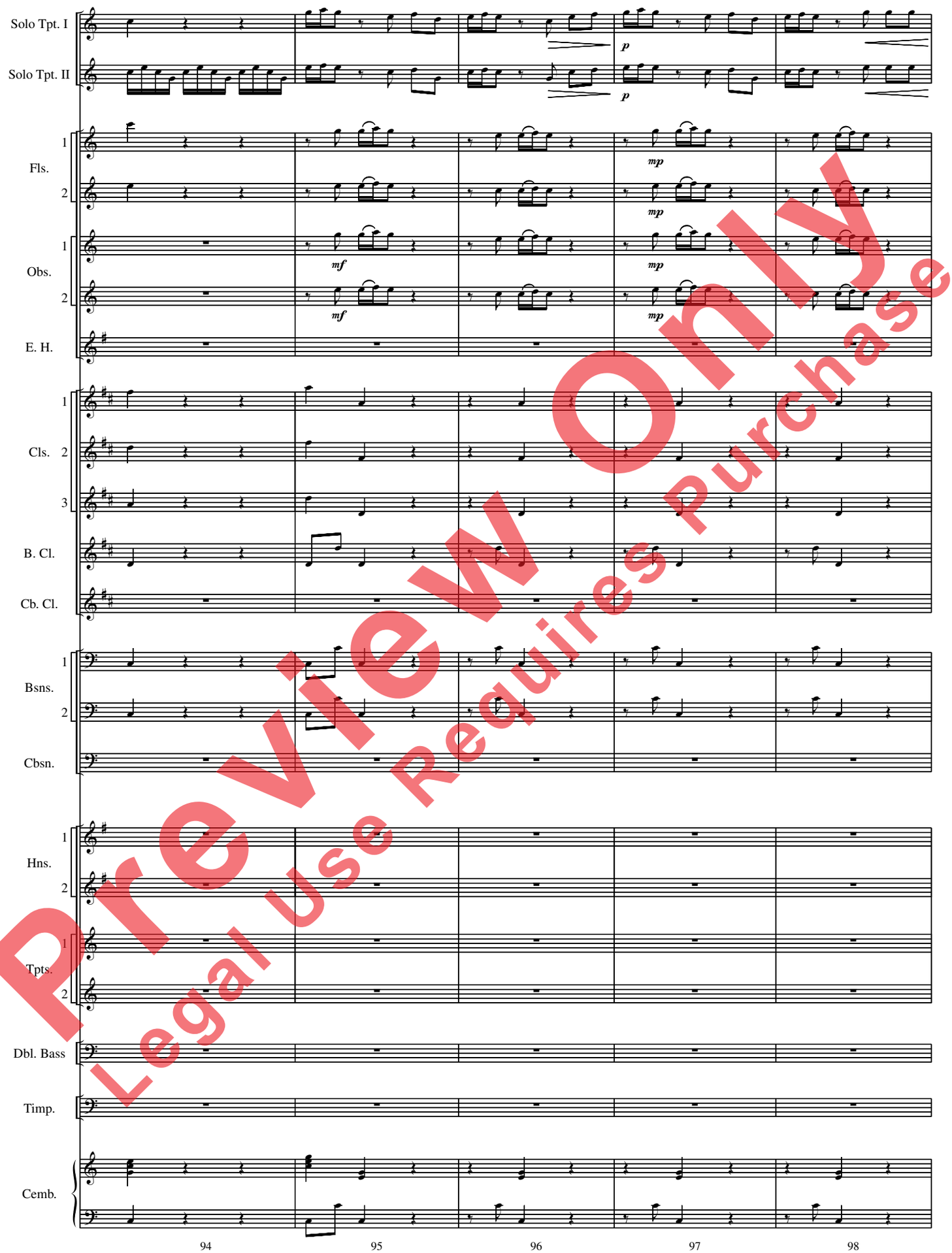

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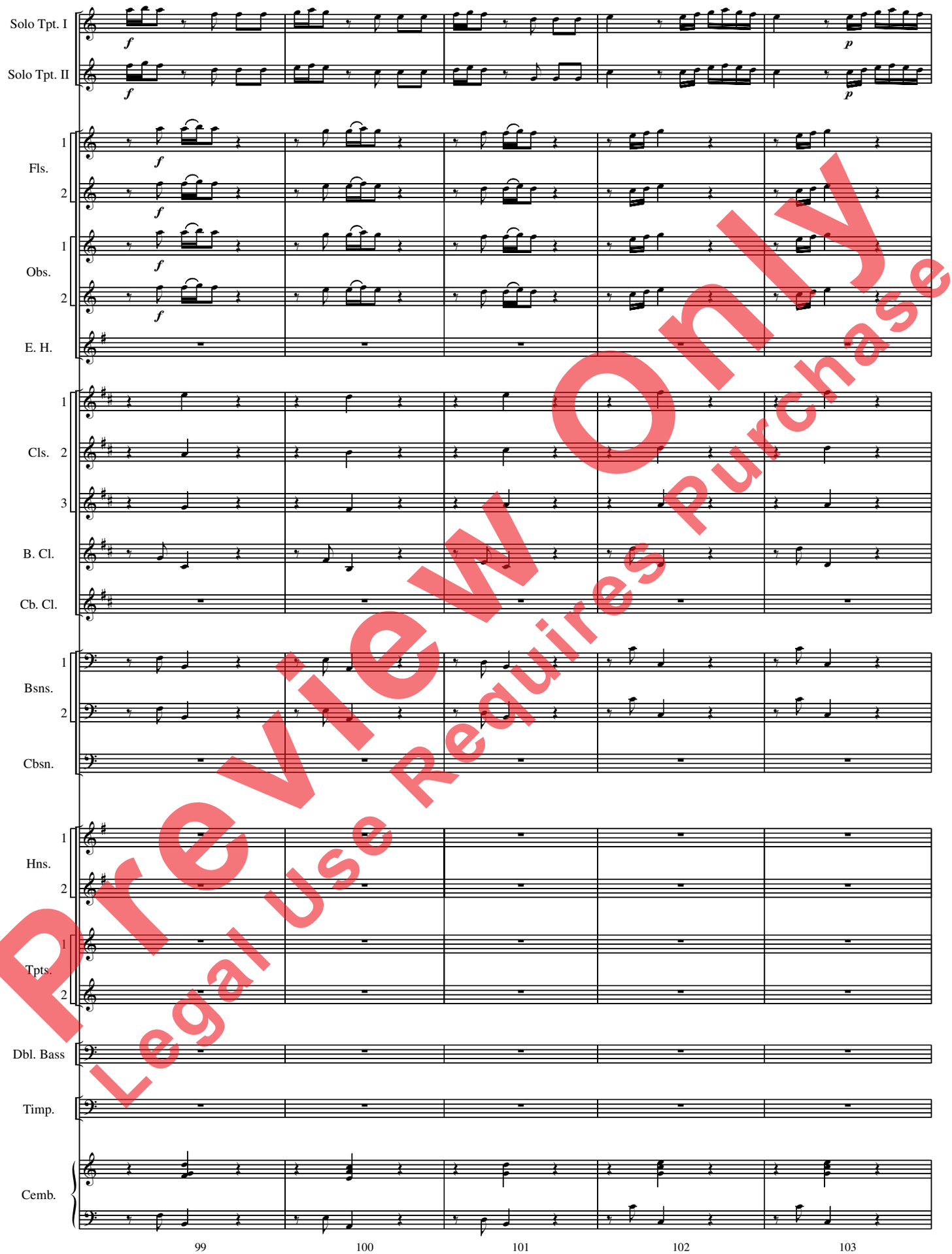

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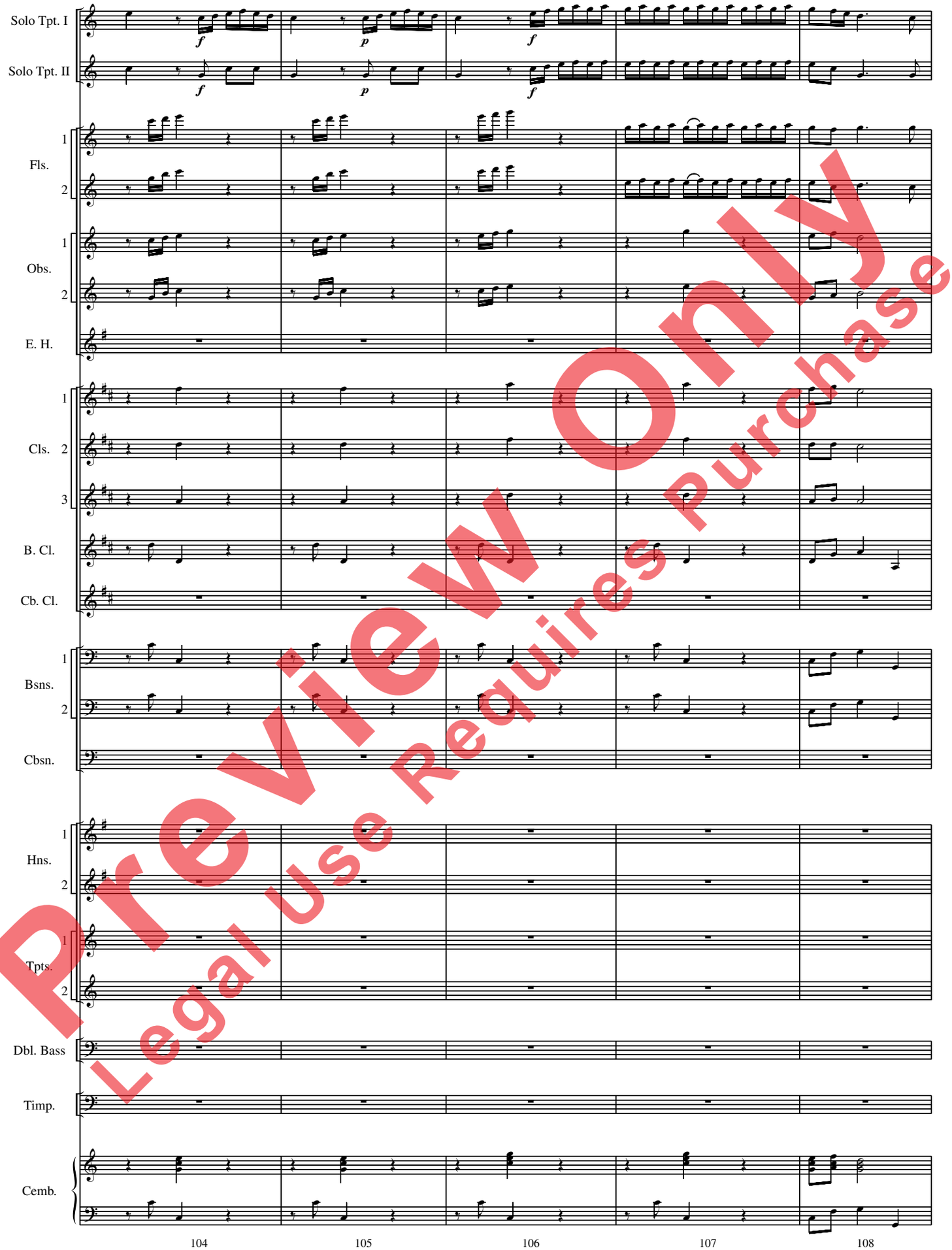

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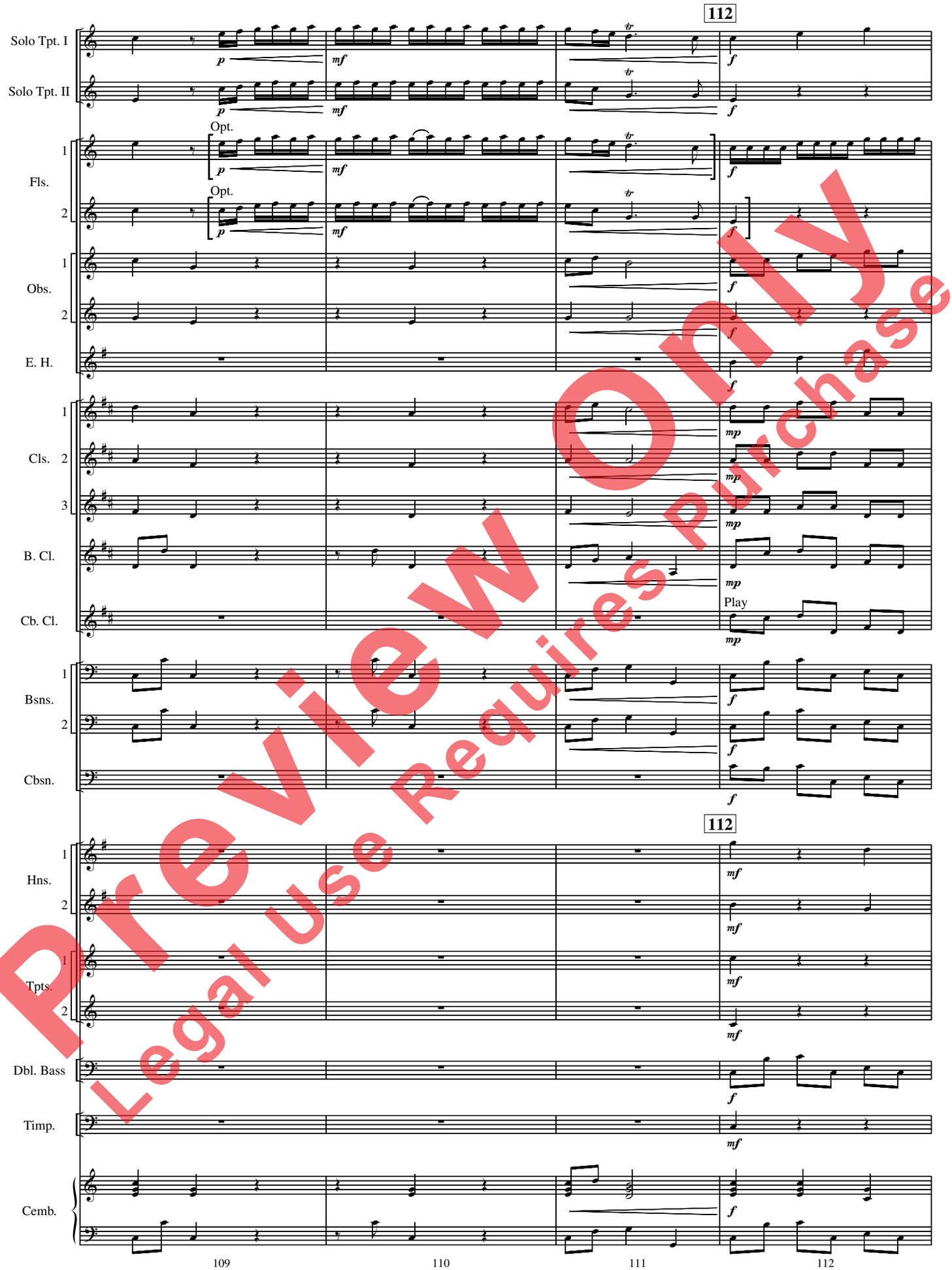

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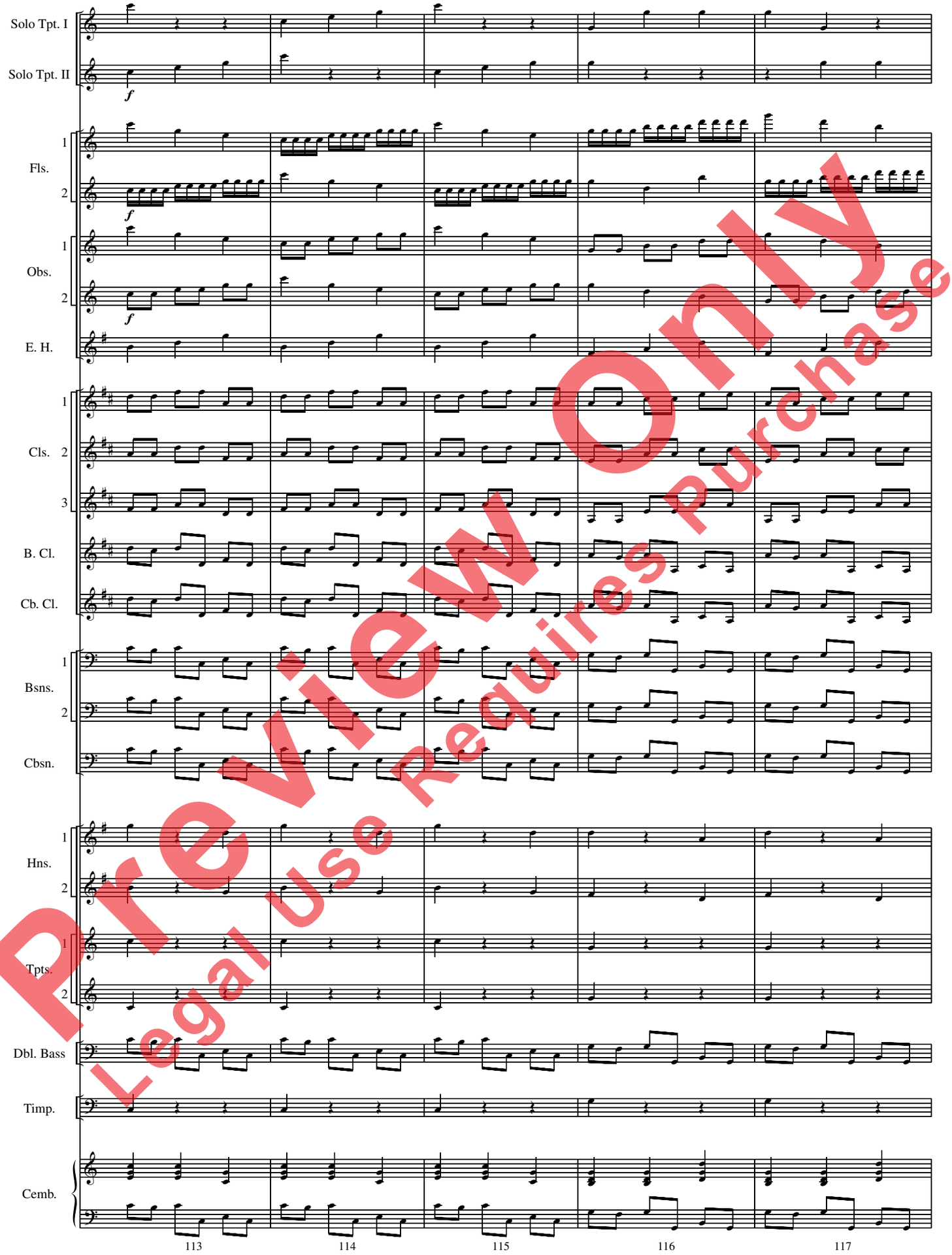

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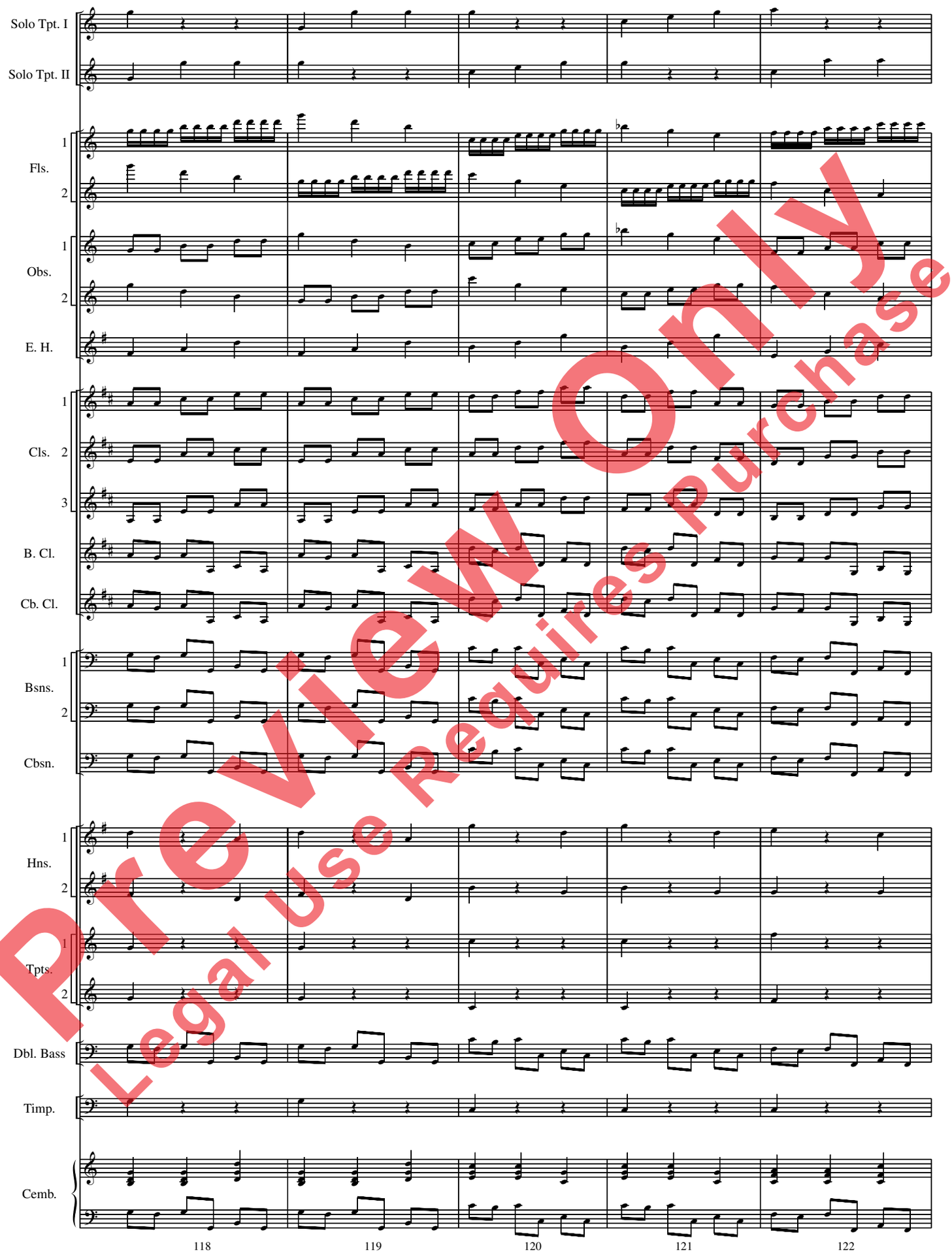

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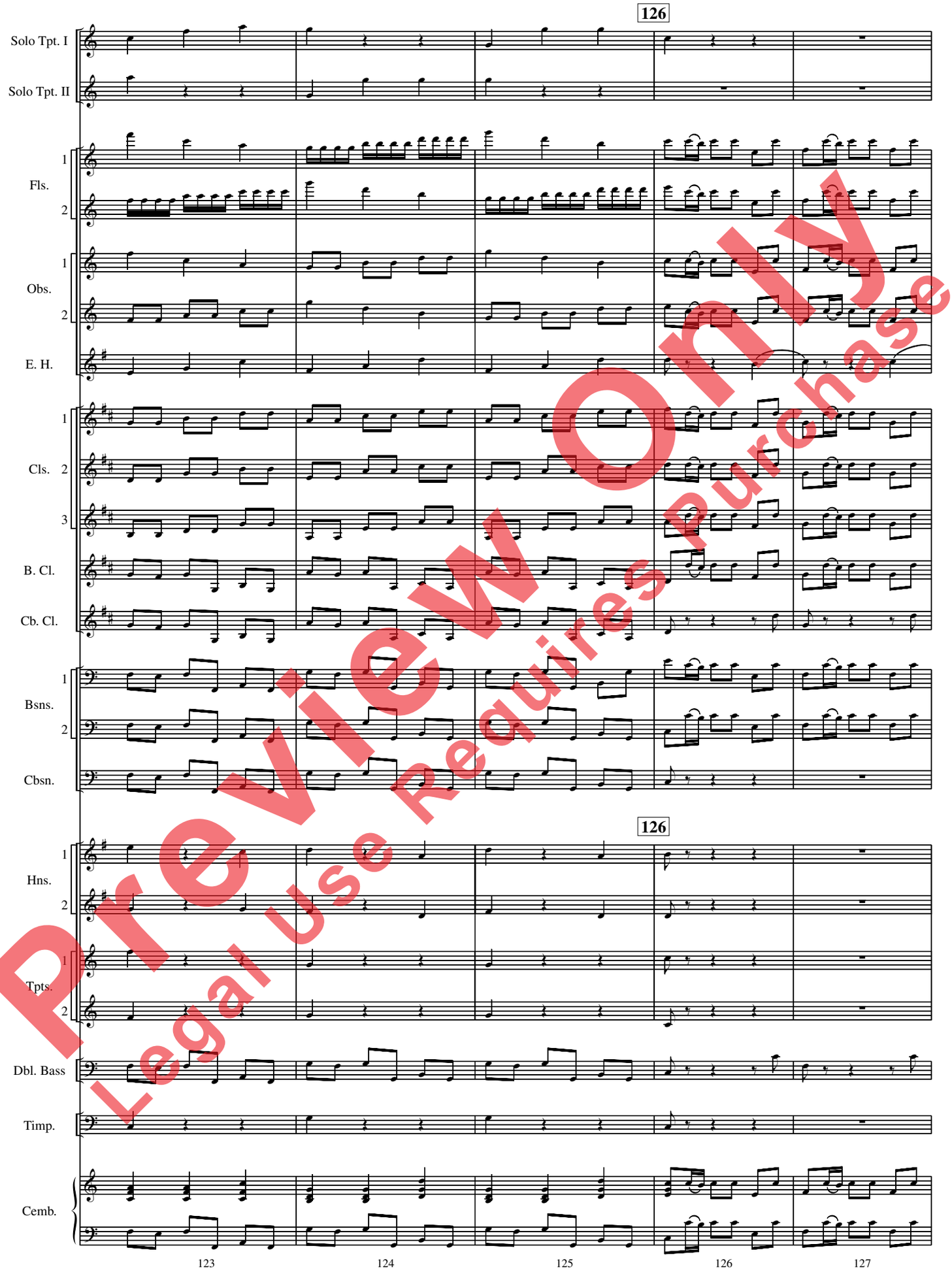

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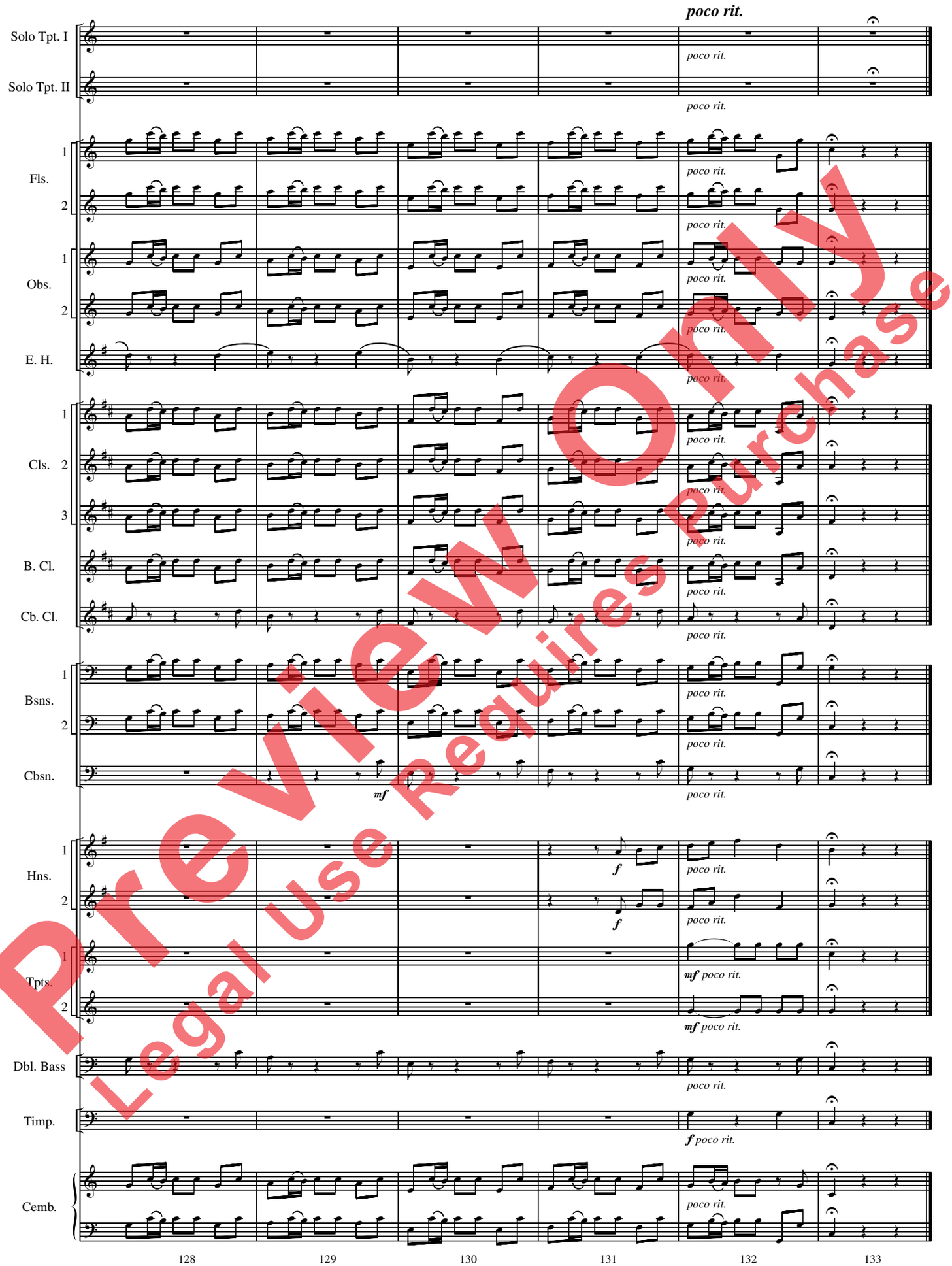

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