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CONCERTO

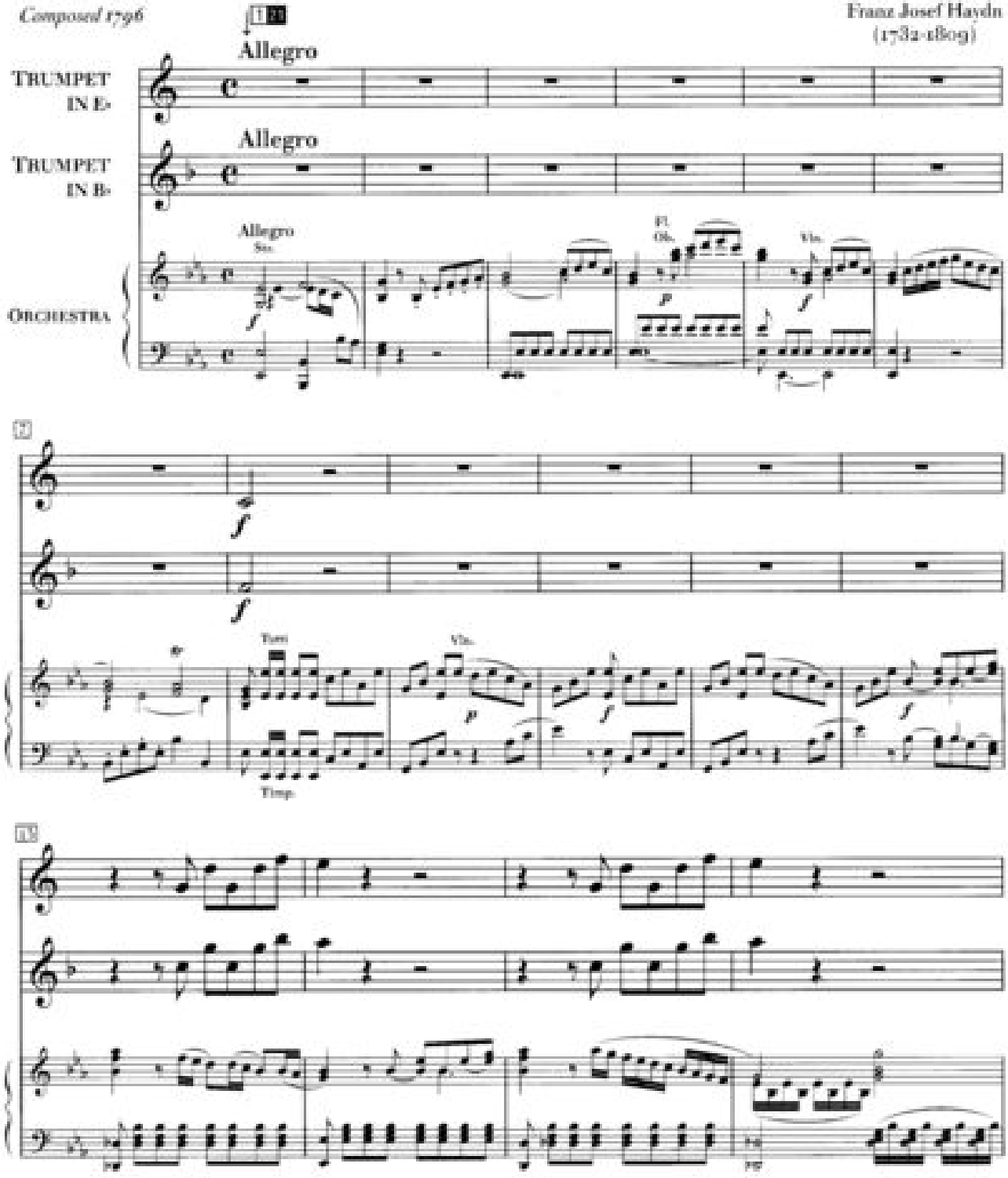
for TRUMPET & ORCHESTRA

E-FLAT MAJOR ♭ ES-DUR

HOBVIIE:1

Composed 1796

Franz Josef Haydn
(1732-1809)



Clear tonguing, excellent control, and beauty of sound are crucial to performing this movement with ease. Range is also a concern, as there are extended passages above the staff. My advice for students of all ages is to spend enough time on the basics so that one can approach this piece with joy and anticipation. Study this concerto by listening to the orchestral accompaniment, too, in order to better understand how the solo lines fit into Haydn's musical plan. A cadenza is appropriate at the end of this movement.

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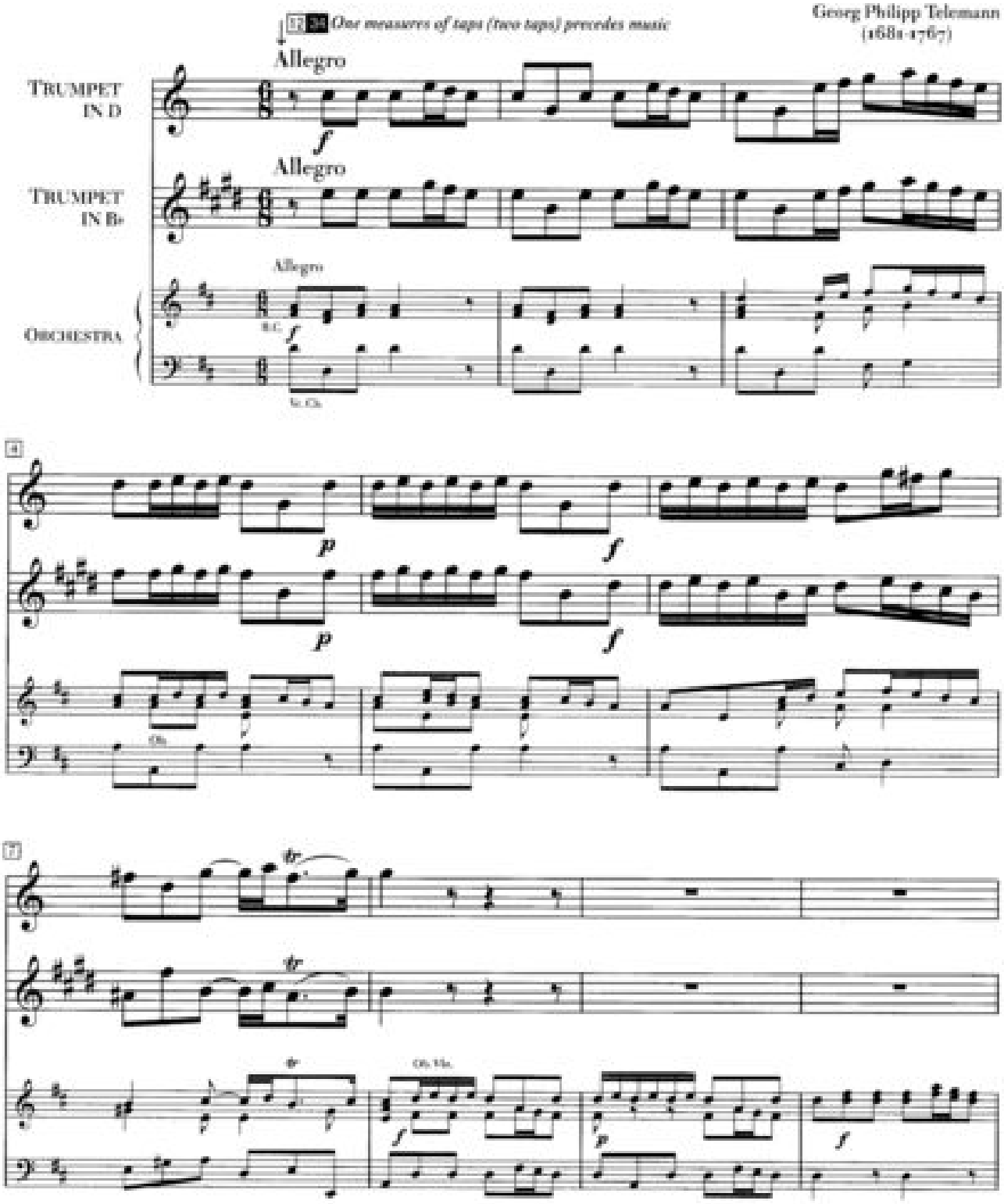
D MAJOR ♮ D-DUR

Georg Philipp Telemann
(1681-1767)



Many performers prefer to use the piccolo trumpet in A as opposed to larger instruments such as the D trumpet for Baroque works such as the Telemann and Fasch. Regardless of which instrument you use, aim for a light, almost flute-like quality. Play simple melodies and relatively easy pieces on the piccolo trumpet to help become acquainted with this pleasing but difficult instrument. If you are new to the piccolo trumpet spend just a few minutes a day at first with it.

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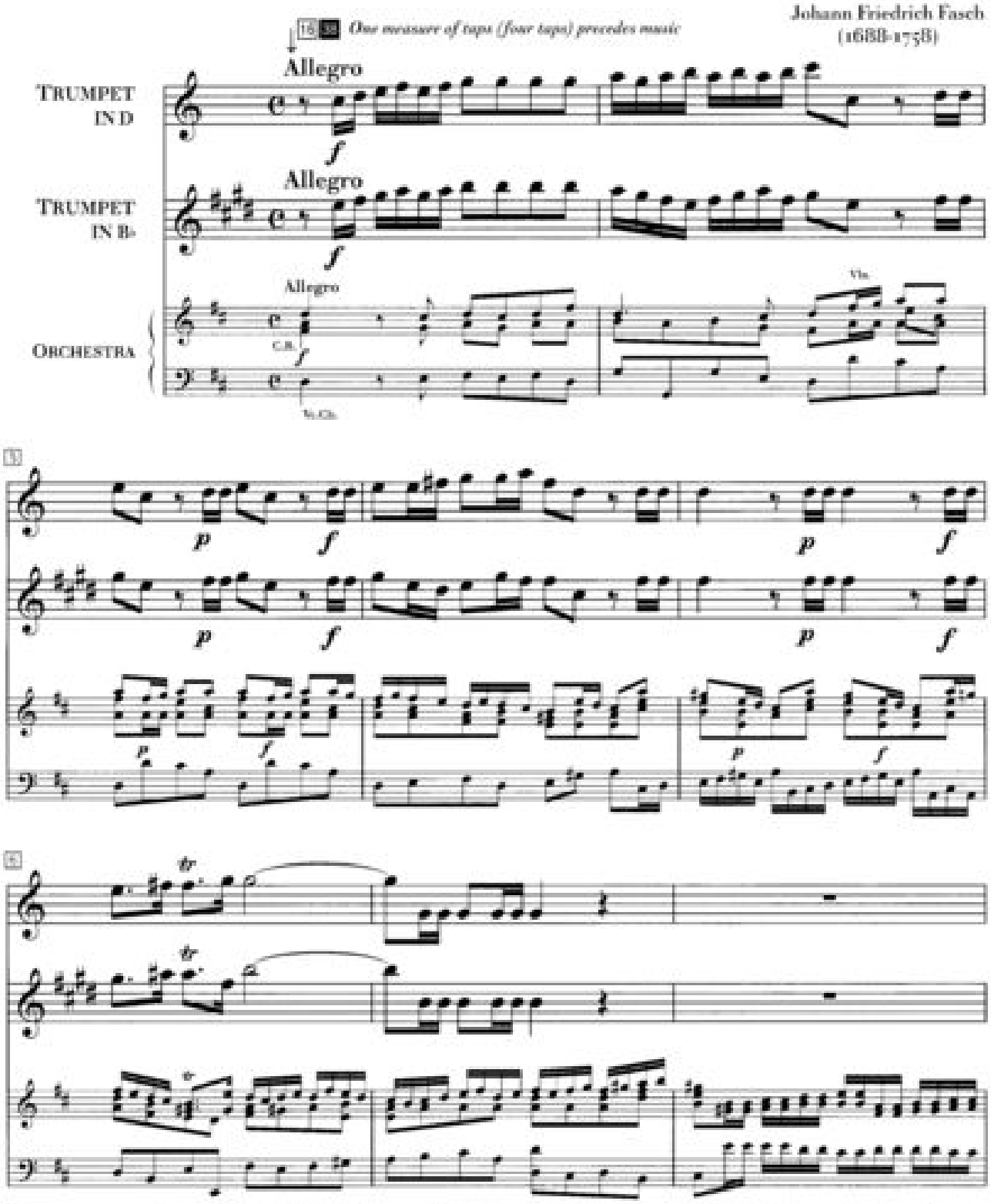
D MAJOR ♮ D-DUR

Johann Friedrich Fasch
(1688-1758)



This movement is fun to perform, full of challenges, and then is over before you know it! Plenty of upper-register development is needed to play this successfully. Spend time on the bigger trumpets such as the B-flat to work on fluency and consistency in the range above high C. There are plenty of good etudes available to assist you in preparing for works such as the Fasch. Aim to play this movement with two big beats to the measure, as opposed to four. This feeling of being "in two" will help the music to fly and soon you will forget how difficult this movement can be!