

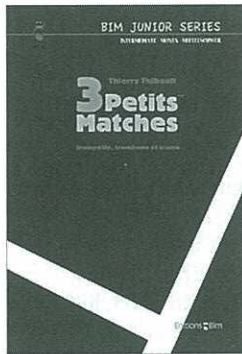
aside from an octave substitution to avoid b^2 . The solo lends itself to the trombone extremely well, with many expressive opportunities. This part is ideal for a professional to play with a small, college-level trombone ensemble. It doesn't necessarily need a conductor but one would help maintain unity throughout the piece.

The arranger has preserved the original expressive elements found in the string score, such as the inclusion of the dynamic pianissississimo, which is reminiscent of Tchaikovsky's symphonic writing. Trombonists will welcome the challenge to achieve similar tender and delicate expression on their own instruments.

—Sarah Paradis
Boise State University

Thierry Thibault.

3 Petits Matches for trumpet, trombone, and piano. Vuarmarens, Switzerland: Editions Bim, 2011. Playing time 6:00. www.editions-bim.com



Thierry Thibault is a French tuba player, composer, and founding member of the Epsilon Brass Ensemble. He is currently the Director of the Conservatory of Valenciennes in northern France.

His work, *3 Petits Matches*, contains three short movements that depict different sporting matches, providing the performers with programmatic inspiration: I. *Ping Pong*, II. *Badminton*, III. *Tennis*. This intermediate-level work is part of the Editions Bim Junior Series. *Ping Pong* features the trumpet player as soloist, challenging them with both tongued and slurred wide leaps, including octaves, at a faster tempo. *Ping Pong* is light and playful using staccato notes throughout to mimic the pop of a ping pong ball. *Badminton* is a waltz that begins by featuring the trombone player accompanied by the left hand of the piano. Later in this movement, the horns trade alternating ascending and descending arpeggios creating the effect of a vigorous badminton rally. *Tennis*, a high-energy closer, features driving eighth-notes and dissonant harmonies. *Tennis* is by far the

toughest movement of the three, due to meter changes and syncopated interplay between the horn parts. Trombone range covers F– f^1 , and the trumpet covers a– f^2 , concert pitch. All parts are accessible to young high school students and ambitious 8th grade students. *3 Petits Matches* is a well-written fun piece, full of contrasts.

—Russell Ballenger
University of Mary

TROMBONE ENSEMBLES

See CHAMBER MUSIC above for Arthur Pryor's *Blue Bells of Scotland* arranged for trombone solo and trombone quartet by Wesley A. Ballenger, III, and Tchaikovsky's *Andante cantabile* from *String Quartet No.1 in D Op.11* arranged for solo trombone and five-part trombone ensemble by J. Mark Thompson.

Felix Mendelssohn.

Suite in Four Movements arranged for four trombones by Kim Ohlemeyer. N.p.: Cherry Classics Music, 2013. Playing time 6:45. Score and parts.

This suite is taken from two of the eight books comprising Felix Mendelssohn's *Lieder ohne Worte*, originally conceived for keyboard. Movement 1 is No.5 in Book 7, Op.85, published a few years before Mendelssohn's death. Movements 2, 3 and 4 are Nos. 3, 6 and 5 respectively from Book 8, Op.102, published posthumously. Kim Ohlemeyer has compiled them into a single arrangement for trombone quartet. Only the second and third movements are transposed, allowing the range of the entire set to lie between FF and c-sharp². Yet, the new progression of keys—through A major, F major, and A-flat major—is not disruptive in context.

The first movement offers a mix of fanfare and lyrical musings that brilliantly open the set. The second movement is a transposition of the lively, spirited dance that strongly invokes the traditional folk dances found throughout the southern Italian peninsula. It should remain light but somewhat frenetic. The third movement provides contrast to the others by offering the most lyricism while retaining areas of internal contrast. The final movement is a light, joyous affair that stands as a pleasing finale to the set.

The four movements are more Classical in nature than Romantic with even four-bar

phrases, stable tonal centers, and melodies not designed for singing. True to this tradition, Mr. Ohlemeyer's worthy scoring mimics high Classical string quartets. Although programmatic titles appear in the score for each movement, these traditional names were developed after Mendelssohn's death. The composer himself never named these four pieces or offered insight into their intent. Thus, performers are free to add their own programmatic interpretation.

—Andrew Farina
Detroit, MI

Arthur Herzog Jr. and Billie Holiday.

God Bless the Child arranged for solo trombone, 9-part trombone ensemble and rhythm section by Marc Williams. N.p.: Cherry Classics Music, 2010. Playing time 6:00. Score and parts.

When a song reaches a certain level of fame and notoriety, other artists are bound to perform it in their own style, often with less than desired results. Dozens have done so with Billie Holiday's iconic song, "God Bless the Child." However, one version that stands out above the rest is the 1968 arrangement done by Blood, Sweat & Tears featuring vocalist David Clayton-Thomas. In true BS&T fashion, the arrangement utilizes trumpet, trombone, and saxophone lines in multiple styles. The work seamlessly segues throughout the styles of a ballad, a slow gospel feel, rock sections, and even an up-tempo Latin groove. It is this rendition of the tune that Marc Williams has arranged for solo trombone, nine-part trombone ensemble, and rhythm section. The section parts are grouped into one quartet containing three tenors and one bass trombone, and one quintet made of three tenors and two bass trombones. While the Cherry Classics website lists the work as appropriate for advanced performers, I find that it could feasibly be done by any collegiate trombone ensemble as the largest challenge lies merely in the stylistic transitions. The parts aren't overly difficult concerning range, technique, or rhythmic content. The only exception to this might be the solo part. The solo line is more or less a direct transcription of the Clayton-Thomas vocal line, which can be challenging to notate and therefore even more challenging to perform. I surmise that capturing the essence of Clayton-Thomas was Williams's goal rather than exact rhythmic accuracy. The work does include an open improvised solo section largely