

BAROQUE MASTERPIECES

Liner notes by Richard Westenburg

The trumpet has a long history, dating back literally thousands of years, and has always been associated with moments and occasions of deep emotion and high festivity. Its sounds have been called upon to lead armies and frighten foes, to celebrate coronations and to help consecrate marriages. In the hands of an expert, it can evoke a breadth of feelings perhaps more effectively than any other instrument. The present performances do just that.

Dominic Derasse and his gifted colleague, organist Kenneth Bowen, have put together a performance of great interest and excitement, both sonically and artistically.

The Organ at the Collegiale Notre-Dame de Vernon, heard here, is worthy of special note. It was originally built in 1610-15 by Jean Ourry, and many of the original stops have been retained. There were significant alterations, additions and upgrades in the 18th, 19th and 20th centuries, but each was respectful of the clarity and transparency of Ourry's original conception. In addition, the church is supportive to the organ's innate sound: it possesses atmosphere without muddy reverberation and permits a blossoming of sound with little loss of transparency. The organ is the perfect complement to the trumpet, especially when a distinguished instrument is played as commandingly as it is here and is recorded in a way that captures both the clarity and the spaciousness of the original sound.

Johann Friedrich Fasch (1688-1758) Concerto in D Major (Allegro-Largo-Allegro Moderato)

Fasch was born near Weimar, Germany, a town so important to Bach's youth. He studied with Krieger and later with Kuhnau at St. Thomas Church in Leipzig. While his dates are similar to J. S. Bach's, his style was more forward-looking, and anticipates Classical compositional elements more so than his contemporaries. It is said that Fasch refused, out of respect, to compete against Bach for the position of Cantor at St. Thomas when the position was open in 1723, and it is also said that the respect was mutual, as five suites by Fasch were found amongst Bach's collection of scores when he died. His compositions included much vocal music: passions, masses, Psalms and cantatas.

The Concerto in D Major was written for trumpet solo and an orchestra of oboes and strings. Its opening movement is one of high energy, exploring repeated notes in both the solo and the accompaniment. This is contrasted by a second movement of melodic beauty, and finally, a third movement with a distinctly dance-like quality.

Benedetto Marcello (1686-1739) Concerto (for oboe) in C Minor (Allegro mod.-Adagio-Allegro)

After 1711, Marcello lived and worked in Venice, where he became one of Italy's most respected musicians. In addition to oratorios and cantatas, he wrote many sonatas and concertos. The practice of transcribing and adapting works for instruments and combinations not originally intended, was commonplace in the Baroque Era, as was the practice of 'borrowing' others' compositions. Indeed, Bach's clavier concerto (BWV 974), one of many such examples, is his adaptation of Marcello's oboe concerto in D Minor.

It should be mentioned that playing oboe music on the trumpet presents a challenge. The oboe requires less volume of breath than other wind instruments, and the trumpet needs more; therefore, slow music for oboe, when played by a trumpeter, requires uncommon control of breath (a challenge beautifully met in this recording). Here, as in the works by Albinoni and Martini, the able and creative organ transcription is by Mr. Bowen.

The present concerto is in the familiar fast-slow-fast model.

Johann Sebastian Bach (1685-1750)

Bach's life was geographically confined, spent almost entirely in the Saxony province of Germany. He did not enjoy the wide celebrity and travels of contemporaries such as Handel and spent most of his adult life in one job at St. Thomas Church in Leipzig. The core of his musical output was understandably sacred and included not only large works such as Passions and the B Minor Mass but more than 200 church cantatas and numerous works for organ based on chorale melodies. He also left a rich repertoire of purely instrumental secular works including organ works, solo concertos, suites, inventions, fantasias – the list is long and even the thematic catalog of his works is over two inches thick, and the collection of his complete works takes up several feet of shelf space.

Bach's compositions provide immense variety, and the suite of pieces chosen for this recording provides an exploration of that array.

Sinfonia 8 is a work originally for keyboard, in three lively and playful imitative voices. *Sheep May Safely Graze* is the title by which the soprano aria from the birthday cantata (No. 208) is familiarly known. *Jesu, Joy of Man's Desiring* is from Cantata No. 147; here, the trumpet plays the chorale melody while the organ plays the orchestral accompaniment. The variation in the trumpet melody was provided for Mr. Derasse by David Horowitz. *Invention 13* is one of fifteen two-part pieces for keyboard – a part for each hand – in which the parts imitate, or converse with one another. The trumpet parts for *Sinfonia 8* and *Invention 13* were both transcribed by Dominic Derasse for this recording

Giuseppe Tartini (1692-1770) Concerto in D Major (Allegro Mod.-Andante-Allegro Grazioso)

Tartini's was a story book life. He attended school in Padua, Italy, and studied theology and literature, but at age 18, he eloped with the niece of a Cardinal, who ordered Tartini's arrest and sent her to a convent. After years of violin study in Rome and Cremona, he learned of his lady's pardon, and returned to her in Padua. Amidst this and other of life's dramas, Tartini composed an immense body of works, including over 130 concertos and more than 220 sonatas. He was also a prolific author, writing on violin technique, ornamentation and theory; and in 1714, he discovered the acoustical phenomenon of the *combination tone*.

The present concerto, originally for violin and orchestra, opens with a veritable study of rhythmic figures, which are passed back and forth between trumpet and organ. After a melodic middle movement, the final movement is elegant and somewhat playful, and presents, because of its speed, a technical challenge for both artists, that is even greater than other demanding works on this CD.

Tommaso Albinoni (1671-1750) Concerto in B-flat Major (Allegro-Andante-Allegro)

Best known for his famous *Adagio*, Albinoni was the son of a wealthy Venetian paper merchant, who, recognizing his son's extraordinary talent, specifically absolved him in his will from the expected rigors of running the family business, thus freeing him to compose. His works received a wide renown through publishing houses in Amsterdam and London.

Again, the fast-slow-fast shape of the concerto is heard, but here with an especially broad, almost Handelian middle movement.

Giambattista Martini (1706-1784)

When Mozart was a teenager, he made several trips to Italy with his father. On one of them, he studied counterpoint with Martini, also known as Padre Martini. Because of these efforts, Wolfgang Amadeus was able to pass the composition test and become a member of the Bologna Philharmonic Society, the usual age requirements having been waived. Martini's other students included J. C. Bach and Gluck. Thus, his legacy is as much related to teaching, and to music's theoretical side, as it is the compositional side. The present four pieces were originally written for organ and were adapted for trumpet and organ by Marie-Claire Alain.

Louis Claude Daquin (1694-1772)

Daquin's most famous works were his variations on familiar noels, three sets of which are heard here. It was a genre shared with Dandrieu, Balbastre and others. Daquin was organist of the Chapelle Royale and became the organist at Notre-Dame Cathedral in 1750. As we have noted, much Baroque music was not conceived to be limited just to the instrument the composer had in mind when he wrote a given piece. These Noels, while written for the organ, contained, on their title page, a composer's note that "most of them can be played on violins, flutes and oboes" as well as the organ. Daquin's popularity as an organist was so profound that he drew enormous crowds when it was known that he would be playing at Notre-Dame, and there were occasions on which police had to be called to restore order out of the crowd's enthusiasm. The performances here give a clue as to what those times must have been like, as these pieces demand a virtuosic degree of dexterity. In each, the noel is first stated simply, then followed by several variations. In organ music, composers sometimes indicated registrations, and sometimes, as with Cesar Franck, they were quite specific. In a practical sense, these indications are usually just indications of the kind of sound that was imagined. In these Daquin performances, though, the situation is quite different. Not only were specific stops suggested, but Mr. Bowen was able to follow the suggestions with an unusual degree of integrity, since the organ used here is not only French, but contains registers of the same kind, and importantly, stops from the same period, as Daquin.

Kenneth Bowen is principal keyboard player for the Brooklyn Philharmonic Orchestra and an experienced pianist, organist and harpsichordist for a variety of musical organizations in the New York metropolitan area.



He began his studies in his hometown of New Cumberland, Pennsylvania and received his master's degree in piano from The Juilliard School.

In addition to serving as musical director and organist of the Steinway Reformed Church in Astoria, New York, he is the accompanist for such choruses as the Collegiate Chorale and Musica Sacra and has appeared frequently as the organist for the National Chorale's annual Sing-In of Handel's Messiah at Avery Fisher Hall. He has also played for a number of Broadway shows including Cyrano-The Musical, The Most Happy Fella and Shenandoah.

Mr. Bowen has recorded extensively as pianist including with Leonard Bernstein in West Side Story (DGG), Lukas Foss in Time Cycle, Michael Tilson-Thomas in Steve Riech's The Desert Music (Nonesuch), Richard Westenburg in Brahms Songs and Romances for Chorus (RCA) and Harolyn Blackwell's Strange Hurt (RCA) as well as with the WNET (PBS) Orchestra on soundtracks for the American Masters and Nature series.





Dominic Derasse, trumpeter, graduated with first Prize from the Paris Conservatory and was a 1982 laureate of the French National Teaching Diploma for Trumpet in his native France.

Since immigrating to the United States in 1985, Mr. Derasse has fast become one of the most sought after trumpet players in New York. His versatility

has allowed him to perform with organizations such as the New York Philharmonic, The Orchestra of Saint Luke's, the American Symphony Orchestra, The New Jersey Symphony, Eos, Concordia and over 30 Broadway shows

Dominic Derasse has performed live with Sting, Elton John, James Taylor, Stevie Wonder, Ray Charles, Al Jarreau, Tony Bennett, Dionne Warwick, Julie Andrews and many others.

Derasse has appeared on numerous musical recordings from Stephen Sondheim to John Corigliano as well as the critically acclaimed recordings with the Eos Orchestra. He can be heard on the soundtracks for more than 70 motion pictures and in commercials for over 100 different companies. His most recognizable TV theme performance is probably for the "NBC Nightly News".

Mr. Derasse has performed as a classical soloist and has presented master classes and lectures in Europe, the U.S., Japan, Africa and South America. His 1998 solo performance at the Washington Square Music Festival was preceded by a live performance broadcast on WNYC radio in New York. He was a featured soloist at Carnegie Hall on March 18, 2002 performing music by H.K. Gruber and has appeared with the Craftsbury (Vermont) Chamber Players every summer (except '04) since 2001.

Mr. Derasse also served as President of the NY Chapter and Vice-President of the International RMA (Recording Musician's Association) from 1999 – 2001.



Ken Simon Derasse Dominic

This CD is dedicated to the Memory of Carmine Caruso without whom I (Dominic Derasse) would have never achieved what I have achieved. I also dedicate the recording of the Benedetto Marcello, Concerto for Oboe in C minor, to the Memory of my friend and colleague Henry Shuman, Oboist and Musician extraordinaire: "We miss you, Henry..."

I would like to acknowledge the people who were directly or indirectly involved with my decision to make this recording:

Maurice Andre, the pioneer and master of modern day Piccolo Trumpet playing and Charles Schlueter who has been a great inspiration to me for the past 20 years.

Many thanks go to my brother Simon Derasse who engineered, mixed and mastered this recording so beautifully as well as to Organist Ken Bowen for his wonderful talent and commitment. I must also deeply thank Pere (Father) Philippe Dubos for his generosity and kindness in letting us record at the "Collegiale de Vernon", Organist Alain Brunet for allowing us to use his marvelous instrument and lending his ears as well as my friend and fellow trumpeter Guy Bardet for also lending us his ears and talent to help produce this recording. "L'Association des Amis de L'Orgue de la Collegiale de Vernon" also deserves recognition for their assistance.

Of course, special thanks go to Gerard and Maureen Derasse for being my parents and for "suffering" through all the years they had to listen to me practice as a kid. Special thanks also to my wife Lisa Steinberg-Derasse, son Daniel and daughter Meg for their love, patience and understanding.

I wish to thank the following people who all played a role in the making and preparation of this CD as well as in my life: David Horowitz, Tom Pierson, Bruno Nouvion, Michel Ragonnet, Dr. Richard Westenburg, Vicki Derasse, Alain Patarini, Manuella Brisson, Melina & Sirann Lee Derasse, Anne-Marie Deshayes, Daniel & Andre Derasse, Francis Petit, Dominique Collemare, Gaston Cagnon, Roger Delmotte, Roger Voisin, William Vacchiano, Mary Anthony Cox, Joan Barton, Patrick Dupard, Yves Masson, Lew Soloff, Bruce Eidem., Charles Porter, Paul Gemignani, Maestro Anton Coppola, Marie-Noelle Bertrand, Etienne Pierres and Christian de Portzamparc.

Front cover photo: Simon Derasse

Photos: Guy Bardet

CD booklet design and realisation by Etienne Pierres.

For more information about this recording and the Collegiale de Vernon, please visit www.dominicderasse.com

