

Fanfare (1997)

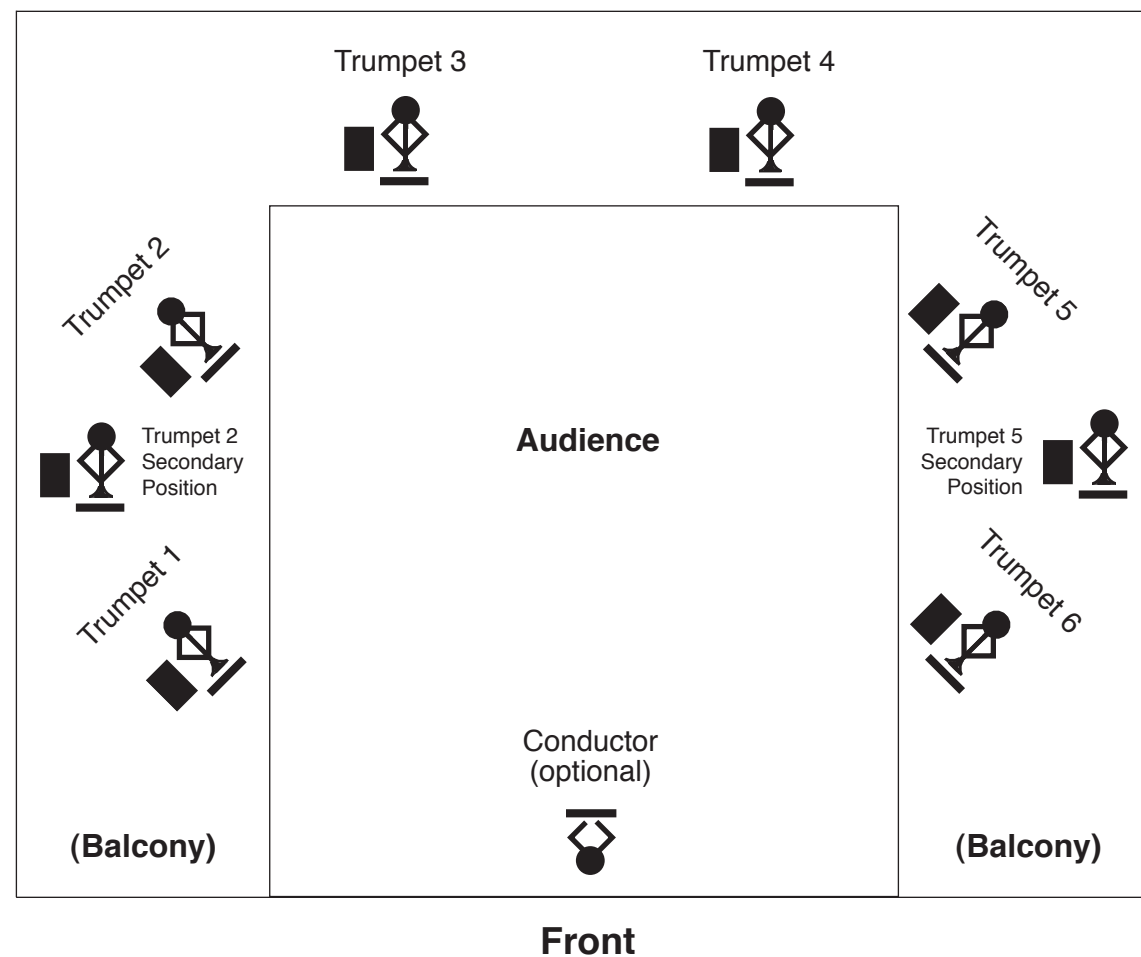
Program Notes

I wrote this fanfare for my wife Victoria for our wedding. This piece was designed to take advantage of the surrounding balcony and resonant acoustics of Middlebury College's Mead Chapel in Middlebury, Vermont, where we were married. The title of this piece was originally *Wedding Fanfare*. Since this piece also works well for other events besides weddings, I have shortened the name to *Fanfare*.

Performance Notes

Although this fanfare was originally intended to be programmed as a recessional for a wedding, it may be performed at other events (or other venues, i.e. gorges, courtyards, etc...), or in other parts of a wedding.

The trumpet players should be positioned as follows:



Note: although this fanfare is written for six 'C' trumpets, other trumpets may be used if necessary.

The most difficult trumpet parts are Trumpets 1 and 6, followed by Trumpets 2 and 4. Trumpets 2 and 3 are the easiest parts. The two players with the most agility in the upper register should play the Trumpet 1 and Trumpet 6 parts.

Trumpets 1 and 2, and Trumpets 5 and 6 should face toward each other as much as possible, especially if a conductor is not used. If a suitable balcony is not available, the trumpet players should still be spatially placed. The spatial placement should also be represented as accurately as possible when recording this piece.

The secondary positions for trumpets 2 and 5 (measures 128 – 148) should be as close to the balcony wall and facing the front of the hall as much as possible.

Mutes

– RP The required mutes for each trumpet player are as follows:

- Trumpet 1: solotone, whispa
- Trumpet 2: harmon, straight
- Trumpet 3: straight, cup, bucket
- Trumpet 4: straight, cup, bucket
- Trumpet 5: harmon, straight
- Trumpet 6: solotone, whispa

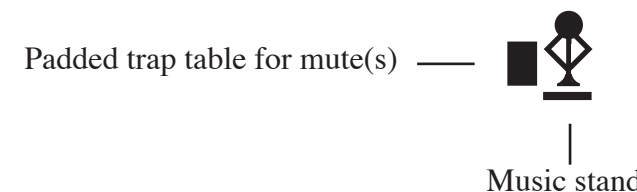
Specific brands of mutes are not required. However, the sound of each type of mute should match: the two solotone mutes should sound as similar as possible, the two harmon mutes should sound as similar as possible, etc...

Explanation of Notation

- n* – niente
- ▼ – hard staccato: a simultaneous accent and staccato articulation
- () – all markings in parenthesis (*senza vibrato*), (*f*) etc... are courtesy/cautionary markings.

Special Symbols for the Harmon Mute:

- – mute in; hand over stem-cup (i.e., closed)
- ◀ – mute in; stem-cup half closed
- ⊕ – mute in; stem-cup open
- – an arrow indicates a change from one mode to another
- ⌈ – a symbol followed by a bracket indicates that the symbol is good for the duration of the bracket
- All grace notes (including beamed grace notes) are to be played immediately before the beat they precede. They are to be played very close to the beat, as fast as possible.
- All accidentals last for the entire measure, unless they are canceled out by another accidental (such as a natural sign). Accidentals are good only for the line or space they are on.



Duration of Fanfare : approximately 5 minutes.