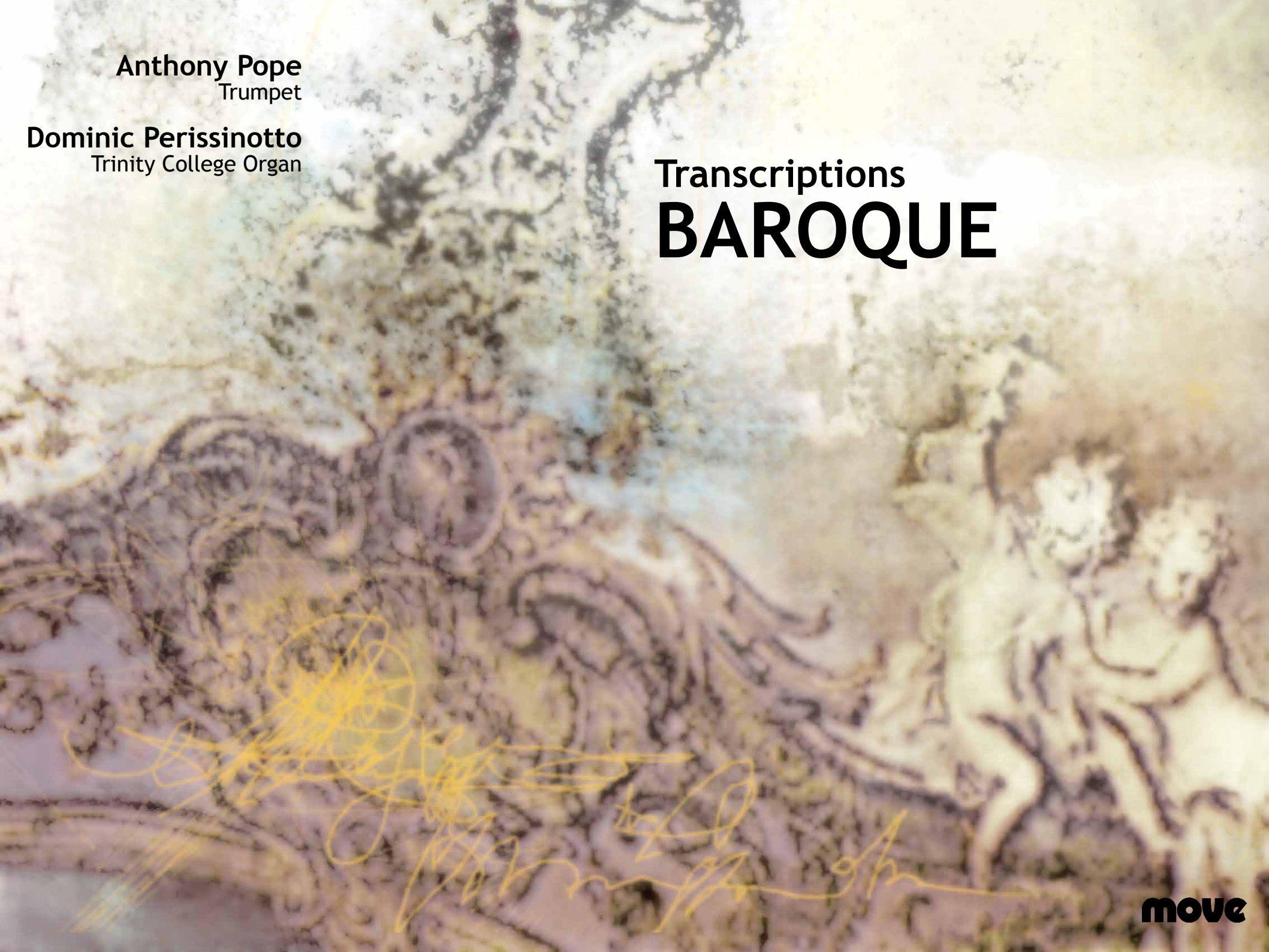


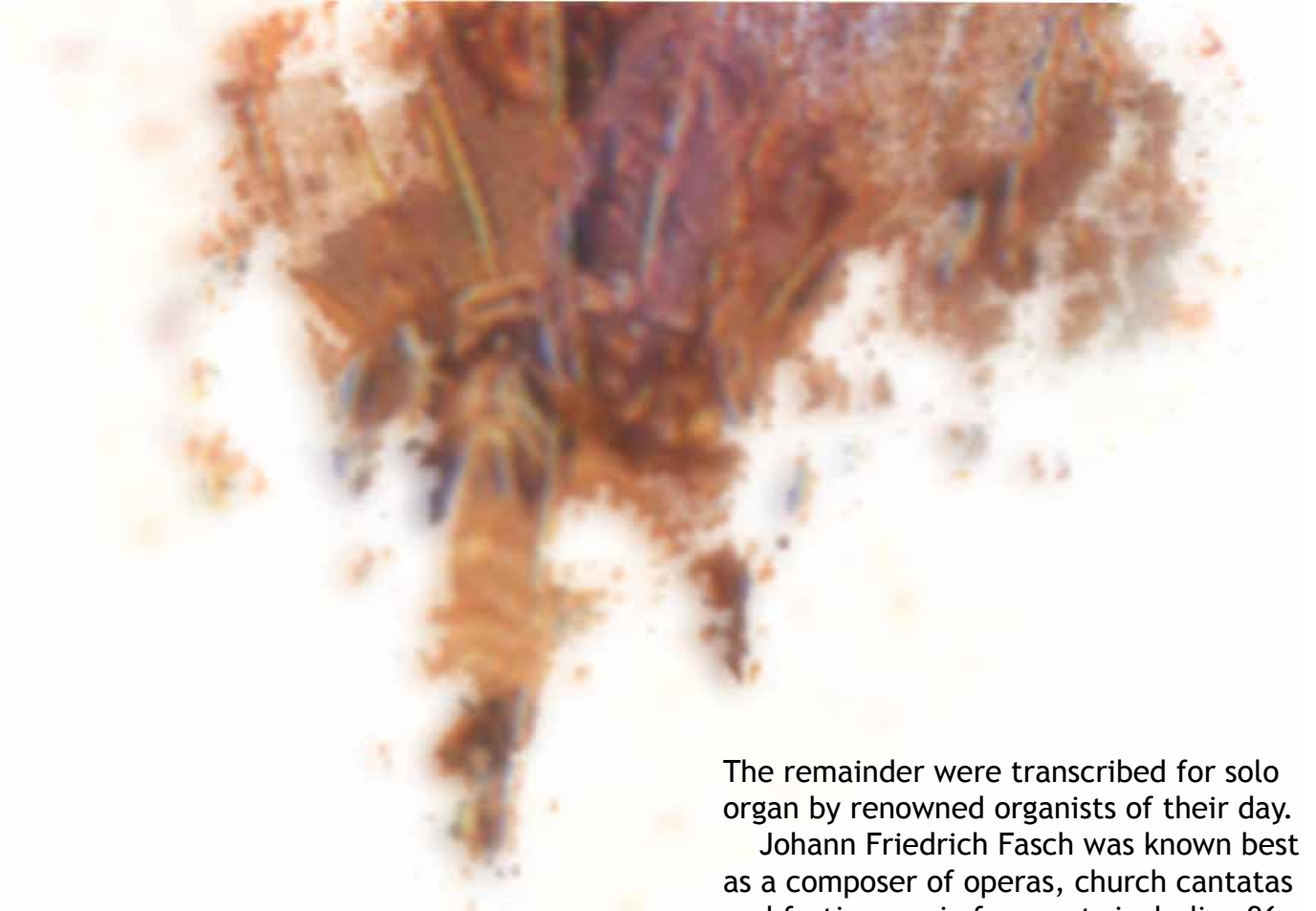
The background is a Baroque painting featuring two cherubs in the lower right corner, rendered in a soft, painterly style. The rest of the image is filled with intricate, swirling patterns and textures in shades of brown, gold, and blue. A large, stylized signature in gold ink is visible in the lower left quadrant.

Anthony Pope
Trumpet

Dominic Perissinotto
Trinity College Organ

Transcriptions
BAROQUE

move



Transcription has formed an integral part of musical development across the centuries. Composers and performers have gained an intimate knowledge of compositional style from transcriptions, while adding to the collection of music available for performance on their instrument. *Transcriptions Baroque* presents eight works that take you on a journey through the art of the concerto in the Baroque period. Four of these pieces are performed on trumpet with the orchestral part arranged for the organ.

The remainder were transcribed for solo organ by renowned organists of their day.

Johann Friedrich Fasch was known best as a composer of operas, church cantatas and festive music for court, including 96 overtures and 61 concertos. Having very little formal education in composition, he developed a musical language reflecting the move from the late Baroque to the Classical style. This three-movement concerto begins with a florid Allegro, followed by a relatively short Largo and a stately Allegro. Unusually, all movements are in D major, instead of the more common modulation to a related key for the central movement.

Johann Gottfried Walther's legacy to music extends far beyond his compositions. A highly respected

composer and organist, he spent most of his working life as organist at St Peter and St Paul, Weimar. His passion for music theory and history led him to compile what was to become the first major music dictionary in German. According to Walther's autobiography he also composed 92 vocal works, 119 keyboard works and 78 arrangements, including 14 concerti by other composers. This Walther concerto, while having the usual fast – slow – fast organization, finishes the first section unusually on a transitional chord leading to the slow movement, instead of resolving as a movement on its own.

Despite being one of the most prolific composers of his time, writing around 500 concertos including 350 for solo instruments, Antonio Vivaldi's only contribution to the trumpet concerto repertoire is the notable double trumpet Concerto in C. The Concerto in B flat likely written for oboe or violin is here transcribed for modern trumpet. The result is a solo part that has greater lyricism with a wider melodic and dynamic range.

Bach arranged a number of Vivaldi's instrumental compositions for solo organ. One fine example, the D minor Concerto, is an early work originally written for two violins, violoncello, string orchestra and basso continuo. Formally, the structure reflects the *sonata da chiesa* (slow – fast–slow–fast) of the Baroque period, rather than the newer three-movement

form seen in the previous Vivaldi concerto.

The Concerto in D major by Giuseppe Torelli is typical of his later style. The outer fast movements are simple in harmony, restricted by the use of natural trumpet in D whose melodic range was limited to arpeggios lower in the register and stepwise motion only available in the upper register. In the central three sections, Adagio - Presto - Adagio, the trumpet is silent enabling Torelli to explore more adventurous harmony and

dynamic contrast with the strings.

The legendary French organist, Marcel Dupré, transcribed all George Frideric Handel's concertos for performance on organ alone, capturing the contrast between the orchestral and solo sections by clever use of registration. The B flat major Concerto, Op 4 No 6, written for either organ or harp, is perhaps his most well known. Exhibiting the charm and balance characteristic of Handel's style, the outer movements are quite brisk while the largo is more reflective.

Georg Phillipp Telemann's Concerto in D major is in a five-movement plan that can easily be reduced to three by consolidating the Grave—Adagio—Grave into one movement. The Grave sections effectively link the faster movements with the more lyrical aria, originally conceived as a duet for oboes. Utilising multi-track recording techniques, both oboe parts are performed by Anthony Pope.

Prince Johann Ernst, a pupil of Walther, died at the age of nineteen. His style, while not having the sophistication of his teacher, reflects the florid nature of late Baroque music. His Organ Concerto in C Major only survives through Bach's transcriptions — one being a three movement version for harpsichord (BWV 984), the other a single movement arranged for solo organ (BWV 595). Although it is impossible to tell which of Bach's transcriptions remain more faithful to the missing original, his organ arrangement (as played here) is an expanded form to create a more balanced work.





Anthony Pope

Anthony's desire to play the trumpet began at age ten as a cornet player with the Daylesford Brass Band. This marked the beginning of a swift rise through the ranks to become Associate Principal Trumpet of Orchestra Victoria in 1992, a position he still holds.

A graduate of the Victorian College of the Arts with a Diploma of Arts in Music, he has won numerous trumpet and cornet competitions throughout Australia. Concerts he has performed with orchestra include those by Arutunian, Tomasi, Shostakovich, Haydn and Hummel. Anthony teaches brass at a number of educational institutions around Melbourne.

Anthony began working with Dominic

Perissinotto in 1996 at the Organs of the Ballarat Goldfields Festival, Victoria. Since then they have performed regularly throughout Victoria, New South Wales, Western Australia and Italy.

Dominic Perissinotto

Dominic Perissinotto is one of Australia's most prolific performers, widely sought after as a soloist and accompanist. In promoting his passion for the pipe organ not only as a church instrument, but also as a concert and ensemble instrument, Dominic has worked with a number of musicians throughout Australia and Europe.

Dominic's "Pipe Organ Plus — Five Sundays in Fremantle" series showcases one of Western Australia's most impressive pipe organs in the Basilica of St Patrick, Fremantle, where he is Organist and Director of Music. For these concerts he is joined by a number of Australia's leading musicians exploring a wide variety of music from Mediaeval times through to specially commissioned works by Australian composers including Brenton Broadstock and David Pye. To this extent, Dominic has received a grant in 2001 from the Music Fund of the Australia Council to commission a new work for organ and sampler, and again in 2003 from ArtsWA in association with the Lotteries Commission for solo pipe organ work, both by David Pye.

A graduate of the University of Melbourne, Victoria, Dominic was



awarded a Fellowship by the Winston Churchill Memorial Trust to assist with further studies at the Royal College of Music in London, commencing in 1991. During his time in London Dominic was appointed to the post of Organ Scholar at Westminster Roman Catholic Cathedral in London. He gave regular recitals at St Paul's and Westminster Cathedrals, Westminster Abbey, Oxford Town Hall, and toured Belgium, Italy and England, returning regularly to perform in festivals.



Anthony and Dominic released their first compact disc *Perspectives* in December 2000. *Transcriptions Baroque* is their second release.

Trinity College organ

University of Melbourne - Kenneth Jones and Associates - Bray, Ireland 1997

Great

Double Diapason	16
Open Diapason	8
Rohr Flute	8
Octave	4
Coppel Flute	4
Fifteenth	2
Mixture	IV
Trumpet	8
Swell to Great	
Solo to Great	

Swell

Salicional	8
Stopped Diapason	8
Voix Celeste	8
Principal	4
Wald Flute	4
Octavin	2
Mixture	III-IV
Double Trumpet	16
Cornopean	8
Oboe	8
Swell Tremulant	

Solo

Open Flute	8
Gamba	8
Wide Octave	4
Super Octave	2
Nachthorn	2
Tierce	1 3/5
Cromorne	8
Solo Trumpet	8
Great/Solo Tremulant	

Pedal

Sub Bass	32
Open Wood	16
Sub Bass	16
Octave	8
Bass Flute	8
Trombone	16
Great to Pedal	
Swell to Pedal	
Solo to Pedal	
Solo Octave to Pedal	

Departments

Swell - 6 Thumb Pistons
Great - 6 Thumb Pistons
Solo - 6 Thumb Pistons
Ped - 6 Toe Pistons

Generals

8 Thumb Pistons duplicated
8 Toe Pistons
5 Advance Pistons
2 Reverse Pistons

All manual couplers duplicated by Thumb Pistons (Reversible)
Swell to Great, Great to Pedal – Toe Pistons (Reversible)

Digital Display

16 Memory Levels of the Departmental Pistons.
96 Memory Levels of the General Pistons.
Memory Levels may be scrolled up and down using the arrow buttons.
Advance Thumb and Toe Pistons advance through the General Pistons 1 to 8, Level after level.
Reverse Thumb and Toe Pistons do the opposite.

*Graphics
Booklet layout
Producers*

Inari Kiuru
Move Records
Anthony Pope
Dominic Perissinotto
Patricia Shaw
Martin Wright
Vaughan McAlley
26, 27 August 2002
and 13, 14 February 2003 at Trinity College, University of Melbourne, Victoria

*Recording engineer
Editing
Recording*

Our thanks to the Dean of Trinity College for use of the Chapel and the organ.

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Transcriptions
BAROQUE

Anthony Pope, trumpet
Dominic Perissinotto
Trinity College organ
Melbourne

Johann Friedrich Fasch (1688-1758)
CONCERTO IN D MAJOR FOR TRUMPET

- 1** Allegro 2'24"
- 2** Largo 1'31"
- 3** Allegro 3'27"

Johann Gottfried Walther (1684-1748)
after Giuseppe Torelli (1658-1709)
CONCERTO IN A MINOR

- 4** Vivace 2'46"
- 5** Adagio 2'33"
- 6** Allegro 3'47"

Antonio Vivaldi (1678-1741)
CONCERTO IN B FLAT MAJOR FOR TRUMPET

- 7** Allegro 4'09"
- 8** Largo 2'00"
- 9** Allegro 2'46"

Johann Sebastian Bach (1685-1750)
after Antonio Vivaldi
CONCERTO IN D MINOR, BWV 596
10 (without tempo indication) 1'06"
11 Grave 0'28"
12 Fuga 3'47"
13 Largo e spiccato 2'46"
14 (without tempo indication) 3'39"

Giuseppe Torelli (1658-1709)
CONCERTO IN D MAJOR FOR TRUMPET
15 Allegro 2'10"
16 Adagio 1'43"
17 Presto 0'27"
18 Adagio 0'35"
19 Allegro 1'52"

Marcel Dupré (1886-1971)
after George Frideric Handel (1685-1759)
CONCERTO No 6 IN B FLAT MAJOR
20 (without tempo indication) 4'13"
21 Larghetto 4'04"
22 Allegro Moderato 2'03"

Georg Phillip Telemann (1681-1767)
CONCERTO IN D MAJOR FOR TRUMPET
23 (Allegro) 3'34"
24 Grave 0'47"
25 Aria 3'39"
26 (Grave) 0'36"
27 (Vivace) 2'56"

Johann Sebastian Bach
after Johann Ernst Prinz von Sachsen - Weimar (1697-1715)
CONCERTO IN C MAJOR, BWV 595
28 (without tempo indication) 4'11"