

A PERFORMANCE GUIDE TO THE TRUMPET REPERTOIRE OF JACQUES  
CASTÉRÈDE FOCUSING ON *BREVES RENCONTRES* AND  
CONCERTINO FOR TRUMPET AND TROMBONE

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Stoupy, Etienne Denis. A performance guide to the trumpet repertoire of Jacques Castérède focusing on *Brèves Rencontres* and Concertino for Trumpet and Trombone. Doctor of Musical Arts (Performance), May 2011, 26 pp., 20 musical examples, discography, bibliography, 25 titles.

Jacques Castérède's works for brass are monumental and demand extreme agility from the performers. Many brass players are familiar with the Sonata for Trombone, but Castérède's trumpet repertoire has not been as thoroughly considered. Due to the lack of scholarly works and recordings of Jacques Castérède trumpet repertoire, a study is necessary to aid its performance. The study is based on performance analysis and interviews with the composer. The first chapter provides information on the composer's life. The second and third chapters are performance analysis of *Brèves Rencontres* and Concertino for Trumpet and Trombone. These two chapters also discuss rehearsal technique and sound concept. The performance guide takes place in chapter 4. This chapter gives specific indications on articulation, range and mute choice.

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## ACKNOWLEDGEMENTS

First, I would like to thank Jacques Castérède for taking the time to answer my questions. His contribution gives this study another dimension and demonstrates a friendly relationship between composer and performer.

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## CHAPTER 1

### INTRODUCTION

Jacques Castérède (1922-), a student of Olivier Messiaen, is a prolific French composer who has composed for nearly every instrument and ensemble. At the age of eighteen, Castérède became a student at the Paris Conservatory. By 1953, Castérède had received first prizes from the Conservatory in piano, chamber music, analysis, composition and harmony classes. In 1953, he received the distinguished Prix de Rome in composition awarded by the French government for his cantata, “La Boite de Pandore.”<sup>1</sup> According to Claude Chamfray, this cantata presents four characteristics of French music: panache, melodic sense, distinction and clarity.<sup>2</sup>

Very few scholarly works are written about Castérède’s trumpet repertoire. In addition, there exists only one commercial recording of the *Brèves Rencontres* and the *Concertino for Trumpet and Trombone*. On the other hand, his well-known *Sonatine for Trombone*, has been recorded several times and is assimilated into the trombone repertoire. In 1965, Howard John Scheib published, as part of his master’s degree in theory from the Eastman School of Music, an analysis of Castérède’s *Sonatine for Trombone and Piano*. In this document, Scheib provides a detailed harmonic and melodic analysis of the piece. The *Sonatine* has much in common with Castérède’s *Concertino for Trumpet and Trombone*<sup>3</sup>. The *Concertino* is in fact a re-arrangement by the composer of the *Sonatine* for trombone. Scheib describes Castérède’s compositional style as highly contrapuntal using canonic imitation, fragmentation and diminution. His analysis of

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<sup>1</sup> Gérard Condé, "Castérède, Jacques." *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/05130> (accessed September 1, 2010).

<sup>2</sup> Claude Chamfray, “Remise des recompenses des Grand Prix de Rome.” *Le Guide du Concert* (November 20, 1953).

<sup>3</sup> Howard John Scheib. An analysis of the “Sonatine for Trombone by Jacques Castérède.” M.A. diss., University of Rochester, 1965. Retrieved January 18, 2011, from <https://urresearch.rochester.edu/institutionalPublicationPublicView.action?institutionalItemId=237> (Publication No ML95.2 .S3184).

the *Sonatine* reveals many aspects of Castérède's craftsmanship such as ostinato rhythmic and pentatonic scales.<sup>4</sup>

Denisse Claisse, who published *Theorie de la Musique par Jacques Castérède*, describes Castérède as an independent composer who "conjugates" atonal and tonal writing often logically organized by chromatic modes and creating consonant and dissonant chords.<sup>5</sup>

### Purpose

The French repertoire for trumpet is extensive, although few pieces for trumpet by Jacques Castérède are performed or recorded. The goal of this project is to provide detailed performance practice guidelines that are primarily based on interviews with the composer. The performance guide gives stylistic directions on *Brèves Rencontres* and *Concertino for Trumpet and Trombone*. These pieces represent two different genres of Castérède's trumpet writings. *Brèves Rencontres* is a solo piece written specifically for trumpet, while the *Concertino* is a chamber piece involving trumpet and trombone soloists. The study and the comparison of the two pieces help to provide a better understanding of Castérède's trumpet repertoire.

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<sup>4</sup> Howard John Scheib, 109.

<sup>5</sup> Denisse Claisse, *Theorie de la Musique par Jacques Castérède*, Paris: Billaudot, 2002, 23.



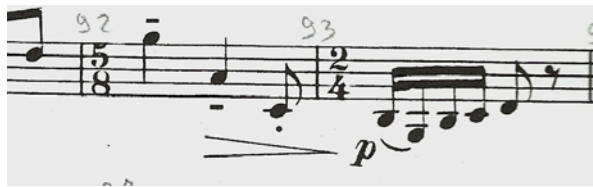


Example 1b: B theme

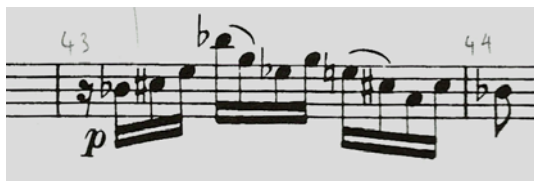


According to Leon Dallin, imitative procedure is divided into two sections: the direct imitation and the modified imitation.<sup>8</sup> Castèrède uses both techniques throughout the entire movement. In Example 2a, Castèrède transposes one octave lower than the original theme using the direct imitation of the A theme. In Example 2b, Castèrède transposes the B theme a minor third higher and contours Bb using a modified imitation technique.

Example 2a: A theme (direct)



Example 2b: B theme (modified)



Castèrède also uses elaborated counterpoint between the piano and the soloist providing two equal solo parts concerting with each other. In the Example 3a, the piano part interfaces using the B theme echoing the solo part.

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<sup>8</sup> Leon Dallin, *Twentieth Century Composition: A guide to Materials of Modern Music*, W.C. Brown Company, Publishers. Dubuque, IA 3<sup>rd</sup> ed. 1974, 65-67.

Example 3a: B theme in piano part



Another characteristic of this movement is the extensive use of mixed-meter. During his first interview, Monsieur Castérède was asked about his musical influences while composing for brass. Castérède cited his inspiration from “composers of the twentieth century such as Igor Stravinsky, Darius Milhaud and Arthur Honegger”<sup>9</sup>. In the chapter on metric shift, Dallin refers to Stravinsky’s “Rite of Spring” and describes the mixed-meter in this piece as “exciting and almost daring.”<sup>10</sup> The excitement of the mixed-meter relates perfectly to the title of this *Divertissement*.

#### Performance Analysis of the *Pavane*

According to Donald Jay Grout and Claude V. Palisca, a pavane is originally a sixteenth century dance used in the French court.<sup>11</sup> During this era, the pavane was a slow dance using duple meter. In the twentieth century two French composers, Maurice Ravel and Gabriel Fauré, composed pavanos. Gabriel Fauré’s *Pavane* and “Pavane pour une infante défunte” preserves the slow pace of the dance and the duple meter but expresses a more melancholy affection that turns away from the sixteenth century dance.

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<sup>9</sup> Jacques Castérède, interview by author via email, Denton TX, June 22, 2010.

<sup>10</sup> Leon Dallin, *Twentieth Century Music Composition : A guide to Materials of Modern Music* by Leon Dallin, W.C. Brown Company, Publishers Dubuque IA 3rd ed, 1974, 65.

<sup>11</sup> Donald Jay Grout, *A History of Western Music*, revised édition, W.W. Norton, New York, 1973, 114.

Castérède's *Pavane* uses the same slow duple meter as Ravel and Fauré. Differing from the first movement, the trumpet part has the primary role and plays the melody while the piano provides harmonic support of the line. The melody uses a modal color underscoring the Phrygian mode (E mode). The dynamic is soft and challenging for the soloist because the melody moves freely in the high register of the trumpet. In addition to the high range, Castérède indicates to maintain a soft dynamic throughout the movement (*senza crescendo*).

Example 4a: *Pavane*

The image displays a musical score for a section of the piece. It consists of three staves. The top staff is for the trumpet, marked 'Andante sost.' and 'p' (piano). The middle staff is for the piano, also marked 'Andante sost.' and '♩ = 66'. The bottom staff is for the piano, marked 'p' (piano). The tempo is 'Andante sost.' and the time signature is 4/4. The score includes dynamic markings 'p' and '(senza cresc.)'. The trumpet part features a melodic line with a long note in the high register. The piano part provides harmonic support with chords and a rhythmic pattern.

The middle section of the movement requires a straight mute, using the indication “en laissant chanter le piano,” which means “allow the piano to sing” (see Example 4b). During this section, the piano exposes the main theme while the trumpet provides the countermelody, played with a very soft mute. Both performers must pay attention to the balance so that the main theme exposed by the piano is not carried away by the trumpet countermelody. The indication “en dehors” on the piano part means “play out” and will help the pianist to understand the soloistic role of the piano in this passage.

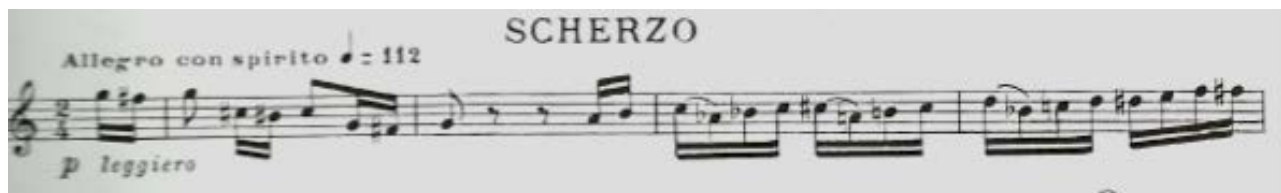


## Performance Analysis of the *Scherzo*

According to Tilden A. Russell and Hugh Macdonald, a scherzo is: “a quick and light movement or piece,.... which replaced the traditional Minuet in the 18th century.”<sup>13</sup> Scherzo is an Italian word that can be translated as “joke” or “game.”

Castèrède’s *Scherzo* can be described as a fast and light movement. The *leggiero* marking indicated with *p*, confirms Castèrède’s intention of a light and delicate movement (see Example 5a).

Example 5a: *Scherzo* opening theme



During his interview, Castèrède revealed his reasons for composing for brass: “clarity, precision, éclat.”<sup>14</sup> In his scherzo, the precision of the trumpeter is challenged by the technical difficulty of the melodic line. The technical accuracy is difficult and requires slow practice for a perfect execution of the complex passages. This movement consists of many fragments of scales. A similar pattern can be found and practiced in H.L. Clarke *Technical Studies for The Cornet*. The practice of the second study of this method should help the trumpeter to develop the technique indispensable to perform this movement.

As a student of Olivier Messiaen, Castèrède creates his own musical language using some of Messiaen’s technique. During his interview, Castèrède described his relationship with Olivier Messiaen and explained his inspiration from Messiaen’s rhythmical technique and modes of

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<sup>13</sup> Tilden A. Russell and Hugh Macdonald. "Scherzo." In *Grove Music Online*. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/24827> (accessed December 20, 2011).

<sup>14</sup> Jacques Castèrède, Interview by author via email, Denton TX, June 22, 2010.

limited transposition.<sup>15</sup> In this scherzo, Castérède does not use complete mode of limited transposition but rather creates his own language based on fragments of chromatic and diatonic scales. Similar to the first movement, Castérède uses elaborated counterpoint to compose this movement.

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<sup>15</sup> Jacques Castérède, Interview by author via email, Denton TX, June 22, 2010.

## CHAPTER 3

### *CONCERTINO FOR TRUMPET AND TROMBONE*

The *Concertino for Trumpet and Trombone* was written in 1958 a year after the *Sonatine for Trombone*. During his interview, Castérède explained that a trombone player initiated the re-arrangement of the *Sonatine for Trombone* to a *Concertino for Trumpet and Trombone*. The piece premiered in Rome where Castérède lived for three years at the Medicis Villa as the laureate of the Prix de Rome. While he was re-arranging his *Sonatine*, he described the main difficulty of the arrangement, which was balancing the two soloists to preserve natural flow of the piece.<sup>16</sup>

#### Performance Analysis of the *Allegro Energico*

Like the first movement of *Brèves Rencontres*, the first movement of the concertino is in sonata form. The A theme shares the same mixed-meter feature as the *Divertissement* of the previous piece (Example 6a).

Example 6a: Theme A



With the indication *p espressivo*, theme B provides a drastic contrast with theme A and sets up a lyrical mood (Example 6b).

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<sup>16</sup> Jacques Castérède, Interview by author via email, Denton TX, June 22, 2010.

Example 6b: Theme B



Scheib, during his analysis of the *Sonata for Trombone*, describes the trombone part of the first movement as a challenge for the player's endurance due to the length and large leaps of the melody<sup>17</sup>. The *Concertino* and the *Sonatina* share the same melody and difficulties.

In comparison with *Brèves Rencontres*, the *Concertino for Trumpet and Trombone* combines a different use of articulation to prolong the mixed meter feel.<sup>18</sup> In Example 6b, the accents are paired with slurs to create a mixed meter feel in binary metric.

Example 6b: *Allegro Energico*



Soloists should be aware of the importance of the articulation and exaggerate each slur and accent carefully.

<sup>17</sup> Scheib, 110.

<sup>18</sup> Jacques Castérède, *Concertino pour Trumpet, Trombone, Orchestre a Cordes, Piano et Percussion*. Paris: Alphonse Leduc, 1959.



## Performance Analysis of the *Andante Sostenuto*

During his interview, Castérède talked about the strong influence of jazz on the second movement. Castérède indicates a *p esprese vibrato* to capture the sweetness of the melody. The sonority of this movement can be compared to a jazz ballad. The dynamic of this movement can also be compared with the *Pavane* of *Brèves Rencontres*. The same problem of executing a soft lyrical melody in a high range can be found in this movement. As a result, the same mouthpiece preparation in the *Pavane* is necessary for this movement. Scheib identifies the *Sonatina for Trombone* as a binary form. In the *Concertino*, the same structure can be found. In the first section the two brass soloists do not interact with each other. In the second section, the trumpet and trombone have complementary roles and play with each other.

One of the challenges specific to the concertino is the intonation between the two brass instruments occurring in the B section (Example 7a).

Example 7a: B Section



This example is from the very last section of the movement. The same type of ending used in the *Pavane* with a diminuendo leading to a high A3 on the trumpet is used here. The last phrase requires even more attention to the intonation because the trombone plays the same A one octave below the trumpet.

The balance between the trombone and the trumpet can be problematic. One of the solutions adopted by Castérède is the use of a cup mute by the trumpet <sup>19</sup>. Castérède looks for a

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<sup>19</sup> *Toot Toot*. "Concertino for Trumpet and Trombone by Jacques Castérède," Trumpet, David Greenhoe, Trombone, David Gier. Piano, Shari Rhoads. TROY 894, Albany Records, 2006.

“natural flow between the two instruments.”<sup>20</sup> The choice of the mute is an important element of this second movement. Due to the jazz feel of this movement, bowls of cottons can be used in the cup mute to create a softer and smoother timbre.

### Performance Analysis of the *Allegro*

Scheib analyzed this movement showing two different interpretations. The first is a sonata allegro form and the second is a rondo form.<sup>21</sup> The main theme carries great energy and travels throughout the movement between the soloists and the piano. One of the characteristics of the theme is the similar articulation revealed in the first movement, which transforms a simple meter to a mixed-meter feel (see Example 8a).

Example 8a: Allegro main theme



In this example, the slurs between bar lines create a mixed-meter feel. Like the first movement of *Brèves Rencontres*, the rhythmic placement of the melodic line requires slow practice between the two soloists and the pianist. The piano part that accompanies the main theme provides a rhythmic punctuation of the melody. It is important for each soloist to know when the piano interferes with the melody. The trombonist should study the piano part of this movement. The piano part is rhythmically complex and often differs from the melody (see

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<sup>20</sup> Jacques Castérède, Interview by author via email, Denton TX, June 22, 2010.

<sup>21</sup> Scheib, 111.

Example 8b). The pianist should practice slowly and subdivide without any soloist to learn this part.

Example 8b: *Allegro*

Like the first movement of *Brèves Rencontres*, the middle section of the movement features the piano as a soloist while the trumpet and trombone accompany with a counter-melody played in unison. In this section, the balance between the two brass instruments and the piano is critical. The volume of two brass instruments playing together can easily overpower the piano line. Castérède, aware of balance problems, notates the brass counter-line with a *pp vibrare e molto sost.* This section needs a great deal of preparation in terms of tuning and balance. Tuning between the two brass instruments playing the same melodic line is a challenge (Example 8c).

Example 8c: Chorale section of the *Allegro*

Professor Johnson in his chapter on intonation describes the importance of listening skills as primary. He also explains that each performer should be aware of tuning characteristics of his equipment.<sup>22</sup> Due to different manufacturers, each instrument has tuning challenges. For the trumpet player, the use of alternate fingering to modify some out of tune pitches is recommended. For the trombone player, the slide will adjust easily to match with the trumpet.

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<sup>22</sup> Keith Johnson, *Brass Performance and Pedagogy*, Pearson Edition, New Jersey, 2002, 55.

CHAPTER 4  
PERFORMANCE GUIDE

Articulation

One of the distinguishing features of Castérède's music is the use of articulation that reinforces mixed-meter feel. This meticulous use of articulation is a common occurrence in Stravinsky's trumpet repertoire. James Wood, on a document on Stravinsky's Octet declares: "Stravinsky makes liberal use of the entire range of the trumpet, extreme use of dynamics and varied and specific use of articulation."<sup>23</sup>

In France, the study of the brass articulation is commonly taught through Arban's Complete Conservatory method.<sup>24</sup> In his method, Arban includes a pedagogical section where he discusses style and articulation. In this section, Arban mentions the importance of correct articulation: "In striking the tone, it is necessary always to articulate the syllable *tu*, and not *doua*, as is the practice with many executants."<sup>25</sup> It is important that English-speaking brass players understand the correct pronunciation of the sound "u" in the syllable "tu" described by Jean Baptist Arban. In his book *Brass Performance and Pedagogy*, Johnson provides an effective method to improve articulation: "articulation for a brass instrumentalist is much like diction for a singer. . . . The best approach to developing these sounds and their almost infinite

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<sup>23</sup> James Wood. "A historical and analytical examination of the Stravinsky "Octet for Wind Instruments", with a guide to performance preparation of the two trumpet parts." D.M.A. diss., University of North Texas ,2007. In *Dissertations & Theses @ University of North Texas* [database on-line]; available from <http://libproxy.library.unt.edu:2176> (publication number AAT 3276478; accessed January 18, 2011).

<sup>24</sup> Jean Baptiste Arban. *Arban's Complete Conservatory Method for Trumpet*, New York: Carl Fischer, 1982, 349.

<sup>25</sup> Ibid.

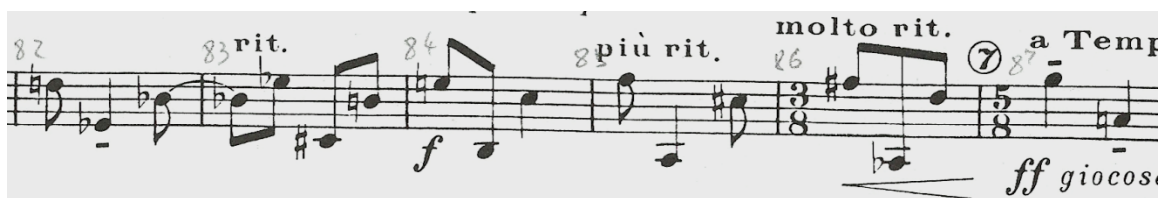
variety of shadings is first to sing the desired sound, then to play it on the mouthpiece, and then to play it on the instrument.”<sup>26</sup>

In order to perform Castèrède’s trumpet repertoire, the English speaker should carefully consider articulation in his preparation and should exercise the pronunciation of the “French *tu*.”<sup>27</sup> For singers, the study and pronunciation of a foreign language is common. Pierre Bernac, in “The Interpretation of French Song,” advises to study the international phonetic alphabet to achieve a good pronunciation of the French “u.”<sup>28</sup> Bernac uses the German word *über* to relate to the pronunciation of the French “u.”

### Wide Intervals

Another characteristic feature of Castèrède’s compositions for brass is the use of “disjoint melody.” Scheib describes the melody of the first movement of the *Sonatine for Trombone* as formed by large leaps.<sup>29</sup> In *Brèves Rencontres*, Castèrède uses similar compositional tools and writes even larger intervals (see Example 3).

Example 3a: *Brèves Rencontres, Divertissement*



<sup>26</sup> Keith Johnson. *Brass Performance and Pedagogy*, New Jersey: Pearson Education Inc, 2002, 35-37.

<sup>27</sup> Singers performing French vocal music struggle to capture the nuanced sounds of the French language.

<sup>28</sup> Pierre Bernac, *Interpretation of French Song*, Edition the Norton library 1970, 20.

<sup>29</sup> Scheib, 109.

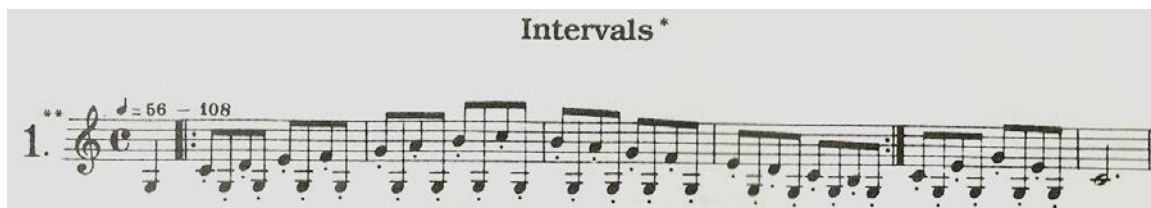
The same wide range is present in the *Allegro Energico* of the *Concertino*. In both examples Castèrède combines wide intervals with a *ritenuto* leading to the restatement of the main theme.

Example 9b: *Concertino Allegro*



In France, the preparation to execute large melodic leaps on trumpet is usually approached by practicing the chapter on intervals in Arban's method<sup>30</sup>. In order to perform these exercises, English-speaking trumpeters should use a similar approach (see Example 4).

Example 10: Arban Complete Method, Intervals chapter



By doing these exercises regularly, the trumpeter will develop better embouchure flexibility and improved endurance. These abilities are essential in order to perform *Brèves Rencontres* and the *Concertino*.

## Endurance

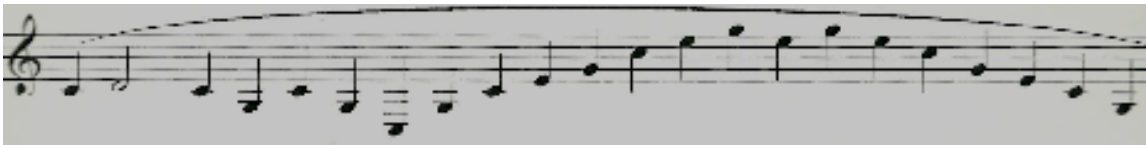
Scheib, in his analysis of the *Sonatine for Trombone*, identifies endurance as the first issue in the preparation of the trombone part.<sup>31</sup> Both second movements are soft and explore the

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<sup>30</sup> Jean Baptiste Arban. *Arban's Complete Conservatory Method for Trumpet*, New York: Carl Fischer, 1982.

<sup>31</sup> Scheib, 106.

high register of the trumpet. In the *Pavane*, it is difficult to play the long and soft melodic line up to a B3 on C trumpet. This will seriously challenge the trumpeter's endurance. The endurance of brass players is usually determined by a good embouchure and a good wind flow. A good preparation of embouchure control involves practicing the melody on the mouthpiece. In his book *The Art of Trumpet Playing*, Johnson explains that mouthpiece practice can enhance the player listening skills. Without valves to assist in the location of pitches, the player is forced to rely on listening skills.<sup>32</sup> For the performance of this movement, the trumpeter should be comfortable playing long tone exercises maintaining a soft dynamic. In France, James Stamp's warm up and studies method book is often used to develop flexibility and range.<sup>33</sup> Many long tone exercises are provided in the beginning section (Example 4b).



Example 10b: James Stamp warm up method book

This exercise should increase the endurance and range of the trumpeter necessary to perform these challenging slow movements.

### Mute Selection

Between *Brèves Rencontres* and the *Concertino*, Castérède indicates the use of a straight mute and a cup mute. The character of the piece determines the choice of mute. In the *Pavane*, the indication to use the straight mute is implied by the indication “en laissant chanter le piano”

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<sup>32</sup> Keith Johnson, *The Art of Trumpet Playing*, Gore Publishing, Denton TX, 1974, 67.

<sup>33</sup> James Stamp, *Warm Ups and Studies*, Edition Bim, 2005, 6.



which means “allow the piano to sing.” In this case, the mute is used to change the timbre and to reduce the volume of the trumpet. The Lyric mute by Trumcor is recommended for this passage. Trumcor describes this mute in these terms: “this mute is designed for soft, delicate, lyrical passages found so often in symphonic, wind ensemble and solo literature. Its velvet sound blends well with all instruments.”<sup>34</sup> This mute fits the character of this passage and should be considered as the primary choice.

The cup mute is used in the last section of the *Pavane* and the second movement of the *Concertino*. In the *Pavane*, the difficulty is to find a mute that plays in tune in all registers. Trumcor’s “Classical” cup mute should be considered for this passage. This mute is described as: “Its adjustable cup allows for a variety of tonal flexibility. The Classical Cup is responsive and in tune throughout all registers.”<sup>35</sup> This mute will facilitate tuning and balancing with the piano.

For the *Concertino* the cup should resonate like a flugelhorn. Castérède discusses jazz influences and reflect this style in this second movement. Using the same cup mute for this movement will help the tuning in the higher range. In addition of using the Classical Cup mute, the trumpeter can add balls of cotton inside of the mute to recreate the warmer and softer timbre of a flugelhorn often used in jazz ballads. Adding cotton balls is a common practice. This allows the player to adjust the timbre of the mute easily.)

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<sup>34</sup> *Trumcor Online Store*: [https://www.trumcor.com/shop?product\\_category=Trumpet+Mutes](https://www.trumcor.com/shop?product_category=Trumpet+Mutes), (accessed January 21, 2011.)

<sup>35</sup> *Ibid.*

## CHAPTER 5

### CONCLUSION

*Brèves Rencontres* and *Concertino for Trumpet and Trombone* represent a broad perspective of Castérède's trumpet repertoire. By examining similar characteristics such as complex rhythmic gesture, disjoint melody and extreme dynamic in these two pieces, this document will assist the musician in recognizing Castérède's style. This performance guide based on extensive interviews with the composer was created to assist musicians in their study of Castérède's music. As a result of this effort should be a greater appreciation of the composer's works and an incentive for more performers to program these excellent compositions.

APPENDIX

TRANSCRIPT OF INTERVIEW WITH JACQUES CASTÉRÈDE

### **1. What inspired you to write music for trumpet?**

The first piece was a commission from the Conservatoire National Supérieur de Musique de Paris (CNSM) as a jury piece for the month of June (around 1965). This experience gave me a particular interest in writing music for brass (clarity, precision, éclat).

### **2. Which composer/composers influenced you most in writing for brass?**

Igor Stravinsky, Darius Milhaud, Arthur Honegger.

### **3. Is there a particular reason for naming the piece *Brèves Rencontres*?**

The title *Brèves Rencontres* was inspired by the short timing of the piece that was imposed by the CNSM competition.

### **4. Most of your repertoire for brass was premiered in Italy. Is there a particular reason for that?**

I won what we called the Grand Prix de Rome in 1952, a competition that no longer exists. The laureate was awarded a 3 years stay in Rome at the Médicis Villa. During this time I met many Italian musicians, and played with them pieces that I specifically wrote for them.

### **5. What was your relationship with Olivier Messiaen?**

Around 1948, Olivier Messiaen accepted the post of theory teacher at the Paris conservatory. Since at this time I was studying composition and did not know his music, I did register for his class.

### **6. How did Messiaen's teaching influence your work?**

I was a little influenced especially by his rhythmical techniques and his use of limited transposed modes.

### **7. Why did you re-arrange the *Sonatine for Trombone* to a *Concertino for Trumpet and Trombone*?**

I re-arranged the *Sonatine* to the *Concertino for Trumpet and Trombone* at the request of a trombonist who was taken by my composition.

**8. What was it difficult to re-arrange the *Sonatine* as the *Concertino*?**

The difficulty was to balance the two brasses instruments and to keep the natural flow of the piece.

**9. The second movement of the concertino has a strong jazz connotation; did you have a specific jazz tune in mind while composing this movement?**

The second movement of the concertino is definitely influenced by jazz, but I did not have any particular tune in mind. I simply tried to compose in the style.

**10. Do you think there is a difference between the French trumpet sound compared to the American trumpet sound?**

I do not believe that there is a particular sound of French brass players, but some instrumentalists can play there instrument in a different manner.

**11. Your repertoire for chamber music is very extensive, and you also wrote many pieces for brass instrument. Have you ever written a piece for brass quintet?**

No, I have not written for brass quintet (if I remember correctly).

**12. Would you consider the articulation for brass as percussive when you compose for brass instrument?**

Writing for brass does not mean automatically using a percussive articulation; it all depends of the character of the piece and also of the composer.

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