

Horns, bells play joyously

By IFAN PAYNE
Music Critic

There is a type of music that by its very nature calls out for its instrumental realization, and then there are instruments, such as the piano for instance, that seem to draw out of every hack composer music that is reasonably attractive to play upon it.

And then there are bells.

Either there is not much demand for good music to be performed by bellringers or there are not enough bell ringers to perform what little original and worthwhile music might potentially be written for them.

The same with trumpet choirs.

Yet heard together a trumpet choir and a peal of bells can make an engaging sound, and occasionally, very occasionally, there comes a piece of music that is worthy of one or both of them.

Such was the case on Monday evening in All Faiths when the KSU Trumpet Choir and the Rhapsody Ringers, under the direction of Paul and Joan Shull, respectively,

presented a joint concert during which the Rhapsody Ringers performed *Longview — A Suite for Organ and Bells* by Donald Allured.

I will not pretend that this is a work that will set the musical world a-ringing, but in its vitality and combination of tone clusters and timbral variety of bell sounds — plucking, mallet work, as well as ringing — it is a joyous, giggly delight. The Rhapsody Ringers with Brett Wolgast at the organ did the work proud.

The Trumpet Choir started the evening off strongly with an antiphonal *Fanfare*, by Mel Broiles, performed from both the front and the back of the auditorium. The massed brass produced as thrilling a sound as I have heard in All Faiths and reminded me of a similar occasion in McCain Auditorium when antiphonal choirs of trumpets set around that auditorium produced the most tinglingly thrilling sound that I have heard in that gold-seated space.

The Trumpet Choir also performed a musical high-wire act by playing *Buglers' Holiday* at an ever increas-

ing tempo, but no one slipped and they made a fine sound.

As heard upon the clear and unsentimental sounding bells, even Pachelbel's *Canon* sounded reasonably fresh, though the work can never be the same after George Rochberg plumbed its depths and exposed hidden layers of meaning and emotion during the variation movement of his *Quartet No. 6*.

Like The Collegium Musicum, this combined concert seems to be very much a family affair in spirit, as well as in fact, and there are participants in both the groups which performed on Monday evening who are neither music majors, nor indeed, KSU students. Their achievement is all the more to be noted for their taking time from their drawing boards and other studies to play in the concert.

On another matter entirely, I hope that it was clear in my review of the Pablo Casals Trio in Monday evening's *Mercury* that the third paragraph, which referred to the nature of concert audiences, should also have been in quotation marks. It was Virgil Thomson who said it, not I.