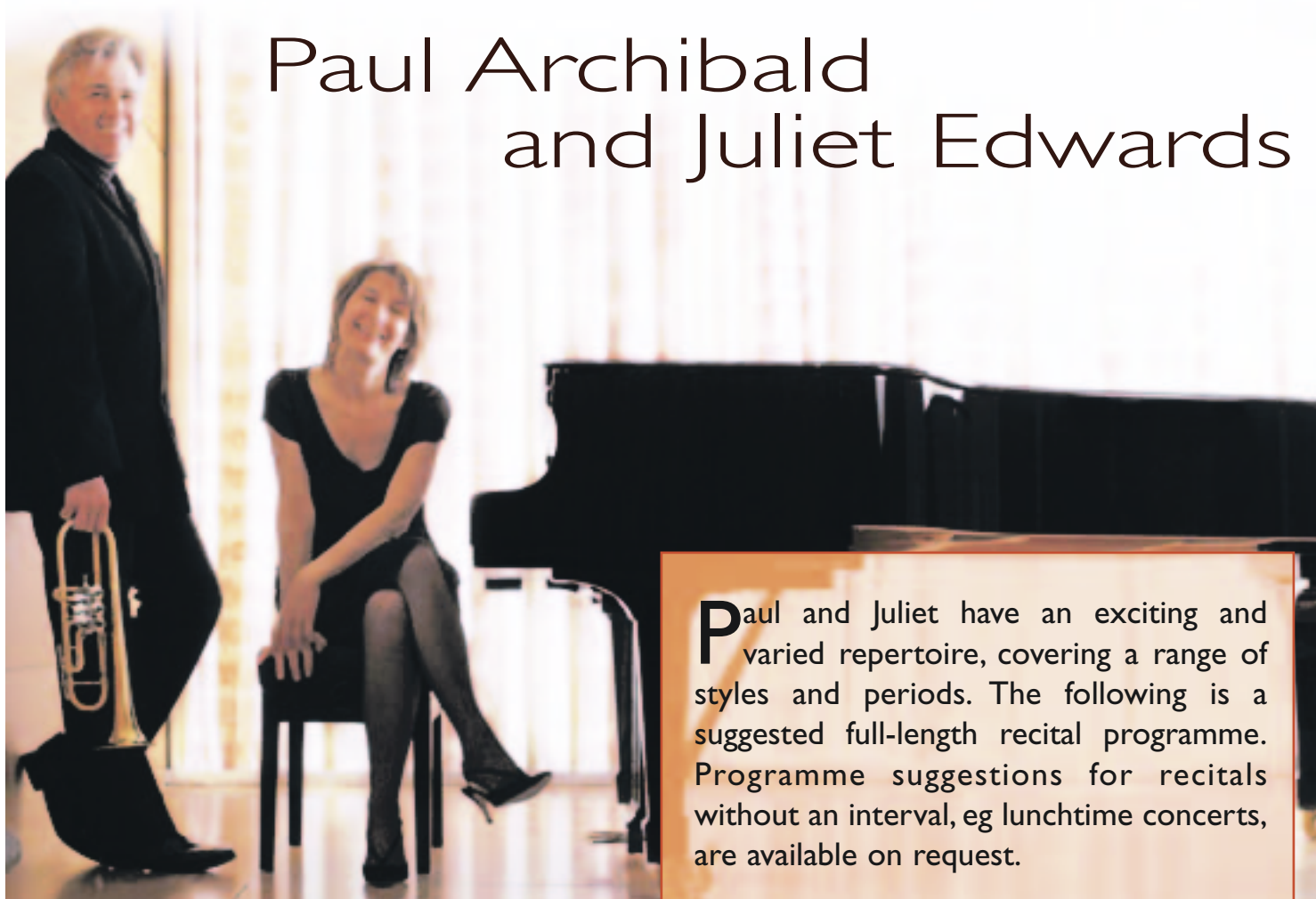


# TRUMPET AND PIANO DUO

## Paul Archibald and Juliet Edwards



Paul Archibald and Juliet Edwards give frequent performances of repertoire for trumpet and piano, and are committed to performing contemporary works and commissioning new pieces for this combination. They have worked with leading composers such as Sir Peter Maxwell Davies, whose virtuosic Trumpet Sonata they have recorded for the composer's own MaxOpus label. Their recent well-received CD of French trumpet and piano music, *Joie de Vivre*, is issued on the Brass Classics label. Paul and Juliet collaborate on a variety of other projects. Juliet has performed concertos for piano and brass, most recently *Meld* by Nicholas Sackman, conducted by Paul. Each year they perform and coach as part of the Aberystwyth International Musicfest and the Dartington International Summer School. They are also founders and Artistic Advisors to the Brass Classics label and Juliet is a producer for the label.

Paul and Juliet have an exciting and varied repertoire, covering a range of styles and periods. The following is a suggested full-length recital programme. Programme suggestions for recitals without an interval, eg lunchtime concerts, are available on request.

- Giuseppe Torelli (1658-1709)  
*Concerto in D*, Etienne Roger 188
- Cecilia McDowall (1951-)  
*The Night Trumpeter*
- Pierre Gabaye (1930-)  
*Sonatine*
- INTERVAL
- Peter Maxwell Davies (1934-)  
*Sonata*
- Wolfgang Amadeus Mozart (1756-1791)  
*Fantasie for piano in C minor, K475*
- George Enescu (1881-1955)  
*Légende*
- Georges Bizet (1838-1875)  
*Suite from Carmen* (arranged P Archibald)

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# Paul Archibald and Juliet Edwards

## TRUMPET AND PIANO DUO

On graduating from the Royal Academy of Music Paul was appointed Co-Principal Trumpet in the Orchestra of the Royal Opera House, Covent Garden. In 1980 he relinquished this position to concentrate on work with his group, the English Brass Ensemble, and to perform as a member of the Philip Jones Brass Ensemble and the London Sinfonietta. Throughout the 1980s Paul travelled extensively with these chamber groups, performing at musical centres throughout the world. His enthusiasm for contemporary music was reflected in the work of the English Brass Ensemble whose focus was the performance of contemporary brass repertoire. In 1984 Paul was a prize-winner at the Toulon Prix de Concours, which laid the foundations of his career as a soloist. He has since performed the solo repertoire with many of Britain's finest orchestras including the London Philharmonic, Bournemouth Symphony, Chamber Orchestra of Europe, London Mozart Players, Britten Sinfonia and the Orchestra of St John's. From 1995 to 1999 he was Principal Trumpet of the BBC National Orchestra of Wales, and is now involved in almost every aspect of musical performance: chamber music; commercial and popular music; solo repertoire; and teaching, as a Professor at both the Royal Academy of Music and the Royal College of Music. Paul

is also compiling two new series of brass music for

Brass Wind Publications: the English Brass Collection consists of new works for brass ensemble and the Paul Archibald Collection comprises new additions to the solo repertoire.

Juliet Edwards studied at the Royal Academy of Music with Alexander Kelly, Roger Vignoles and the members of the Amadeus String Quartet. She was awarded the DipRAM on completing her studies, having won prizes for solo piano, chamber music and accompaniment. In 1997 she was appointed an Associate of the RAM.

Juliet's engagements have taken her across Europe and throughout Britain, where she is a regular performer at music societies and festivals. She has performed with Robert Tear, William Bennett, Emma Bell, David Campbell, the Schidlof Quartet, and her own group The Edwards Ensemble. She has appeared at the Wigmore Hall, the Queen Elizabeth Hall, St John's Smith Square, the Purcell Room and LSO St Lukes as part of LSO Discovery. She plays for masterclasses at the Royal Academy of Music and coaches students on instrumental repertoire and performance. She also works with the London Symphony Orchestra on masterclasses and other activities. Juliet and The Edwards Ensemble are particularly interested in performing solos and ensemble pieces by contemporary composers.



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Georges Antheil, *Sonata*  
Boris Asafiev, *Sonata*  
N. V. Bentzon, *Sonata, op 73*  
Luciano Berio, *Sequenza X*  
Marcel Bitsch, *Four Variations On A Theme  
Of Scarlatti*  
Henri Busser, *Andante and Scherzo*  
Cornelius Cardew, *Three Rhythmic Pieces*  
George Enesco, *Légende*  
Jean Françaix, *Le Gay Paris*

Jean Françaix, *Prélude, Sarabande et Gigue*  
Jean Françaix, *Sonatine*  
Pierre Gabaye, *Boutade*  
Pierre Gabaye, *Sonatine*  
Sam Hayden, *Sparkles*  
David Hellewell, *Canti Senza Parole*  
Frigyes Hidas, *Fantasy*  
Paul Hindemith, *Sonata*  
Arthur Honegger, *Intrada*  
Jean Hubeau, *Sonate*  
Jacques Ibert, *Impromptu*  
Kjell Mork Karlsen, *Sonata*  
Jean Langlais, *Sonatine*  
Bohuslav Martinů, *Sonatina*  
Steve Martland, *Duo*  
Cecilia McDowall, *The Night Trumpeter*  
Peter Maxwell Davies, *Sonata*  
Michael Nyman, *Flugel Horn And Piano*  
Flor Peeters, *Sonata*  
Halsey Stevens, *Sonata*  
Andras Szollosy, *Suoni di Tromba*  
Henri Tomasi, *Triptyque*

Paul and Juliet offer the following concertos for trumpet and piano:

Shostakovich, Piano Concerto no. 1 • Commissioned double concerto by Welsh composer Robert Davies

Paul and Juliet enjoy working with children and young people, and give frequent workshops, masterclasses and children's recitals together. A typical session includes a workshop followed by a short recital. In the workshop, young people play and Paul and Juliet work with them on all aspects of performance. All instrumentalists and singers are welcome, not just brass and piano. Children's recitals comprise an eclectic mix of stimulating pieces, for example Jeremiah Clarke's famous March played on the hosepipe, and the Mexican Tico Tico, complete with audience participation on percussion. Demonstrations of how the instruments work, enlightenment on musical styles and a chance for audience questions are all part of the show!

For schools, either a study day or a recital can be arranged.

For concert promoters, a children's workshop and/or recital can be arranged for an earlier time, on the day of an evening recital.

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