

***Fanfare*** (1943; rev. 1963)

Though Weinzwieg's wit and humour is often highlighted as central to his musical output, he wrote many works that indicate more serious, and often political, concerns, such as the powerful choral piece *Prisoner of Conscience* (1985). *Fanfare's* political connection is only obvious in its original subtitle *Salute to the USSR*. He dedicated the work to the "defenders of Stalingrad and Leningrad," who in 1943, were fighting hard against Nazi Germany and its allies. The crucial Battle of Stalingrad (1942-43) greatly weakened the Germany army, but it also resulted in substantial Soviet military and civilian deaths. Leningrad had been suffering under siege by the German army since 1941; the resulting destruction and death by extreme starvation has been likened to genocide. As the title *Fanfare* may suggest, though, this work is not a lament but a celebration and an encouragement to persist in the face of evil.

"Fanfare" generally refers to a short work for brass (and often percussion) that displays what Edward H. Tarr calls "a ceremonial flourish." Weinzwieg's *Fanfare* establishes these generic expectations from the work's opening measures, with the forte homorhythmic trombones playing parallel second-inversion chords.

Though *Fanfare* is an early work, it already exhibits some of Weinzwieg's compositional traits, including changing metres, call-and-answer textures (mostly between the trumpets and trombones), and careful attention to articulation. The generally consonant musical language, though, seems distant from Weinzwieg's usual sound, but the familiarity and hopefulness of the musical language is better suited to the work's dedication. The final triumphant *fortississimo* F-sharp major chord can be enhanced by the optional timpani and snare drum rolls and cymbal crash.

As noted in the program notes at its premiere, *Fanfare* remains as "a tribute to the kind of human fortitude that has withstood the worst of a might invader."

Written by Alexa Woloshyn