These duets were played with a pure sound, with no stylistic inflections or pronounced vibrato. This will enable the player to blend more easily with the top or bottom voice. Also, these duets were played with a developed breath control. The player has the option to breathe whenever he/she needs air, or to strive to develop his/her breathing to suit the markings indicated.

-Harold Lieberman

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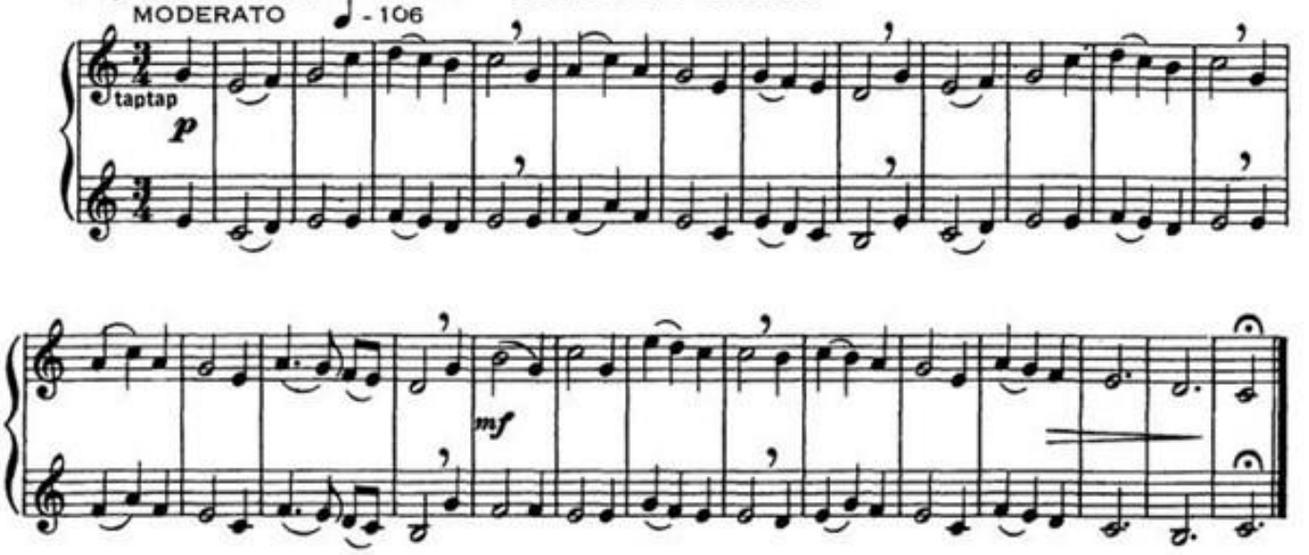
22 Cavatina from Somnambula

5 taps (1 2/3 measures) precede music.

SACRED SONG

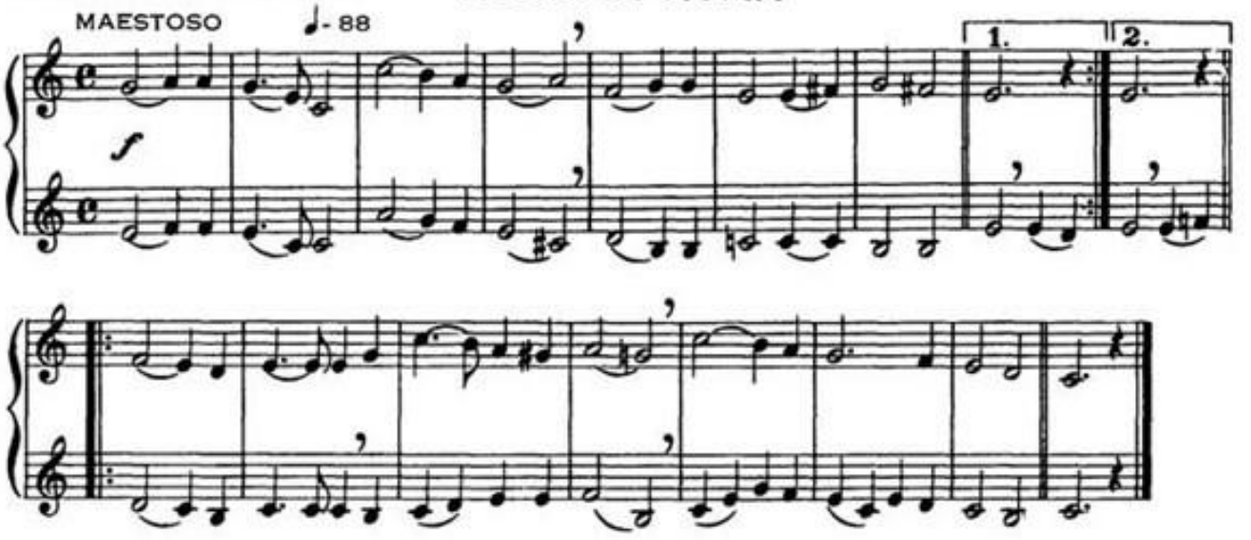
MODERATO ♩ - 106



4 taps (1 measure) precede music.

RUSSIAN HYMN

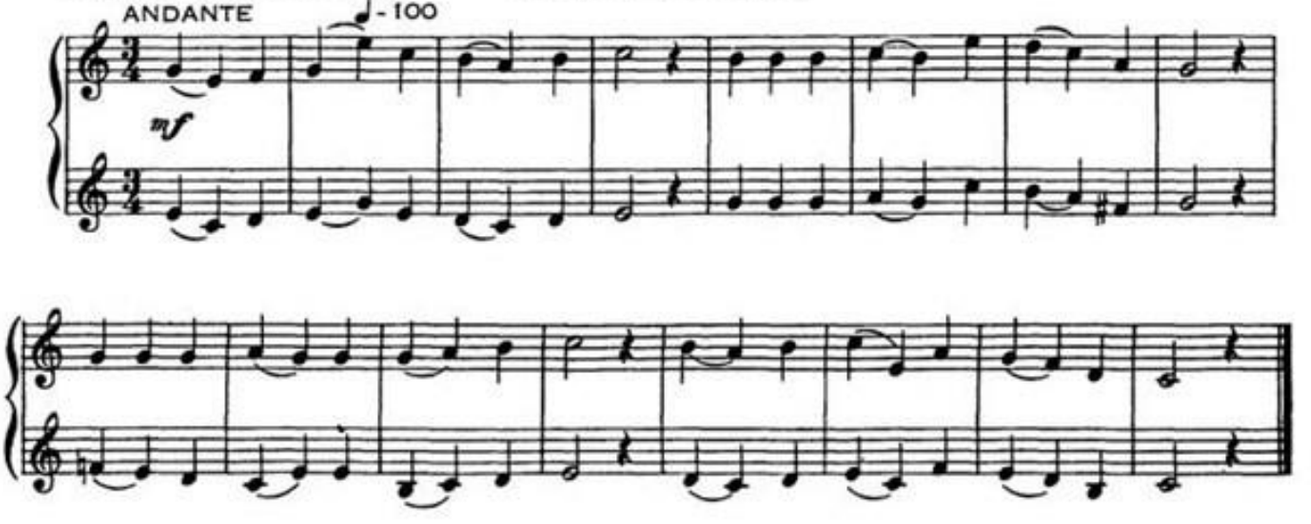
MAESTOSO ♩ - 88



3 taps (1 measure) precede music.

CRADLE SONG

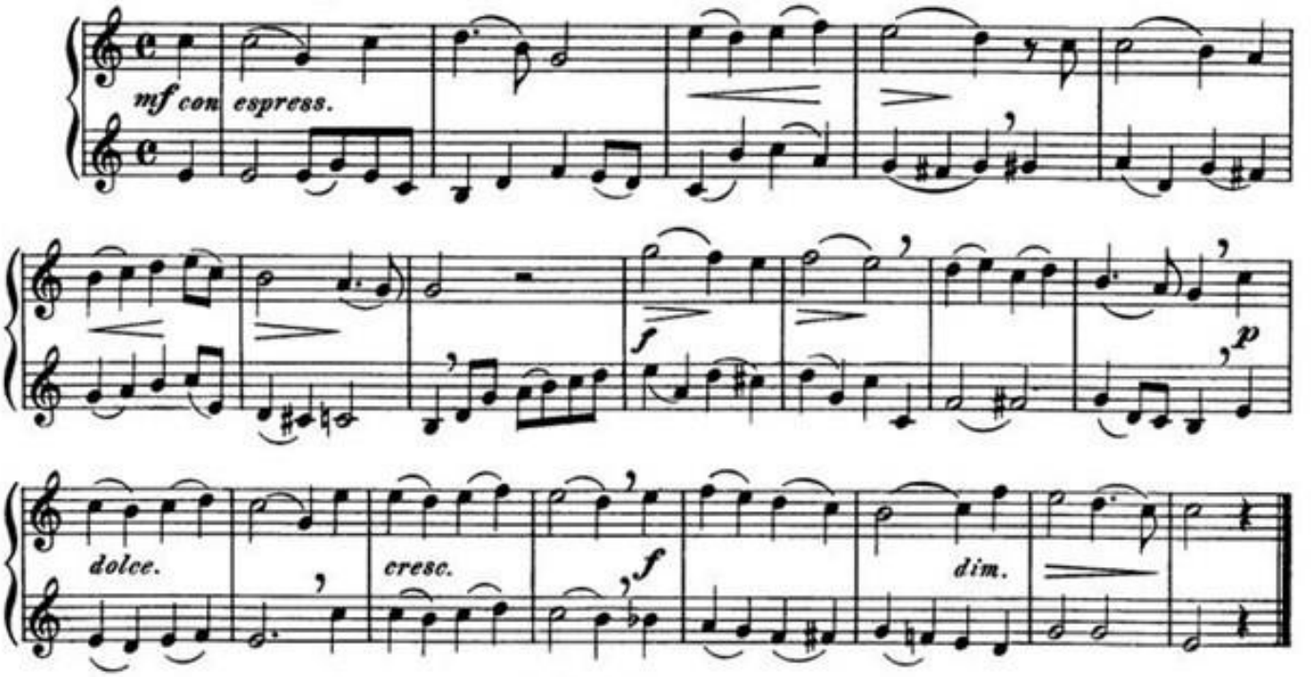
ANDANTE ♩ - 100



ADESTE FIDELES

3 taps (3/4 measure) precede music.

ANDANTINO ♩ - 100

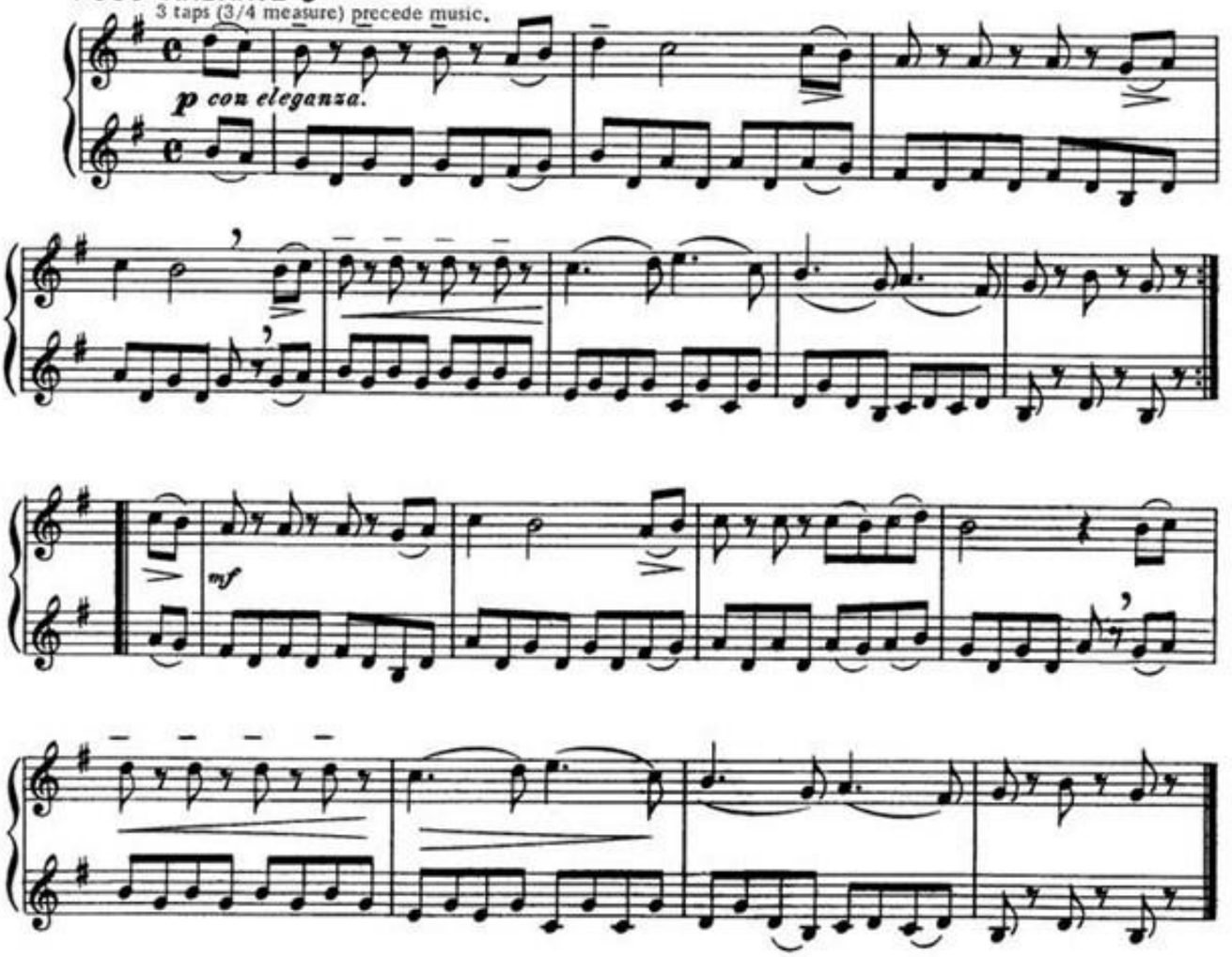


AIR BY MOZART

ALLEGRETTO

POCO ANDANTE ♩ - 108

3 taps (3/4 measure) precede music.



Jean Baptiste Arban was born in Lyons, France on February 28, 1825; as a boy he was always interested in music, especially military bands. At an early age, after taking a thorough course in the theory of music, he adopted the cornet as his instrument of study, devoting much time to study and practice, also in research to produce upon his instruments effects similar to the flute. His perseverance was rewarded in later years by his being appointed to the professorship of cornet at the "Paris Conservatoire" in 1857, about the highest honor a cornetist in those days could aspire to.

It was his ability alone that won this great distinction, not only understanding the theory of music, but having a natural talent to include in his pupils the rudiments of a firm foundation which insures a proper knowledge of correct playing. He was said to have been a magnetic instructor, and ever-ambitious for his students as well as himself.

At the time there were no methods or instruction books published to study, thus Arban resorted to writing exercises for his pupils, and through this came the development of his well-known "Arban's Method for the Cornet" which was published in Paris in 1864. This method was soon adopted by the Conservatoire.

Jean Baptiste Arban was a wonderful man, and his name will be handed down for many generations yet to come, not perhaps for his cornet playing, which has long been forgotten, but for his cornet method, which has become the cornet player's Bible. Arban died in Paris, France, on April 8, 1889.

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Harold J. Lieberman, a native of Hartford, Connecticut, began his career at the age of 18 by appearing as solo trumpet with the Hartford Symphony Orchestra. From then on to the present he has travelled an exciting road in the word of music.

Mr. Lieberman was inspired to begin the study of the trumpet at the age of 12, his first teacher was Gilbert Johnson (solo trumpet, Philadelphia Symphony). At the age of 21, he joined the U.S. Air Force Band as an instructor and soloist and continued his own studies with Armando Ghitalla (solo trumpet, Boston Symphony). After his discharge in 1956, he settled in New York City, earned a B.S. degree (1959) from the Julliard School of Music, and an M.A. degree (1960) from Teachers College, Columba University. At that time, he was a student of William Vacchiano (solo trumpet, NY Philharmonic).

Among the ranks of professional performers, Harold J. Lieberman exemplifies great versatility in both the jazz and classical idioms. He is featured on his own album "The 8 Trumpets of Harold J. Lieberman" Golden Crest 4082. At the same time, he has played countless performances of symphonic music, appearing in every major concert hall in New York City. He has played first trumpet at Radio City Music Hall, City Center Opera and Ballet, and played for CBS television and radio. He was featured on the "Arthur Godfrey Show." He is a clinician for Couesnon Trumpets.