

For Ensemble Trumpetissimo's performance on 24 July 2026 at the Gdańsk Carillon Festival

JUSTIN BLAND

TOWER MARCH

VERSIONS FOR CONCERT-PITCH + D# CARILLON

4 NATURAL (BAROQUE) TRUMPETS, TIMPANI & CARILLON

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Introduction

In October and November 2025, Ensemble Trumpetissimo—an ensemble with Justin Bland, Paweł Hulisz, Kristina Husum, and Filip Pysz on natural trumpets and Bo Håkanson on historical timpani—performed a series of concerts in Denmark and Sweden. The repertoire for these concerts, which included several of my own compositions, comprised trumpet ensemble music from multiple style periods. Due to the success of these performances, I was asked to write a piece for Ensemble Trumpetissimo to perform at a concert during the 28th Gdańsk Carillon Festival, resulting in the present composition. For this performance which will take place on 24 July 2026, Monika Kaźmierczak, the city carillonist of Gdańsk, Poland, will be joined by Ensemble Trumpetissimo, this time with Justin Bland, Paweł Hulisz, Filip Pysz, and Ostap Popovych on natural trumpets and Bo Håkanson on historical timpani.

Gdańsk, the only Polish city with functioning carillons, has three instruments at its disposal, and *Tower March* was written for the instrument residing in the tower of *Sw. Katarzyna* (St. Catharine's Church). This instrument is in concert pitch, and, apart from a missing B natural₂, has a chromatic range of just over four octaves from B flat₂ to C₇. The pedal keyboard ascends to C₅.

While working on *Tower March*, I sent a draft to my friend Katrine I. Kristiansen, the organist and carillonist in *Brøndby Strand Kirke* (Brøndby Strand Church); she enjoyed the piece, but it was too late to schedule a performance in 2026. I, however, created a version of the piece compatible with Brøndby Strand Church's carillon after Katrine suggested programming it during the summer of 2027. The instrument in Brøndby Strand Church transposes up three semitones, i.e. from C to D sharp, and, apart from a missing C sharp₃, has a written chromatic range of four octaves from C₃ to C₇. In the version for this D-sharp carillon, the carillon's written notes are transposed down a whole step, resulting in the piece sounding a semitone higher than the version for concert-pitch carillon. Taking a few of the lower passages up an octave was required to make the work playable without the written C sharp₃.

While the carillon is often treated as a solo instrument, it does sometimes play with other instruments. The combination of natural trumpets, timpani, and carillon is particularly rare, however, and as a trumpeter who specializes in playing natural trumpet, I wanted to explore how the timbres of these instruments complemented each other. One of the greatest challenges of writing for the natural trumpet, and perhaps the main reason for the lack of modern compositions written for it, is that the instrument is limited to playing notes on the harmonic series. *Tower March* is therefore written for trumpets in three different tunings: trumpet 1 is tuned in D, trumpet 2 in D flat, and trumpets 3 and 4 in C. The different combinations of tunings provide the possibility of harmonies not typically found in compositions for natural trumpet ensemble. I believe that these unusual harmonies, with a focus on minor, complement the sound of the carillon.

Performance Notes

Trumpet Crookings and Timpani Tuning for the Different Versions

Both a version of *Tower March* for a concert-pitch carillon and one for a carillon that transposes up three semitones are included here. The trumpet parts are the same for both versions, with the first trumpet part to be played on either D or E-flat trumpet, the second trumpet part to be played on either D-flat or D trumpet, and the third and fourth parts to be played on either C or D-flat trumpets. The timpani part comprises a version with E/A tunings and a version with F/B-flat tunings.

When the version for concert-pitch carillon is performed, the lower tunings should be used for the trumpets and timpani; a performance using a D-sharp carillon will necessitate the use of the higher tunings for these instruments.

Substitution of Natural Trumpets for Modern Trumpets

As is the case with historical compositions for natural trumpets, it is possible to perform the natural trumpet parts on modern trumpets if required (or desired).

Justin Bland
Copenhagen, Denmark
May 2026

Justin Bland

Applauded for his “gleaming, dancing trumpet” and “immaculate intonation” (*The Boston Globe*) as well as for his “dazzling virtuosity” (*Grunion Gazette*), the American trumpeter **Justin Bland** is a highly sought-after solo/principal Baroque trumpeter. As a highly sought-after solo/principal Baroque trumpeter deemed “most likely to win a gold medal, if music had Olympics” (*Boston Globe*), Dr. Bland has performed with several leading North American ensembles including American Bach Soloists, Apollo’s Fire, Bach Collegium San Diego, Boston Baroque, Handel and Haydn Society, Washington Bach Consort, and many others. He has also played in South America with Ensamble Barroco de Bogotá.

Now living in Denmark, Justin continues performing as both a soloist and ensemble musician, combining ongoing North American engagements with new collaborations with leading Baroque ensembles in Scandinavia and the rest of Europe. In Europe he has played Baroque trumpet with Arte dei Suonatori, Akademie für Alte Musik Berlin, Croatian Baroque Ensemble, Händelfestspielorchester Halle, Göteborg Baroque, Les Arts Florissants, Wrocław Baroque Ensemble, and many more. He has also played Baroque trumpet with modern instrument ensembles including Camerata Lyckensis, Camerata Nordica, Esbjerg Ensemble, Kammerakademie Potsdam, and Karlskrona Kammarorkester.

Justin also plays recorder, and has performed on that instrument with ensembles including Croatian Baroque Ensemble, Enghave Barok, Finnish Baroque Orchestra, Göttinger Barockorchester, Nivalis Barock, and Orkester Nord. Furthermore, Justin is also a countertenor and has sung with Apollo’s Fire and Opera Cleveland, among others.

Justin specializes in early music, most notably in difficult high-register music for Baroque trumpet; for example, he has played Bach’s Brandenburg Concerto No. 2 with groups in Canada, Colombia, Denmark, Germany, Portugal, Serbia, Spain, Sweden, and the USA (in 2021 he played it twelve times in five countries).

<https://justinblandtrumpet.com>



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Tower March

for 4 Natural (Baroque) Trumpets, Timpani, and Carillon
Version for Concert-pitch Carillon

Justin Bland

Maestoso (♩ = ca. 70)

Natural Trumpet 1 in D

Natural Trumpet 2 in D $\flat$

Natural Trumpet 3 in C

Natural Trumpet 4 in C

Timpani

Carillon

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13

mf cresc.

mf cresc.

mf cresc.

f

f

mp

dim.

mp

f



20

mf cresc.

f

mf cresc.

f

f

(f)

mf cresc.

mp

f

Tower March

for 4 Natural (Baroque) Trumpets, Timpani, and Carillon
Version for D# Carillon

Justin Bland

Maestoso (♩ = ca. 70)

Natural Trumpet 1 in Eb *mf cresc.*

Natural Trumpet 2 in D *mf cresc.*

Natural Trumpet 3 in Db *mf cresc.*

Natural Trumpet 4 in D# *mf cresc.*

Timpani *f*

Carillon in D# *f*

f

mf cresc.

mf cresc.

f

f

f

f

f

13

Musical score for measures 13-19. The score is for a piano and features five staves. Measures 13-14 are in 8/8 time, 15-16 in 3/4, 17 in 7/8, 18 in 2/4, and 19-20 in 3/4. Dynamics include *mf cresc.*, *f*, *mp*, and *dim.*.



20

Musical score for measures 20-26. The score is for a piano and features five staves. Measures 20-21 are in 2/4, 22-23 in 3/4, 24 in 4/4, 25 in 3/4, and 26 in 2/4. Dynamics include *mf cresc.*, *f*, and *mp*.

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