

Date du récital/Date of recital: **Janvier/ January 18 2018**

Nom/Name: **Alexander Freund**

Classe de/Class of: **Prof. Richard Stoezel**

These program notes are written by the student performing, and are presented by the student in partial fulfillment of the requirements of their course./ Ces notes de programme sont écrites par l'étudiant-interprète et sont présentées en tant que réalisation partielle des critères de leur cours.

1. Benjamin Britten (1913-1976): Fanfare for St. Edmundsbury

For three trumpets

Benjamin Britten, composer, conductor and a refined pianist himself, was the key figure for the foundation of the new English-language opera tradition after World War II. In spite of the extensive use of the brass in his orchestral works (as “The Young Person’s Guide to the Orchestra”) and his operas (as “Peter Grimes”) he wrote only two short pieces for brass alone, Russian Funeral and Fanfare for St. Edmundsbury.

The *Fanfare for St Edmundsbury* for three trumpets was written for the Pageant of Magna Carta held at Bury St Edmunds Cathedral in 1959, and was performed at each of the 12 performances during the ten days event.

It consists of three fanfares that are played one by one before they are performed together at the same time. The extraordinary idea of this composition is that Britten wrote each fanfare in a different key and time measure, based on the harmonic series of the natural trumpet in F, in C and in D; Trumpet 1 in F (Smooth) in 2/2, trumpet 2 in C (Brilliant) in 6/8, trumpet 3 in D (Heroic) in 4/4. The construct of this composition is meticulously planned in a way that the seemingly independent parts melt together in a heroic D major Fanfare Finale.

2. Henri Tomasi (1901-1971): Variations grégoriennes sûr un Salve Regina (1964)

Andante, Calmement, Admiratif - Cadence: giocoso, leggiero - Gloria (éclatant, jubilant)

Henri Tomasi was a French composer and conductor from Marseille. He wrote numerous ballets and operas (for example “L’Atlantide”, “Le triomphe de Jeanne”). His orchestral compositions show a preference for wind instruments. His concertos for solo instrument and orchestra are part of the essential concert repertoire not only for trumpet but also for saxophone, trombone, flute, horn, bassoon, clarinet, viola, and violin.

The Gregorian Variations were originally written for Trumpet and String Orchestra and will be performed with the composer’s reduction to the organ. The work is based on a Marian Hymn and prayer of the Catholic Church, “*Salve, Regina, Mater misericordiae...*” (Hail, holy Queen, Mother of Mercy). Tomasi was not the only composer inspired by this medieval chant. Various composers wrote their version of it, among them Palestrina, Vivaldi, Handel, Schubert, Liszt and Pärt.

After introducing the main Choral Tomasi’s work creates contrasts between short organ intermissions and 3 trumpet cadenzas, accompanied by either sustained tonic or open intervals in the organ, before culminating in in the sparkling Gloria.

3. Alain Hovhaness (1911-2000): Prayer of Saint Gregory (1946)

Noble, moderato

The title of this compositions leads to the Armenian roots of Alain Hovhaness, who was born in Massachusetts as son of an Armenian father and a Scottish mother.

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Saint Gregory the Illuminator is the patron saint of the Armenian Apostolic Church.

Hovhanness' composition tells the story of St. Gregory's imprisonment as a prayer of despair and anguish and a cry for forgiveness and help. It shows great dynamic contrasts from the solemn organ introduction to the brilliant fortissimo climax in the trumpet.

Prayer of Saint Gregory appeared for the first time in 1946 as an intermezzo in Hovhanness' opera "Etchmiadzin". The composer created more than 500 works during his lifetime, including 67 symphonies.

4. André Jolivet (1905-1974): Arioso Barocco

Adagio

French composer André Jolivet was a member of La Jeune France ("Young France"), a group of composers, which he founded with Olivier Messiaen, Daniel-Lesur, and Yves Baudrier in 1936. A part from an inclination towards mysticism and religious subject one of their artistic purposes was to re-establish a more human approach of composition and to avoid academic formulas and an abstract form of composition.

While Messiaen's focus was on the spiritual realm in music, Jolivet's interest was music as an element in magic and ritual. Inspired by Arnold Schönberg, Jolivet himself became interested in atonal music.

Knowing this background helps to understand that the title "Arioso Barocco" does not suggest a neo-classical composition or trying to recreate the sound of the Baroque era (1600 - 1750). The term "Baroque" originally refers to the highly ornamented, overloaded and grandiose style in the architecture of that time period. What rather justifies the title "Barocco" is the amount of ornamentations in both the trumpet and organ parts. Faithful to Jolivet's creative credo the composition is free and without structural patterns. The melodic line of the trumpet almost insinuates a "spoken" ritual.

Jolivet composed the work for of the famous French trumpeter Maurice André.

5. Petr Eben (1929-2007): "OKNA" for trumpet and organ (1976)

Inspired by Marc Chagall's windows in the Abbell Synagogue in Jerusalem.

1. **MODRE OKNO** (*Blue Window*): RUBEN. *Con moto*
2. **ZELENE OKNO** (*Green Window*): ISSACHAR. *Andantino pastorale*
3. **VERVENE OKNO** (*Red Window*): ZEBULON. *Risolto e drammatico*
4. **ZLATE OKNO** (*Golden Window*): LEVI. *Festivo*

In 1962, the artist Marc Chagall created 12 windows for the Abbell Synagogue of the Medical Centre of the Hadassah University in Jerusalem. They represent the twelve 12 tribes of Israel: *Ruben, Simeon, Levi, Juda, Dan, Neftali, Gad, Asher, Issachar, Zebulon, Joseph and Benjamin*. Czech composer Petr Eben was a celebrated organist and choir conductor. A large percentage of his work is music with religious content.

For "Okna" he chose four of Chagall's windows (*Ruben, Issachar, Zebulon and Levi*).

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In order to describe the spiritual impact, which the bright colors of these windows had on him he added the brightness of the trumpet to the large scale of colors available from the organ

Free rhythmical entrances create “random” interactions between trumpet and the organ during improvisation sections. According to the composer this “*brings out a slight change of light with each new performance*”, therefore “*creating the same impression as that generated by stained-glass windows, varying according to the angle at which the glass is penetrated by the rays of sunlight during different parts of the day*”.

This composition is the leading work of the twentieth century in the repertoire for trumpet and organ.



1. MODRE OKNO (Blue Window): RUBEN 2. ZELENE OKNO (Green): ISSACHAR

The *Blue Window*, *Con Moto*, for the tribe of Ruben, represents the moving waves and fish of the ocean, with turbulent chromatic chord passages in the organ.

The *Green Window*, *Andantino pastorale*, for the tribe of Issachar, with a (for Chagall typical) donkey with human-like expression is in a peaceful mood with the muted trumpet in contrast to Ruben.

The *Red Window*, *Risoluto e drammatico*, for the tribe of Zebulon, with bright sunlight and marine life. The turbulent storm-like music describes this tribe, destined to dwell by the sea.

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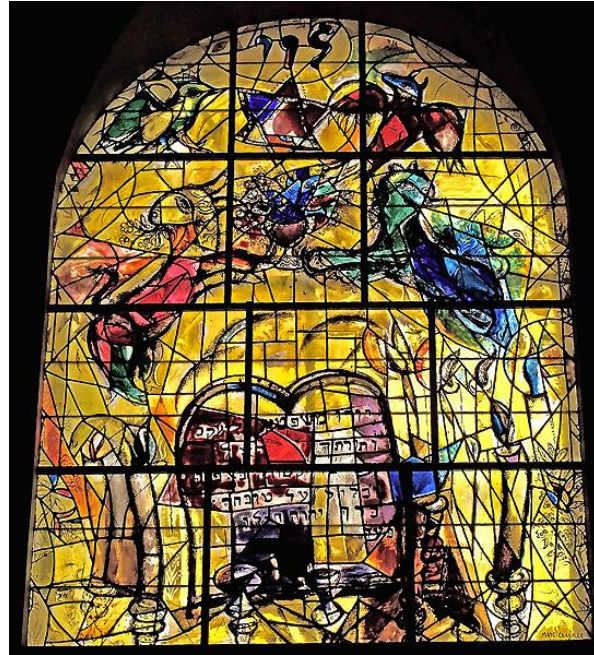
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The *Golden Window*, Festivo is rich in light of the candles of liturgical ceremony. Eben puts it in a more religious setting and even refers to Chagall's Jewish and Russian origins by introducing a hymn from the Russian Orthodox liturgy (the same, which Tchaikovsky used in his festival overture *1812*).

The trumpet makes use of cantor-like elements of the synagogue songs.



3. VERVENE OKNO (Red): ZEBULON



4. ZLATE OKNO (Golden): LEVI

