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These program notes are written by Joseph Moore, and are presented by the student in partial fulfilment of the requirements of their course.

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Marcello, Alessandro. *Concerto in D Minor*

Alessandro Marcello (1673-1743) was an Italian composer who was born in Venice in 1673 (<http://www.bach-cantatas.com/Lib/Marcello-Alessandro.htm> par 1). While one of his major influences was the famous composer Antonio Vivaldi, he wrote both instrumental and choral works (<http://www.bach-cantatas.com/Lib/Marcello-Alessandro.htm> par 3). He was a respected nobleman, and in addition to his political involvement he also was influenced by poetry, politics and had a unique hobby in painting (<http://www.bach-cantatas.com/Lib/Marcello-Alessandro.htm> par 1).

His *Concerto in D Minor* is a unique piece of music, with the second movement being one of the most commonly performed pieces of music, especially at wedding ceremonies (<http://www.bach-cantatas.com/Lib/Marcello-Alessandro.htm> par 3). The first movement, "Andante e Spiccato," is both lyrical and technical. Throughout this movement, the oboe smoothly traverses through the different registers of the instrument as Marcello uses ascending and descending arpeggios, creating a sense of gradual modulation through different keys. In the second movement, Marcello writes no ornamentation, but performers generally take much liberty in this respect. In the third movement, "Presto," Marcello creates a sense of call and

response in the right and left hand of the piano with rising and falling scales and flowing technical passages. These technical elements create a sense of a dance, with call and response-like features: the right hand (in the piano) plays a scale passage, and the left hand responds with a similar scale passage. These elements reflect the style of the baroque era that make this piece a wonderful piece of music.

Ewazen, Eric. *Ballade for a Ceremony*

Eric Ewazen is one of America's greatest living composers. He was born in 1954 and is on faculty at the Juilliard School (<http://www.ericewazen.com/about.php>). He has written numerous works for both instrumental and choral ensembles (<http://www.ericewazen.com/themusic.php>). He studied at both the Eastman School of Music and at Juilliard (<http://www.ericewazen.com/about.php>).

His *Ballade for a Ceremony* was composed in 1999 (<http://www.ericewazen.com/themusic.php#myname6>) and was premiered in 2000 (<https://www.sheetmusicplus.com/title/ballade-for-a-ceremony-sheet-music/5401410>). The piece was written for a wedding ceremony (<https://www.sheetmusicplus.com/title/ballade-for-a-ceremony-sheet-music/5401410>).

Beginning in the key of A Minor, it modulates throughout various keys. There is very little research done on this piece, but this does not prevent the music from speaking for itself. The moving lines and the lyricism Ewazen employs create a sonorous color of sound. The piece ends with a beautiful C Major resolution and finality, giving the piece finality and solidity. I have always wanted to play this piece, and it is a wonderful work.

Neruda, Johann Baptist Georg. *Concerto in E-flat Major*.

Johann Baptist Georg Neruda (1711-1776) was a Czech composer (<http://www.oxfordmusiconline.com/search?q=Johann+Baptist+Georg+Neruda&searchBtn=Search&isQuickSearch=true>) . While very little information is found on him, he was cited as a violinist who worked in the Prague Symphony (<http://www.oxfordmusiconline.com/search?q=Johann+Baptist+Georg+Neruda&searchBtn=Search&isQuickSearch=true>). His *Concerto in E-flat Major*, while commonly performed on the trumpet, was originally written for the horn, or the corno da caccia (<http://www.oxfordmusiconline.com/search?q=Johann+Baptist+Georg+Neruda&searchBtn=Search&isQuickSearch=true>). This is important because with an understanding of the tone color and articulations of the corno da caccia, one is able to perform this piece in a light, beautiful manner. The running scale and arpeggiated passages in the “Allegro” and “Vivace” movements are contrasted by the lyrical, singing lines of the second movement, “Largo.” In the final movement, “Vivace,” the piece ends with both the orchestra and the soloist in homophony, which is an interesting element to be considered.

Brandt, Vassily. *Concertpiece no. 1*

Vassily Brandt is one of the most well-known Russian composers. He lived from 1869-1923, and was a significant contributor to the Russian repertoire for trumpet (<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043967?rskey=qATfoR&result=1>). He is well-known for his *34 Studies*, which have been edited by various trumpet teachers throughout history, and he performed as principal trumpet of the Bolshi Theater Orchestra (<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043967?rskey=qATfoR&result=1>). According to *Grove Music*

Dictionary Online, he taught at both the Moscow and Saratov Conservatories

(<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043967?rskey=qATfoR&result=1> par. 1). His *Concertpiece no. 1* contains a wide variety of colors for the trumpeter to employ. The opening thirty measures contain a massive cadenza for the trumpet, with leaping arpeggios, double octaves, and fast scale patterns which create an exciting and breathtaking opening for the audience. The piece flows in and out of beautiful moving lyrical passages, and concludes with a fiery ending of chromatic technique. Such elements are what create this work to be a standard in the repertoire for the modern trumpet.

Williams, John. *With Malice Toward None* (from *Lincoln*).

John Williams needs little to no introduction, as he is arguably one of the most, if not the most, influential film composer of the last half century. Born in 1932

(<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000030353?rskey=ULvOTa&result=5>), Williams has composed music for many films including *Jaws*, the first six *Star Wars* films, *E.T.: Extra-Terrestrial*, *Saving Private Ryan*, and the list continues on and on

(<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000030353?rskey=ULvOTa&result=5>). His piece *With Malice Toward None* was derived from the music he scored for the film *Lincoln*

(http://www.hickeys.com/music/brass/trumpet/solos/solos_with_piano/products/sku099119-williams-john-with-malice-toward-none-from-lincoln.php). The title came from the second inaugural speech by former U.S. President Abraham Lincoln

((http://avalon.law.yale.edu/19th_century/lincoln2.asp, Lincoln par 3).

The piece is lyrical and technical at the same time, with leaping octaves and arpeggios throughout the beginning. The lyrical section in the middle sounds very noble, and the piece ends with a feeling of beauty and finality. I personally first heard this piece performed by Christopher Martin, then-principal trumpet of the Chicago Symphony Orchestra. It touched me and made me want to play this piece.

Bohme, Oskar. *Concerto in F Minor*.

Oskar Bohme (1870-1938) is one of the most well-known composers for the trumpet (<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043968?rskey=8ANo1p&result=1>). According to *Grove Music Online*, he studied with his father and toured as a soloist, eventually becoming a member of the Marinsky Theater in Russia (<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043968?rskey=8ANo1p&result=1>). His *Concerto in F Minor* is a standard in the romantic repertoire in Russia for the trumpet.

The first movement is in ABA form. It begins with an introduction in the piano, followed by the statement of the theme in the trumpet. The movement alternates between technical and lyrical elements, with fast scales and arpeggios and lyrical moving lines. The second movement is one of the most beautiful in all of the repertoire for trumpet. The third movement, comprised largely of leaping arpeggios, is an exciting and powerful conclusion to one of the most storied and important pieces for my instrument.

Works Consulted

<http://www.bach-cantatas.com/Lib/Marcello-Alessandro.htm>.

<http://www.ericewazen.com/about.php>.

<http://www.ericewazen.com/themusic.php>.

<http://www.ericewazen.com/themusic.php#myname6>.

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<http://www.oxfordmusiconline.com/search?q=Johann+Baptist+Georg+Neruda&searchBtn=Search&isQuickSearch=true>.

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