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Graduate Recital: Trevor Gould, Trumpet; Momoko Gresham, Piano; April 10, 2021

Trevor Gould Trumpet

Momoko Gresham Piano

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Illinois State University
Wonsook Kim College of Fine Arts
School of Music

Program

Please silence all electronics for the duration of the concert. Thank you.

Concerto in E-Flat (1796) Franz Joseph Haydn
I. Allegro (1732-1809)
II. Andante
III. Allegro

Canzone Max Bruch
(1838-1920)
arr. S. Nakariakov

Graduate Recital
Trevor Gould, *Trumpet*
Momoko Gresham, *Piano*

~ Intermission ~

Concerto pour Trompette et Orchestre (1948) Henri Tomasi
I. Vif (1901-1971)
II. Nocturne
III. Final

Ridge-Runner (2012) Libby Larsen
I. (b1950)
III.
V.

This recital is in partial fulfillment of the
graduation requirements for the degree,
Master of Music in Performance.

Center for the Performing Arts
April 10, 2021
Saturday Evening
7:30 p.m.

This is the seventy-seventh program of the 2020-2021 season.

Program Notes

Franz Joseph Haydn (1732-1809), often considered the father of the Classical Symphony, composed the Trumpet Concerto in E-flat Major in 1796 for his friend and famous trumpeter Anton Weidinger. Weidinger is well known for having invented the keyed trumpet, a trumpet with similar key construction to modern woodwind instruments. The keys allowed this trumpet to move around the range of the instrument with chromatic variants, as opposed to the earlier trumpets without valves or keys. Haydn's Trumpet Concerto is one of, if not the, most popular trumpet concerto ever written. To say that it had an impact on the solo literature of trumpet following its composition would be an understatement. This is what David Hickman, famous trumpet pedagogue, has to say about the concerto:

“Haydn's 1796 Concerto in E-flat Major for trumpet and orchestra is generally considered the most important work in the trumpet's solo repertoire. In fact, the work can be largely credited for helping the trumpet to become accepted today as a solo instrument.”

Max Bruch, born in 1838 in Cologne, received his first musical education from his mother. He began composing at nine years old and at 14 he won the Frankfurt Mozart-Stiftung Prize, enabling him to study with Hiller, Reinecke, and Ferdinand Breunung. His first substantial work was an opera based on Goethe's Scherz, List und Rache, written and performed in Cologne in 1858.

Written for Cello in 1891, Bruch's Cello Canzone demonstrates the sweeping melodies reflective of the Romantic Classical era. He sought to harken to the works of Mendelsohn as opposed to other names of his time such as Wagner or Brahms. Sergei Nakariakov rearranged this Cello Canzone to be played on flugelhorn, the closest relative to cello in the trumpet family. Many of the melodies needed rearranging to fit the functional range of flugelhorn but Nakariakov manages to capture the same melodic content as the original composition.

Henri Tomasi was a French composer born in 1901, and he died in Paris in 1971. He began taking music lessons at the age of 7 at the conservatory in Marseilles. He later entered the Paris Conservatoire after World War I. After becoming acquainted with improvisation on the keyboard, he began to compose music. He composed his first piece in 1925, a woodwind quintet. He later composed his Trumpet Concerto in 1948 which is known to be one of his best works. He also has a popular saxophone concerto.

Written in 1948, this piece was first declared “unplayable”. Tomasi wrote this piece in a standard form while trying to incorporate all possibilities of the trumpet. He says that “There is neither subject nor central theme. It is pure music. I tried to make a synthesis of all the expressive and technical possibilities of the trumpet, from Bach up to the present including Jazz.” This piece features an extensive range, many strange interval leaps, and multiple tonguing.

Ridge-Runner is loosely defined as a mountain farmer but could refer to a vast number of workers who often compete with the elements of their environment. Larsen says this about her piece:

“It struck me that solo trumpet performers are akin to ridge-runners in their spirit, energy and daring. So I set about composing this piece by basing its personality in abstract vernacular music—banjo picking, ballad, jazz, harmonica—and treating it as a serious concert piece. My aim is to bring the experience of ridge-running into the concert hall.”

The piece combines solo trumpet with two very involved percussion parts that cover a wide array of usual and unusual sounds. The three parts work to compliment each other throughout a jazzy, folk style full of challenging rhythms and unusual melodies.