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Program Notes

George Frideric Handel (1685-1759) was an English composer of German birth, best known for his oratorio, *Messiah*. Handel contributed to every musical genre of his time, including works for opera, theater music, oratorio, sacred vocal music, church music, cantatas, chamber music, and orchestra. He is arguably one of the best and most prolific composers in English history.

Let the Bright Seraphim (1743) is an aria from Handel's three-act oratorio, *Samson* (HWV 57). It is one of the most performed works typically featuring piccolo trumpet or D trumpet along with soprano. As is conventional with areas of the Baroque era, the piece begins with an A section, followed by a B section for only the vocalist and piano, with the A section repeating again with added ornamentation.

Stanley Friedman (b. 1951) is a trumpet player, conductor, and composer. He earned his doctorate in composition from the Eastman School of Music and is widely known for his music for brass. Friedman has received awards and commissions from the International Trumpet Guild, the International Horn Society, the International Trombone Association along with leading soloists and ensembles. As a performer, Friedman has performed with the Los Angeles Philharmonic and has held principal positions with the New Zealand Symphony, the Hong Kong Philharmonic, and the Israel Philharmonic, and is a Yamaha Trumpet Artist.

Solus (1975) is an unaccompanied contemporary work that uses extended technique, such as slide glissandi, pedal tones, tremolos, and open-tubing technique. Only the last two movements—III and IV—will be performed. The third movement begins as a scherzando and turns into a waltz. Quickly, the same idea is repeated until it reaches madness. Suddenly all is back to normal with the original scherzando theme. The fourth movement is a fanfare, sounding as if it is coming from offstage. Multiple methods of extended technique are used to create dramatic effect. Although this movement has many dramatic moments, it ends calmly. *Solus* has been designated as required contemporary repertoire for major international solo competitions.

Robert Planel (1908-1994) was a French composer, pedagogue, and violinist. Born in Montélimar, France, Planel received violin lessons with René Chédécail, the first violinist of the Orchestra de l'Opéra national de Paris. He then went on to study violin and composition at the Conservatoire de Paris. In 1933 Planel won the Prix de Rome for his cantata *Idylle funambulesque*. A prolific composer, Planel composed for orchestra, wind orchestra, Masses & sacred music, cantatas, voice, chamber, organ, piano, and film.

Dedicated to Maurice Andre, *Concerto pour Trompette* (1966) is a brilliant showcase for the trumpet. The first movement is a bold introduction animated through its symmetrical and asymmetrical meters. The second movement is calmer though it has a dramatic climax. The final movement is a light ending featuring a dramatic cadenza.

Jennifer Higdon (b. 1962) is a Pulitzer Prize and three-time Grammy winner, who began composing at the age of 21. She received her bachelor's degree in Music from Bowling Green State University, an Artist Diploma from The Curtis Institute of Music, and an M.A. and Ph.D. from the University of Pennsylvania. Higdon has written chamber, choral, vocal, orchestral, string, wind ensemble, band, and operatic works.

Trumpet Songs (2004) first began as a collection of short art songs for voice and piano, though it was eventually arranged for trumpet. Higdon claims that they have a lyrical quality that allow the trumpet to "sing out." Written for B-flat or C trumpet, there are six movements: *Morning Opens*, *To Home*, *In Our Quiet*, *Hop & Toe Dance*, *Threaded*, and *Breaking*. From the movements being performed tonight, *Breaking* is a light mystery, leaving the listener asking for more. *Threaded* follows, with a smokey ambiance. Finally, *Morning Opens* gives a finality to the work. This performance will be done on flugelhorn to change the tonal color to something more mellow, adding further to the emotions evoked.

Breaking

Floating down
Through clouds wet with dark
My hands outstretch to feel
Where I will grasp a limb to
Stop my falling down,
My falling down heavily down
And the grace of your hand
Grips my soul
Pulling up gently
Through breaking rays
In the gray dappled sky
And the rain becomes
Dew as I grasp you

Threaded

threaded days like stems of roses
crawl, entwine in sunray poses
we rock in song on wood-crossed floors
in tip-toe dancing with love-struck chords

threaded nights
stars like pearls
shift night-time rays
in love we curl

we sing a dance
in whispered needs
a loving flower
a rose's seed

Morning Opens

The morning opens like a flower from night
I see the stars go to sleep in the light
and as I walk into the morning air thinking of you
in cracks of sidewalks I pick up flowers moist with truth

I amble on now through rainbows from sprinklers
I cross the street and wave to neighbors and strangers
I feel I'm floating and I'm flying, I'm the flower from the night
slowly opens, feels the sun's rays, from your morning light

A window opens, your face comes in sight
I wave good morning, you face beaming bright
I feel my day start from the sunshine in you
the flowers open in love and morning's light dew