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Senior Recital: Adam Claar, trumpet, flugelhorn

Department of Music, University of Richmond

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SENIOR RECITAL
Adam Claar, trumpet, flugelhorn

assisted by
Joanne Kong, piano
Mindy Christensen, clarinet
Michelle Smith, alto saxophone
Joshua Pucci, marimba



MARCH 22, 2003, 7:30 PM
PERKINSON RECITAL HALL

... PROGRAM ...

Trumpet Tune in D

306

David N. Johnson

(1922 – 1988)

This processional was originally conceived for trumpet and organ in 1962. *Trumpet Tune in D* is written in a neo-Baroque style, and is reminiscent of the trumpet music of Bach, Handel, and Fasch. Conforming to the style, this piece makes use of trills, mordents, and other ornaments to complement a simple, yet dignified, melody. This piece by Johnson symbolizes the way America has adopted the European Baroque style into its social fabric.

Invocation for Trumpet and Piano

6:08 - 12:22

Robert Starer

(1924-2001)

Born in Vienna, Starer pursued his musical studies at the Palestine Conservatory in Jerusalem, and at Juilliard and Tanglewood as a student of Aaron Copland. He was best known for his compositions for orchestra, theatre, and piano. In his *Invocation for Trumpet and Piano* from 1962, Starer creates expression through musical understatement. Excitement in this piece is a result of changes on the micro scale: pianissimo dynamic levels; melodies written within a narrow pitch range; subtle differences in duplet, triplet, and quintuplet rhythms; and minor changes in tone color through the use of mutes.

In one sense, the piece is over before it even begins. The opening trumpet statement is mysterious and tragic, and invokes a feeling of profound loss. The sparse piano accompaniment serves to accentuate this emotion. Many of the harmonies are dissonant and chromatic, but certain diatonic fragments suggest a hope not forgotten. The composition proceeds to build on itself, with the main melodic themes recurring at higher pitches, stronger dynamic levels, and quicker tempi. Finally, the piece slows down to a close as a faint echo of the trumpet motif fades into the distance.

Sonata for Trumpet and Piano

Halsey Stevens

1453-31121

(1908-1989)

Halsey Stevens was a professor emeritus at the University of Southern California for nearly forty years and is well known in musicological circles for his critical biography of Bartók. Stevens was also a prolific composer, and his choice of instruments and large output of sonatas are comparable to those of Hindemith. Although writing the biography of Bartók made him familiar with Bartók's style, Stevens claims that overall Bartók is not one of his major influences.

When asked to name his most important works, Stevens did not mention his trumpet sonata. However, this 1959 sonata is a brilliant gem among the trumpet repertoire. The work was listed in the International Trumpet Guild's list of outstanding works for trumpet and piano. The sonata is in three movements—fast, slow, fast—and employs angular, punctuated melodic lines in the context of continually shifting meters. Harmonically, the piece displays a firm tonal center with a contemporary harmonic language. The melodic emphasis on open fifths and major sevenths give the work an 'American' sound, reminiscent of the music of Copland. The first movement is in modified sonata-allegro form, with the two main themes exhibited in contrasting keys, tempi, and intensity. A complex harmonic language, accompanied by simple yet peculiar melodies, dominates the second movement. The final movement consists of a fanfare motif utilizing trills and triple-tonguing. This motif is developed throughout the lively movement and is traded between the trumpet and piano before this sonata comes to an intense close.

... INTERMISSION ...

Fabric, for Trumpet and Computer

Adam Claar

4635-52118

(b. 1980)

Fabric is an interactive work for trumpet and computer in two movements, realized at the University of Richmond's computer music studios. The work utilizes the real-time signal processing capabilities of the Max/MSP programming environment to explore how technology can extend and develop the inherent qualities of the trumpet's sound. Each of the two movements is an exercise in musical climax and uses a variety of sound design tools. The first movement, "Iridescence," includes a chorus of over twenty clarinet synthesizers to produce a rich harmonic soundscape. "Smoke Rings" employs several distortion processes to exaggerate the coarser, more obtrusive aspects of the trumpet. By using the computer to further the musical qualities of the acoustic instrument, this work signifies the important partnership between America and technology. The piece was premiered at the University of Richmond's second annual Third Practice Music Festival.

Believe Me, Traditional Scotch, English, or Irish
If All Those endearing Young Charms

55:33 - 58:35

Around the turn of the twentieth century, the wind band was the primary medium through which the American public heard live music, and cornet soloists performed repertoire displaying brilliant technique and gracious melody lines. The arrangement of "Believe Me, If All Those Endearing Young Charms," here played on flugelhorn, is typical of the style. The melody is stated in its traditional form in the first section of the piece. Following an ensemble interlude, the melody is transposed to a higher key and embellished with grace notes, turns, and glissandi. The piano accompaniment is a reduction from the wind ensemble arrangements of Donald Hunsberger for the Eastman Wind Ensemble. In contrast to the cylindrical bore of the trumpet, the flugelhorn has a conical bore, giving it a richer, fuller, more vocal-like sound.

Someone to Watch Over Me

George Gershwin

(1898 - 1937)

58:53 - 1:02:25

A gifted composer, pianist, and conductor, Gershwin incorporated popular and jazz musical elements into his signature songwriting style. "Someone to Watch Over Me" first appeared in the musical *Oh, Kay!* in 1926. This tune was originally conceived as an up-beat dance number, until one day the George and Ira ruminated over the melody at half tempo and realized its potential as a ballad. The song is in popular AABA form, and includes a short improvisatory section.

Caravan

Duke Ellington

(1899 - 1974)

and Juan Tizol

(1900-1984)

1:02:58 - 1:05:11

Perhaps the most important composer in jazz history, Duke Ellington wrote and arranged more than 6,000 instrumental compositions. His sense of melody and ear for timbre in his ensemble was unparalleled. This popular tune shows Ellington as musical visionary, combining elements of Middle-Eastern music—octatonic and chromatic scales—within an American popular AABA song form and a Latin-American bass line. The piano arrangement heard today is admittedly less exotic, but the melody loses none of its intended magic.

Autumn Recognition

1109163-111428

Clair

People gain a greater appreciation for their country by living abroad, and this piece was written during a difficult transition back to the American lifestyle from living in Scotland and wandering the cities of Europe. The foreboding theme first heard in the clarinet utilizes the pitch class set 015. This theme is then traded among the instruments, with the role of each instrument shifting from soloist to accompanist to unified ensemble. The piece gains momentum when the marimba enters with a strong rhythmic pulse, and the wind instruments play a second theme based on the pitch class set 025. Finally, the original theme is heard transposed into the new pitch language, symbolizing my feelings of instability and my struggle towards achieving synthesis of diverse experiences.

America

111528-1117180