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Student Recital: Dana Rajczewski, trumpet

Department of Music, University of Richmond

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UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC



STUDENT RECITAL
Dana Rajczewski, trumpet

with

Mark Graves, harpsichord
Mark Lomanno, piano
Jennifer Magee, English horn
Tony Aloise, trumpet
Chris Campanella, trumpet
Michael Davison, trumpet
Sean Linfors, trumpet
Ankur Jhaveri, trumpet



MARCH 27, 1999, 8 PM
PERKINSON RECITAL HALL

• • • PROGRAM • • •

Sonata-Concerto in D major
Spirituoso (Allegro)
Largo
Vivace

Georg Philipp Telemann
(1681-1767)
arr. Helmut Winschermann

Written for Darmstadt, Germany's court trumpeter Adolf Friedrich Schneider, Georg Philipp Telemann's Sonata-Concerto in D major follows the traditional fast-slow-fast movement pattern. The first movement features fanfare-like lines in both the trumpet and accompaniment, which was originally strings and harpsichord. The second movement is a lyrical piece for the harpsichord only. Listen for the imitation between the trumpet and the harpsichord in the third movement. As with most of Telemann's other works, this piece avoids complicated textures, and instead focuses on the melodies. Telemann aimed to write pieces without major technical difficulties in order to promote the spread of music into the home and to make it more accessible in general. Considered to be Germany's leading composer in the early and middle 18th century, Telemann gave many music lovers the opportunity to hear all different types of music.

Concerto in E-flat
Allegro
Largo
Vivace

J. G. B. Neruda
(1708-1780)
arr. David Hickman

Czech violinist and composer J.G.B. Neruda originally composed the Concerto in E-flat major for the corno-da-caccia, or hunting horn. A valveless instrument, its sound resembled that of the trumpet more than that of the modern French horn. This piece is typical of the *empfindsamer Stil*, a reflective and intimate style that developed between the Baroque and Classical periods. A major feature of this style that is evident in this concerto is expressive, sometimes subtle dynamics. This concerto follows a fast-slow-fast format. In the first movement, the accompaniment, originally string orchestra, and the trumpet alternate playing the main themes. The second movement features a melodic theme and ends on a half cadence. The resolution takes place in the third movement, which begins right away. The first and third movements each feature a cadenza, in which the trumpet soloist is given the opportunity to interpret the piece in his or her own way. This concerto is one of a limited number of early classic works for the trumpet.

• • • INTERMISSION • • •

Quiet City

Aaron Copland

(1900-1990)

arr. J. Brodbin Kennedy

Aaron Copland's orchestration has been described by Virgil Thompson as "plain, clean-colored, deeply imaginative...theatrically functional..." *Quiet City* is no exception. Conceived initially as incidental music for Irwin Shaw's play *Quiet City*, the piece uses trumpet, English horn, and accompaniment, originally string orchestra, to tell a story. It describes the nocturnal silence of the city and the dreams and realities of various characters. The jazz trumpeter breaks the night silence with a solo. The mood of the piece is distinctly reflective and somewhat brooding as the thoughts of the characters are conveyed. Finally, the piece ends as it began - the night is still and the trumpeter is lonely. Copland stated that, in this work, he attempted to convey "the nostalgia and inner distress of a society profoundly aware of its own insecurity."

Suite for Six Trumpets

Dennis L. Horton

I. Allegro con brio

(20th century)

II. Lento

III. Presto

Written in honor of Helen and Cliff Lillya (Professor Emeritus, University of Michigan), Dennis Horton's Suite for Six Trumpets is a musical tribute to other trumpet ensemble works. In each movement, Horton makes references to a favorite work of Professor Lillya. Listen for the elements of fanfare in the first movement. Throughout the movement, there is a tricky rhythmic ostinato and a thematic idea in F major against a chordal E major background. The second movement, originally titled "Reflections," features musical ideas that reflect each other. Melody and rhythm are inverted and played in retrograde. In the third movement, a rhythmic ostinato pervades the entire piece, finally leading up to a brilliant finish. While the movements are distinct, all of the melodic ideas are based on a four note set - G, A, D, C - that ties the work together.

Toys in the Audience

Ellsworth Milburn

Trumpetsong

(b. 1938)

Simon Says

The Little Engine That Could

Ellsworth Milburn, professor of music and chair of the Composition and Theory Department of Shepherd School of Music at Rice University, originally composed *Toys in the Audience* for French horn. The piece is a mixture of music, narration, and audience participation. The first movement is for trumpet and piano only. The second movement involves narration, piano, trumpet, and toys. The trumpet often plays along with the toys, who have been given directions to follow. In the third movement, listen for the trumpet to imitate the sounds of a train as a familiar children's story is recited. Milburn's blend of music and theatrics almost certainly stems from his background as music director for an improvisational theatre company.