Sponsored by Cal Poly's Music Department and College of Liberal Arts

California Polytechnic State University
San Luis Obispo

Taylor O’Hanlon
• trumpet •

A Senior Recital in Partial Fulfillment of the Requirements for a Bachelor of Arts in Music

Paul Woodring, accompanist

April 29, 2018
Sunday at 3 p.m.
Davidson Music Center
Room 218

Sponsored by Cal Poly's Music Department and College of Liberal Arts
Concerto in D Major “Estienne Roger 188” attrib. to Giuseppe Torelli
Allegro
Adagio—Presto—Adagio
Allegro

Trumpet Concerto (2nd ed.) Aleksandra Pakhmutova

— Intermission —

Cantus for Trumpet and Electronics Eric Nathan

Brass Quintet, Op. 73, No. 1 Malcolm Arnold
Allegro vivace
Chaconne
Con brio

Kelly Carroll, trumpet; Sarah Wattenberg, French horn;
Paul Gilles, trombone; Eammon Garland, tuba
Program Notes

Torelli—Concerto in D Major
Although the invention of the trumpet predates even medieval times, the trumpet’s role in the forefront of art music was not until 800 years later in the Baroque era (a musical period recognized for its highly ornamented style). Giuseppe Torelli was one of the first to write continuously for solo trumpet as early as the end of the 1600s. He was born in Italy in 1658, and performed as a violinist for the Verona Cathedral and Accademia Filarmonica in Bologna. Also, to supplement his work, he composed for the cathedral in San Petronio, where he wrote mostly solo violin and trumpet works with orchestral accompaniment.

The Concerto in D Major, often attributed to Torelli, has controversial origins. The work did not appear in the San Petronio archives, even though the rest of his works did. Instead, Concerto in D Major was published in 1715 by Estienne Roger as part of a collection of six works by Bitti, Vivaldi, and Torelli as a gift to a wealthy patron and friend, Monsieur Leon d’Urbino. Authorship for the pieces is not specified on each concerto, only on the title page. Therefore, music publishers have long assumed the last two works belong to Torelli because his name is listed last. Recent analysts such as J.M. Schlitz find stylistic anomalies that suggest other composers may be reflected in these concertos as well. There is also evidence that proposes that different composers could have written each movement, since some parts of Concerto in D Major look more similar to works by Corelli and Albinoni. For instance, the complex harmonies of the second movement sound like a work that Corelli might have composed.

The first movement embodies the essence of the Baroque concerto. The term “concerto” is derived from Latin, meaning “contend,” or “debate.” The conversation comes from the contrast between the two kinds of melodies. There are “trumpety” fanfares, full of jumps and leaps, and stepwise piano passages (originally for violin), which are smoother in nature. Additionally, the structure presents its own kind of contrast, as the movement is in ritornello form. Since ritornello means “return,” ritornello form is an overarching pattern in which the main themes are presented, and then there is frequent back-and-forth between the solo and accompaniment using parts of the main themes. Finally, there is a return to the original material. Alternations between passages can be short phrases or long statements, which can be compared to the natural flow of a debate or an argument over a single topic. The conversation may reach out to other subjects, but it always returns to the primary focus of the discussion, just as ritornello form does.
By excluding the trumpet from the second movement, the composer was free to explore greater emotional depth. First, the limitations of the natural trumpet placed constraints on the available harmonies. Trumpets from the Baroque era were much longer and had no valves or keys. This simplicity limits the chords that the accompaniment can use; some tonalities would leave the trumpeter stranded without any good notes to play. By contrast, violins and keyboard instruments are chromatic—they can play all the notes customarily used in western music. Complex harmonies with a slow-moving melody bring the emotional intensity to a level that a natural trumpet cannot replicate as easily. Second, the change in tempo also adds to the greater display of emotion. The slower pace alters the mood to a more reflective state that matches the complex harmonies.

To finish the work, the composer employs elements to make the last movement of the piece happy. The work is modeled on a jig, or gigue, a quick dance from the British Isles that is used to end dance suites, a popular genre in the Baroque era. A gigue uses compound meter (three equal divisions of a beat) to make the work sound like a dance, even if the audience is meant only to listen. Another gigue-like element is the melody, which is full of leaps and conveys liveliness and glee. Also, certain elements make the music easy to follow and enjoyable. Trills, which rapidly alternate between the main note and a higher note, indicate the ends of phrases, and sequences (short melodic patterns that repeat at different pitch levels) build energy and tension to be released at the end or beginning of a musical phrase. Finally, closing the work with reused material makes the ending a pleasant re-encounter for listeners.

Pakhmutova—Trumpet Concerto
Most people have heard of Alexander Arutunian’s Concerto for Trumpet, but there are other great works that came out of the Soviet Union, such as Alexandra Pakhmutova’s Concerto for trumpet and orchestra. Pakhmutova built her career by mastering the art of song. She studied composition at the Moscow Conservatory in the 1950s and served as secretary to the Board of Soviet Composers’ Union. Her most accomplished works were political and popular songs for the Komsomol Movement in the 1960s (a section of the Communist Party of the Soviet Union). Additionally, she frequently travelled around the Russian countryside. During her tours, she transcribed folk tunes and included them in her vocal and instrumental compositions, helping create the melodious sound for which she is known.

Pakhmutova’s Concerto for trumpet and orchestra would not be on today’s program if a second edition had not been created twenty-three years after the original composition. Concerto is her second work for orchestra, composed in 1955 for the Symphony Orchestra of the Moscow State Philharmonic Society as part of her graduate studies. Originally, the work was not popular, due to its
difficulty. The high and strenuous phrases were too long; performers wanted to make cuts, and the beginning was low, which many musicians made sound dull. With the help of trumpeter Timofei Dokshitzer, *Concerto* was revised, published, and recorded in 1978. Because of its increased accessibility for performers, it has grown much more popular.

Two aspects in *Concerto* combine to embody Russian nationalism. First, Pakhmutova uses Russian folk tunes and dances, which immediately ties the work to her Russian roots. Still, they are modified in Pakhmutova’s own way of using complex harmonizations under simple melodies. Second, she uses stylistic elements to evoke a Russian spirit. For instance, the piece requires vibrato, which is a slight wavering on a note. For trumpets, a quick, steady, and constant vibrato is a characteristic of Russian style.

Finally, *Concerto* presents a certain intensity that captures the essence of Russian bravura. There are pointed, almost crude attacks that suddenly switch to tender moments. The work uses a quick tempo that can be perceived as a “double-time feel.” At times, the unrelenting and overwhelming orchestration and emotional tension culminate in aggressive pride. For example, there is a moment when the accompaniment imitates a march, evoking the image of a militaristic parade, and tying back to a recurring theme of Russian nationalism.

**Nathan—*Cantus for Trumpet and Electronics***

*Cantus* by Eric Nathan stands out from other electro-acoustic works by embedding significant meaning into a concise and easily accessible piece of music. Nathan makes an impact through the emotional weight of his compositions. He was born in 1983 and attended Yale, Indiana University, and Cornell, studying trumpet and then composition. As a part of his style, he likes to visit historic places and interweave the emotions he feels into his music. Additionally, Nathan enjoys hiding tributes to his teachers and idols in his works, waiting for musicians to find them. By combining these aspects (and probably others of his own secret methods), Eric Nathan is able to make music that reviewers call “expressive without being simplistic.”

The purpose of *Cantus* is to expand the restrictions that we place on our concept of music. The work was composed in 2008, commissioned by John Adler, trumpet professor at University of Northern Colorado. Adler included *Cantus* on his CD *Confronting Inertia*, which contained similar electro-acoustic works. The title, *Cantus*, means “song” in Latin, which implies that there would be words. Ironically, the piece is composed for an instrument that cannot perform words in the traditional sense. Instead, all of the trumpet’s wild gestures may convey a wordless, more universal message. This kind of strategy falls in line with Nathan’s philosophy of composing with emotion and meaning, but still trying to break the restrictions of convention.
The primary feature of *Cantus* is its exploration of the trumpet as a voice singing a song. The work is divided into two moods. The first section is calm, meditative, and the trumpet shows restraint; nothing is too high, too loud, or too abrupt. Much as a singer would match his mood to the song’s subject matter, the performer’s opening portion is one of peace or contemplation. Techniques such as sliding between notes and irregular rhythms make the trumpet sound more like a primitive voice instead of a musical instrument. On the opposite end of the spectrum, the middle agitated section evokes an angry song, like a frustrated argument. There is a louder, harder emphasis on the starts of notes and musical phrases become closer together, as if the singer is distressed or hysterical. As the work reaches its climax, the trumpet part is improvised, leaving the meaning of the “song” entirely to the performer and his emotions.

**Arnold—Brass Quintet, Op. 73, No. 1**

To end the recital, Malcolm Arnold’s *Quintet* for two trumpets, horn, trombone, and tuba aims to leave the audience in high spirits by interweaving traditional dance styles, fun ventures of tone colors, and musical acrobatics. The development of Arnold’s compositional style can be traced step-by-step to his teenage years as a young trumpet student. Arnold studied with Ernest Hall, principal trumpet for London Philharmonic Orchestra, and he learned orchestral music from the inside out, acquiring compositional techniques by playing them in an ensemble. He also studied jazz, influencing his stylistic idiom. Concerning art music, Arnold often wrote for his friends and colleagues in the London Philharmonic Orchestra, infusing their personality into his pieces. He enjoyed humor and puns, and liked to incorporate jokes. At the same time, music appealed to him for its abstract nature, so the resulting works are enjoyable, but not always simply direct. Finally, much of his income depended on composing film music after World War II, so he studied different musics of the world, from the British Isles to India, to gain a greater understanding. The culmination of all of Arnold’s musical experience led to a musical language that combined jazz and classical styles, utilized exciting rhythmic and harmonic treatment, and balanced a fine line between humor and seriousness.

Malcolm Arnold’s habit of combining styles is evident in his *Quintet*. It was composed in 1961 for the members of the New York Brass Quintet after Arnold heard them perform in England, so he was well aware of their high-level capabilities. Throughout the work, he uses complex harmonies, reflective of his jazz studies in his youth. The second movement is a chaconne, a Baroque form that repeats the same harmonic pattern with variations in the melody. Finally, in the third movement, the style briefly switches to a beguine, a Caribbean dance style.
The first movement of the quintet is a mix of twentieth-century techniques and traditional classical values. The work is in sonata form, an idea developed in the eighteenth century. This structure is divided into three broad sections: the exposition, where all the thematic material is presented; the development, where that same music is altered in creative ways; and the recapitulation, where the original ideas return. The trumpets begin the exposition with a duet that contains a distinct flourish of ascending notes. Eventually, the same material returns to signify the ending section of the movement. At the same time, the work is bitonal, a technique systematically developed in the twentieth century that involves having two key centers at the same time. The same duet in the exposition clashes the trumpet parts against each other, as the first enters in one key, and the second in a different key. When the trumpets play their opening lines, they are signifying both the start of the exposition as well as the bitonal technique.

The second movement’s drama is derived from the contrast in the work. There are moments when the group moves as one, but also instances where each player has a completely independent line, which makes their “reunion” almost shocking, giving it significant impact. Second, the harmonies that Arnold chose for this movement provide their own level of contrast and additional drama. The colorful chords have little in common with each other, which is unusual. Most concert music has harmonies that have at least one or two shared tones, but in this case, they have one or sometimes zero recurring notes. The harmonies bring a dramatic effect to the work, where every couple of seconds, there is a new surprise of unusual and twisted chords. Finally, the contrast in volume of the group changes often and even rapidly in this movement. Some sections are very soft and delicate, but suddenly grow into massive moments of strong, unrelenting sound. These fluctuations create an additional layer of drama that the audience can follow.

The third movement of the quintet demonstrates Arnold’s proficient writing for brass, allowing the performers to emphasize the aspects of music in which brass instruments excel. Towards the middle of the work, the trumpets use cup mutes, devices that dampen the sound and make it slightly “woody.” Combined with the context in which the trumpets are playing, the result is an innovative effect that can shock the ears. Additionally, the main thematic gesture in this movement is a “fanfare-ish” bugle call. In the ancient world, trumpets and horns played fanfares and signal calls to give military commands and announce royalty. Writing a work that resembles a fanfare reminds listeners of the roots of brass music. The pointed, rapid, and articulated notes play to the musicians’ strengths as brass players. These strong points allow the quintet to finish the recital in a spectacular fashion.