

2018

## Concert recording 2018-04-22c

Chase Teague

Miroslava Panayotova

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J. WILLIAM FULBRIGHT  
College of Arts & Sciences

**UAM**Music

# Graduate Performance Certificate Recital

## Chase Teague, *trumpet*

## Miroslava Panayotova, *piano*

April 22, 2018 | 6:00pm  
Stella Boyle Smith Concert Hall

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### Program

- Sonata for Trumpet and Piano ..... Karl Pilss (1902-1979)
  - I. Allegro Appassionato
  - II. Adagio, Molto Catabile
  - III. Allegro Agitato
  
- Concerto in D Major ..... Georg Phillip Telemann (1681-1767)
  - I. Adagio
  - II. Allegro
  - III. Grave
  - IV. Allegro
  
- Sonata for Trumpet and Piano ..... Jim Stephenson (b. 1969)
  - I. Maestoso
  - II. Lento
  - III. Vivo

### Intermission

- Concerto for Trumpet ..... Charles Chaynes (1924- 2016)
  - I. Moderato
  - II. Adagio
  - III. Final
  
- Quatre Variations Sur Un Theme De Domenico Scarlatti ..... Marcel Bitsch (1921-2001)

*Chase is a student of Dr. Richard Rulli.  
This recital is given in partial fulfillment of the Graduate Performance Certificate.*

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We hope you enjoy tonight's performance.

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Ushering and stage management for this concert provided by Sigma Alpha Iota and Phi Mu Alpha.

## Program Notes

### Sonata for Trumpet and Piano (1935), Karl Pilss (1902-1979)

Karl Pilss, born in Vienna in 1902, was primarily known for his works with brass instruments, many works written specifically for the Brass Choir of Vienna. Many of his Sonatas and Concertos were likened to the Late-Romantic styles of composers like Richard Strauss. The Sonata for Trumpet and Piano was originally written for Helmut Wobisch, the principal trumpet for the Vienna Philharmonic at the time. The first movement is filled with exciting piano material underneath the flowing trumpet melody. His second movement sets up a duet between the trumpet and the piano. The calm mood of the movement is then interrupted by an unexpected change of texture in the solo trumpet line before it then returns to the calm mood of the beginning. Finally the last movement once again combines an active piano line underneath a mixture of a legato and fanfare-like trumpet melody.

### Concerto in D Major (between 1710-1720), George Phillip Telemann (1681-1767)

German composer Telemann's trumpet concerto is an opportunity for the soloist to show off their lyrical playing as the first movement highlights a songlike melody for the trumpet soloist to sing out over the continuo underneath them. Typical of Baroque compositions, this concerto provides many opportunities for the soloist to show off their virtuosic playing. There is then a quick change of character as the melodic line is traded back and forth between the soloist and the continuo in an exciting and lively fashion. Then as the piece transitions to the third movement, the trumpet soloist takes a backseat and rests while the slow methodic melody unfolds dramatically in the continuo. The piece finally concludes in bright and brilliant finale sending the trumpet through acrobatic lines showing off their virtuosity.

### Sonata for Trumpet and Piano (2001), James M. Stephenson, III (b. 1969)

American born composer Jim Stephenson composed this sonata for Richard Stoelzel in 2001. This exciting and challenging Sonata for Trumpet and Piano is built around the opening motif of the third movement. The four notes used in the piano part, stacked perfect fourths, are prominent and often used throughout the piece. The power of the perfect fourth, especially when inverted, is used to feature the power and fanfare-esque qualities of the trumpet. While the outer two movements are written with this power and excitement in mind, the middle movement is quite different. The writing allows for the suppleness and deftness of the trumpeter to shine through. The second movement opens in a distant and lyrical slow melody, whose motivic elements eventually come forth to the light in an almost French, waltz section before it returns back to the original idea.

### Concerto for Trumpet (1956), Charles Chaynes (1924-2016)

Charles Chaynes, born in 1925 in France, was an acclaimed French composer of his time. Chaynes contributes his compositional style to mimic the styles of Bartok, Berg, and Messiaen. Chaynes Concerto for Trumpet was written in 1956 upon his return to Rome. Chaynes composed this concerto for the Paris Conservatory as a concours piece and was premiered by Maurice Andre in 1958. Chaynes had not written for trumpet previously before his concerto and does not use any specific compositional style to create this piece, but he stated that the chromatic nature of the piece verges on the edge of dodecaphonic tendencies. The first movement is built off of rhythmic and harmonic complexity. Chaynes uses these harmonic and rhythmic complexities to drive the primarily chromatic melodic line through the piece to the final cadenza of the movement. The second movement, similar to the first, continues to use chromaticism to build the melodic line, but in a slower and more methodical manner. Without the complex rhythmic features of the first movement, Chaynes relies on serialism and three twelve-tone rows to eerily create the melodic line. Chaynes then uses features from his first two movements to close out his concerto in an exciting flourish of his third movement.

### Quatre Variations Sur Un Theme de Domenico Scarlatti (1950), Marcel Bitsch (1921-2001)

Marcel Bitsch was a French composer, teacher, and analyst of music. His love of early music led him to the creation of this piece. Based off a theme from Scarlatti's keyboard Sonata in D Major, Bitsch composed this work to show off the many facets of the trumpet. Opening with the simple theme in the trumpet, the first variation creates a fluid musical line that quickly maneuvers through the registers of the trumpet. The second variation has the piano and the trumpet quickly handing the melody back and forth in a punctuated manner. Variation three gives the soloist the opportunity to sing the melody in a beautiful songlike fashion. Finally variation four concludes the piece in a fun, light manner to send the audience off with a smile.