

SCHOOL OF MUSIC, THEATRE, AND DANCE

Scaling the Mountains of
TRUMPET LITERATURE

— A VIRTUOSO SERIES CONCERT BY —

STANLEY CURTIS, TRUMPET

WITH

JUHYUN LEE, PIANO | **JOEL BACON**, ORGAN
ERIC HOLLENBECK, PERCUSSION

FEBRUARY 8, 7:30 P.M. **ORGAN RECITAL HALL**



COLORADO STATE
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Stanley Curtis, trumpet (and other instruments)
Juhyun Lee, piano
Joel Bacon, organ
Eric Hollenbeck, percussion

FEBRUARY 8, 7:30 P.M. | ORGAN RECITAL HALL

Divisions on “Ancor che col partire”

Girolamo Dalla Casa (fl. 16th C.)

Stanley Curtis, cornetto
Joel Bacon, organ

Suite of Ayres for the Theatre

Jeremiah Clarke (1674-1707)

ed. Crispian Steele-Perkins
Trumpet Tune
Cibell
The Gigue
The Serenade and Minuett
Round-O: The Prince of Denmark’s March

Stanley Curtis, natural baroque trumpet
Joel Bacon, organ

Mount Elbert

Timothy Dzida (b. 1994)

Juhyun Lee, piano

Sonata for trumpet and piano

Sir Peter Maxwell Davies (1934-2016)

Allegro moderato
Lento
Allegro vivo

Juhyun Lee, piano

Meditation

Adolphus Hailstork (b. 1941)

Stanley Curtis, flugelhorn
Juhyun Lee, piano

American Concerto

Ellen Taaffe Zwilich (b. 1939)

Juhyun Lee, piano
Eric Hollenbeck, percussion

Variations on a Tyrolean Song

Jean-Baptiste Arban (1825-1889)

Introduction: Andante moderato
Theme: Andante
Variations I-IV
Rondo: Allegro

Stanley Curtis, cornet
Juhyun Lee, piano

PROGRAM NOTES

Divisions on Ancor che col partire (1584)

Cipriano de Rore/Girolamo Dalla Casa

(c. 1515–1565) / (d. 1601)

Cipriano de Rore was a South Netherlandish composer, but the majority of his active compositions took form in Italy. Not much is known about his early musical education, but he achieved popularity with commissions from wealthy Venetian nobles in the 1540s. Rore moved to Ferrara where his work accelerated; he composed more than half his life's work within the following ten years. His madrigal style changed rapidly throughout his lifetime and provided a substantial boost to the repertoire of multi-part songs for singing.

Girolamo Dalla Casa was an Italian instrumentalist and composer who formed the first permanent instrumental ensemble at St. Marco in Venice with his two brothers. He is mainly known today for his treatise titled *Il vero modo di diminuir, libre I et II*. This book functions as an efficient guide for ornamenting works from the 16th century, including motets, chansons, and madrigals. His examples exhibit scale-like motion, and often made use of the “gruppo,” or trill, at the end of cadences.

In 1584, Dalla Casa set de Rore's madrigal *Ancor Che col Partire* as a set of variations. The original song speaks of the joy at reuniting with a love after time apart and how distance only makes reunion that much sweeter. Dalla Casa set the piece for cornetto, stating “the cornett is the most excellent of all wind instruments precisely on account of its ability to imitate the human voice.” The cornetto is a wooden instrument originating from the end of the 15th century. Its curved shape is carved from a single block of wood and, similar to a trumpet, it has a cup mouthpiece. During its period of popularity, the cornetto was used more than other instruments because of its capacity for virtuosity, with spectacular techniques comparable to the violin or voice. Its ability to play a large range of dynamics strengthened its position as a solo instrument.

Suite of Ayres for the Theatre

Jeremiah Clarke/arr. Crispian Steele-Perkins

(c. 1674–1707) / (b. 1944)

Nothing is known of Jeremiah Clarke's origins besides his role as chorister (a child singing the treble line in a church choir) in King James II's coronation in 1685. Clarke's first appointed position, working as organist for Winchester College, proved fruitful for the time.

He composed many works while there and over his lifetime, he composed in and explored a wide range of genres, from odes and church music to songs and incidental music for the theatre. He composed many anthems for notable events, such as Queen Anne's coronation and Henry Purcell's memorial.

In *Come, Come Along*, Clarke required trumpets to sound notes considered unplayable on instruments of the period. One of his most popular pieces is the *Trumpet Voluntary*, a work that has been performed at many formal events such as weddings. *Suite of Ayres* for the Theatre opens with a trumpet fanfare and is followed by a set of traditional dance movements, including a "Gigue," "Serenade," "Minuet," and a march dedicated to the Prince of Denmark. 20th-century English trumpeter Crispian Steel-Perkins arranged Clarke's *Suite* after he discovered the joy of older instruments, especially the natural trumpet and early mechanical trumpets. He spent many years performing and restoring them while searching out neglected and lost repertoire.

— notes by Peter Hansen

Mount Elbert

Timothy Dzida

(b. 1994)

Timothy Dzida is a professional modern and natural trumpet player based in Manchester, England. He is a well-sought-after performer and teacher who teaches summer clinics in Colorado and was recently on faculty for the Colorado Chamber Orchestra education program. His *Mount Elbert for Trumpet and Piano*—written for Dr. Stanley Curtis in March 2023—was inspired by the beautifully menacing peak of the Rocky Mountains in Colorado. Of the composition he writes:

This piece is an elegy of substantial reflection, pessimism, and vivid imagery, focusing on the massive peak Mount Elbert in the Colorado Rocky Mountains. The piece takes you through a journey experiencing the might and beautifully menacing landscape of this mountain. Through the rising perfect 5th followed by a descending note, as well as scattered suspended harmonies in the accompaniment, the introduction sets the atmosphere of the grandness of this peak and its surroundings. This same motive is distributed in daunting sections throughout the music via a rapid arpeggiation completing with a minor second. The piece ends with this

same beautifully daunting phrase and changing octave, progressively quieter dynamic, and chromatically descending key as you back away from the mighty peak. This ending section uses sustained major seconds to give the illusion of the crisp and thin air, the gentle breeze as you overlook, and a sense of personal self-reflection.

Sonata for Trumpet and Piano

Sir Peter Maxwell Davies

(1934–2016)

Born into a musical family, Sir Peter Maxwell Davies was a British composer with a total of about 300 works, including ten symphonies and two operas. In 2004, he was named Master of the Queen’s Music. His works can be described with many emotions overlapping each other, the foremost being madness. Davies’s piece Sonata for Trumpet and Piano is an excellent example of this. In these three movements, the complexity of trumpet and piano playing off each other is featured with leaps of dissonance, as well as some interesting harmonies. A sort of conversation takes place between the two instruments, almost like an argument that neither is winning. As with most of Davies’s works, the piece can be summed up by one of his quotes, “I’m not ill, I’m nervous.”

Meditation

Adolphus Hailstork

(b. 1941)

Adolphus Hailstork hails from Rochester, NY, but his composition career took him to universities in Michigan, Ohio, and Virginia. His music is very involved, with multiple melodic lines playing over each other. In this way, his music can be thought-provoking and inspire many emotions, some entangled with melancholy and others with joy. He has written solo works for multiple instruments, as well as operas, symphonies, and vocal music, and continues composing at 82 years old. His piece Meditation—originally envisioned for horn and piano—works well on the trumpet and provides a contrast to the other pieces on tonight’s concert.

— notes by Will Hiett

American Concerto

Ellen Taaffe Zwilich

(b. 1939)

Ellen Taaffe Zwilich is one of the world's premiere female composers of the modern era. Zwilich grew up in Miami, studying violin, piano, and trumpet in high school. She earned both her bachelor's and master's degree in music composition at Florida State University. In 1975, she became the first woman to earn a doctorate at the Juilliard School. Zwilich composes in a variety of genres including symphonies, solo concertos, chamber, and choral music. Some of her most popular compositions include Symphonies Nos. 1, 2, and 5, Double Concerto for violin and cello, Trombone Concerto, and Images for two pianos. Zwilich's compositional journey shows clear influence of life events. Her husband's death in 1979 affected her writing, and her works shifted from primarily atonal chamber pieces to more tonally-centered symphonies and concertos. Afterwards, Zwilich's popularity grew and in 1983, she became the first woman awarded a Pulitzer Prize in music.

American Concerto stands as one of Zwilich's most famous and noteworthy compositions of the 1990s. The piece was first commissioned and premiered in 1994 by legendary jazz trumpeter Doc Severinsen with the San Diego Symphony Orchestra. Severinsen did not want the piece to be a "jazz solo with orchestra," which informed Zwilich's writing. The composer explains the title: "American trumpeters play in many styles...The trumpet has a rich heritage and is unique. The trumpet style in America is much different than the European style." Zwilich's purpose for writing American Concerto matched perfectly with the background and capabilities of an American trumpeter like Severinsen, in that his experience as a premier performer is vastly different than any counterpart. American Concerto incorporates a unique blend of classic symphonic style and heavy jazz influences, indicated precisely by distinct articulations. The piece follows an uncommon single-movement concerto form while still including standard tempo changes (fast-slow-fast) and, although not explicitly stated in its title, Zwilich considers the piece as "a continuous set of variations," emphasizing a primary motif's evolution. Throughout the composition, certain sections suggest improvisation. The work begins with a cadenza-like entrance by the solo trumpet and is followed with a continuous back-and-forth between soloist and various sections of the orchestra (or piano) accompaniment.

Variations on a Tyrolean Song

Jean-Baptiste Arban

(1825–1889)

Jean-Baptiste Arban was one of the world's most prodigious and exceptional cornetists, conductors, composers, and teachers. Born in 1825 in Lyon, France, Arban grew up alongside a newly invented instrument, the cornet, and insisted on innovating its technical capabilities. He earned a scholarship to the Paris Conservatory in 1841 and quickly became the cornet's first virtuoso performer. Arban went on to succeed his teacher as professor of cornet in 1857 and remained until his death in 1889. His position led to a dedicated arranging and compiling of material to instruct his students. The result: his Complete Conservatory Method, published in 1864, that remains to this day an essential guide for developing trumpet and cornet players. Arban is revered worldwide for his contributions and innovations. Popular pieces include his Carnival of Venice and Fantaisie Brillante, the first of which was the standard cornet solo work for generations of students succeeding him.

Variations on a Tyrolean Song is one of Arban's original twelve Fantasie and Variations that are included in his Complete Conservatory Method. Arban found inspiration for the piece during his time in Tyrol, Austria, when he incorporated musical styles native to the region (such as yodeling) into his playing. The composition follows traditional virtuosic techniques of variations, in that each rendition calls for highly technical and melodic prowess from the performer. The piece can be split into four sections: an introduction, an initial theme, four variations, and a closing rondo. Excluding the introduction, every section is preceded by a piano interlude to help the audience (and the performer) rest and anticipate what is next to come. Both the theme, and each of its variations, can also be spotted by the attentive listener, as they all feature three eight-bar phrases with each phrase ending in a (very) slight pause. The introduction begins casually with a slow moving and somber feel from both piano and trumpet that then transitions into a more energetic feel with the use of dotted rhythms and sixteenth note runs. The theme is a simple, playful tune that gives a sense of ease and tranquility in a person's carefree life. Variation 1 presents a similarly playful feel, with added triplet notation that seems like a faster tempo but is the same as what came before. Variation 2, on the other hand, is faster and gives an impression of "yodeling," with many sixteenth-note jumps from high and low. The following variations put forth an invigorating display of technical prowess in the use of fast triplet rhythms and virtuosic leaps, while continuing the theme's flowing feel. The closing rondo is noticeable for its slow start, reminiscent of the introduction, before its fast-paced race to the finish ends on a singular high-note exclamation that will surely blow listeners away.

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