

SCHOOL OF MUSIC, THEATRE, AND DANCE



VIRTUOSO
SERIES CONCERT

STANLEY CURTIS

CSU FACULTY TRUMPET

WITH JOOYEON CHANG, PIANO AND ORGAN

FEBRUARY 17, 2023



Colorado State University

P R O G R A M :

STANLEY CURTIS, TRUMPET AND BAROQUE TRUMPET
JOYEON CHANG, PIANO AND ORGAN

FEBRUARY 17, 2023 | 6 P.M. | ORGAN RECITAL HALL

Canciones de Clarines (17th C.)

Anonymous, ed. Edward Tarr (1936-2020)

Entrada de Clarines

Canción de Clarín, con Eco

Otra Conción

Canción de clarín muy aprisa el Compás, respondienddo el Eco

Spanish Dance

Rodion Shchedrin (b. 1932)

arr. Timofei Dokshitser

Sonata in D major, K. 21

Domenico Scarlatti (1685-1757)

Quatre Variations sur un Theme de Domenico Scarlatti

Marcel Bitsch (1921-2011)

Siete Canciones Populares Españolas

Manuel de Falla (1876-1946)

Two Latin Dances

Lauren Bernofsky (b. 1967)

Bossa Nova

Tango

Pièce en forme de Habanera

Maurice Ravel (1875-1937)

PROGRAM NOTES

Canciones de Clarines (17th century)

Anonymous, ed. Edward Tarr (1936–2020)

Canciones de Clarines was originally written for organ and collated as part of a manuscript collection from 1706–1709 by Fra Antonio Martin y Coil. Edward Tarr then arranged the piece for his own instrument. Tarr was a trumpet player, educator, and musicologist. He taught at Rheinische Musikschule, the University of Southern California, and Florida State University. He is known for his knowledge on the history of trumpet, as well as his performances on valveless trumpet. While this piece lists anonymous as composer, a composer for two of the four movements is known. The second and fourth movements derive from operas by Jean-Baptiste Lully (1632–1687): *Arnadis* and *Bellerophon*. Lully was an Italian-born French composer. A popular fun fact about Lully relates to his conducting style. He conducted by beating a ballet cane on the floor. In the winter of 1686–1687, Lully accidentally jabbed his foot with the cane. The wound became infected, and he died three months later of gangrene. Considered “a master of the French baroque style,” his pieces paved the way for the main stylistic features of the era.

Spanish Dance

Rodion Shchedrin (b. 1932), arr. Timofei Dokshizer

Rodion Shchedrin is a Russian composer born into a musical family. He attended the Moscow Choral School and the Moscow Conservatory, where he studied composition and piano. His work ranges widely from solo compositions to full ballets and operas. His wife, Maya Plisetskaya (1925–2015), a Russian prima ballerina for the Bolshoi Theatre, provided inspiration for his ballet works. Shchedrin and Plisetskaya created hand-in-hand, as they both strived for new developments in composing and in dancing, especially during a difficult time in Russian history. Some notable works by Shchedrin include the *Naughty Limericks* concerto for orchestra (1963) and *The Little Humpbacked Horse* (1955).

The piece on tonight’s recital, *Spanish Dance*, was inspired by “Tango,” the second movement of Isaac Albeniz’s work, from *España*, written for violin and piano in 1973. *Spanish Dance* is sometimes referred to as “in the Style of Albeniz” for this reason. The composition was arranged for trumpet and piano by Russian trumpeter, Timofei Dokshizer, who attended the Glazunov Music College in Moscow and the Moscow State Conservatory. A notable soloist, Dokshizer performed at the Bolshoi Theatre of Opera and Dance in major pieces including Tchaikovsky’s *Swan Lake*, and Prokofiev’s *Romeo and Juliet*.

Sonata in D major, K. 21

Domenico Scarlatti (1685–1757)

Domenico Scarlatti was a baroque composer, harpsichordist, and singer. He was born into a musical family in Naples in 1685 and died in Madrid in 1757. In Italy, they called him by the name with which we are familiar, but in Spain and Portugal, he was referred to as Domingo Escarlate. Scarlatti had ten children between his first and second wives. His most notable instrumental works are his keyboard sonatas, including the one you are hearing today. His sonatas featured true virtuosity and basso continuo. Bitsch's *Quatre Variations sur un thème de Domenico Scarlatti* is based on this original piano sonata.

— Notes by Rachel Richardson

Quatre Variations sur un Theme de Domenico Scarlatti

Marcel Bitsch (1921–2011)

Born in Toulouse, France, composer Marcel Bitsch studied at the Paris Conservatoire with Jean Gallon, Noël Gallon, and Henri Busser. After earning an arts degree and winning the Grand Prix de Rome in composition, he returned to the Paris Conservatoire to serve as a Professor of Counterpoint and Fugue from 1956 to 1988. A versatile composer, Bitsch composed works for orchestra, three piano concertos, and several chamber works. He is infamous among instrumentalists for his difficult collections of rhythmic and melodic studies. Bitsch was also an avid music theorist, authoring analytical editions of Bach's works and penning the treatises *Précis d'harmonie* and *Traité de Contrepoint*.

Bitsch based his ***Four Variations*** for trumpet and piano on Domenico Scarlatti's Sonata in D Major, K. 21 for keyboard. The piece begins with a simple theme in the trumpet. The first variation is a fast, technical musical line that maneuvers through all trumpet registers. The second finds the piano and the trumpet trading off the melody rapidly. Variation three is a stark contrast to the previous two. Rather than continuing the demonstration of the trumpet's technical capabilities, this variation is lyrical, slow, and showcases the vocal ability of the instrument. Here, the trumpeter takes center stage and performs a soaring *vocalise* while the piano plays light accompaniment. Finally, variation four features all registers of the trumpet, but now the melody is even faster, utilizing the trumpeter's technical facilities to an even higher degree.

Siete Canciones Populares Españolas

Manuel de Falla (1876–1946)

Born in 1876 in Cádiz, Spain, Manuel de Falla won a national composition contest in 1904 that awarded him enough money to move to Paris, which he did in 1907. At this

time, Paris was the musical epicenter of the western world, and Spanish music began to affect impressionist composers across the city. Falla earned respect and adoration of composer and critic Paul Dukas for his score of *La Vida Breve*, propelling his notoriety. The composer remained in Paris for seven years before returning to Spain in 1914 at the outbreak of the First World War. ***Siete Canciones Populares Españolas*** (Seven Spanish Folksongs) is a set of traditional Spanish songs originally written for soprano voice and piano. It is Falla's most arranged composition and one of his most famous.

Falla gathered folk songs from various parts of Spain and set them for piano. However, the pianistic lines give the impression of a guitar more than a keyboard instrument. The text for each song deals with love: "El Paño Moruno" is an Andalusian *solea*, a song of solitude, jeering and bitter; "Seguidilla Murciana" is a dance from Murcia, a region in the southeast part of Spain; "Austriana" is from Asturias, an area which is in the north, and presents a subdued, lyrical local lament; "Jota" is from Aragón in the northeast; "Nana" is a lullaby; and "Canción" is a song of curse and contempt. Finally, "Polo" is a wild desire for revenge from an unfaithful lover. The melody is cried out rather than sung. It is unclear who addresses whom in the song, as the translated text is, "I have an ache in my heart of which I can tell no one. A curse on love, and a curse on the one who made me feel it!"

Two Latin Dances

Lauren Bernofsky (b.1967)

Dr. Lauren Bernofsky was born September 25, 1967, in Rochester, Minnesota, and holds degrees from the Hartt School, New England Conservatory, and Boston University. Her compositional library includes various ensembles, including commissions for solo, chamber, and choral repertoire, to large-scale works for orchestra, film, musicals, opera, and ballet. Trombonist Natalie Mannix commissioned and premiered ***Two Latin Dances*** at the 2016 International Trombone Festival. She later recorded it on her 2017 album *Breaking Ground: A Celebration of Women Composers*. Initially composed for trombone and piano, the trombone part has since been transcribed for both trumpet and French horn.

Based on Latin music styles, the first movement, "Bossa Nova," has the instruction "Introspective" marked above measure one. The piece begins with a soft, hypnotic figure played by the piano, followed by a trumpet entrance at a light volume that dances through the upper register with eighth-note passages. Although the movement is titled "Bossa Nova," it does not technically exhibit characteristics of the dance. Typically in a bossa nova, the rhythm section plays a subservient role, producing syncopated rhythm on a loop while the soloist plays above them. In Bernofsky's piece, the piano begins with a syncopated pattern but moves on to other rhythms. Therefore, a better description is

“bossa nova-esque.” The second movement, “Tango,” begins at an upbeat tempo and features many syncopated rhythms. Like the first movement, while it is not a “true” tango. Similar to the first movement, the piano goes in and out of tango-like rhythmic patterns. Still, the supporting part periodically interacts with the melody with small interjections at the end of several of the trumpet’s melodic figures. The trumpet part integrates a burst of lyrical and technical passages within the dance-like movement, culminating with an *accelerando* where the tango takes its proper form in the closing section of the piece.

— Notes by Joseph Raby

Pièce en forme de Habanera

Maurice Ravel (1875–1937)

Maurice Ravel was a monumental twentieth-century composer born in Ciboure, France. Most well-known for his instrumental writing, Ravel’s works exemplify characteristics of distinctively exotic and refined French music. In 1889, Ravel began six years studying piano at the Paris Conservatoire under Emily Decombes, Eugène Anthiôme, and Charles-Wilfrid Bériot. Due to the lack of success in competitions, however, he was dismissed from the school in 1895. From then onward, he devoted himself to composition. ***Pièce en forme de Habanera*** was of his first works before his return to the Conservatoire to study composition. Ravel studied with Fauré from 1897 to 1900, again being dismissed for not winning any prizes or competitions.

Since he was of Basque heritage, Ravel was attracted to Spanish culture and music during the early 1900s. This directly set the foundation for the musical stylizations of *Habanera*, such as crisp appoggiaturas, quick scale patterns, and rich vibrato, as well as other works composed for a variety of instruments. Originally written as an etude for bass voice, this arrangement for trumpet and piano explores virtuosity of ornamentation, lyricism, and rhythm. This piece allows the trumpeter to emulate the stylistic and musical traits of a vocalist, while staying true to the Spanish-like sound that Ravel originally intended. The listener is drawn to brief motives that make swift returns in other registers, each time with new ornamentations that express the performer’s ability to emulate the Spanish style.

— Notes by Christian Heck



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