SCHOOL OF MUSIC, THEATRE, AND DANCE

VIRTUOSO SERIES CONCERT

STANLEY CURTIS

CSU FACULTY **TRUMPET**

MOOCHED MOZART

FEBRUARY 24, 2022

Colorado State University

PROGRAM:

STANLEY CURTIS, TRUMPET
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PROGRAM

EINE KLEINE NACHTMUSIK, K. 525 — **W.A. MOZART (1756-1791)**

Allegro

OVERTURE TO COSÌ FAN TUTTE — **W.A. MOZART**

FACULTY BRASS QUINTET
Dr. Stanley Curtis, John Pirillo, trumpets
Dr. John McGuire, horn
Dr. Drew Leslie, trombone
Prof. Stephen Dombrowski, tuba

CONCERTO FOR TRUMPET IN C MAJOR (AFTER MOZART) — **STANLEY CURTIS (B. 1963)**

Allegro
Andante
Rondo: allegretto grazioso

Dr. Tim Burns, piano

LA FLÛTE ENCHANTÉE — **PIERRE FRANÇOIS CLODOMIR (1815-1884)**

RONDO ALLA TURCA — **W.A. MOZART**
arr. Christopher Stafford

QUEEN OF THE NIGHT ARIA — **W.A. MOZART**
arr. Keith Terrett

PROGRAM NOTES

Eine kleine Nachtmusic, movement one, is from Mozart's *Serenade No. 13 for strings in G major*, K. 525. It is originally scored for two violins, two violas, two cellos, and two basses. A perfect recital opener, the first movement is short and effervescent. It is also a wonderfully clear example of the sonata-allegro form. Although this piece was not published until the 1820s, long after his death, it is now perhaps Mozart's most popular and recognizable composition.

The overture to Mozart's ***Così fan tutte*** opens with a brief slow introduction leading into an effervescent presto. It is a beloved beginning to a beloved opera—the third most popular of Mozart. However, it contains nearly no melodic material from the opera. The only exceptions are the chords used to end the andante introduction – these same chords are used in Don Alfonso's aria "Tutti accusan le donne" toward the end of the opera, as he sings the words "Così fan tutte!" I am grateful to my colleagues in the CSU Faculty Brass Quintet for playing on this program tonight.

The trumpet has a modest body of solo repertoire that has enable it to claim its tenuous status as a recital instrument. Works by J.S. Bach, Haydn and Hummel have given some legitimacy to the trumpet's repertoire, but the trumpet has remained outside an exclusive group of instruments like the piano, the violin, the flute, the clarinet, the oboe, the horn, and even the bassoon, all of which have the extremely good luck to have concertos written for them by W.A. Mozart, who, because of his elegance, melodic invention and perfect formal balance, remains one of the most important composers of concertos. Nevertheless, it may come as a surprise to many trumpeters and musical scholars that Mozart actually composed a trumpet concerto when he was 12 years old. His father, Leopold Mozart, wrote in a letter dated November 1768 that young Wolfgang had written music for the consecration of an orphanage's church in Vienna, including "a solemn mass, an offertorium and a trumpet concerto for a boy…"

I have often wondered about Mozart's lost **Trumpet Concerto** (Kochel catalog number 47c). What would it have sounded like? Succumbing to my curiosity, I decided to adapt some of Mozart's piano music to the acoustic limitations of the type of trumpet which this mysterious boy, who was probably an orphan himself, would have played. His instrument would have been the natural trumpet of the 18th Century, pitched in C, D, or perhaps E-flat. This instrument was limited to the natural harmonic series plus a few extra notes, depending on the ability of the player to bend existing pitches. I imagine the boy being very proficient, perhaps benefitting from an educational dynamic similar to the orphans

who worked with Vivaldi at the Pio Ospedale della Pietà in Venice. Picking the lower (and easier) key of C, I used my own melodies, as in the first movement, or I highly modified Mozart's melodies to suit the scale of the trumpet. In addition, I primarily used Mozart's figuration and his formal structure with only a few departures to give the feeling of authenticity. My first movement borrows from Mozart's first movement of his piano sonata in D, K. 284. My second movement is from his piano sonata in G, K. 283, and my third movement comes from the last movement of his piano sonata in C, K. 309. For this performance, I will play on a baroque trumpet in C.

Pierre François Clodomir's little fantasy on Mozart's *The Magic Flute* **("La Flûte enchentée")** is typical of many French cornet solos of the mid-19th Century in that it is based on operatic melodies. Not much is known about Clodomir's life, except that he played cornet in the 11th Legion Band of the Paris National Guard and then later taught at the Lycée Imperial Napoléon. This piece was probably written around 1860 and probably would have been played on a cornet with Stölzel valves—an instrument that was called the "cornopean" in England. The main difference between this type of valve, invented in 1814 by Heinrich Stölzel, and the Perinet valve, used by most trumpets today, is that with the Stölzel valve, the air enters the piston from below, whereas with the Perinet valve, the air enters from the side. The instrument that I will play was made by Parisian instrument maker, Auguste G. Guichard around 1835.

The third movement of Mozart's *Piano Sonata in A major*, K. 331, is marked "alla turca" and is in rondo form (the theme comes back several times with different material in between). This movement is popularly known as his ***Ronda alla Turca***. Because of a long-standing rivalry with the Ottoman Empire, Austrians had a fascination with all things Turkish—including music. Rhythmic motives, triangles, cymbals in and bass drums were part of Mozart's Turkish Style, which was supposed to evoke an actual Turkish Janissary band. Because the trumpet was used in these Janissary bands, I thought it would be entirely appropriate to play an arrangement of this famous piano piece on trumpet.

Trying not to omit any of the most famous Mozartian compositions, I decided to include his "**Queen of the Night**" aria—also from his *Magic Flute* opera. I had a chance to play an arrangement of this aria for piccolo trumpet and band with the CSU Symphonic Band last semester, so I thought it would be an excellent idea to play it for this recital as well. Keith Terrett is the arranger of the piano reduction, but I am playing a trumpet part arranged by the now-popular composer (and former trumpeter), James Stephenson.

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