

THE SCHOOL OF MUSIC, THEATRE, AND DANCE PRESENTS

VIRTUOSO SERIES CONCERT:
STANLEY CURTIS, TRUMPET

WITH DR. JUHYUN LEE, PIANO & ORGAN
AND DR. ERIC HOLLENBECK, PERCUSSION

THE SINGING TRUMPET:
Lyricism from France and Italy

MARCH 9, 2026, 7:30 P.M.
ORGAN RECITAL HALL



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DR. STANLEY CURTIS, VIRTUOSO CONCERT
MARCH 9, 2026 | 7:30PM | ORGAN RECITAL HALL

PROGRAM

DR. STANLEY CURTIS, TRUMPET
(cornetto, keyed trumpet, cornet, cornet-à-pistons)
with **DR. JUHYUN LEE, PIANO & ORGAN**
and **DR. ERIC HOLLENBECK, PERCUSSION**

Divisions on “Alix avoit aux dens la malerage”	Girolamo Dalla Casa (d. 1601)
Heptade (1972)	André Jolivet (1905–1974)
I. Allegro	
II. Vivo	
IV. Veemente	
Adagio	Giuseppe Verdi (1813–1901)
Studio in E-flat Major	Domenico Gatti (1816–1891)
Air du Barbier de Séville	R. d’Adhémar (fl. ca. 1840s)
Fantaisie on Haydée	

The Land Where No One Dies (2026)

Stanley Curtis (b. 1963)

- I. Prologue
- II. The Mountain and the Rocks
- III. The Endless Forest

Chamber Group for Curtis

Conductor – Dr. Rebecca Phillips

Flute – Owen Curtis

Oboe – Dr. Galit Kaunitz

Clarinet – Melissa Bishop

Bassoon – Dr. Cayla Bellamy-Lanz

Trumpet – Dr. Stanley Curtis

Horn – Sophia Marino

Trombone – Dr. Drew Leslie

Euphonium & Tuba – Dr. Brian Sugrue

Percussion – Shilo Stroman

Piano – Dr. Juhyun Lee

Narrator – Saffron Henke

Syrinx (1913)

Claude Debussy (1862–1918)

transcribed for trumpet by Huw Morgan

PROGRAM NOTES

The Singing Trumpet: Lyricism from France and Italy

The Singing Trumpet: Lyricism from France and Italy traces the trumpet's evolving relationship with the human voice across more than four centuries. Beginning with Renaissance diminutions by Girolamo Dalla Casa—where the instrument explicitly imitates vocal ornamentation—the program moves through 19th-century Italian and French repertoire shaped by operatic melody and emerging valve technology, including rare manuscript works for early cornet-à-pistons. Twentieth-century works by André Jolivet and Claude Debussy explore the trumpet as a solitary, expressive voice in modern sound worlds, while *The Land Where No One Dies*, by Stanley Curtis, draws on an Italian folk tale to place lyricism within a contemporary theatrical and narrative context. Together, these works reveal the trumpet not merely as a brilliant or ceremonial instrument, but as a sustained, singing presence deeply connected to language, drama, and human expression.

Girolamo Dalla Casa

Divisions on "Alix avoit aux dens la malerage"

after **Thomas Crécquillon**

The Renaissance practice of diminution—the art of elaborating a simple melodic line into virtuosic passagework—lies at the heart of this opening work. The chanson *Alix avoit aux dens la malerage* was first published in 1545 by the Antwerp printer Tielman Susato and attributed to the Franco-Flemish composer Thomas Crécquillon. Like many chansons of the period, it circulated widely across Europe, serving not only as vocal repertoire but also as raw material for instrumental elaboration.

Girolamo Dalla Casa, a Venetian wind player and pedagogue, included his own divisions on this chanson in *Il vero modo di diminuir* (Venice, 1584), one of the most important treatises on ornamentation for wind, string, and vocal performers. His variations demonstrate how a relatively plain polyphonic melody could be transformed into a vehicle for expressive nuance, rhythmic vitality, and technical display.

Performed on the historic cornetto, this music reminds us that early wind instrumentalists were often expected to participate fully in the sophisticated art of melodic improvisation alongside singers and string players, and because this music draws upon both French and Italian musical traditions, it serves as an ideal opening for this recital.

André Jolivet

Heptade pour trompette en ut et percussion (1972)

Composed late in André Jolivet's career, *Heptade* is a ritualistic and elemental work that reflects the composer's lifelong fascination with music as a form of spiritual expression. Scored for C trumpet and a battery of percussion, the piece unfolds in seven short movements (hence *Heptade*), each exploring a distinct character or state of energy.

Rather than emphasizing lyricism in the traditional sense, Jolivet treats the trumpet as a primal voice—incantatory, declamatory, and at times starkly exposed. The dialogue between trumpet and percussion is not accompanimental but confrontational and collaborative, evoking ancient ceremonial music as much as modern concert repertoire.

The work was premiered by the celebrated French trumpeter Maurice André, whose fame and virtuosity helped establish the trumpet as a modern solo instrument in 20th-century art music. *Heptade* remains one of the most demanding and compelling chamber works in the trumpet repertoire.

Giuseppe Verdi

Adagio for trumpet and orchestra

Although Giuseppe Verdi is inseparably associated with Italian opera, his writing for brass instruments—especially the trumpet—reveals a deep understanding of their expressive potential. Originally conceived for trumpet in D during Verdi's early years in Busseto, this *Adagio* belongs to a brief but fascinating moment in the early 19th century when trumpet design—and terminology—were still in flux.

Unlike the brilliant fanfares often associated with the trumpet, this work emphasizes sustained tone, vocal phrasing, and restrained expressivity. Played on a keyed trumpet, as it will be this evening, the *Adagio* offers modern listeners a glimpse into the sound world Verdi would have known: one poised delicately between the natural trumpet tradition and the fully valved instrument that would soon dominate orchestral playing. The low tessitura and chromatic writing suggest to some scholars an early valved trumpet rather than a true keyed instrument, however, this performance remains faithful to the original instrument designation.

Domenico Gatti

Studio in E-flat major

from *La Scuola di Perfezionamento per Cornetta in Sib*

Domenico Gatti was among the leading Italian cornet virtuosos and teachers of the 19th century, active during a golden age of cornet performance closely tied to operatic style. His *Scuola di Perfezionamento* reflects a pedagogical tradition in which technical refinement and expressive elegance were inseparable.

This “study,” while ostensibly instructional, functions equally well as a concert piece. Long lyrical lines, agile passagework, and operatic gestures reveal how deeply the cornet had absorbed the aesthetic language of Italian vocal music. Works such as this remind us that the boundary between “method” and “repertoire” was once more porous than it is today.

R. d'Adhémar (fl. ca. 1840s)

Air du Barbier de Séville (after Gioachino Rossini)

Manuscript, ca. 1845

Fantaisie on Haydée (after Daniel Auber)

Manuscript, ca. 1845

(both performed on cornet-à-pistons with Stölzel valves, ca. 1835)

These two works offer a rare glimpse into the earliest generation of French cornet repertoire, written for the cornet-à-pistons—an instrument using Stölzel valves that predates the now-standard Périnet valve system. Sometimes referred to in English sources as the *cornopean*, this instrument was widely used in salons, orchestras, and military bands from roughly the 1820s through the mid-19th century.

The music survives in two privately bound manuscript volumes compiled in the 1840s by a French military trumpeter, **Philippe Goetz**, who served with the 1er Régiment de Dragons. As a regimental musician, Goetz would have been required not only to sound trumpet calls, but also to perform on cornet in band settings, teach younger players, and prepare repertoire for both formal and informal performances. Much of the material he collected is drawn from opera—then the most widely shared musical language in Europe.

For many years, these manuscript works in Goetz's second volume were thought to be anonymous. Closer examination, however, reveals that they are signed by **R. d'Adhémar**,

whose name appears both in Goetz's handwritten table of contents and at the conclusion of *The Barber of Seville*. Little is known about d'Adhémar, aside from his authorship of a viola method (*Exercices pour alto*). Because these cornet works survive only in Goetz's copies, they may be unique.

The *Air du Barbier de Séville* is based on the aria **"Ecco ridente il cielo"** and is written for cornet in F. Like much first-generation cornet music, it favors a lower tessitura than later virtuoso literature, reflecting its roots in the horn world and the technical realities of the early instrument. The *Fantaisie on Haydée*, written for cornet in G, includes an extended low-register passage near the end, requiring careful control of intonation—particularly challenging on early cornets, which tend toward flatness in the lowest notes.

Together, these pieces illuminate a transitional moment in brass history, just before the technical and aesthetic shift associated with Jean-Baptiste Arban and the widespread adoption of the Périnet valve system exemplified, for instance, in Adolphe Sax's saxhorns.

Stanley Curtis (b. 1963)

The Land Where No One Dies (2026)

for chamber group and narrator

(first performance, movements 1-3)

The Land Where No One Dies is based on an Italian folk tale from the Verona region, collected in the early 20th century. The story follows a young man who sets out in search of a place where death does not exist, passing through a series of increasingly uncanny landscapes—mountain, forest, sea—each revealing the cost of attempting to escape mortality.

Musically, the work leans toward atmosphere, texture, and a strong sense of "place." The narration guides the dramatic arc, while the chamber ensemble responds to and refracts the text, placing the piece at the intersection of chamber music and theater. Rather than illustrating events literally, the music reflects psychological states, environmental transformation, and the slow distortion of time.

The excerpt performed on this recital represents the first portion of a larger multi-movement work. Additional movements are planned, with the intention of presenting the complete cycle in a future performance.

Stories of lands where time does not pass—and where death does not exist—appear across cultures. In Irish legend, the poet Oisín journeys to *Tír na nÓg*, the Land of Youth, only to

discover on his return that centuries have passed and everything he knew is gone. Italian folktales tell of a “land where one never dies,” and later retellings, such as *Rip Van Winkle*, explore similar distortions of time and belonging.

Rather than retelling any single version, this work draws on this shared mythic pattern to ask a modern question: what is the cost of escaping death, and who pays it?

Claude Debussy

Syrinx (1913)

transcribed for trumpet by **Huw Morgan**

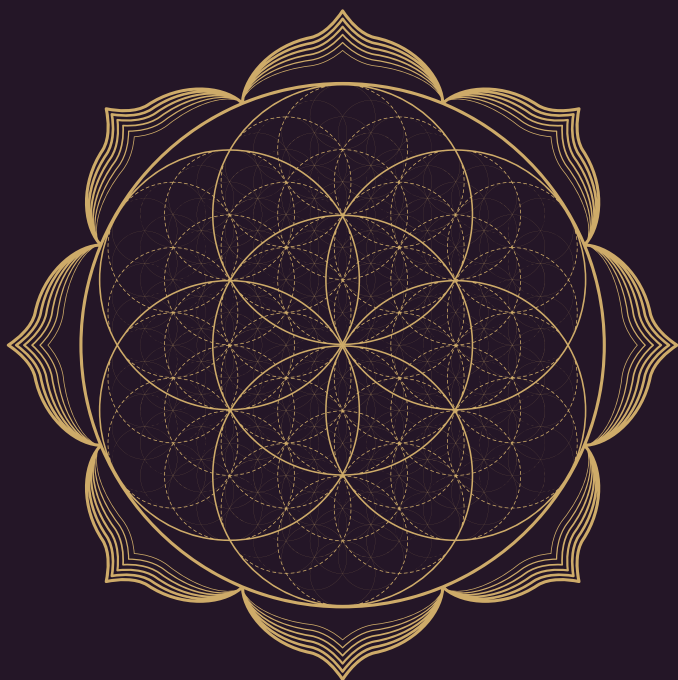
Originally composed for solo flute as incidental music for Gabriel Mourey’s play *Psyché*, *Syrinx* is one of Debussy’s most intimate and influential late works. Written without bar lines, it unfolds as a single, unbroken melodic meditation, evoking the mythological figure of Pan and the nymph Syrinx, once told by the ancient Roman poet, Ovid.

In this transcription for trumpet, the work takes on a different but equally compelling character. The trumpet’s capacity for sustained tone and subtle color allows the melody to emerge as a solitary, almost vocal presence. Stripped of harmonic accompaniment, *Syrinx* closes the program by returning to a single expressive line—quietly echoing the Renaissance ideal of the instrument as a surrogate for the human voice, heard at the beginning of the recital.

Drawing from an Italian (i.e., Ancient Roman) myth and a French retelling of this myth, Debussy’s *Syrinx* is the perfect closer for my recital, showcasing Italian and French lyrical traditions.

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