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**MEMPHIS**®

Rudi E. Scheidt School of Music

## **DMA Recital**

Tyler Helms, trumpet  
Dawson Hull, piano

Modern Standards: A New Music Recital

April 27, 2023  
7:30 PM

Rudi E. Scheidt School of Music  
Harris Concert Hall

**Rudi E. Scheidt School of Music**  
Kevin Sanders, Director

**College of Communication and Fine Arts**  
Ryan Fisher, Interim Dean

Sonata for Trumpet and Piano (2001)

1. Maestoso
2. Lento
3. Vivo

James Stephenson  
(b.1969)

Gavotte de Concert (1950)

Heinrich Sutermeister  
(1910-1995)

*Intermission (Ten Minutes)*

The Avatar (1991)

1. Nativity
2. Enigma-Release
3. Rebirth

Steve Rouse  
(b.1953)

Seraphim (robot with a human face) (2022)

John Mietus  
(b.1997)

Fragments for Oboe and Trumpet (2020)

1. mindfasttimeslow
2. mindslowtimeslow
3. SYSTEM

Mietus

Ty Matthews, Oboe

## **Sonata for Trumpet and Piano**

James Stephenson's trumpet sonata was commissioned by Richard Stolz and was composed with the intent to showcase the tonal spectrum of the trumpet. Movement one displays the raw power and intensity of the instrument from the opening motif in which this piece is built around. The opening call is a sequence of perfect fourths that evolves into a steady march depicted by a quiet approach, arrival, chaos, and departure with every section divided with the original trumpet call. Movement two is a graceful waltz between the trumpet and piano sandwiched between two beautiful arias that set the scene. Movement three finishes Stephenson's gamut of the trumpet's capability with incredibly angular lines amongst a multitude of meter changes and displays of the acrobatic capabilities of the trumpet. This eighteen-minute masterwork has been quoted by legends such as Charlie Schlueter to be destined for a role in the standard repertoire.

## **Gavotte de Concert**

This work is by large margin the oldest in the recital. Many might not even call it a modern work for the trumpet anymore. However, despite its age, it was only published in 1993 and has since been rarely performed until very recently with multiple albums released showcasing Sutermeisters work alongside staples of the repertoire such as Arthur Honeggars *Intrada* and other widely known standards of the trumpet. This short work for trumpet is making waves in the oeuvre of the community due to its exploration of the instrument's capabilities showcasing extreme range dynamics and bringing out many of the colors not seen outside the contemporary genre. Heinrich Sutermeisters *Gavotte de Concert* is a masterclass in showcasing chaos and clarity in a thrilling seven minutes.

## The Avatar

“In Hinduism, the doctrine of avatars holds that when evil becomes too great in the world, God takes the form of a human being or animal in order to counteract the evil. These avatars are especially associated with the god Vishnu, of whom there are “uncountable” incarnations, though generally only ten are considered, the last of which is yet to come. This superficial polytheism is resolved by the central belief that all gods are essentially one, in effect allowing Hinduism to “absorb” the gods and major figures of all other religions. In a broad sense, an avatar is an enlightened being who leads and inspires the spiritual lives of others.” -Steve Rouse

The Avatar was originally composed in 1990 for Mike Tunnell as a standalone piece Nativity that later became the first movement of this work. Later the last two movements were composed to be added to the original piece for Ray Mase. The piece is symbolic of the many religions where the deity has a story of birth, life, death, and resurrection. This is a story popular across the world with the many variations celebrated in the hundreds of religious cultures in society. Movement one opens with a flourish from the piccolo trumpet intended to depict the birth of a god followed by playful curiosity that develops into motifs heard later in the piece. Movement two, Enigma-Release, is a song of home where the gods act on earth performing miracles, creating life, and instilling the belief of miracle into the world. This is represented by the constant tension

and subsequent resolution by both performers. The finale is the triumph of good over evil or the rebirth of a deity giving hope back to civilization. This is painted into the music with brilliant flourishes, bright timbres, and wild ascending scales that represent the ascent into heaven.

*The following pieces are part of my dissertational studies on modern collaboration between trumpet and oboe in a chamber setting. Both pieces were premiered by Trumpeter James Vaughen and Oboist Mekhi Gladden while they were students at the Curtis Institute of Music. The intent behind the research is to promote collaboration across instrumental families, encourage performance of contemporary works, and to expand the known repertoire of both instruments.*

### **Seraphim (Robot with a Human Face)**

Composer John Mietus wrote this work to express his thoughts on the dichotomy of mind and spirit. The three musicians on stage represent the interplay, separation, and often synchronicity of the two. Throughout the piece, you can hear these thoughts portrayed by course dissonance, hemiola, differences in style, perfect unisons, as well as soaring harmonies.

### **Fragments**

Written as a reaction to the events of 2020, this piece is perfectly representative of what performing musicians across the globe experienced as a result of the Covid-19 pandemic. Movement one “mindfasttimeslow” is the anxiety ridden mindset as all performing opportunities were quickly stripped from us and the frantic grasp at any form of organization. This is followed by “mindsloetimeslow”, a grim realization of the reality we faced as efforts getting back to the stage never seemed to move quickly enough. Then finally, it all seemingly coming to an end with an attempt at reclaiming the performing opportunities as best we could amidst necessary regulation, obstacles, and the overall chaos that is depicted in the final movement, “SYSTEM”.