



THE UNIVERSITY OF
MEMPHIS®

Rudi E. Scheidt School of Music

MM Recital

Alex Schuetrumpf, trumpet
David Córdoba Hernández, piano

April 17, 2023
7:30 PM

Rudi E. Scheidt School of Music
SPFAC Choir Room

Rudi E. Scheidt School of Music
Kevin Sanders, Director

College of Communication and Fine Arts
Ryan Fisher, Interim Dean

Sonata in D, G.1 (1690)

1. Andante
2. Allegro
3. Grave
4. Allegro

Giuseppe Torelli
(1658-1709)

Brianna Allen, bassoon

Concerto in E-flat (1796)

1. Allegro
2. Andante
3. Allegro

Franz Joseph Haydn
(1732-1809)

Intermission

Concerto in F minor, Op. 18 (1899)

1. Allegro moderato
2. Adagio religioso
3. Rondo – Allegro scherzando

Oskar Böhme
(1870-1938)

Concoctions for Trumpet (1978)

1. Velociped
2. Innoculum
3. Polemix
4. Ecologue
5. Redundrum
6. Frenzoid
7. Entreaticle
8. Dictumn

John Cheetham
(b. 1939)

PROGRAM NOTES

Sonata in D

Few composers have contributed as much to the trumpet repertoire as Giuseppe Torelli. Although there is little documentation of Torelli's life, he was known to have been a skilled violinist and continued to perform until the end of his life. It was between 1686 and 1692 while Torelli was in Bologna that he composed a great deal of his music including this sonata, originally titled "Suonata con stromenti e tromba." This sonata is his first known composition for trumpet and follows the same form as a typical church sonata. Originally, the sonata was composed for trumpet and orchestra (strings and continuo), but is often performed with piano accompaniment.

The first movement begins with the theme in the piano, later to be played by the trumpet, and reoccurs several times in the form of a ritornello. The second movement is a fugue with the melody beginning in the solo trumpet, followed by the piano, and lastly the basso continuo voice. The third movement is performed without a soloist, which is characteristic of a baroque trumpet sonata. The solo trumpet returns in the fourth movement, which begins with a 3-measure ostinato that is repeated through the movement, particularly in the basso continuo voice. The trumpet solo continues restate the melody while modulating until finally returning to the key of D Major.

Concerto in E-flat

Although Haydn wrote few works that feature a soloist, he did write his trumpet concerto to feature the virtuoso trumpet and inventor of the keyed trumpet, Anton Wiedinger. Because this concerto is written for a keyed trumpet soloist, one can expect to hear chromatic notes that would otherwise not be played on the natural instrument of the period. Haydn takes every opportunity to explore the new capabilities of the keyed trumpet.

The concerto follows the usual fast-slow-fast design of a typical classical concerto. The first movement is in sonata-allegro form and can be quite humorous, not unlike many of Haydn's other compositions. Haydn clearly writes emphasis on chromatic notes in the solo part, both as a nod to the capabilities of the keyed trumpet and as a joke to the listener. The second movement is written an expanded ternary form. This movement features a beautiful solo melody in the keys of Ab major and D-flat major, a feat that would otherwise be impossible without the keyed trumpet. The third movement is written in the sonata-rondo form and returns to the key of E-flat major. This final movement features many chromatic flourishes fanfare playing by the solo trumpet.

Concerto in F minor

PROGRAM NOTES

Concerto in F minor

Oskar Böhme's concerto holds a special place in the trumpet repertoire as the only known trumpet concerto written during the Romantic period. Today, it is most often played on the Bb trumpet; however, the concerto was originally written in E minor for the A cornet, meaning the orchestral accompaniment and solo were written lower, but the A cornet soloist read the same written notes as today's soloists.

The form of the first movement does not follow a standard form, but it does follow a standard progression of keys. The solo features beautiful melodic passages in addition to quick flourishes, and rapid multi-tongued passages. The second movement follows a more ternary form, again featuring a simple but beautiful melody. The third movement is written in a rondo form and is quite playful as it is marked scherzando. The ending of the concerto requires a high level of dexterity from the soloist as the coda includes blazing fast chromatic and scalar passages that encompass the full range of the instrument.

Concoctions for Trumpet

John Cheetham was born in Taos, New Mexico. He earned his bachelor's and master's degrees from the University of New Mexico and received his Doctor of Musical Arts in composition from the University of Washington. Cheetham was the professor of Music Theory and Composition at the University of Missouri School of Music from 1969 to 2000.

Concoctions for Trumpet features eight brief movements, each titled with a made-up word that attempts to convey a concept, style, action, or mood. The composer leaves the interpretation of the titles up to the performer and therefore each soloist's performance will be different based on the interpretation of the titles.

