



THE UNIVERSITY OF
MEMPHIS®

Rudi E. Scheidt
School of Music

presents

DMA Recital
Brandon Tyler Helms, trumpet
David Córdoba Hernández, piano

Wednesday, May 4, 2022

1:30PM

Harris Concert Hall

Rudi E. Scheidt School of Music
Kevin Sanders, Director

College of Communication and Fine Arts
Anne Hogan, Dean

PROGRAM

Trumpet Concerto in D major
I. Allegro
II. Adagio
III. Allegro

Giuseppe Torelli
(1658-1709)

Trumpet Concerto in E-flat
I. Allegro Con Spirito
II. Andante
III. Rondo (Allegro)

Johann Nepomuk Hummel
(1778-1837)

Intermission

Snowmelt I sunbeam (Consortium Premiere)

Connor Johnson
(b.1999)

Concerto for Two Trumpets
I. Boldly
II. Rubato
III. Allegro

Erik Morales
(b.1966)

with Alex Schuetrumpf, trumpet

PROGRAM NOTES

Trumpet Concerto in D Major by Giuseppe Torelli

Giuseppe Torelli was one of the most prolific composers in Italy during the Baroque Era. As a violin player for the Basilica de San Petronio. A student of Giacomo Perti, he wrote over 30 sonatas and concerti for 1 to 4 trumpets including his famous Trumpet Concerto in D Major. Torelli's contribution to the trumpet helped establish the trumpet as a respected solo instrument during a time when trumpet performance was exclusive to military use and events by the royal courts. This concerto is a textbook example of what was being written at the time for the piccolo trumpet's precursor, the Baroque or natural trumpet. The natural trumpet at the time was seldom capable of more notes not within the harmonic series of the instrument, so most pieces written at this time were primarily comprised of fanfare-like arpeggiation and stepwise motion in the upper register. This concerto follows typical concerto form with the three movements arranged in a fast-slow-fast pattern. The second movement as per tradition of trumpet concerti written during this time features the orchestra (or in this case, piano) as the soloist sits tacet before the final movement.

Trumpet Concerto in E-flat by Johann Nepomuk Hummel

Johann Hummel wrote his famous trumpet concerto for the virtuoso of the newly invented keyed bugle, Anton Weidinger. This was the first rendition of the trumpet that was fully chromatic throughout the range of the instrument. This feat was achieved using keys similar to that of a modern saxophone. The opening movement pays homage to the music written for trumpet to this point with regal fanfare figures and arpeggiations with some stepwise motion to showcase the keyed bugle's new ability to play chromatically. The second movement takes this a step further and highlights an aria-like melody over a triplet ostinato with repeated trills throughout further showcasing the instrument's chromatic ability in rapid fashion. The finale is a virtuosic rondo form with the episodes between themes taking on shapes with vibrant flourishes of rapid technical passages, modulations, and familiar fanfare figures emphasizing the diverse capabilities of the instrument.

Snowmelt | sunbeam (Consortium Premiere) by Connor Johnson

"Snowmelt | sunbeam is a short, lyrical piece commissioned by trumpeter Riley Hughes and a 20-member consortium. Riley (and several other consortium members) previously commissioned works as part of my unaccompanied solo series written in 2020 and 2021, but this project was born from a desire for an accessible work that includes piano, is suitable for performance by younger players, and has the potential for expanding the piano part into a larger accompanying ensemble. Inspired by the change of seasons from winter into spring, the music is full of flowing lines and interplay between the solo line and the piano. The piece culminates with a back-and-forth cadenza that leads into thick cluster chords in the piano, capturing the sound of distant thunder breaking in a faraway storm before slowing to a calm close."

Concerto for Two Trumpets by Erik Morales

This piece was written to be an audible celebration of the trumpet as an instrument with each movement composed to keep the audience entertained and engaged. Erik Morales specifically composed both parts to interact as equally throughout the concerto. The first movement is built around the first figure by the accompaniment later played by the trumpets in their first entrance and sounds reminiscent of Aaron Copland or John Williams in their signature American compositional style. The second movement slows things down significantly in a melancholy tradeoff of beautiful lyricism between the two soloists. The finale closes the recital with a fiery dance-like melody full of spontaneous interjections from the performers to bring the piece to an exciting close.