



SCHOOL OF MUSIC

Presents

Joseph McGee, trumpet
Taiko Pelick, piano

Assisted by: Hayden Simms, trumpet; Sydney McCarty, trumpet; Ismael Sanchez,
trumpet; Jesus Garcia, horn; Austin Andrade, trombone; Connor Koriath, tuba

Saturday, April 10th, 2021

5:00pm

PepsiCo Recital Hall

Program

Air De Trompette

George Philipp Telemann (1681-1767)
arr. Edward H. Tarr

Rhapsody in Blue

George Gershwin (1898-1937)
arr. Rich and Brandon Ridenour

Intermission

Trumpets on Parade

Anthony DiLorenzo (b.1967)

Hayden Simms, trumpet
Sydney McCarty, trumpet

Fantasie

James M. Stephenson (b. 1969)

Quintet No. 1 in Bb Minor

Victor Ewald (1860-1935)

1. Moderato
2. Adagio
3. Allegro

Ismael Sanchez, trumpet
Jesus Garcia, french horn
Austin Andrade, trombone
Connor Koriath, tuba

This recital is given in partial fulfillment of the requirements for a Bachelors
in Music Education. Joseph McGee is a student of Dr. Jon Burgess.
The use of recording equipment or taking photographs is prohibited.
Please silence all electronic devices including watches, pagers, and phones.

Program Notes

Air De Trompette

Georg Philipp Telemann

George Philipp Telemann (1681-1767) was a German composer in the late Baroque who wrote both sacred and secular music. He was mostly known for his church compositions ranging from smaller pieces like cantatas to larger works for soloists, chorus, and orchestra. His writing featured all of the major styles of that time including French, Italian, and German. Other than a brief excursion to France, he never left Germany where he had married twice and had eight sons and three daughters. Being the son of a protestant minister he received a relatively good education. As he was growing up, he displayed many talents on multiple instruments but was discouraged by his family because of its low pay. He worked through this and eventually became quite proficient on instruments such as oboe, violin, recorder, viola de gamba, chalumeau, and clavier. He enrolled at the University of Leipzig in 1701 for law but soon his talent for composing would take over. The municipal authorities were entranced by his musical capabilities and gave him the position to assist the organist at the Thomaskirche and even gave him the position of the university organist. He would later travel and live in Frankfurt and later Hamburg where he would continue to uplift his image as a composer and musician.

Air de Trompette is a short piece, but potentially his only pieces written specifically for trumpet and basso continuo. The piece was taken from his *Der Getreue Music-Meister of 1728*. It has been characterized as “thoroughly charming” and a “delightful” piece of music!

Rhapsody in Blue

George Gershwin
Arr. Rich and Branden Ridenour

George Gershwin (1898-1937) whose original name was Jacob Gershwin was one of the most impactful American composers that would help shape many composer's writings. One of his most notable features in his music was the blending of the techniques and forms of classical music and the styles and techniques of jazz and pop music from his time. He was the son of Russian Jewish immigrants and even though his family was not too involved with music, he expressed interest in the pop music of his time. At age 11, his family got their first upright keyboard and started taking lessons with Charles Hambitzer who would not accept payment due to Georges natural proficiency with the instrument. He studied composition with several composers of that time and dropped out of school at the age of 15 where he would earn an income by playing piano and writing piano rolls. He was also a song plugger in tin pan alley demonstrating sheet music for people passing by. After plugging songs, he would start to grab the attention of Broadway where he would accompany for solo singers and musicals.

As he contributed songs to Broadway, he formed a relationship with the band leader of the pit orchestra, Paul Whiteman. They both shared sentiments about bringing the people around to the idea of jazz music which allowed for Whiteman to ask Gershwin in late 1923 to compose a piece for an upcoming concert entitled “An Experiment in Modern Music” at New York's Aeolian Concert Hall in 1924. This is the concert where Gershwin's arguably most popular piece was premiered. There is a legend that tells that Gershwin forgot about this request and didn't remember until January of 1924 when he saw a newspaper article advertising the concert and that it would feature a new major work from Gershwin. This would only leave him 3 weeks to complete this piece. The mostly finished piece still had some missing parts in it so much of the

piano solo was improvised and the conductor even needed a signal from Gershwin when to come in after the solo. Regardless, the piece had resounding success worldwide and proved that these jazz characteristics and classical characteristics could interact with each other and be successful.

Rich and Brandon Ridenour are a father and son Duo with Rich on the piano and Brandon on the Trumpet. Rich is a successful pianist known for his versatility, musical mastery, as well as his humor! He established himself as a pianist by performing his own arrangements of classical pieces and today's piano favorites. He has played with many orchestras worldwide and serves as the pops director for the Dearborn Symphony Orchestra. His son Brandon Ridenour is a trumpet player in high regard amongst musicians as he was a member of the Canadian Brass for 8 years. He is the youngest member to join the esteemed group at the young age of 20. Brandon also arranges, composes, and is an advocate for being a collaborative musician.

Trumpets on Parade

Anthony DiLorenzo

Anthony DiLorenzo is a composer, trumpet soloist, and Grammy nominated recording artist. He is known for his energetic and bold compositions which are played worldwide. These compositions have been performed in notable ensembles such as The San Francisco Symphony, The New World Symphony, The Louisiana Philharmonic, The Utah Symphony, The Tokyo Symphony and The Boston Pops Orchestra. One of the pieces that brought him to the forefront of composers is a brass quintet entitled "Fire Dance" and has become a standard in the brass chamber music world. He studied at the Curtis Institute and participated in the Tanglewood music festival where he would receive the Harry Shapiro award for outstanding musician and was even nominated by Leonard Bernstein for the Avery Fischer Career Grant Award. He held positions in The New World Symphony, The Philadelphia Orchestra, The Santa Fe Opera, and The Utah Symphony. He was also a founding member of The Center City Brass Quintet and Proteus 7 Ensemble. He also wrote for many film trailers including, Toy Story, Kung Fu Panda, Forrest Gump, 101 Dalmatians, The Harry Potter series, Flubber, The Lost World, and more.

Trumpets on Parade features the playfulness and energy similar to that of Buglers Holiday and has been performed with many legendary ensembles and events such as The President's Own Premier Marine Band and the Cancer Blows concert.

Fantasia

James M. Stephenson

First a trumpet player, James M. Stephenson performed 17 seasons with the Naples Philharmonic in Florida immediately after graduating from the New England Conservatory of Music. He is mostly a self-taught composer and he was encouraged and aided by friends and colleagues in this endeavor. His compositions are known for their fresh and energizing soundscapes that keep the listener engaged and in a good mood! This does not come at the sacrifice of the performers' integrity and lack of challenge, rather it finds the perfect balance to satisfy both the performer and audience in challenge and sound. Stephenson is currently in residency with the Lake Forest Symphony in Illinois.

The origins of this composition stem from the conversations between Paul Merkelo and James Stephenson when Merkelo was visiting Stephenson in Florida. The two of them had been friends since spending their childhood in the Chicago area so the prospect of Stephenson composing a piece for Merkelo had them both elated! *Fantasia* is a tribute piece on many levels as described by Stephenson. On the first level, it is to Paul Merkelo, who is a "constant source of

inspiration and character”. On the next level, it is a piece dedicated to Timofei Dokshizer, one of the most prolific trumpet players of his time who influenced countless trumpeters and musicians. Dokshizer had a profound impact on Stephenson’ love for the trumpet through his recordings. Lastly, the piece was also written in remembrance of Mr. Peter Labella, Stephenson’ first trumpet teacher that “had the insight to recognize my (Stephenson) love of music and gave me his depth of knowledge that has stayed with me to this day.” The piece was meant to invoke reminiscent feeling of older recordings. The goal of this piece is not to try to invent a sound that has never been heard before but rather a sound that is familiar to the listener that allows them to sit back and relax to truly enjoy a small part of the essence of Timofei Dokshizer.

Quintet No. 1 in Bb Minor

Victor Ewald

Victor Ewald (1860-1935) is a Russian composer born in St. Petersburg. Ewald was a civil engineer professor in St. Petersburg and played cello in the Beliaeff quartet for 16 years. This ensemble was well known and would set the standard quartet literature for concertgoers. During this time, he also collected and published Russian folk songs. While he was very successful in the world of civil engineering, he indebted many of the brass musicians to come after him due to the writing he did for a newly conceived idea, the brass quintet. While he was not the first to write for brass quintet, he was certainly one of the more popular composers. He also created the standard repertoire for brass quintet and is a prime example of romantic period writing, something that is in short supply for trumpet players.

During his time composing while also teaching on civil engineering, Ewald became friends with many great composers that we recognize today including both Mussorgsky and Rimsky-Korsakov. Rimsky-Korsakov was a band leader and encouraged Ewald to write three brass quintets. Ewald’ love for Russian folk songs resonated with his writing for brass quintet which led to a great amount of inspiration and material to use. It is these Russian folk songs that were used in the principal themes of *Brass Quintet No. 1*. The piece was also modeled after the compositional style used by Robert Schumann, a German romantic composer that many of the Russian composers and musicians of that time looked to for guidance.