



SCHOOL OF MUSIC

Presents

Jonathan Hunda, trumpet
Cecilia Lo-Chien Kao, piano

Wednesday, April 28th, 2021

7:00pm

Ed Landreth Auditorium

Program

Fantasiestucke, Op. 73

Robert Schumann (1810-1856)

- I. Zart und mit ausdruck
- II. Lebhaft, leicht
- III. Rasch und mit feuer

Melody

Vladimir Peskin (1906-1988)

Concerto No. 2

Vladimir Peskin (1906-1988)

Intermission

Oh! Quand je dors

Franz Liszt (1811-1886)

Concertpiece No. 2

Vassily Brandt (1869-1923)

This recital is given in partial fulfillment of the requirements for a Bachelor of Music in Trumpet Performance. Jonathan Hunda 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

Fantasiestucke, Op. 73

Robert Schumann

Robert Schumann (1810-1856) was a German composer, pianist, and music critic. He is widely regarded as one of the greatest composers of the romantic era. In the beginning of Schumann's musical career, he left the study of law, intending to pursue a career as a virtuoso pianist. His teacher, Friedrich Wieck, a German pianist, had assured him that he could become the finest pianist in Europe, but a hand injury ended this dream. Schumann then focused his musical energies on composing.

Schumann's *Fantasiestucke Op. 73* is a gorgeous piece originally written for cello and piano – with a variety of different transcriptions coming to fruition, this allowed different instruments to approach the music of this romantic composer. The first movement, *Zart und mit ausdruck* translates to tender and expressive – which perfectly depicts how this movement should be played. The main theme is stated in the very beginning of the piece in the solo

instrument, and is quickly reiterated several times through subtle ornamentation in conjunction with different voicings in both piano and solo instrument parts. Schumann then uses a plethora of diminished chord voicings as a transition back to the original theme, concluding in a different key from the beginning, allowing for transition to the second movement. The second movement, *Lebhaft, leicht* translating to lively and light, features completely new material where Schumann uses a greater tessitura in both parts, along with unique voicings – the use of chromatic chords and virtuosity is prominent in this particular movement in both parts. The third movement, *Rasch, und mit feuer* translates to fast and with fire, allowing for a joyous and bombastic ending to the piece. This final movement can be described as loving, reminiscent, and elegant – virtuosity to a great degree is featured, along with tension in the lyrical second section.

Melody

Vladimir Peskin

Vladimir Peskin (1906-1988) lived in Geneva from 1914 to 1916 and received music lessons at the Académie de Musique de Genève after his father, like many other Russian revolutionaries, went into exile in Switzerland. In the revolutionary year of 1917 he returned to Irkutsk and was accepted into the local music academy. From 1922 he studied at the Moscow Conservatory with the legendary pianist and composer Samuil Feinberg and with Anna Ostrovskaja and others. Due to overuse, he suffered a handicap and had to give up piano studies. He continued to work in the 1930s as a pianist with the balalaika orchestra of the headquarters of the Red Army to support his family, where he met Timofei Dokschizer (1921–2005) and became his piano accompanist. Peskin, who played the trumpet himself as an amateur, wrote a scherzo for trumpet and piano for Dokschizer in 1937 and then a number of other extremely virtuosos works, including three concerts that are musically and technically some of the most interesting in the classical-romantic repertoire of the trumpet.

This piece is exactly what it sounds like – a melody. The beginning section is marked *andante con moto*, and features two themes throughout this short song. While the first theme is used for the first section of the piece, the second theme is used for the corresponding second, with a return of the first theme with a coda attached for a nice conclusion.

Concerto No. 2

Vladimir Peskin

This piece is another of many that Vladimir Peskin wrote for the legendary trumpeter Timofei Dokshitzer. It is one of the many concertos that he wrote for trumpet, which all fit the same dramatic and expressive style that Peskin composes in. This piece opens with a main theme that will return later on towards the conclusion of the piece, with new themes and different characters to be stated beforehand. A *piu mosso* section that features a great amount of virtuosity occurs towards the middle of the piece and creates the most contrast, and creates the content for the duration of the piece as this material is built upon. The piece ends with a very bombastic and dramatic *ritardando*, ending on a perfect authentic cadence.

Oh! Quand je dors

Franz Liszt

Franz Liszt (1811-1886) was a Hungarian composer, virtuoso pianist, conductor, music teacher, arranger, and organist of the romantic era. He is widely regarded as one of the greatest pianists of all time. He was also a writer, philanthropist, Hungarian nationalist, and Franciscan tertiary. Liszt gained renown in Europe during the early nineteenth century for his prodigious virtuosic skill as a pianist. He was a friend, musical promoter and benefactor to many composers of his time, including Frédéric Chopin, Charles-Valentin Alkan, Richard Wagner, Hector Berlioz, Robert Schumann, etc.

This piece by Liszt is originally for voice and piano, but was transcribed by the famous trumpeter Timofei Dokshitzer along with a plethora of other works. The piece's title translates to *Ah, while I sleep*, and is a romance. The entirety of the song builds through the use of the initial theme, and is very lyrical in nature. This piece features hopeful, somber, and dramatic moods. Lyrics to the song are attached.

Ah, while I sleep, come close to where I lie,
As Laura once appeared to Petrarch,
And let your breath in passing touch me ...
At once my lips
Will part!
On my sombre brow, where a dismal dream
That lasted too long now perhaps is ending,
Let your countenance rise like a star ...
At once my dream
Will shine!
Then on my lips, where a flame flickers—
A flash of love which God himself has purified—
Place a kiss and be transformed from angel into woman ...
At once my soul
Will wake!

Concert Piece No. 2

Vassily Brandt

Vassily Brandt (1869-1923) was a German-Russian trumpeter and composer. He was born and educated in Coburg, and after a period of working alternatively in the spa orchestra in Bad Oeynhausen and in Helsinki, he moved to Russia. He became principal trumpet of the Bolshoi Theater in 1890 and became first cornet in 1903. He succeeded Theodor Richter (1826–1901) as the trumpet professor of the Moscow Conservatory in 1900, and also taught band orchestration there. He is considered the founder of the Russian trumpet school. His *34 Orchestral Etudes*, is an important study material for modern trumpet players. His two *Concert Pieces* for trumpet and piano are also widely performed today.

This piece starts off with a main theme and a section that is used to create material through a variation style throughout the piece. As the piece progresses, the variations alternate between virtuosic and lyrical sections, with the virtuosic sections becoming more technically challenging. The piece also allows for the player to work on their singing voice, as there are many operatic element present throughout all sections of the piece.