



SCHOOL OF MUSIC

Presents

Issac Ortiz, trumpet
Taiko Pelick, piano

Assisted by:

Ismael Sanchez, trumpet
Jesus Garcia Palacios, horn
Austin Andrade, trombone
Connor Koriioth, tuba

November 16th, 2021

8:30pm

PepsiCo Recital Hall

Program

Concerto

Alexander Arutunian
(1920-2012)

Concerto in Eb
Allegro
Largo
Vivace

Johann Baptist Georg Neruda
(1708-1780)

pause

Sonata from Die Bankelsangerlieder

Anonymous
(17th century)

Scherzo

John Cheetham
(1939- present)

This recital is given in partial fulfillment of the requirements for a Bachelor's in Music Education. Issac Ortiz is a student of Dr. Jon Burgess. Please silence all electronic devices including watches, pagers, and phones.

Concerto

Alexander Arutunian was born in Yerevan, Armenia. He learned how to play the piano at a young age and attended Yerevan Komitas Conservatory when he was just a teenager. After World War II ended, he had the opportunity of attending the Moscow conservatory where he graduated in 1948. A year after Arutunian graduated, he received the Stalin Prize for his patriotic composition, "Cantata on the Homeland". Arutunian later joined the faculty as a composition instructor for the Yerevan Conservatory in 1965 and received a professorship at the conservatory in 1977. He joined the union of Armenian cinematographers in 1975 and was active in the Armenian philharmonic Orchestra.

The work is a single movement, which is divided into seven different subsections. This is a showpiece which incorporates Eastern European melodies, a demand for stamina and fiery technical ability and finesse. This piece is full of interesting harmonies, timbres, melodies, and textures which all come together to create a powerful trumpet concerto. It highlights and accentuates the fundamentals of brass playing-range, stamina, technical prowess, and tone.

Concerto in Eb

Czech composer Johann Baptist Georg Neruda was born in Bohemia and worked in Prague. He was an accomplished composer, violinist, and cellist who worked as a member of the theater orchestra in Prague until becoming a member of the court orchestra under Count Rutowski of Dresden from 1750 until his death. He composed ninety-seven works to include eighteen symphonies, fourteen concertos, thirty trios, six violin pieces, and an opera. However, many of his works are now unfortunately lost. Neruda had a gift for melodic invention and was one of the first to realize that a solo brass instrument can be paired beautifully with an orchestral string sound. His music is clearly influenced by the Italian school, while his use of dynamics shows the influence of the Mannheim School. Neruda was also active as a teacher and the father of two sons, Ludwig and Anton Friedrich, who became accomplished violinists with the Dresden court orchestra.

The Concerto in E-flat was originally intended for the Corno-da-caccia (hunting horn), a valveless member of the horn family possessing a slender bore size and coiled in modern fashion. The Corno-Da-Caccia differed from the traditional eighteenth century horn in that it possessed a shallow cup-shaped mouthpiece quite similar to that of a trumpet. Such horns are believed to have been in use as early as the late seventeenth-century and were often used in the scoring of many composers, including Johann Sebastian Bach and George Frideric Handel.

For the Corno-Da-Caccia to sound properly, it was trumpeters or high horn players who were asked to play the instrument. Therefore, the tone attained by a trumpeter on such a trumpet-like instrument must have sounded more similar to the of a modern trumpet performance than to that of the modern French horn. The sound and

range required of this work justifies its welcome inclusion into the limited number of early classic works for the trumpet.

Die Bankelsangerlieder

The renaissance term “bankelsanger” referred to a travelling singer, otherwise known as a “troubadour” in Renaissance France, who made his living by standing on a bench in taverns and singing for his dinner. This is a remarkable piece with a great amount of energy and brass sonorities. This piece comes from a group of unattributed vocal works called Die Bankelsangerlieder which featured this “sonata” at the end of the collection and here scored for five brass instruments.

Scherzo

John Cheetham is a professor of Music Theory and Composition at the University of Missouri/Columbia and was born in Taos, New Mexico. He holds the bachelor of fine arts and masters of music degree from the University of New Mexico as well as the doctor of music arts in composition from the University of Washington.

Scherzo is a relatively short piece composed in 1963. Since it first appeared it has become one of the standard pieces in the repertory for brass quintet. Scherzo became a staple in the brass quintet literature. It is a classical ABA (rondo) with theme, variation and a restatement of the theme.

Scherzo is upbeat and rhythmic. It has a style evocative of old wild west film scores, while at the same time never straying into cliché sounds. Scherzo is a true cornerstone of the quintet repertoire suitable for concert or recital.