



SCHOOL OF MUSIC

Presents

**Nathan Musso, trumpet**  
**Dr. Cecilia Kao, piano**

Friday, Nov. 10 2023

8:30 pm

PepsiCo Recital Hall

### **Program**

Trumpet Concerto in Ab Major (1950)

Alexander Arutunian  
(1920 - 2012)

Kryl (1977)

Robert Erickson  
(1917 - 1997)

Gabriel's Oboe (1986)

Ennio Morricone  
(1928 - 2020)

### *Intermission*

Concerto in Bb major for Trumpet, Violin and Continuo  
*(Allegro)*  
*Largo*  
*Allegro*

Antonio Vivaldi  
(1678 - 1741)

Henry Haas, violin

Quintet No. 1 (1890)  
*Moderato*  
*Adagio — Allegro — Adagio*  
*Allegro Moderato*

Victor Ewald  
(1860 - 1935)

Michael Strobel, trumpet

Megan Kraus, french horn  
Lucas King, trombone  
Brian Clark, tuba

### Program Notes

#### **Trumpet Concerto in Ab Major**

**Alexander Arutiunian**

Arutiunian conceived the main theme for this concerto in 1943. Like most of his themes, it first came to him while he was asleep. He was encouraged to complete the work by a longtime friend, Zolak Vartasarian, who was principal trumpet in the Yerevan Opera Orchestra. Unfortunately, Vartasarian died in the war that same year, and the concerto was not completed until 1950. It was premiered then by Timofei Dokshizer in Moscow. The movements are *Andante*, *Allegro energico*, *Meno mosso*, and *Allegro*. A long virtuoso cadenza brings the concerto to an abrupt but stylish close.

Since Arutiunian composed this work (also known as *Concerto in A flat*), it has continued to grow in popularity. In 1990-1991, for example, it led a list of eighty-two solos performed by approximately 150 professional, faculty, and student members of the International Trumpet Guild.

#### **Kryl**

**Robert Erickson**

Kryl by Robert Erickson is an extremely unique work for solo trumpet filled with microtones and other extended techniques where the soloist has to relearn all of their note fingerings as well as learn to sing and play in hocket. It was written for Ed Harkins, a master at extended techniques who collaborated with the composer. It was composed in memoriam to Bohumil Kryl, a Czech-American cornetist and band leader.

#### **Gabriel's Oboe**

**Ennio Morricone**

*Gabriel's Oboe* was written by Morricone as the main theme of the 1986 motion picture *The Mission*. Directed by Roland Joffe, the film is set in the imperial era of Spain and Portugal. The story is about a Jesuit missionary who builds a mission in the South American wilderness in hopes of converting the natives there to Christianity. *The Mission* was nominated for an Academy Award for Best Original Score, and won the Golden Globe for Best Original Score.

In the film, the musical theme is most prominently used when the Jesuit Father Gabriel (Jeremy Irons) walks up to a waterfall and starts playing his oboe, aiming to befriend the natives with his music so he can carry on his missionary work in the New World. The Guaraní tribesmen, who have been stalking him from a distance, approach Gabriel for the first time, puzzled by the sounds of the unknown instrument. The chief of the tribe, however, is displeased by this, and breaks Gabriel's oboe. This marks the beginning of the relationship between Father Gabriel and the Guaraní natives.

#### **Concerto in Bb major for Trumpet, Violin and Continuo**

**Antonio Vivaldi**

Vivaldi's writing for the oboe—as well as the solo voice—is sometimes criticized for being too “violinistic,” but in this concerto, he clearly differentiates the solo instruments according to what they do best, called “idiomatic” writing. In the charming opening movement, for example, the oboe is allowed to sing above the violin's rapid undulations without being compelled to reciprocate. Likewise in the Largo, the oboe plays a plaintive *siciliana* melody while the violin creates a rhythmic filigree across all four strings in the instrument. The two soloists then harmonize together in parallel thirds in the lighthearted finale.

## **Quintet No. 1**

**Victor Ewald**

Ewald's first quintet was composed ca. 1890. It is cast in three movements. The first movement is the most substantial, composed in sonata form with two clear themes and a development section. The second movement begins with a beautiful Adagio, contrasted by a very aggressive Presto section, finally returning to the Adagio. The effect is a dramatic ABA which combines a slow movement with a scherzo, normally separate movements in large-scale works. The uplifting finale brings the work to a triumphant end.

This recital is given in partial fulfillment of the requirements for a Degree in Music Education. Nathan Musso is a student of Dr. Jon Burgess.

The use of recording equipment or taking photographs is prohibited.  
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