



SCHOOL OF MUSIC

Presents

**Frank Cardenas, Trumpet  
Dr. Cecilia Kao, Piano**

Wednesday, April 17 2024

7:00 PM

PepsiCo Recital Hall

**Program**

**Spinning Wheel**

James M. Stephenson

**Trumpet Concerto in Eb Major**

Franz Joseph Haydn  
(1732 – 1809)

- I. Allegro
- II. Andante
- III. Allegro

*Intermission*

**Trumpet Concerto in D Major**

Johann Friedrich Fasch  
(1688 – 1758)

- I. Allegro
- II. Largo
- III. Allegro

**Obrador's Suite**

Fernando Obradors  
(1897 – 1945)

- I. El Vito
- II. Con amores, la mi madre...
- III. Al Amor

This recital is given in partial fulfillment of the requirements for a Degree in Artist Diploma.

Frank Cardenas is a student of Jon Burgess.

The use of recording equipment or taking photographs is prohibited.

Please silence all electronic devices including watches, pagers, and phones.

## Recital Program Notes

### **Spinning Wheel**

James M. Stephenson

Commissioned and premiered by Robert Sullivan for his feature recital at the 2015 International Trumpet Guild (ITG) to be held in Columbus, Ohio.

Bob asked for a work more “popular” and “lyrical” in nature.

Bob is one of the rare individuals who – through his trumpet – combines musicality with a beautiful sound, agility, strength, and exceptional lyricism. I tried to expose all of these qualities in “Spinning Wheel”, while creating a work accessible in nature, yet imbued with subtle depth.

The title comes from the roundabout left hand of the piano, as it weaves its way throughout most of the entire work. The hemiola effect creates a sense of infinite motion, and propels the music forward.

### **Trumpet Concerto in Eb Major**

**Franz Joseph Haydn**

Haydn’s concerto marked an important stage in the development of the trumpet. For several decades the use of the instrument had declined from its position of greatness during the baroque “golden age of brass.” The baroque trumpet was limited by its lack of valves to the natural harmonics of the upper register, and it remained for Anton Weidinger, a trumpeter in the Viennese court, to invent a trumpet with keys which could play a chromatic scale. Haydn wrote the concerto for Weidinger in 1796, and the trumpeter-inventor is credited with the first performance by a program that may be seen in the Kunsthistorisches Museum in Vienna.

Typical of the period, the first movement has two expositions, the first of which is performed by the accompaniment. Near the end of the movement the soloist is allowed to express himself with a cadenza, either original or “borrowed.” The andante second movement demonstrates the romantic sound of the trumpet and the finale combines rondo and sonata forms in a skillful and climactic manner. This work, written at the zenith of Haydn’s compositional period, has been described as his “most perfect concerto.”

### **Trumpet Concerto in D Major**

**Johann Friedrich Fasch**

The Concerto in D Major is well known in the trumpet repertoire. However, the piece was originally written for the instrumentation of solo clarino, two oboes, strings, and continuo.

This work consists of three movements that follow the standard Classical period form of fast–slow–fast.

### **Obrador’s Suite**

**Fernando Obradors**

“El Vito” is a Spanish dance that was typically performed on table tops in a tavern, and this song is one of many transcriptions of a popular song heard in Madrid in the early 1800’s. Fernando Obradors, born in Barcelona, was known for his tuneful neo-classical songs based upon Spanish dance rhythms and vocal display. His song collections

Canciones clásicas españolas are published by Union Musical Española and are among his best-known works.

#### El Vito

Una vieja vale un real  
y una muchacha dos cuartos,  
pero como soy tan pobre  
me voy a lo mas barato.  
Con el vito, vito, vito,  
con el vito, vito, va.  
No me jaga 'uste' cosquillas,  
que me pongo 'colora'!

#### The Vito

An old woman is worth a real  
and a young girl two cuartos,  
but as I am so poor I  
go for the cheapest.  
On with the dancing,  
on with the dancing, ole!  
Stop your teasing, sir,  
else I'll blush!

Con amores, la mi madre resembles a lullaby but, in this case, is sung by the young woman to her mother. The lyrics come from a 15th century poem by Juan Anchieta, a Basque composer of the Renaissance. The young woman's quasi lullaby is an attempt to calm her own psyche to find peace after a past relationship. The rocking accompaniment conjures the motion of the rocking chair she uses to soothe herself.

Con amores, la mi madre,  
Con amores me dormí;  
Así dormida soñaba  
Lo que el corazón velaba.  
Que el amor me consolaba  
Con más bien que merecí;  
Adormecióme el favor  
que amor me dio con amor  
Dio descanso a mi dolor  
La fe con que le serví.  
Con amores, la mi madre,  
Con amores me dormí.

With love, my mother,  
With love I fall asleep;  
So asleep I dreamed  
of what the heart watched.  
That love consoled me  
With more good than I deserved;  
The aid lulled me to sleep  
What love gave me with love  
Give rest to my pain  
The faith with which I served  
With love, my Mother,  
With love I fall asleep

Al amor provides a sharp energetic contrast to La mi sola, Laureola. The poet for these lyrics is 17th century poet, Cristobal de Castillejo, a staunch advocate for the use of traditional Spanish poetic form over that of the Italian. The accompaniment imitates the excited heartbeat of infatuation. Skittering flourishes in the melody evoke a heart skipping a beat in anticipation. The dancing rhythms emulate the passion of a new relationship.

Dame amor, besos sin cuento  
Asido de mis cabellos  
Y mil y ciento tras ellos  
Y tras ellos mil y ciento  
Y despues...de muchos millares, tres!  
Y porque nadie lo sienta  
Desbaratamos la cuenta  
Y...contemos al revés.

Give me love, kisses without count  
Grabbing my hair  
And 1000 and 100 after them  
And after them 1000 and 100  
And after...of many thousands, three.  
And why no one feels it  
Let's forget the count  
And...count backwards.

