

Concerto No. 1 for Trumpet and Chamber Orchestra - Charles Chaynes

In 1956, the same year that Halsey Stevens completed his *Sonata for Trumpet and Piano*, the Paris Conservatory had separate fall and spring concours for the first time; Chayne's *Trumpet Concerto No. 1* was the required piece for both the trumpet and cornet classes. Originally composed for trumpet with string orchestra, Chaynes wrote the piano reduction of the work himself. The piece is rich in chromaticism and rhythmic complexity, and was composed in response to a demand for new and challenging trumpet repertoire from the great soloists in France at the time, including the legendary Maurice Andre, who premiered the work.

Suite in D Major for Trumpet - Georg Friedrich Händel

A German-born man living in England, who saw the birth of the Methodists and their influence on the independence of the New World, the formation of the Kingdom of Great Britain, and alliances with and against France, Georg Friedrich Händel wrote music during the birth of European empires. This work, published in 1733, likely without Händel's consent, features works for the trumpet derived from various of his compositions. The Overture comes from his famed *Water Music*, while the Menuetto and Bourrée, two popular French dance forms at the time, evidence the range of cultures with which Händel was acquainted.

Morning Music - David Sampson

The following are liner notes written by composer David Sampson:

Morning Music for brass quintet was written during the summer of 1986 for the American Brass Quintet. It is a sequel to a previous work of mine titled *In Memoriam: W.E.S.* for woodwind quintet written in 1981 and premiered by the Dorian Wind Quintet. The subject of that piece was the murder of my brother, William Evan Sampson, by the Ku Klux Klan and American Nazis in 1979.

Morning Music deals with my thoughts and feelings seven years later. As you will hear, the anguish over the death is as intense as ever, but strength and hope will gradually emerge from the despair. The work is one movement with clearly delineated sections ending with a fast-paced coda. I have dedicated *Morning Music* to my mother, Betty Sampson, whose optimism and resiliency have been an inspiration to me.



University
of Victoria
School of
Music

DEGREE RECITAL

Matthew MacLean, Trumpet

Elizabeth Clarke, piano
Louise Hung, piano
Spencer Davis, piano
Liam Caveney, trombone
Trevor Hoy, bass trombone
Sam McNally, horn
Ian VanGils, trumpet

Wednesday, April 8th, 2015, 8:00 pm
Phillip T. Young Recital Hall, MacLaurin Building
Free admission

PROGRAM

Intrada
Otto Ketting
(1935 - 2012)

Légende
Georges Enescu
(1881 - 1955)

Louise Hung, piano

Sonata for Trumpet and Piano
Halsey Stevens
(1908 - 1989)

I. *Allegro moderato*
II. *Adagio tenero*
III. *Allegro*

Spencer Davis, piano

- INTERMISSION -

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Their use is strictly prohibited during events.

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NOTES

Concerto No. 1 for Trumpet and Chamber Orchestra

Charles Chaynes
(b. 1925)

- I. Moderato*
- II. Adagio*
- III. Allegro giocoso*

Spencer Davis, *piano*

Suite in D Major for Trumpet

Georg Friedrich Händel
(1685 - 1759)

- I. Overture*
- II. Gigue*
- III. Aire (Menuetto)*
- IV. March (Bourrée)*
- V. March*

Elizabeth Carke, *piano*

Morning Music

David Sampson
(b. 1951)

Liam Caveney, *trombone*
Trevor Hoy, *bass trombone*
Sam McNally, *horn*
Ian VanGils, *trumpet and flügelhorn*

Matthew MacLean is from the class of Professor Louis Ranger

*This recital is presented in partial fulfillment of the requirements
for the Master of Music (Performance) program.*

Reception to follow in the Lounge.

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Intrada - Otto Ketting

In 1958, while still in his early twenties and three years before abandoning his post as a trumpeter with the Hague Resedentie-Orkest to study composition in Munich, Otto Ketting composed *Intrada*, dedicating it to fellow trumpeter Theo Laanen. Ketting composed the work before studying composition formally, and had only taken composition lessons from his father, Piet Ketting. The piece alternates between two moods: Ketting provides the markings ‘tranquillo’ and ‘decido’ (‘tranquil’ and ‘with conviction’).

Légende - George Enescu

Romanian composer George Enescu's *Légende* is separated from the Haydn and Hummel trumpet concertos by a span of over a century, yet succeeds them as the next important milestone in the trumpet repertoire. Combining the lush romantic style of Wagner with the impressionistic style of Debussy, *Légende* was composed in 1906 for Paris Conservatory trumpet professor Merri Franquin, who was an active proponent of the four-valved, small-bore C trumpet, on which he premiered the work. The instrument found its way first into European, then North American orchestras, evolving into the modern C trumpet.

Sonata for Trumpet and Piano - Halsey Stevens

Thanks to the GI Bill of the 1950s, American colleges began to expand their music programs to accommodate a large influx of military veterans. Halsey Stevens was one American composer who at that time came to enjoy the musical freedom that a salaried position in academia could afford, beginning this avant-garde work in 1953 and not finishing it until 1956. Stevens made exhaustive study of the work of Bela Bartók, as the the mixed meters and asymmetrical rhythms of this work bear witness. At the same time, the influence of the great American composer Aaron Copland can be heard, both in the rowdy opening, reminiscent of Copland's *Rodeo*, and in the agitated fanfares of the second movement, somewhat like those of *Quiet City*.

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