

HOUGHTON COLLEGE

GREATBATCH SCHOOL OF MUSIC

presents

Jacob Michael Hoskins
Trumpet

in

Senior Capstone Recital

Assisted by

Chantalle Falconer, Piano

Recital Hall
Center for the Arts
February 12th, 2018
6:30 p.m.

~ Program ~

<i>Trumpet Concerto in A-flat Major</i> (1950)	Alexander Arutunian (1920-2012)
<i>Sonata for Trumpet and Piano</i> (1986) I. With strength and vigor	Kent Kennan (1913-2003)
<i>5 Lieder, Opus 94</i> (1884)* IV. Sapphische Ode	Johannes Brahms (1833-1897) trans. Jacob Hoskins
<i>Slavische Fantasie</i> (1899)	Carl Höhne (1871-1934)

*Song translation accessed via: [http://imslp.org/wiki/5_Lieder,_Op.94_\(Brahms,_Johannes\)](http://imslp.org/wiki/5_Lieder,_Op.94_(Brahms,_Johannes))

~ Program Notes ~

Trumpet Concerto in A-flat Major

Alexander Arutunian's *Trumpet Concerto in A-flat Major* has become a favorite in the trumpet repertoire due to its unique folk-influence, lyrical cantabile sections and virtuosic passages. The piece was written for Armenian trumpeter Zolak Vartisarian, who died in military action before Arutunian had finished the piece; it was instead premiered by the great Soviet trumpeter, Timofei Dokschtizer. This concerto is written in one movement but contains five distinct sections, containing segments that utilize great deals of rubato, sparse orchestral accompaniment (in this case, orchestration done on the piano), fast and technical phrasing, as well as the Hungarian Minor or Gypsy Minor scale—a unique form of minor scale that is figured prominently in Eastern European music, particularly in Romani music.

In his *Trumpet Concerto in A-flat Major*, Arutunian alights readily on the most naturally vocalized and lyrical qualities of the trumpet, whilst also exploiting the instrument's dynamic articulation in thrilling figuration and a dazzling culminating cadenza. This work abiding from derivative and nostalgic Russian gestures (including a delightfully Polovtsian middle section), rich melodic characters, taut structures, and generousities of spirit have ensured that it remains a central work in the armory of every self-respecting solo trumpet player.

Sonata for Trumpet and Piano

Sonata for Trumpet and Piano was premiered at the NASM convention in St. Louis, Missouri by J. Frank Elsass, a colleague of Kennan's from the University of Texas. Kennan and Elsass were colleagues at the University of Texas at Austin during the time the Sonata was composed, and Elsass (a former cornet soloist with the Goldman Band) provided Kennan with invaluable advice about how to pace and voice the trumpet part. Grateful for his collaboration, Kennan dedicated the Sonata to Elsass. Kennan meant for the trumpet and the piano to be equal throughout this piece, even with the frequent meter changes that occur throughout the entire first movement. *Sonata for Trumpet and Piano* is a good example of Kennan's contrapuntal skill and serves as a lasting testimony to the professor's own definition of counterpoint, "the art of combining two or more voices in a musically satisfying way."¹

¹ <https://kellytrumpet.wordpress.com/2012/03/19/kent-kennan-sonata/>

5 Lieder, Opus 94: IV. “Sapphische Ode”

Brahms's *5 Lieder, Opus 94: IV. "Sapphische Ode"* (Sapphic Ode) speaks of tears and a lost love. The feelings of nostalgia are reflected in the heart-like pulsing of the piano part, while the shifts from major to minor keys musically illustrate the tender, unresolved feelings of the poems subject. Despite the title of this celebrated song by Brahms, the work borrows only the form, not the subject matter, of “Sappho of Lesbos.” The quatrain pattern identified with the poetess was closely followed by both the writer, Hans von Schmidt, and the composer. Schmidt, a librettist, musician, and a member of the Vienna circle, submitted Brahms poetry, which was soon to become *Sapphische Ode*—with respect for the poem's structure and pleasure in its subject.

This strophic setting is rather less anguished than the preceding three movements in this work, as the protagonist speaks of tears and a lost love. The wistful mood is reflected in the throbbing piano part, while the shifts from major to minor illustrate the soloist's tender feelings, which is also portrayed throughout the lyrics of this movement:

*“Roses plucked by night from the dark'ning hedgerows
Breath'd upon me sweeter than e'er by daytime:
Though the show'ring dew from the branches shaken,
Rain'd on my forehead
Kisses softly culled from thy lips' red garland
Breath'd a deeper spell through the night's enchantment;
Though thine eyes o'erwhelm'd by the rising passion,
Wept like the roses.”*

In this transcription of *Sapphische Ode* for flugelhorn and piano, the tenderness of the solo instrument is projected all throughout the piece, filled with warm and sweet textures of the melody line, and the “creamy” tone quality presented by the Flugelhorn.

Slavische Fantasie

Born in Germany, Carl Höhne (1871-1934) was a 19th century romantic composer. He is best known for his piece, *Slavonic Fantasy* (better known as *Slavische Fantasie*), which he wrote for the cornet virtuoso Franz Werner in 1899. Little is known about the life of Höhne as a musician and a composer, apart from his compositions for the cornet—which were only well known within the trumpeter's repertoire if they appeared to be a one hit wonder. Despite the fact, this piece has become a popular showpiece among trumpet and cornet players.

The work features rich, sweeping melodies and fast-moving passages which call on the player's full range of technical and musical facilities, as well as controlling many different styles and performance techniques. Other popular trumpet artists to have played this virtuoso piece include Gerard Schwarz, American conductor and trumpeter, and Giuliano Sommerhalder, Swiss trumpet soloist and teacher.

We would like to thank the Houghton College administration for its faithful support of the Greatbatch School of Music.

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Jacob Hoskins, a student of Mr. Derek Reiss, is performing this recital in partial fulfillment of the requirements for the Bachelor of Science degree in Music Industry.

As a courtesy to the performer and your fellow audience members, please silence or turn off all cell phones, watch alarms, and pagers. Flash photography can be very disconcerting to performers and is not permitted during the performance. Thanks for your cooperation and enjoy the program!