

2017

Concert recording 2017-04-01b

Codashti McAllister

S. Michael Shuman

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Codashti McAllister, trumpet
Michael Shuman, piano

Saturday, April 1st, 2017
6:00 pm
Stella Boyle Smith Concert Hall

Sonata a Quattro in D Arcangelo Corelli (1653-1713)
I. Lento
II. Allegro
III. Grave
IV. Maestoso
V. Allegro

Concerto in E-flat for Trumpet and Orchestra Franz Joseph Haydn (1732-1809)
I. Allegro
II. Andante
III. Finale, Allegro

Sicilienne from Pelleas et Melisande Gabriel Faure (1845-1924)
Arr. Thierry Caens

Intermission

Sonatine pour Trompette et Piano Jean Francaix (1912-1997)
I. Prelude
II. Sarabande
III. Gigue

Winter David Snow (b. 1954)
I. ♩ = 72 (attacca)
II. ♩ = 128 (attacca)
III. ♩ = 120

Codashti McAllister is a member of the trumpet studio of Dr. Richard Rulli. This performance is presented in partial fulfillment of the requirements for the Master of Music in Trumpet Performance.

Program Notes

Sonata a Quattro in D

Arcangelo Corelli was a violinist, teacher, and composer in Baroque Italy. His relatively small compositional output influenced form, style, and instrumental technique long after the composer's death. Corelli was the first composer to rise to fame solely through instrumental composition, and one of the first to have experienced great success through music publication.

The trumpet that musicians would have used during Corelli's time did not have valves; it was essentially a tube that flared out at the end. The natural trumpet, as it is called today, was therefore limited in the notes it could produce. In order to play melodic lines, the music must be written in the high register of the instrument. I will be performing this piece on the modern piccolo trumpet, designed to play in this high range but with many of the conveniences of the modern trumpet.

Concerto in E-flat Major for Trumpet and Orchestra

Haydn is known as the "father of the symphony" for composing over one hundred symphonies in his lifetime, but he was also successful in essentially every genre for which he could write. His music became known and loved throughout Europe during his life, and still maintains a great place in the repertoire today.

Haydn's *Concerto for Trumpet* was written in 1796 and premiered in 1800. Haydn was commissioned to write the work by Anton Weidinger. Weidinger was a trumpeter of the imperial court orchestra during Haydn's tenure as Kappelmeister. He had invented a keyed trumpet in the 1790s that could play chromatic notes in the lower register, unlike the natural trumpets that were still in use. Haydn made great use of this capability by composing scale-based melodies with a lot of chromaticism in the lower register of the instrument. This is the first major work for a modern trumpet and is a staple in the repertoire.

Sicilienne

Gabriel Faure was an organist born into the French aristocracy of the late nineteenth century. His early education was focused on church music, especially plainchant and Renaissance polyphony. After the death of his teacher Louis Niedermeyer, his piano and composition classes were taught by Camille Saint-Saens, who introduced the students to the contemporary music of Liszt, Wagner, and Schumann. While much of Faure's compositional output was for piano, he did compose quite a bit of incidental music for plays in Paris and London. *Sicilienne* was one such piece composed for the tragic play *Pelleas et Melisande*. This piece was originally orchestrated as a solo for cello. I have chosen to perform it on flugelhorn to mimic the dark timbre of the cello.

Sonatine

Jean Francaix was a composer and pianist born into a musical family in early twentieth-century France. He studied with multiple composers that had themselves studied with Gabriel Faure, namely Maurice Ravel and Nadia Boulanger. While some composers of this era were delving into atonality and aleatoric music, Francaix stayed in the realm of neo-classicism, exploring traditional forms and tonalities while bringing them into the present. His use of rhythmic and harmonic complexity, and the decidedly French nature of his music, resulted in virtuosic pieces that are fun for both the performer and the listener.

Winter

David Snow was born in Providence, Rhode Island in 1954. His early musical experiences involved ruining his family's record player with a straight pin and paper cone to experiment with the science of audio reproduction. He began playing trumpet at age 11 in school. Later in high school, Snow obtained a piano and began teaching himself music theory. He would go on to study at Eastman and Yale, winning numerous composition awards during his studies.

Winter was commissioned and premiered by trumpeter Chris Gekker. The piece is dedicated in memory of Wendy Maraniss, pianist and friend of the composer who died in an automobile accident in 1998. The piece is a duet between piano and trumpet, and it incorporates rich extended harmonies and jazz influenced motives. *Winter* is a wonderful representation of what I enjoy in contemporary trumpet music.

We hope you enjoy the performance.

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are provided by Sigma Alpha Iota and Phi Mu Alpha.**