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11-18-2022

## Graduate Recital: Seth Marshall, Trumpet; Grace Eom, Piano; November 18, 2022

Seth Marshall Trumpet

Grace Eom Piano

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### ***Sonate fur trompette und Klavier (1935) by Karl Pilss***

Karl Pilss *Sonate fur Trompette und Klavier* was composed in 1935 and is represented as a standard sonata for the trumpet. Pilss composed this sonata for Professor Helmut Wobisch, who played principal in the Vienna Philharmonic. The sonata is written in the late German romantic style melodically, harmonically, and in the formal structure. The first movement opens with a declarative statement from the piano, then being answered by the trumpet. Much of the first movement consist intervals in thirds, fourths, and fifths, acting almost as a fanfare around the opening motif, transitioning between lyrical sections, until the coda. Written in ternary form, the second movement composed of a very simple melody with lush harmonic accompaniment throughout. The middle section turns into a gallant quasi development, providing significant contrast between the first and third sections. The third movement progresses with a brisk tempo, maneuvering through a theme in a variety of keys until the final climax appears, recapitulating to the second movement themes, and first movement themes. Unfortunately, Pilss works aren't played too often because of his ties to the National Socialist Party before the second World War, subsequently limiting his acceptance as a viable composer. This sonata remains one of his most performed works he has composed.

### ***Parable XIV (1973) by Vincent Persichetti***

**Vincent Persichetti** (1915-1987) was a prolific American composer of the twentieth century with an output of over 160 compositions. The most performed works are his twenty-five parables which are composed for a variety of unaccompanied instruments and ensembles. Persichetti's Parables are dramatic musical essays, usually around one central idea or theme with motifs found in his other works. *Parable XIV for Solo Trumpet* consists of three distinct sections, a cup muted, open, and straight mute section giving each change a distinct timbre. The three sections outline the parable motive and is continually transposed, augmented, and inverted throughout the entire work, which plays on Persichetti's technique of using a singular idea or motif to create the piece.

**Illinois State University  
Wonsook Kim College of Fine Arts  
School of Music**

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**Graduate Recital**  
**Seth Marshall, *Trumpet***  
**Grace Eom, *Piano***

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**Kemp Recital Hall  
November 18, 2022  
Friday Evening  
8:00 p.m.**

**This is the sixty-eighth program of the 2022-2023 season.**

## Program

Please silence all electronics for the duration of the concert. Thank you.

*Concerto in D No.53* (c.1700) Giuseppe Tartini  
ed. John Wallace and Simon Wright  
(1692-1770)  
I. Allegro moderato  
II. Andante  
III. Allegro grazioso

*Trumpet Concerto in E-Flat* (1796) Franz Joseph Haydn  
(1732-1809)  
I. Allegro  
II. Andante  
III. Allegro

~ **Intermission** ~

*Sonate für Trompete und Klavier* (1935) Karl Pilss  
(1902-1979)  
I. Allegro appassionato  
II. Adagio, molto cantabile  
III. Allegro Agitato

*Parable XIV* (1973) Vincent Persichetti  
(1915-1987)

## Program Notes

### ***Concerto in D No.53* (c.1700) – Giuseppe Tartini ed. John Wallace and Simon Wright**

Giuseppe Tartini was an eighteenth-century violinist and composer, composing upwards of 100 violin works, mostly concertos, bridging the gap between the Baroque and Classical periods. Originally Tartini was sent to become a monk, but felt music was his calling, and left for Padua to study law. Two years later Tartini could be found in Assisi where his musical training started, soon beginning his career as a violinist at St. Anthony's Basilica.

The concerto, originally conceived for violin, has been transcribed for the modern piccolo trumpet and is often performed on the trumpet rather than violin. The first movement starts off in D major moving through the dominant key using intervallic and scalar passages, usually step wise, thirds, fourths, and occasionally larger leaps. The second movement allows the trumpet to really sing, giving the movement an aria-esque quality, with the melody repeating adding ornamentation that follows the baroque genre. The third movement marked "Allegro Grazioso" is a fast dance, that is played in a light elegant manner, containing virtuosic passages leading up to a final cadenza bringing the work to a close.

### ***Trumpet Concerto in E-Flat* (1796) by Franz Joseph Haydn**

Written in 1796 for Anton Weidinger, the Haydn's *Trumpet Concerto in E-flat* has remained a hallmark standard for the trumpet repertoire. Before this time, trumpets were limited to utilizing the overtone series, as range increased notes got closer together. Anton Weidinger, a Viennese trumpeter, developed the keyed trumpet which allowed the trumpet to play chromatically throughout the entire range, producing more tones than the natural trumpet could. The work is composed in three movements, which is typical of the classical period, following the framework of Sonata, ABA, and Rondo forms. Each movement of the concerto displays the new virtuosic abilities of the keyed trumpet, spanning all registers low to high, key changes and chromatic emphasis throughout.