Illinois State University

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# Senior Recital: Jeri Blade, Trumpet; Lu Witzig, Piano; October 29, 2022

Jeri Blade Trumpet

Lu Witzig Piano

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The Hummel Trumpet Concerto is a staple of the trumpet repertoire, known as one of the three Classical concertos, that represent a transformational period in the history of the trumpet. Hummel wrote this concerto for trumpeter Anton Weidinger, a virtuoso musician who played and invented the keyed trumpet. Before this point in history, trumpets and other brass instruments were unable to play any notes outside of the harmonic series, meaning that melodic lines could only be played in the extreme high register. The key system functioned similarly to that of woodwind instrument, as it could cover or open various holes on the body of the instrument. When the keyed trumpet was first performed, audiences were surprised to hear a brass instrument play melodic lines in a lower register. The Hummel Concerto, alongside the Haydn Concerto, are some of the first examples of writing for keyed trumpet.

Kevin McKee is an American composer and trumpet player who primarily writes brass chamber music. His work *A Winter's Night* was originally composed for trombone and piano. In 2016, my teacher Dr. Anne McNamara commissioned the adaption of the piece for flugelhorn and piano, which I am performing today. From the composer,

"A Winter's Night was a musical birthday card I wrote for my dad a few years ago. He started me on my musical journey and has remained my greatest mentor. As we are both lovers of long walks in the snow I was intrigued by the idea of setting one to music and trying to capture the mystery and magic of a snowy winter's night." Illinois State University Wonsook Kim College of Fine Arts School of Music

> Senior Recital Jeri Blade, *Trumpet* Lu Witzig, *Piano*

This recital is in partial fulfillment of the graduation requirements for the degree, Bachelor of Music Education. Kemp Recital Hall October 29, 2022 Saturday Afternoon 2:00 pm

This is the twenty-eighth program of the 2022-2023 season.

## Program

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

Sonatine pour trompette et piano (1952) I. Prèlude II. Sarabande III. Gigue

Solus (1975) I. Introduction II. Furtively III. Scherzando and Waltz IV. Fanfare Jean Françaix (1912-1997)

Stanley Friedman (born 1951)

#### ~ Intermission ~

Concerto in Eb (1803) I. Allegro con Spirito II. Andante III. Rondo Johann Nepomuk Hummel (1778-1837)

A Winter's Night (2016)

Kevin McKee (born 1980)

### **Program Notes**

Jean Francaix was a French neoclassical composer and pianist whose talents were recognized very early by his family and by composer Maurice Ravel. He began composing at age six and was heavily influenced by Ravel's style, later studying at the Paris Conservatory. A notable teacher of Françaix was Nadia Boulanger, who encouraged him to continue his career in music. The three movements of his Sonatine pour trompette et piano are based on the structure of the Baroque instrumental suite (Allemande, Courante, Sarabande, and Gigue). The opening Prélude has a light, humorous character followed by the second movement, Sarabande, which follows the traditional Baroque model in its form, meter, and character (tender, graceful, and serious). The movement ends with a cadenza that foreshadows the Gigue, again using elements of the traditional model including imitation, hemiola, and irregular phrases. Françaix adds humor to this traditional form with sudden dynamic contrasts and unexpected tonalities.

Solus by Stanley Friedman is a contemporary piece of music for solo unaccompanied trumpet. Friedman wrote the piece while earning his doctoral degree in composition at the Eastman School of Music. A trumpeter himself, Friedman intended to explore extended techniques on the trumpet in an unaccompanied setting, as contemporaries such as Luciano Berio had done for the trombone. These techniques were quite new at the time (1975) and have since become more common and widely understood. Solus is a programmatic work - the composer even describes it as a 'mini opera' - in which the player experiences transformation through the feelings of fierce assertion, insecurity and self-doubt, and false confidence until they finally reach a complete psychotic breakdown. The performer must convey all this through exaggerated drama and theatrics, as well as various manipulations of the instrument. However, Friedman emphasizes that the theatrics and extended techniques are secondary to the overall musical structure of the work. All in all, this is a challenging work to perform that has certainly earned its place in the advanced trumpet repertoire.