

PHAN THANH BINH

Trumpet Senior Recital

Youtube @ YST Conservatory Tue 27 April 2021 | 3.15pm

Yong Siew Toh
Conservatory
of Music



J.N.HUMMEL

Trumpet Concerto (1803)

- I. Allegro con spirito
- II. Andante
- III. Rondo: Allegro

G. TARTINI

Largo and Allegro (1731)
from the Violin Sonata in G minor op.1

Intermission (10 mins)

A. GOEDICKE

Concert Etude (1948)

J. B. ARBAN

Fantasia "La Traviata" (1863)
from the Opera of Verdi

R. SCHUMANN

Träumerei "Dreaming" (1838)
from "Scenes of Childhood"

Piano Accompaniment by: Gabriel Hoe

PROGRAMME NOTES

HUMMEL TRUMPET CONCERTO

Johann Nepomuk Hummel was an Austrian composer and virtuoso pianist. His music reflects the transition from the classical to the romantic musical era. Hummel's music took a different direction from that of Beethoven. Looking forward, Hummel stepped into modernity through pieces like his Sonata in F-sharp minor, Op. 81, and his Fantasy, Op. 18, for piano. These pieces are examples where Hummel may be seen to both challenge the classical harmonic structures and stretch the sonata form. Hummel wrote his Trumpet Concerto in E major for Viennese trumpet virtuoso and inventor of the keyed trumpet, Anton Weidinger. It was written in December 1803 and performed on New Year's day 1804 to mark Hummel's entrance into the court orchestra of Nikolaus II, Prince Esterhazy as Haydn's successor. There are places, primarily in the second movement, where Weidinger is believed to have changed the music because of the execution of the instrument. It is unknown whether this was in agreement with Hummel.

Originally this piece was written in E-major but it is often performed in E-flat major, which makes the fingering less difficult on modern E-flat and B-flat trumpets.

LARGO AND ALLEGRO

Giuseppe Tartini (8 April 1692 – 26 February 1770) was an Italian Baroque composer and violinist born in the Republic of Venice. He was born in Piran (now part of Slovenia), a town on the peninsula of Istria, in the Republic of Venice to Gianantonio – native of Florence – and Caterina Zangrando, a descendant of one of the oldest aristocratic Piranese families. Today, Tartini's most famous work is the "Devil's Trill Sonata", a solo violin sonata that requires a number of technically demanding double stop trills and is difficult even by modern standards. According to a legend embroidered upon by Madame Blavatsky, Tartini was inspired to write the sonata by a dream in which the Devil appeared at the foot of his bed playing the violin. Robert Nagel (American trumpeter and arranger) made an arrangement of two movements from this sonata for trumpet in B-flat and performed in International Trumpet Guild where he was a founding member.

CONCERT ETUDE

Goedicke was a professor at Moscow Conservatory. With no formal training in composition, he studied piano at the Moscow Conservatory with Galli, Pavel Pabst and Vasily Safonov. Alexander Goedicke's Concert Etude is a showpiece that requires considerable skill in double-tonguing technique. Being from Russia, Goedicke's harmonies are dense and dramatic, similar to other Russian composers

during this time period, such as Dmitri Shostakovich and Anton Rubenstein. This work has two primary themes heard throughout: the first is very rhythmic and the second is much more lyrical. When preparing this work, it is important not to underestimate it. It may look relatively simple at a first glance, but it can easily become an endurance nightmare if not prepared properly. When working on the piece, there are three major aspects that need to be in place first: control in the soft dynamic spectrum, double-tonguing, and finger dexterity. Concert Etude deals heavily in the softer dynamics, having almost half of the dynamic marking at a piano volume, and most of these dynamic markings are during the faster melody. Double-tonguing is also a major component to this work that occurs sometimes over several measures, which also have some very challenging finger patterns.

FANTASIE LA TRAVIATA

La traviata is an opera in three acts by Giuseppe Verdi set to an Italian libretto by Francesco Maria Piave. It is based on *La Dame aux camélias* (1852), a play adapted from the 1848 novel by Alexandre Dumas. The opera was originally titled *Violetta*, after the main character. It was first performed on 6 March 1853 at La Fenice opera house in Venice. The opera features some of the most challenging and revered music in the entire soprano repertoire; the aria "Sempre libera" at the end of Act I is especially well known. During Verdi's lifetime *La traviata* was one of the most frequently performed of all operas, and it has continued to be through to the present. The story feels immediate, and the melodies are beautiful. Practically speaking, the demands on orchestra and singers do not overburden the resources of even modest opera companies. Arban was a French composer, cornetist. He invented the Arban method that quickly became one of the most favorite books not only for trumpet/cornet but the whole brass family. Besides his own 12 fantasies and airs, he also wrote another 14 fantasies variation based on Verdi's operas and *La Traviata* was one of them. This piece combined a few different arias throughout the opera.

Although it is not as challenging as *Carnival of Venice* but the piece has to be played operatically.

TRÄUMEREI "DREAMING"

Kinderszenen was composed by German composer Robert Schumann in 1838. The work is created from the viewpoint of adults remembering childhood scenes, rather than actually depicting children's lives. To depict children's psychological practices, the author uses precise brushstrokes, sculpt techniques, and deepen children's minds, rendering the music picture funny, realistic, and fascinating. *Träumerei* is one of the most interesting and fascinating works, and it is often performed alone. It has been adapted into solo

pieces for different instruments and is widely distributed. The music has a slow and steady rhythm, with a melody that is even and undulating, fragile and shifting. It is packed with the quiet and romantic poetry of dreams, taking people into the world of dreams, under the absolute and gentle chords.

Programme notes by Phan Thanh Binh.