



YST

Yong Siew Toh
Conservatory
of Music

JUNIOR RECITALS: TRUMPET

NOVEMBER 21, 2022 - 2:20PM

AMIR HASIF BIN ROSLI (B.Mus3), *trumpet*

SAM ARMSTRONG, *trombone*

GABRIEL HOE, *piano*

PROGRAMME

ARTHUR HONEGGER

Intrada, H. 193

OSKAR BÖHME

Concerto in F minor, op. 18

I. Allegro moderato

II. Adagio religioso

III. Allegro scherzando

JOSEPH TURRIN

Fandango for solo trumpet & trombone

ARTHUR HONEGGER (1892–1955)

Intrada, H. 193

Swiss composer, Oscar–Arthur Honegger, was born in France and lived most of his life in Paris. He studied at the Zürich Conservatory and afterwards the Paris Conservatory, where he met his contemporaries and eventually became a member of *Les Six*.

Intrada (1947) was written for solo trumpet in C and piano and was used as a test piece for trumpet players at the Geneva International Competition the same year. Its title, *Intrada*, refers to a musical introduction or a prelude. The piece is written in a ternary form (A–B–A) and begins with a majestic, marked *Maestoso*, ascend stretching through the range of the instrument. The middle *Allegro* section boasts a brilliant writing for the trumpet which showcases the ability of the player. The piece finishes with a reprise of the materials from its grand opening and drives towards a noble close with the descending motion in the last four bars.

OSKAR BÖHME (1870–1938)

Concerto in F minor, op. 18

I. Allegro moderato

II. Adagio religioso

III. Allegro scherzando

Oskar Böhme was a German composer and trumpeter who performed in various orchestras around Europe. From 1894 to 1896, he played in the Budapest Opera Orchestra before moving to St. Petersburg, Russia, where he played cornet for 24 years at the Mariinsky Theatre.

Composing mainly in Romantic style, one of his popular works is no doubt the *Concerto in F minor, op. 18*, written for the trumpet.

The three-movements concerto was composed and published in 1899, while Böhme was in St. Petersburg, Russia. Initially written for solo trumpet and piano, the orchestral version followed soon after – circa 1902/03. The concerto was dedicated to Böhme’s trumpet teacher while he was studying at the Leipzig Conservatory, Ferdinand Weinschenk. The work is written in the typical three movement concerto form, based on a fast-slow-fast tempo pattern. The intense and energetic first movement, *Allegro Moderato*, is followed by a hymn-like second movement titled *Adagio Religioso*. The piece ends with a playful rondo, *Allegro Scherzando*, in the style of a rondo, reminiscent of a nineteenth-century cornet solo – a genre popular throughout Europe during that time.

JOSEPH TURRIN (1947-)

Fandango for solo trumpet & trombone

Joseph Turrin greatly contributed to the contemporary American music scene in various positions such as a composer, orchestrator, conductor, pianist, and a teacher. He graduated from Eastman School of Music and the Manhattan School of Music after finishing his studies as a composer and pursued a career that has always been multifaceted. As a composer, he has published works in many genres - from concertos to film music and many other orchestral works.

Fandango (2002) was written on commission for the University of New Mexico Wind Symphony. Written for solo trumpet and trombone, the work explores the rhythmic, melodic and syncopated elements of the Spanish fandango dance form - a lively dance in triple time for two dancers. Traditionally a Spanish couple's dance accompanied by a guitar and castanet, Turrin instead depicts the two soloists as musical dance partners. Turrin dedicated his composition to Phil Smith, the principal trumpet of the New York Philharmonic at that time, and Joseph Allesi, principal trombone of the New York Philharmonic.
