"Mio Tesoro"
Aria in forma di Menuet alla Franchese
Alessandro Scarlatti (1660-1725)

Alessandro Scarlatti was an Italian composer who was born in Sicily but spent the majority of his career in Rome and Naples as a court composer. "Mio tesoro" is the sixth of a set of seven pieces by Scarlatti and is the only aria of the set to be given a descriptive title, translating to Aria in the form of a French Minuet. The melody is stated gracefully and elegant in the opening bars and is then passed to the voice line which turns the melody downward into a "longing" sigh. Scarlatti uses fragmented variants of the theme throughout the A section passing back and forth to allow the trumpet to interject before returning to the opening melody. The melody in the B section depends solely on the voice as it is the most chromatic writing to appear in the set of arias. On the final cadence of the B section, Scarlatti uses the word *ristorar* symbolizing restoring the stability to the familiar opening tonality.

Mio tesoro
per te moro!
Vieni presto a consolar
questo cor che tanto brama
e ti chiama
a ristorar

My darling, for thee I die!
Come quickly to console
this heart, which so much longs for you
and calls upon you
to restore it.

Concerto for Trumpet in A♭
Alexander Arutunian (1920-2012)

Alexander Arutunian studied piano and composition in Armenia before studying at the Moscow Conservatory. Arutunian’s Trumpet Concerto has become a favorite in the trumpet repertoire due to its unique folk-influence, lyrical sections, and virtuosic passages. The piece was written for the Armenian trumpeter Zolak Vartisarian, who died in military action before Arutunian had finished writing it. It was instead premiered by Timofei Dokschitzer, a Soviet Russian trumpeter and one of the greatest trumpet soloists of his time. In 1966, Roger Voisin, an American orchestral trumpet player and soloist, gave the US premiere with the Boston Pops Orchestra. The concerto has 5 distinct sections but is performed as one continual work, beginning with a cadenza-like introduction before going into the first statement of the main theme. The piano then leads to the first soaring lyrical section which is very expressive and demands pushing and stretching the time to create a sense of longing. Following the slow section, it returns to the exciting tempo of the main theme which is fragmented and contains changes in articulated patterns. Next is another slow section which is even heavier and darker than the first. This section commonly using a cup mute, is performed on flugelhorn conveying a darker and warmer sound. Following this hauntingly beautiful melody is a restatement of the main theme only changing at the very end leading into a virtuosic and exciting cadenza which builds to the climax at the end of the piece.

Tromba (Suite for Trumpet in B♭ and Piano)
Ulysses Kay (1917-1995)

Ulysses Kay was an African American composer and was the nephew of King Oliver the famous jazz cornetist. He attended the University of Arizona and Eastman Schools of Music where he studied with William Grant Still, Howard Hanson, and Bernard Rogers. From 1941-1942, he even studied with Paul Hindemith. Tromba, a Suite for Trumpet in B♭ and Piano, was first commissioned in 1985 by Fred Irby III, Professor of Trumpet at Howard University in Washington, D.C. This edition was republished in 2020 and served as the required solo for the Ryan Anthony Memorial Solo Competition through the International Trumpet Guild. The first movement, "Prologue", goes back and forth between rubato and strict time many times before ending with a quasi-cadenza. "Nocturnes", the second movement, utilizes different muted textures and colors and even calls for the rarely used solotone mute. "Mobile", is a lightheartedly fun final movement with an unexpected ending.

Nightsongs
Richard Peaslee (1930-2016)

Richard Peaslee was an American composer from New York. Peaslee attended Yale University and The Julliard School in addition to his studies with Nadia Boulanger in Paris and William Russo in New York and London. In 1973, he wrote Nightstogs for Harold Lieberman, a famous studio trumpeter in New York for decades and staff trumpeter for CBS Shows such as the Ed Sullivan Show, Carol Burnett Show and You Are There (hosted by Walter Cronkite). Originally written for Flugelhorn/Trumpet with Harp and Strings, this piece alternates between flugelhorn and trumpet many times throughout with starkly contrasting styles demanded of each instrument. Peaslee wrote this piece while in the midst of his career writing for theatre and chamber music for Broadway shows. Highly influenced by jazz writing the work features many chords with thick and heavy harmonies.