Graduate Recital: Byron Ward, trumpet
Tuesday, May 4, 2021

Program Notes

**Alessandro Scarlatti** (1660–1725) was an Italian Baroque composer known for his operas and cantatas. Originally his trumpet music was performed on natural trumpets in the key of D, but today, his music is generally performed on piccolo trumpets in the key of A. For this performance, three of his pieces, which are normally performed separately, are grouped together as a set. The first is the opening Sinfonia from the cantata *Su le sponde del Tebro* written around 1690. The next two, Rompe sprezza and *In terra la Guerra*, both written in 1706, are vocal da capo arias with solo trumpet and have a pleasant interplay between trumpet and voice.

*Rompe sprezza con un sospir*  
She breaks and scorns with a sigh

*Ogni cor benchè di pietra;*  
Every heart even though it be of stone;

*Essa i numi l’alma inpetra*  
She petrifies the spirits, the soul,

*Ogni gratia a suol desir.*  
And every grace at her whim.

*In terra la Guerra*  
Let war in the world

*Sen voli fugace,*  
Pass swiftly and be done with,

*Ci porti conforti*  
That it may bring us the comforts

*Dai poli la pace.*  
Of peace from the ends of the earth.

**Vassily Brandt** (1869–1923) was a German-Russian trumpeter, pedagogue, and composer. He taught trumpet at both the Moscow Conservatory and Saratov Conservatory and is considered the founder of the Russian trumpet school. His compositions for trumpet include 34 *Orchestral Etudes* and two concert pieces for trumpet and piano, all of which are still regularly studied and performed to this day. *Concertpiece No. 1* was written in 1910 and begins with virtuosic large leaps and cadenza like flourishes leading into a romantic, longing melody and ending with rapid fingering and triple tonging passages.

**Jacques Ibert** (1890–1962) was a French composer born in Paris. He began studying music at the age of four, first with the violin and then the piano. He studied at the Paris Conservatory and won the Prix de Roma in 1919. His musical output includes opera, ballet, chamber, orchestral, and film. *Impromptu* is a short piece written in 1950, includes a syncopated quasi jazzy middle section, a stately opening and ending, and utilizes the full range of the trumpet.

**Jean Françaix** (1912–1997) was a French Neoclassical composer, pianist, and orchestrator. He studied at the Conservatoire of Le Mans, the Paris Conservatory, and with Nadia Boulanger. *Sonatine* was written in 1950 and used at the Paris Conservatory trumpet competition in 1952, as the required cornet piece. The piece is written in three movements, the first requires the trumpet player to use a crisp tongue while navigating angular intervals. The second is a slow, icy melody utilizing a mute, which ends with an extended cadenza of flourishes and arpeggios. The third is a jolly melody in 6/8 time which switches between a triple and a duple feel.

**Dana Wilson** (b. 1946) is an American jazz pianist, composer, and teacher. He studied at the Eastman School of Music and regularly receives commissions from a diverse array of ensembles and performers. *Masks* was written in 2001 and premiered by Frank Campos that same year at the International Trumpet Guild conference in Evansville, Indiana where it also received the ITG composition prize. It is written in three movements, each representing a different African mask. Wilson accomplishes this by exploring the colors that can be made on the trumpet with the harmon and plunger mutes, as well as techniques such as flutter tonging and gestural growling. The third movement utilizes prepared piano, placing an eraser between the lowest D# and E strings, which gives those notes a dry, dead sound.