

GRADUATE RECITALS

by

JONATHAN KEITH MICHALAK

B.Mus., Northwestern University, 1997

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF MUSIC
(Trumpet)

in

THE FACULTY OF GRADUATE STUDIES
(School of Music)

We accept this thesis as conforming
to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA

April 2000

© Jonathan Keith Michalak

In presenting this thesis in partial fulfilment of the requirements for an advanced degree at the University of British Columbia, I agree that the Library shall make it freely available for reference and study. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by the head of my department or by his or her representatives. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Department of Music

The University of British Columbia
Vancouver, Canada

Date 4/28/00

The University of British Columbia School of Music

Old Auditorium
Tuesday, January 26, 1999
7:30pm

MASTERS RECITAL*

Jonathan Michalak, *trumpet*
Student of Larry Knopp
Assisted by
Silvia Fraser, *piano*

All' Armi, Pensieri

Aria- allegro
Recitativo
Aria- andante
Recitativo
Aria- allegro
Recitativo
Aria- allegro

Alessandro Melani
(1639-1703)

Lambroula Pappas, *soprano*

Trumpet Concerto in Eb

Allegro
Andante
Allegro

Franz J. Haydn
(1732-1809)

Intermission

Concerto for Trumpet and Orchestra

I. Vif- Fantasque
II. Nocturne
III. Final

Henri Tomasi
(1901-1971)

Four Variations on a Theme of Domenico Scarlatti

Marcel Bitsch
(1921-)

Theme- Allegro
Variation I- Piu vivo
Variation II- (Piu vivo)
Variation III- Andante
Variation IV- Allegro Vivo

Country Pictures

Vassily Brandt
(1869-1923)

I. In the Church
II. Under a Lime-tree
III. At the Feast

The Masters Trumpet Quartet
Dave Michaux, Rob Morson, and Stevan Paranosic

** towards partial fulfillment of the requirements of the degree of Master of Music in
Trumpet Performance*

10 November 1999, 8:00 pm
Old Auditorium
University of British Columbia

Masters Recital

Jonathan Michalak, trumpet

Donna Falconer, piano

Proclamation (1955)

Ernest Bloch (1880-1959)

Concerto in Eb

Allegro

Largo

Vivace

J.B. Neruda (1708 - 1780)

Intermission

L'histoire du Soldat (1918)

Igor Stravinsky (1882 - 1971)

Soldier's March

Scene 1

Scene 2

The Royal March

The Little Concert

Three Dances- Tango, Waltz and Ragtime

The Devil's Dance

The Little Choral

The Triumphal March of the Devil

Stephen Chatman, Director of the UBC Contemporary Players

Alicia Au, violin

Andrea Ciona, clarinet

Leanna Wong, bass

Gordon Macleod, bassoon

Andrew Poirier, trombone

Devon Fornelli, percussion

Pastorale (1993)

Eric Ewazen (1954 -)

Andrea Ciona, clarinet

In partial fulfillment of the requirements of the degree of Master of Music in Trumpet Performance

roclamation

Ernest Bloch was born the son of a Jewish Merchant in Geneva in 1880. Although his family had only a sparse musical background, the young Bloch had passionately and almost blindly decided to become a composer by the age of ten. This passion and dedication pervades his music throughout his career, as did the Jewish influences of his heritage. Bloch's works consist of a wide range of genres including opera, string quartets, symphonic poems, symphonies and instrumental works. The history of *Proclamation* is summed up well in a quote from Suzanne Bloch (his wife):

"After having composed his *Symphony for Trombone*, stimulated by his inner hearing of brass sonorities, Bloch wrote the *Proclamation for Trumpet*. As the title suggests, the main theme is indeed a "proclamation," in which the Blochian augmented fourth shapes its personality. In one movement, it is characterized by uneven rhythms, with the sound of the trumpet never overshadowed by the orchestra, clear and strong, until the end. It is a brief work lasting only seven minutes"

Bloch, Suzanne. Ernest Bloch, Creative Spirit.
New York: Jewish Music Council, 1976. p.76

ncerto in

Johann Baptist Neruda, born in 1708, spent most of his life as a traveling composer and violinist until 1750, when he came into a Church position in Dresden. This concerto was originally written for the *cornoda-caccia* (hunting horn), a valveless

member of the horn family. This corno-da-caccia differed from the standard horn of the day in that it possessed a shallow cup mouthpiece, similar to the trumpet, and thus, since it was a specialized instrument, trumpeters were selected to play the instrument. Besides this historical fact, the range of the concerto has justified its welcome inclusion into the early classical repertoire for trumpet.

Paraphrase of Daivid Hickman's preface to the current edition

Histoire du Soldat

Igor Stravinsky was born in Russia in 1882. He moved to France in 1934, and eventually landed in America in 1945. *The Soldier's Tale*, written in 1918, was inspired by a dark period in Russian military ethics during the Revolution. Stravinsky wanted a work that could be "read, played, and danced"- something that would break the formal traditions of classical music and reach out to the masses. Although the work is based on a Russian folk tale about a deal between a soldier and the devil, Stravinsky (besides his characteristically Russian traits) incorporates new-found genres in this work. For example, the Royal March is based primarily on the sounds of the Spanish Pasodoble band. Also interesting to note is the inclusion of the "jazz" idioms Tango and Ragtime. Although Stravinsky later became more fluent in jazz and its application, there is evidence to suggest that up to this point he had only seen sheet music of jazz tunes and had never actually heard it!

Pastorale

Eric Ewazen was born in 1954 and is currently the composer in residence at The Juilliard School. A prolific brass composer, his works cover the gamut of brass ensemble possibilities, from solo sonatas, to small chamber combinations, brass quintets and full-blown brass choir works. *Pastorale* was originally written during the winter holidays in 1993 as a horn and flute duet for his friend, Dave Wakefield (Also Juilliard faculty) and his wife. Since the original conception, Ewazen has rearranged the same basic material for many sets of instruments, exploring the lyric capabilities of the instruments as well as their combinatorial qualities.