

GRADUATE RECITALS

by

MEGHAN EILEEN TURNER

B.Mus., University of Victoria, 1997

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

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 2002

© Meghan Eileen Turner 2002

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 April 26<sup>th</sup>, 2002

## **Abstract**

My thesis is represented through a variety of pieces, which I feel represent the vastness of the trumpet repertoire. I have performed pieces from each of the major eras in music history: Baroque, Classical, Romantic, and Twentieth Century. As well, I have performed with a variety of different ensembles: trumpet with piano accompaniment; trumpet with organ accompaniment; trumpet and soprano duet with piano accompaniment; solo trumpet with brass choir accompaniment; and brass quintet. I also incorporated many different types of trumpets into my playing, Bb trumpet, piccolo trumpet and Eb trumpet. I feel that this choice of repertoire portrays the versatility, and demands the dedication required of being a trumpet player in this day and age.

## Table of Contents

Abstract	ii
Table of Contents	iii
Recital Program, May 26 <sup>th</sup> , 2001	1
Program Notes, May 26 <sup>th</sup> , 2001	2
Recital Program, March 17 <sup>th</sup> , 2002	3
Program Notes, March 17 <sup>th</sup> , 2002	4

# First Year Master's Recital

Meghan Turner, Trumpet

David Rogers, Piano

Carlene Wiebe, Soprano

May 26<sup>th</sup>, 2001

Mio Tesoro Per Te Moro  
Carlene Wiebe, Soprano

Alessandro Scarlatti  
(1660-1725)

Concerto in Eb

Joseph Haydn  
(1732-1809)

Intermission

Sonata for Trumpet and Piano

Halsey Stevens  
(1908-1989)

Fantasia and Variations on the Carnival of Venice

J.B. Arban  
(1825-1889)

I would like to thank Larry for his time and patience,  
David and Carlene for their hard work, Annelisa for  
her help with the reception, my family and friends for  
their support, and all of you for coming.

## Program Notes

### May 26<sup>th</sup>, 2001

*Mio Tesoro* is the sixth in a collection of seven arias written by Alessandro Scarlatti, for soprano, trumpet, and continuo. These arias were written for the aristocratic circle of Roman academies, which the composer frequented. The text is as follows:

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

My treasure,  
For thee I die!  
Come quickly to console  
This heart, which so much longs for you  
and calls for you  
to restore it.

Joseph Haydn wrote his *Trumpet Concerto in Eb Major* in 1796. This concerto is the first in history to be written for a fully chromatic trumpet. Anton Weidinger (1767-1852), a trumpet player in the Royal Imperial Theater since 1792, had invented a keyed trumpet that allowed the instrument to play the chromatic scale. It was for this trumpet and trumpeter that the concerto was written, as Weidinger premiered the work. Haydn's principle theme in the first movement was devised to exploit this new range, using an entire diatonic scale in the lower register, where the natural trumpet could only have played a dominant seventh arpeggio.

Halsey Stevens began the study of composition at age ten. He taught at various Universities, and was Chairman of the Composition Department at the University of Southern California School of Music from 1946. Bartok profoundly influenced Stevens' compositional style. *Sonata for Trumpet and Piano* is a staple of the trumpet repertoire. The first movement combines frequent meter changes and cross-rhythmic relationships to blend the trumpet and piano in a chamber music setting. The second movement is very calm, reflecting possible influences of Copland. The third movement shows evidence of Bartok's influence, and is dance-like, again employing numerous meter changes.

A cornerstone of the trumpet repertoire, *The Carnival of Venice* represents the age of the cornet soloist. The warmth of the Cornet sound is utilized in the lyrical sections, while the virtuosity displayed by the soloists of the time can be heard in each of the variations. J.B. Arban was the most brilliant cornet player of his time. Arban taught at the French Conservatory, being elected professor of cornet on January 23, 1869. His *Method for the Cornet* remains unsurpassed in the history of trumpet method books.

# Master's Graduation Recital

Meghan Turner, Trumpet

Cary Chow, Piano

Michael Dirk, Organ

March 17<sup>th</sup>, 2002

Romance

G. Cords (c. 1900)

Sonata For Bb Trumpet and Piano

Hindemith (1939)

I. Mit Kraft

II. Massig beweg

III. Trauermusik

## Intermission

Toccata for Trumpet and Organ

G. Martini (c.1850)

Trans. M. Alain

Concertino in Eb

Sachse (1871)

Arr. S. Glover

### The Ionian Brass Ensemble:

Paul Jeffrey, Rob Morson, Trumpet

Tatina Osokin, Chris Unger, Cheryl Lane, French Horn

Monica Tang, Jim Tranquilla, Trombone

Tom Turner, Euphonium

Barnaby Kerekes, Steve Mynett, Bass Trombone

Ellis Wean, Tuba

Colchester Fantasy

Ewazen (1987)

The Rose and Crown

The Marquis of Granby

The Dragoon

The Red Lion

### The Pacific Spirit Brass Quintet:

Meghan Turner, Rob Morson, Trumpet

Benjamin Kinsman, French Horn

Volkan Mutaf, Trombone

Ken Pearce, Bass Trombone

## Program Notes

### March 17<sup>th</sup>, 2002

*Romanze* is a perfect example of the lyrical writing for cornet from around the turn of the century. I was unable to locate any information on either the piece or the composer, so sit back and enjoy the piece for what it is...beautifully simple.

Hindemith was one of the main innovators of musical modernism. He was also a composer, conductor, violist, educator and theoretician. He could play all the standard musical instruments at least passably and was a recognized virtuoso on the viola and the viola d'amore. The *Sonata for trumpet and piano* (completed November 23<sup>rd</sup>, 1939) is one of three sonatas that he composed during the summer preceding and the fall following the outbreak of World War II in Europe. The other sonatas being the sonata for clarinet and piano, (completed August 28<sup>th</sup>, 1939); and the sonata for horn and piano (completed November 7<sup>th</sup>, 1939). The trumpet sonata is recognized as one of Hindemith's most successful and widely performed works of chamber music. It is a very bleak, somber, even cynical piece. The first movement ends with the beginning notes of "Taps". The second movement is a scherzando, with a touch of cabaret decadence. The third movement ends with the Chorale "All Men Must Die".

Giambattista Martini was born in Bologna on April 24<sup>th</sup>, 1706; he died in Bologna on August 3<sup>rd</sup>, 1748. Writing mainly for the church, *Toccata* is a transcription of one of his many works for organ. Marie-Claire Alain did the transcription.

*Concertino in Eb*, was originally published as one of a number of pieces for military brass band. Its original instrumentation is for solo Eb cornet, two Bb cornets, three altos in Eb, baritone, and basses. The concertino is more musically developed than the other pieces with which it was published. The composer is identified only as Sachse, without the first name, the composer's exact identity remains a mystery.

Eric Ewazen is currently on the faculty of the Juilliard School in New York City. He received his formal training at the Eastman School of Music and the Juilliard School, where he received the Doctor of Musical Arts degree. *Colchester Fantasy* was written during the summer of 1987, while Eric Ewazen was teaching at the Estherwood Music Festival, held in Colchester England. Each movement in this work is named after an old Colchester pub.

I would like to thank my friends and family for the support that they have given me over the years. Special thanks to Larry for all of his guidance and inspiration over the past four years. Thanks to both Fred Stride and Dr. Sawyer for their patience with me over the past two months. I am indebted to all of the performers who have helped make this evening possible, thank-you. Finally, thanks to you, the audience for supporting me this evening. ©