

GRADUATE RECITALS

by

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A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF  
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We accept this thesis as conforming  
to the required standard

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## ABSTRACT

The thesis for the Master of Music degree in Orchestral Instruments consists two full-length recitals, or the equivalent, with emphasis on solo works, but also including representative chamber works.

The two full-length recitals were performed on November 14, 2003 and April 27, 2004.

THE UNIVERSITY OF BRITISH COLUMBIA  
SCHOOL OF MUSIC

Recital Hall  
Friday, November 14, 2003  
7:30 p.m.

MASTER'S STUDENT RECITAL\*

YUNG CHING YANG, TRUMPET  
with  
Irene Wong, piano

Aria and Scherzo for Trumpet in B flat and Piano Alexander G. Arutiunian  
(b. 1920)

Sonata for Trumpet and Piano Eric Ewazen  
(b. 1954)

- INTERMISSION -

Trumpet Concerto in E flat Major Franz Joseph Haydn  
Allegro (1732-1809)  
Andante  
Allegro

Celebrating Harvest Traditional, ed. by Sun Jun  
(b. 1931)

Cousins (Duet for Cornet and Trombone) Herbert Lincoln Clarke  
(1867-1945)

James Chilton, *trombone*

\* In partial fulfillment of the requirements for the Master of Music degree with a major in Trumpet.

## PROGRAM NOTES

### **Aria and Scherzo for Trumpet in B flat and Piano** by Alexander Grigoriyevich Arutiunian

Arutiunian is an Armenian composer and pianist. He was born in Erevan, Armenia, on September 23, 1920 and graduated from the Erevan Conservatory in 1941. He studied composition with Litinsky in Moscow at the House of Armenian Culture (1946-8), and then returned to Armenia as Music Director of the Royal Philharmonic Society. In 1954 he was appointed Music Director of Armenian Philharmonic Orchestra. He was given a "People's Artist of the USSR" award in 1970. The melodic and rhythmic characteristics of Armenian folk music are a strong influence in Arutiunian's work. As a composer, he expresses his nationality by incorporating the flavour of *ashug* (folk minstrel) improvisations. *Aria and Scherzo* was written for the renowned trumpet player Timofei Dokschitzer. *Aria* is an Adagio with lyrical and emotional intensity. *Scherzo* is an Allegretto with 5/8 meter, strong rhythmic impulse and energy.

### **Sonata for Trumpet and Piano** by Eric Ewazen

Eric Ewazen, born in 1954 in Cleveland, Ohio, studied under Samuel Adler, Milton Babbitt, Warren Benson, Gunther Schuller and Joseph Schwantner at the Eastman School of Music (BM 1976), Tanglewood and the Juilliard School (MM 1978, DMA 1980), where he has been a member of the faculty since 1980. Ewazen's *Sonata for Trumpet and Piano* is a dynamic, lyrical sonata. It was commissioned by the International Trumpet Guild and premiered by Chris Gekker. The work is a celebration of the wide variety of colours and expressions inherent in the rich sonority of the trumpet. It is also a journey for the trumpet soloist and the pianist to explore a wide variety of melodies and themes. The first movement begins softly with an understated melody and gentle chords. But this quickly shifts into an allegro with long lyrical lines in the trumpet and a Schubert-like piano accompaniment, with rumbling arpeggiated figures. The movement has a traditional exposition with contrasting themes, an extended development which builds with intensity, and a recapitulation with that opening peaceful melody. The second movement is a gentle, lilting folksong, with a Scottish Snap (short-long) in the main theme, and a sound world based on resonant open intervals. A contrasting intense middle section leads to the prayerful heart of the movement. The entire movement is indeed a soulful chorale. The final movement is agitated, complex, virtuosic, and quite a contrast from the previous movements. The overall feeling is non-stop energy.

### **Trumpet Concerto in E flat major** by Franz Joseph Haydn

Apart from a few string quartets, the *Trumpet Concerto* was the last major instrumental work Haydn wrote. He was 63 when he first tried writing a concerto for trumpet and orchestra. The result, his last concerto, turned out to be the best one he ever wrote, and the most popular trumpet concerto ever. He wrote it as a favour for a friend, Anton Weidinger, a Viennese trumpeter with the Vienna court orchestra and also an instrument maker. In the year of 1796, Weidinger perfected a key system that released the trumpet from being restricted to the key in which it was built. Weidinger had designed a new type of trumpet that had keys something like the keys of a modern saxophone, and he wanted to test out its ability to play chromatic notes. Haydn was greatly impressed by its possibilities and took advantage of the new invention by writing a number of chromatic passages and making considerable technical demands on the virtuosity of the performer with sixteenth-note runs and arpeggios.

### **Celebrating Harvest**, edited by Sun Jun

Sun Jun was born in Yianjin, North China on September 7, 1931. He has been a trumpet professor at Shenyang Conservatory in the People's Republic of China since 1965. He has written hundreds of trumpet etudes, solo pieces, duets and trios. He is currently working with the Children Palace, various middle schools, and the army with their efforts to cultivate trumpeters and set up brass bands. *Celebrating Harvest* is a Chinese folk tune, expressing the joy, happiness and gratitude of harvests. It shows the sweet and sorrowful moods in the harvest.

### **Cousins** (Duet for Cornet and Trombone) by Herbert Lincoln Clarke

Clarke was born in Woburn, Massachusetts on September 12, 1867. He was acknowledged to be the greatest cornetist of his time and was certainly the most celebrated. Not only was he a virtuoso cornet player, but "an excellent composer, an accomplished violinist, a prolific and highly talented arranger for band, and a most distinguished band conductor" [Johnston]. As well, he wrote several study books for the cornet which are still used today. The piece was written to show off Clarke himself on the cornet and Leo Zimmerman on trombone.