

GRADUATE RECITALS

by

VINCENT VOHRADSKY

B.Mus., Brandon University, 1999

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

MASTER OF MUSIC

in

THE FACULTY OF GRADUATE STUDIES

(Orchestral Instruments)

THE UNIVERSITY OF BRITISH COLUMBIA

May, 2007

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ABSTRACT

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

My two full-length recitals were performed on November 19, 2002 and May 19, 2007.

Department of Music



Masters Recital

Vincent Vohradsky, trumpet
Mathew Ma, piano

Tuesday, November 19, 2002 – 7pm
UBC School of Music Recital Hall

Intrada for Trumpet

Otto Ketting (1935-)

Concerto for Trumpet

Johann Nepomuk Hummel (1778-1837)

The Hollow Men

Vincent Persichetti (1915-1987)

Intermission

Sonata for Trumpet and Piano

Paul Hindemith (1895-1963)

The Debutante

Herbert L. Clarke (1867-1945)

This recital is in partial fulfillment of the requirements for the degree of Masters of Music

Department of Music
Student Recital



Vincent Vohradsky, trumpet

Saturday, May 19, 2007 - 5pm
St. John's Shaughnessy Anglican Church

Sonata for Trumpet

Henry Purcell (1659-1695)

- I Pomposo
- II Andante maestoso
- III Allegro ma non troppo

Terry Fullerton, organ

Henry Purcell is generally considered to be one of England's greatest composers. He has often been called England's finest native composer. Purcell incorporated Italian and French stylistic elements but devised an English style of Baroque music.

Concerto for Trumpet

Alexander Goedicke (1877-1957)

Greg Caisley, piano

Russian composer Alexander Goedicke was born and raised in the heyday of the Romantic period. He remained faithful to this style amid a musical world which continued to become more progressive in its harmonic structure. His single-movement Trumpet Concerto (1930) is no exception. The rich harmonic sonorities, akin to that of Schumann and Brahms, exemplify Goedicke's Romantic approach. The works most notable feature is its extensive and demanding cadenza.

INTERMISSION

Quiet City

Aaron Copland (1900-1990)

Terry Fullerton, organ
David Michaux, cornet

Quiet City (1940) is based on some incidental Copland wrote for a play of the same name by Irwin Shaw. The playwright evokes the nocturnal introspections of many different kinds of people in a great city. The play provides two significant musical images: a jazz trumpet solo played by a young Jewish boy, and a limping string figure representing (in the composer's words) "the slogging gait of a dispossessed man". The concert piece which Copland arranged from this suite is in effect a short continuous suite, ending as it begins with the stillness of the night and the loneliness of the trumpeter. Originally scored for trumpet, English horn, and strings it will be performed here with muted cornet acting as the English horn and organ in place of the strings.

Sextet in E flat minor for Brass

Oskar Bohme (1870-1938)

- I Adagio ma non tanto – Allegro molto
- II Allegro vivace
- III Andante cantabile
- IV Allegro con spirito

Larry Knopp, cornet
David Michaux, cornet
Ben Kinsman, horn
Jim Tranquilla, euphonium
Ellis Wean, tuba

Of German descent, Oskar Bohme spent most of his life in Russia. Although a trumpeter himself, he is most notably remembered today as a composer of several Romantic works for trumpet and cornet. Bohme's compositions, in the conservative style of his teacher Salomon Jadassohn, combine the legacy of Mendelssohn and Schumann with Russian influences. The best known of Bohme's compositions are his Concerto for trumpet in E minor and his Sextet for Brass in E flat minor. The Sextet, dating from around 1906, undoubtedly ranks among the finest brass music produced in the Romantic era.

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