

Illinois State University
Wonsook Kim College of Fine Arts
School of Music

Program

Please silence all electronics for the duration of the concert. Thank you.

Fanfare for St. Edmundsbury (1959)

Benjamin Britten
(1913-1976)

Jackson Crater, *trumpet*
Katherine Shindledecker, *trumpet*

Concerto No.1 in C Minor (1948)

Vladimir Peskin
(1906-1988)

I. Allegro con fuoco
II. Andante Sostenuto, dolce amoroso
III. Allegro Scherzando

-Intermission-

Concertino in E-flat (1871)

Ernst Sachse
(1810-1849)

The Way Through the Woods (2013)

Greg Simon
(born 1985)
Text by Rudyard Kipling
(1865-1936)

Graduate Recital
Seth Marshall, *Trumpet*
Grace Eom, *Piano*

Kemp Recital Hall
April 24, 2022
Sunday Afternoon
1:30 pm

This is the one hundred and eighty-fifth program of the 2021-2022 season.

Fanfare for St. Edmundsbury

Year Composed: 1959 Duration: 3'
Benjamin Britten

Benjamin Britten composed this fanfare in 1959. This fanfare was written for three trumpets in C, but these parts are written using three different sets of harmonic series on F, C and D. Theoretically, this fanfare could be played on the natural trumpet in those specific keys, but it is not notated that way by Britten. This writing style was common in Baroque and Classical era brass parts; however, all instruments would be in the same key. Britten chose to imitate this earlier writing style but to place the trumpets in different keys to explore sounds outside of the natural harmonic series. Britten has commented "The trumpeters should be placed as far apart as possible, even when the Fanfare is played indoors."

Concerto No.1 in C minor

Year Composed: 1948, Duration: 19'
Vladimir Peskin

Vladimir Peskin (1906 – 1988) was a Russian composer born in Irkutsk. Ten years later he was exiled to Geneva with his father (1914-1916), while his mother was deported to Kazakhstan. During his time in Geneva, Switzerland, Peskin received music lessons at the Académie de Musique de Geneve. Peskin's father was persecuted by the Stalin regime, resulting in the move from Russia to Switzerland, which was a very common place for refugees at the time. Peskin soon found himself in a music academy in Irkutsk, then the Moscow Conservatory in 1922 while supporting himself and his family. Peskin found himself working as a pianist for the balalaika orchestra of the Red Army headquarters in the 1930's, and eventually had to stop playing due to an overuse injury, leading him to composition. The Red Army headquarters is where Peskin met a young trumpet by the name of Timofey Dokshitzer and became his piano accompanist.

Concerto No.1 in C minor was composed in 1948. It consists of three movements: Allegro Con Fuoco, Andante Sostenuto, dolce amoroso, and Allegro Scherzando. This concerto was written in the late Romantic style even though it was composed in the twentieth century. This delay in writing modern music stems from the Josef Stalin regime and the socialist realism movement where all art, literature, and music must abide certain guidelines, reflecting and promoting the ideas of the soviet society. Within the works of Peskin, influences from his teachers Samuil Feinburg and Sergei Rachmaninoff are most prominent. Peskin's Concerto No.1 is dedicated to Timofey Dokshizer.

Concertino in E-Flat

Year composed: ca. 1871, Duration: 7'
Ernst Sachse

Ernst Sachse (1810-1849) was a German composer and publisher, primarily writing for orchestra and trombone. Though little is known about Sachse, he was a young virtuosic trombonist and trumpeter. Sachse has contributed many works for trombone, bass trombone, and cornet. Additionally, he has contributed etude books and other studies to that have become quite popular in modern teaching.

Sachse Concertino in E-flat was originally scored for solo cornet and military brass band but is common practice to perform the concertino on Eb cornet or trumpet accompanied by piano or organ. This piece offers many different sections, opening with a fanfare like approach, then to a polonaise which acts as the meat of this work. Overall, the concertino falls into a genre of light, fun and flashy cornet literature, which is appropriate for the time.

The Way through the Woods

Year Composed: 2013, Duration: 5'
Greg Simon

"The Way Through the Woods, commissioned by Alex Carter, began as a simple acoustic piece for narrator and trumpet. Specifically, it was a piece to feature my wife, Jodi — a poet and a gifted orator. The solo trumpet is a classic American sound, and early drafts of the piece drew heavily on the great American works for trumpet: Kennan, Stevens, Copland. Inspired by the woods behind my Ann Arbor apartment, which are brimming with life in the fall, I began sketching a nostalgic tune which paints Rudyard Kipling's woods as lively and reclaimed by nature.

Everything changed in the winter.

A string of personal struggles coincided with one of Michigan's coldest winters on record. The forest behind my house took on an alien energy: not the dormant freeze which usually accompanies winter, but something more permanent. It was as if the forest were dead and would never be living again. I felt the cold of that winter inside and out, and in reading and rereading Kipling's poem discovered a new perspective. I began instead drawing plans for a piece whose forest is eerily, heartbreakingly vacant, save for the memories of those — human and animal — who may have once inhabited it. Soon the piece

became one for trumpet and electronics, which place the narrator in the space more readily than an acoustic stage performance ever could.

Jodi provided the electronics part's narration and singing drones. Other sounds were collected live or from open sources. The trumpet part was written when I finally decided to discard my Americana sketches and simply record myself improvising with the electronics. The Way Through the Woods was premiered by Alex Carter in May 2014." – Program notes from score

THE WAY THROUGH THE WOODS

They shut the road through the woods

Seventy years ago.
Weather and rain have undone it again,

And now you would never know

There was once a road through the woods

Before they planted the trees.
It is underneath the coppice and heath,

And the thin anemones.
Only the keeper sees
That, where the ring-dove broods,

And the badgers roll at ease,
There was once a road through the woods.

Yet, if you enter the woods
Of a summer evening late,
When the night-air cools on the trout-ringed pools,
Where the otter whistles his mate,

(They fear not men in the woods,

Because they see so few.)
You will hear the beat of a horse's feet,

And the swish of a skirt in the dew,

Steadily cantering through
The misty solitudes,
As though they perfectly knew
The old lost road through the woods...

But there is no road through the woods

~ Rudyard Kipling, ca. 1910