

Student Recital

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GRADUATE RECITAL

Joseph McGee, trumpet

WITH:

Kristy Mezines, piano

3:30 p.m., Saturday, April 5, 2025

Giffels Auditorium, Old Main

University of Arkansas

PROGRAM

Sonatina for Piccolo Trumpet & Piano

Arthur Frackenpohl (1924-2019)

- I. Slow March
- II. Aria
- III. Rondo

Postcards 1

Anthony Plog (b. 1947)

- I. Moderato
- II. Adagio
- III. Moderato

Sonate Für Trompete Und Klavier

Karl Pilss (1902-1979)

- I. Allegro appassionato
- II. Adagio, molto cantabile
- III. Allegro agitato

INTERMISSION

Fantasy Variations on a Theme by Paganini

Brandon Ridenour (b. 1985)

Solo De Concours

Theo Charlier (1868-1944)

- I. Allegro
- II. Lent
- III. Final: Allegro Marcato

Joseph McGee is a student of Dr. Richard Rulli.

This recital is given in partial fulfillment of the Master of Music in Instrumental Performance degree.

PROGRAM NOTES

Sonatina for Piccolo Trumpet & Piano (1983)

Arthur Frackenpohl is an American composer, born in New Jersey in 1924. He obtained degrees from the Eastman School of Music (BA, MA) and McGill University (DM) and studied composition at Tanglewood in 1948 with Darius Milhaud and with Nadia Boulanger at Fontainebleau in 1950. He would later go on to join the faculty of the Crane School of Music at the State University of New York at Potsdam in 1949, becoming a Professor of Music in 1961 and staying in that position until retirement.

Frackenpohl, composing many works for many different musical settings, tends to

do so with humour and light heartedness. This piece in particular showcases that lighthearted attitude in the third movement, Rondo, in the dialogue heard between the piano and trumpet.

Postcards 1 (1994)

Anthony Plog was born on November 13th, 1947 in Glendale, California. He received his music degree from UCLA (University of California Los Angeles). Trumpet studies were first with his father Clifton Plog and later with Irving Bush, Thomas Stevens and James Stamp. He has a successful international career as a soloist and has made many recordings.

His compositional activities have grown substantially in recent years, and his works are played frequently throughout the world.

This piece travels through many different feels, from the first movements entrancing metronomic pulse, the second movements contemplative feel, and finally the third movements melding of new ideas and the older ideas of the first movement.

Sonate Für Trompete Und Klavier (1935)

Karl Pilss Sonate für Trompete und Klavier was composed in 1935 and is represented as a standard sonata for the trumpet. Pilss composed this sonata for Professor Helmut Wobisch, who played principal in the Vienna Philharmonic. Unfortunately, Pilss works have not been played too often because of his ties to the National Socialist Party before the second World War, subsequently limiting his acceptance as a viable composer. This sonata remains one of his most performed works he has composed.

Fantasy Variations on a Theme by Paganini (2013)

Brandon Ridenour, a groundbreaking trumpet soloist, collaborative artist, composer, arranger, and conductor, gained acclaim for his innovative approach at an early age. Recognized as “heralding the trumpet of the future” (Chicago Sun-Times) and for his “full-bodied, atmospheric arrangements” (New York Times), he began learning about the wonders of music at age 5, studying piano under the tutelage of his father. This morphed into “tootelage” when he picked up the trumpet in 5th grade band class in Grand Rapids, Michigan. Upon graduating from the Juilliard School, he immediately began touring with the Canadian Brass and embarked on a solo career.

This piece consists of variations on Caprice #24 by Paganini, continually expanded upon by both the trumpet and piano parts. Caprice #24 was the last of a set of solo works for violin by Paganini entitled, 24 Caprices. It is widely known as one of the more difficult and flashy pieces written for the violin, going through a theme,

11 variations, and a finale. There has been a history of trumpeters “borrowing” music from violinists in a friendly, but competitive way, this arrangement follows that trend!

Solo De Concours (1900)

Théo Charlier, born in 1868 in Liège, Belgium, and died in 1944, was a renowned trumpeter and pedagogue. He began his musical training at the Royal Conservatory of Liège, where he studied under the eminent trumpeter Jean-Baptiste Immez. Charlier quickly distinguished himself with his technical skills and musicality, becoming one of the most respected trumpeters of his time.

After completing his studies, Charlier embarked on a career as a soloist and orchestral musician. He played with many prestigious orchestras in Europe, gaining significant recognition in the classical music world. In addition to his performing career, Charlier was also a dedicated teacher. He taught at the Royal Conservatory of Liège, where he trained many students who themselves became accomplished musicians.

Charlier is best known today for his collection of trumpet studies, the “36 Études Transcendantes”. This collection is considered one of the most important pedagogical works for trumpeters and is still widely used in conservatories and music schools around the world.

His contribution to trumpet technique and music education continues to have a significant impact, making him an indispensable figure in the history of the instrument.

Translated as “competition solo,” Solo de Concours was composed as a final examination for Charlier’s students to test their virtuosity, style, and technique. The three sections are played in one continuous movement. The rhythmically varied and declamatory first section leads into an introspective slow section, which concludes with a muted echo of its main theme. In typical competition solo fashion, the piece concludes with a flashy and articulate finale.

- Program Note from United States Marine Band concert program, 21 August 2024