

St. Norbert College

Digital Commons @ St. Norbert College

Music Performances

Music

Spring 4-3-2022

Trenton Bebermeier Senior Recital

St. Norbert College Music Department

Follow this and additional works at: <https://digitalcommons.snc.edu/performances>

Trenton Bebermeier, trumpet

Elaine Moss, piano

Dr. Christopher Cramer, guitar

Dr. Jamie Waroff, trumpet

Fanfare for a New Theater.....Igor Stravinsky
(1882-1971)

Trenton Bebermeier, trumpet

Dr. Jamie Waroff, trumpet

Sonata for Trumpet in D Major.....Henry Purcell
(1659-1695)

1. Allegro

2. Adagio

3. Presto

Trenton Bebermeier, trumpet

Elaine Moss, piano

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

1. Lento-Allegro Molto

2. Allegretto

3. Allegro con Fuoco

Trenton Bebermeier, trumpet

Elaine Moss, piano

~Intermission~

Nostalgie.....Alexandra Pachmutova
(b. 1929)

Trenton Bebermeier, trumpet

Elaine Moss, piano

Goodbye, Moscow.....Alexandra Pachmutova
(b. 1929)

arr. Christopher Cramer

Trenton Bebermeier, trumpet

Dr. Christopher Cramer, guitar

This recital of Trenton Bebermeier is presented in partial fulfillment of the requirements for the Bachelor of Music Performance Degree. Trenton is in the studio of Dr. Jamie Waroff.

Trenton Bebermeier is a senior music performance major, emphasizing the trumpet. He is currently in the studio of Dr. Jamie Waroff. He is also a member of the St. Norbert wind, jazz, and brass ensembles. His favorite forms of trumpet literature are those of the modernist and operatic variety. Trenton also seeks to establish his proficiency in classical and standard trumpet literature. These interests are what led to the creation of this recital program.

The use of cell phones, cameras, or recording devices is strictly prohibited.

~Program Notes~

Igor Stravinsky, *Fanfare for a New Theatre*

Famed Russian composer Igor Stravinsky, born in 1882 near St. Petersburg, was a pioneer of orchestral colorations and rhythmic innovation. *Fanfare for a New Theatre* is a testament to such a legacy. This piece was composed for two trumpets for the opening ceremony of the New York State Theater in April of 1964, and was premiered by trumpeters Robert Nagel and Theodore Weiss. Though it is heavy with modernist ideas, and contains harsh dissonances and seemingly independent rhythms, each trumpet is able to comfortably fit each grouping of notes with one another, creating a sense of controlled chaos within the fanfare texture.

Henry Purcell, *Sonata for Trumpet and Strings*

Henry Purcell (b. 1659) was a baroque-era English composer, who composed mostly between the years of 1678 until 1695, which was the year he died at the height of his career. Although this piece is most accurately performed with a natural trumpet and string ensemble, it is performed here with piano and piccolo trumpet. As is standard with nearly all Baroque trumpet works, the piccolo trumpet is used as a more controllable alternative to the natural trumpet, which is an instrument with zero valves. This sonata is relatively short, with its longest movement being the second, which is marked with a tempo of adagio. Due to the slow tempo, the trumpet does not play during this music, as playing slowly in the high register of both the natural trumpet and the piccolo trumpet is incredibly difficult, and does not make for the best musicality. The first and third movements are a bright fanfare and brisk gigue, respectively.

Eric Ewazen, *Sonata for Trumpet and Piano*

Pianist Eric Ewazen is an American composer of Polish and Ukrainian descent, and was born in 1954. Having studied the piano since age five, and composition since his high-school years, it is no wonder that *Sonata for Trumpet and Piano* (1995) has an extensively difficult piano accompaniment. In fact, Ewazen himself cited it as the most difficult accompaniment of any of his sonatas. This piece was commissioned by the International Trumpet Guild, and was premiered by trumpeter Chirs Gekker, with Ewazen himself accompanying. The first movement is ample, and features a soaring theme, emphasizing light articulations and

controlled dynamics. The second movement is a calming melodic song, contained within a gentle 6/8 time signature. It features sections of piano which are seemingly independent from the trumpet. The third movement is a grandiose exit, evidenced by its bombastic opening and consistent high range notation for the trumpet.

Alexandra Pachmutohva, *Nostalgie*

Russian composer Alexandra Pachmutohva was born in November of 1929, into what was then the Soviet Union. Graduating from the prestigious Moscow Conservatory in 1953, Pachmutohva would go on to compose works based heavily around the space race and space exploration. One such work was *Tenderness*, a vocal piece which was beloved by Earth's first cosmonaut Yuri Gagarin. The melody from *Tenderness* would be applied to a later piece entitled *Nostalgie*, composed for trumpet and piano. Whereas *Tenderness* emulates the feelings of the cosmonaut's loved ones left behind on Earth, *Nostalgie* seeks to demonstrate the cosmonaut's nostalgia and longing for the natural goodness and beauty which has been torn from Earth through war and strife.

Alexandra Pachmutohva, *Goodbye, Moscow*

Another work by Pachmutohva, *Goodbye, Moscow* was composed for the closing ceremony of the 1980 Moscow Olympics. Originally a song, with the lyrics provided by Pachmutohva's husband, poet Nikolay Dobronravov, it has been arranged for guitar and flugelhorn by guitarist Christopher Cramer. While the context of Olympic Games versus a senior recital may be vastly different, I feel that the sentiment seeking to be portrayed by this piece is nevertheless the same:

Do not be sad, give a smile before the parting,
And as you recall these good days
Wish us all the fulfillment of our wishes,
Wish a new meeting soon, to us all.