

Pittsburg State University  
Pittsburg, Kansas

DEPARTMENT OF MUSIC

*Senior Recital*

*Angela Shelton, Trumpet*

*assisted by*

*Susan Laushman, Piano*  
*Travis Laver, Trumpet*

Thursday, April 11, 1991  
McCray Recital Hall  
8:00 p.m.

**PROGRAM**

Sonata for Trumpet and Organ . . . . . Henry Purcell  
Trumpet Concerto. . . . . Johann Nepomuk Hummel

**INTERMISSION**

Thou Who Sits to the Father's Right . . . . . J. S. Bach  
Concerto for Two Trumpets. . . . . Antonio Vivaldi

*This recital partially fulfills performance requirements for the  
senior year of the Bachelor of Music Education degree  
program for Miss Shelton.*

## PROGRAM NOTES

### Angela Shelton

**HENRY PURCELL** was born in 1659 and died in Westminster, London on November 21, 1695. As a boy Purcell was a chorister in the Chapel Royal. He was obviously prodigiously gifted, and it is assumed that he began writing music at the age of eight. In 1673 his voice broke at what was then a very early age, and he was appointed an unpaid assistant to John Hingeston, who had charge of the King's keyboard and wind instruments, with the prospect of eventually succeeding him as keeper. From 1674-1678 he tuned the organ at Westminster Abbey, where in 1675-1676 he was also paid for copying two books of organ parts. In 1677 he was appointed Composer-in-Ordinary for the violins in succession to Matthew Locke and in 1679 succeeded John Blow as organist of Westminster Abbey.

Sonata for Trumpet and Organ was discovered by Richard Newton and is in the library of York Minster. It exists in a manuscript score with the title: Sonata by Hen: Purcell. The handwriting and other calligraphic elements would seem to indicate that it was copied in the late seventeenth century. It has been suggested that it may be the overture to the Lost Ode Light of the World.

The whole character of the first movement is based on an anacrusis rhythm, which gives it drive and vigor by avoiding the tedious accentuation of strong beats. Even the bass part is made to avoid strong down-beats by an almost continuous use of an up-beat impulse. The second movement has little motivic character, but is one of Purcell's exemplary pieces of harmonic writing. The essence of the third movement is found in the opening motive, first stated in fugal imitation by the organ. The trumpet enters in bar 13 with an exact statement of the subject, and nicely overlaps the organ before the element of antiphony is introduced in measure 17.

Without exception, the most important and imaginative trumpet writing in seventeenth-century England is to be found in the music of Henry Purcell. In composing a movement, aria or sonata with trumpet he displays a remarkable talent for and appreciation of the Italian technique of building the thematic structure and motives of the entire piece around the melodic possibilities of the natural trumpet.

**JOHANN NEPOMUK HUMMEL** was born in Pressburg on November 14, 1778 and died in Weimar on October 17, 1837. When Hummel was eight years old, the family moved to Vienna, where his father Johannes, a string player and conductor, became music director of the Theater Auf Der Wieden. Hummel made rapid progress as a pianist, and became a student of Mozart soon after moving to Vienna. As was often the arrangement at the time, Hummel lived with the Mozarts, and they apparently became close friends. In 1788 Mozart had to discontinue the lessons and recommended that he make himself known to the musical world.

Concerto for Trumpet. Hummel succeeded Hayden as Kapellmeister of the Court Chapel at Eisenstadt, and his first offering, The Trumpet Concerto, was performed on New Year's Day 1804, by Anton Weidinger, inventor of the keyed trumpet, for which the piece was written. The autograph manuscript of Hummel's Concerto A Tromba Principale, now in the British Museum, is dated December 8, 1803.

In this work we hear the trumpet assuming the romantic language of the early 19th century. This is especially evident in the dramatic slow movement and in the jaunty rondo alla polacca that brings the concerto to a close.

Thou Who Sits on the Father's Right is a transcription from Thou Who Sittest at the Right Hand of the Father, Have Mercy Upon Us, a contralto aria from the gloria section of Bach's B Minor Mass.

Little is known for certain concerning the origins of the Mass in B Minor. In 1733 Bach sent the kyrie and gloria to the elector of Saxony with the request that he should be appointed as Court Composer. The sanctus was already in existence at that time. The dating of the other movements, some sections of which are based on earlier music of Bach, is doubtful. It is certain, however, that it was not until near the end of his life that Bach brought all the movements together to form the complete work.

Bach himself never heard the whole mass performed. It was not until 1830 that it was heard again, in fragmentary form and with strange alterations, after having lain forgotten for nearly a century. At first audiences failed to appreciate its greatness, but it steadily gained in popularity.

**ANTONIO VIVALDI** was born on March 4, 1678 in Venice, Italy and died on July 28, 1741 in Vienna, Austria. The name Antonio Vivaldi is almost a synonym for concerto. He has written about 500 concertos for almost every known musical instrument. However, this is the only concerto written for trumpet.

Concerto for Two Trumpets . In the 1700's the adoption of trumpets in solo work was subject to limits resulting from the restricted number of notes that could be played on the natural trumpet. Composers confronted this problem by not venturing too far from the main key of D Major or C Major, and giving the necessary contrasting section to the accompaniment. Vivaldi uses only eleven notes in this concerto. With such a small supply of notes it proved expedient to reduce the scope of the solo sections compared with the ritornellos. Vivaldi uses all the tricks of his trade to conceal the deficiency of notes at his disposal, including: imitation, staccato thirds, interplay of dynamic contrasts, and note repetition. The concerto begins with a forceful allegro in which the fanfare motifs and echo effects capture the very soul of the trumpet. This movement is extremely rich, with continuous invention to its closing notes. The closing allegro as in the first movement, has the two trumpets sometimes in unison and sometimes divided. There are contrasting accompaniment figures and interesting modulations, all of which contribute to make this concerto one of Vivaldi's big concepts that influenced Bach's concerto style.