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1965-03-12

Graduate recital by Fordyce Chilchen Pier, trumpet, March 12, 1965

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1964/65
No. 24

BOSTON UNIVERSITY
SCHOOL OF FINE AND APPLIED ARTS
DIVISION OF MUSIC

presents

GRADUATE RECITAL

by

FORDYCE CHILCEN PIER, *trumpet*

assisted by

JOHN GOODMAN, *piano*

Friday, March 12, 1965

8.30 P.M.

CONCERT HALL

855 Commonwealth Avenue

PROGRAM

Sinfonia con Tromba

Giuseppe Torelli

Allegro

Adagio

Allegro—Allegro non troppo

EVA SVENSSON, *violin*

RENATE PFENNINGER, *viola*

STEPHANIE SLOBODZIAN, *violin*

WILLIAM CONABLE, *violoncello*

DIANE BULGARELLI, *bass*

SALLY KONITZKY, *harpsichord*

Giuseppe Torelli (c.1651-1709) was one of many composers in Bologna, Italy, between 1660 and 1690 who, along with their developmental work on the concerto, also developed the use of the trumpet in pieces of the type played tonight. The extant compositions number in the hundreds, although only a few are published. This piece has been edited by Jean Berger. The trumpet is composed for as either a directly contrasting part or in a contrapuntal duo with one other part. The form of the outer movements is simple: the theme is announced, the piece moves to the dominant for a small development, a "coda" appears after the theme is restated in the tonic. The last movement is composed in two sections—the first in duple meter, the second in compound meter—and each of these sections follows the form outlined above. The middle movement is a short, slow, chordal interlude, in which the soloist, or in this case, probably the first violinist, improvised in a spectacular, but idiomatic fashion upon which we can only speculate.

Trumpet Concerto in E Major

Johann Hummel

Allegro con spirito

Andante

Rondo

As is generally known, Johann Nepomuk Hummel was a famous piano virtuoso, who was a contemporary of Beethoven's. He was also a very prolific composer. This concerto was composed in 1803, specifically for Anton Weidinger, the same Viennese court trumpeter for which Joseph Haydn wrote his famous concerto. Many Viennese composers apparently wrote pieces for Weidinger, the possessor and virtuoso player of a newly invented instrument, the keyed trumpet. The first movement, sonata-allegro in form, opens with an extended orchestral section, which states the themes and rather developmentally treats some of the transitional material. The trumpet enters with terse statements of both themes, and again the music focuses on an extended transitional section. The short development makes its appearance in C Major. The movement closes with an accompanied cadenza at the end of the recapitulation. The *Andante*, in A Minor and A Major presents a lyrical melody almost operatic in style. The *Rondo* begins *attacca* with the scampering main theme. The second alternate then is in minor, after which a virtuosic coda appears without a return to the main theme. This edition is by Armando Ghitalla. The piece was orchestrated for flute, two oboes, two clarinets in A, two horns in E, timpani and strings.

INTERMISSION

Quiet Music

Hugo Norden

Prelude

Folk Song

Polka

Pastorale

March

Dr. Hugo Norden, Boston University composer and professor of theory, composed this music in 1964. In its totality it comprises eight pieces. The individual pieces fluctuate in character from martial to lyrical, always maintaining an idiomatic style for the trumpet. While the piano part may superficially appear to be merely accompaniment, the attentive listener will hear more influential compositional operations at work.

Sonata

Halsey Stevens

Allegro moderato

Adagio tenero

Allegro

Halsey Stevens, a contemporary American composer and teacher, completed this sonata in 1956. Stevens has chosen a harmonic and melodic language which allows modern musical expression while retaining the trumpet's traditional musical character. Muting effects are utilized in all movements. The second movement, particularly, presents an effective juxtaposition of the straight muted and open sounds. The third movement exhibits two effects possible on the "Harmon mute," a tone coloring device found mostly in jazz. The first movement is sonata-allegro, and the second movement, a simple A-B-A form. The third movement displays an interestingly cumulative form, not unlike Stravinsky's "neo-classic" writing.

Caprice

Eugene Bozza

Eugene Bozza is a contemporary French musical figure known as a composer, conductor and violinist. *Caprice* is composed in a general fast-slow-fast structure, into which a unifying declamatory subject is repeatedly interjected. Both fast sections feature lively virtuosity for both trumpet and piano, while the middle section has a languidly lyrical theme.

Fordyce C. Pier is a native of Albuquerque, New Mexico. He received his Bachelor of Fine Arts degree in 1961 from the University of New Mexico, where he studied the trumpet with James Whitlow. In 1964, he was graduated from Yale University with a Master of Music degree. At Yale he studied the trumpet with Robert Nagel, and during 1963-1964, was Assistant Conductor of Bands. He is now a Teaching Fellow at Boston University and studies with Robert Mogilnicki. He was a member of the Fairfield Symphony for three years and the New Haven Symphony for two years.

This program presented in partial fulfillment of the requirements for the degree Doctor of Musical Arts.

Coming Events

FACULTY RECITAL, ROMAN TOTENBERG, *violin*
Tuesday, March 16, at 8.30 P. M.—Concert Hall

GUEST RECITAL, GRACE FELDMAN, *viola da gamba*
Wednesday, March 17, at 8.30 P. M.—Concert Hall

OPERA WORKSHOP PRODUCTION—"MARTHA"
Thursday and Friday, March 18 and 19, at 8.30 P. M.—Boston University
Theatre, 264 Huntington Ave., Boston.

FACULTY RECITAL, ALFRED KANWISCHER, *piano*
Tuesday, March 30, at 8.30 P. M.—Concert Hall

(no admission charge)