Henry Purcell 1659-1695
Trumpet sonata in D major Z.850
I. Allegro
II. Adagio
III. Vivace

Henry Purcell, an English composer who was active in the middle of Baroque period. He is the most important composer during his time. His works cover a wide range of genre from opera to ensemble music. His majority works which includes over 100 secular songs, a tragic opera, Dido and Aeneas. In his early age, he composed more instrumental music. He was later known as a song writer in his late age. Moreover, he also composed a lot of odes for choir or ensemble. Apart from his secular music, the sacred music he wrote was very different from other composers at his time. He composed scared music in a more lightly and joyful way, but not too stately which also greatly influenced Handel.

This is a sonata originally composed for trumpet and strings and then, was further arranged for piano and trumpet, which I will be playing for you this afternoon. The music opens with a light and horn-like sound in the first movement. Then, the piano takes over the theme played by trumpet. After the joyful and powerful theme, it modulates to minor key and transform to lyrical lines. It then returns to the opening theme. The second movement is in minor key and composed for piano only. It is full of calmness and peace. The third movement then returns to the major key. It is a dance-like minuet with lively feeling and ending in a stable yet powerful horn-like feeling.

Vladimir Peskin 1906-1988
Trumpet concerto in c minor No.1
I. Allegro con fuoco
II. Andante sostenuto
III. Allegro: Scherzando

Vladimir Peskin is a Russian composer who is active in the late-roman period in the 20th century. He studied piano performance at the Moscow Conservatory in 1922. Later, he stopped playing piano due to the hurt of his hands. It was the time which he started to compose. In his early age, most of the works were composed for his mom who was a singer. At 1930, Peskin was working as a rehearsal pianist in Balalaika Orchestra which gave him an opportunity to meet Timofei Alexandrowitsch Dokschizer, one of the most famous trumpet player in the 20th century. Therefore, Peskin composed this concerto for Timofei Alexandrowitsch Dokschizer where Dokschizer was the solo trumpet who staged the premiere of this piece.

His composition has deeply influenced by Rubinstein and Rachmaninoff. In this trumpet concerto, it uses some of the feeling of Rachmaninoff’s second piano concerto. In the beginning of first movement, the solo trumpet enters with a deep and wide sound after an opening with the powerful orchestra tutti. The use of arpeggios creates the same feeling of the opening in Rachmaninoff’s Second Piano Concerto. The first part of this movement is heavy and stable. After that, it changes to a lyrical melody with sadness. Then, it leads to the most different part in this movement in a major key. In the end of this movement, it returns to the opening theme and uses arpeggios to lead to the climax of this movement. The second movement – Andante is a slow and peaceful movement. In this movement, he uses the mute to change the timbre of the trumpet as well as create different sections in this movement. The last movement – Scherzando is a three-beat dancing form which usually written in a fast tempo. The entire movement is lively and have lots of sudden change in dynamics throughout the phrases. The end of this movement is similar to the first movement, but it begins with arpeggios and rises to the ascending scale to create another climax of this concerto.
Charles Camille Saint-Saëns 1835-1921
Septet for piano, trumpet and strings op.65
I. Prélude
II. Menuet
III. Intermède
IV. Gavotte et Finale
Camille Saint-Saëns is one of the most important French composer in the 19th century. He was born in France at 1835 and then showcased his talent in music in his early ages. He performed the Beethoven Piano Concerto No. 3 by memory and also composed his own cadanza at Salle Pleyel concert hall when he was 10. He studied organ and composition in the Paris Conservatory. In 1835, Saint-Saëns worked as an organist in the Église Saint-Merri Church. After 4 years, he became an organist at the Église de la Madeleine Church, where he met Franz Liszt and formed an enduring friendship. Liszt described him as the greatest organist in the world. Saint-Saëns brought Liszt's Symphonic Poem and made its debut performance in France. Saint-Saëns is also the first French composer to compose Symphonic Poem. In 1871, he formed Société Nationale de Musique with a wish to promote and preserve French music during that time. However, when he started to pursue the music style in 18th century, this makes him becomes not widely accepted in the young generation of French composers. Saint-Saëns is good in writing different combinations of ensemble pieces, for example, his most famous piece, The Carnival of the Animals.

This septet was composed in 1879 and commissioned for the Parisian Chamber Music Society “La Trompette”. This is an unusual instrumentation composed in four movements in a Baroque suite requested by the founder of “La Trompette”.

Oskar Böhme 1870-1938

Oskar Böhme was born in Germany and grew up in a musician family. His father was a music teacher and trumpet player in a military band. His father's career has greatly influenced his interest in music. He started touring as a cornet soloist in 1885 at the age of 15. He moved to Budapest in 1894 and played in the Royal Hungarian Opera for two years. During that time, the cornet parts were never played by trumpets and vice versa. These two instruments were considered distinctly different. Virtuoso solos and melodies were generally associated with the warmer cornet sound and the trumpet was used for punctuated calls. In 1897, Böhme moved to St. Petersburg to play with the Mariinsky Theatre Orchestra until 1921. After that, he moved to the Vasilyevskiy Island and taught in a music college until 1930. Unfortunately, he was banished from living in Russia from the end of the First World War to after the Second World War due to Stalin's Great Terror. Böhme is largely remembered for his Trumpet Concerto in F minor. He was the first to compose a major romantic trumpet concerto.

It is a short, excited and energetic show piece for cornet and orchestra. However, cornet and trumpet parts are the same nowadays. It is a piece which fully shows triple tonguing technique on the trumpet. The middle section of this piece is a lyrical part with a relaxed feeling compare to the first and the last section of the piece. The piece will then return to the fast and excited theme. It closes in a bright and excited sound.

Programme Notes by Wei, Tsan-Jung