

The D'Angelo Department of Music  
at  
Mercyhurst University

Presents

## Senior Recital

Featuring

Austin Aldrich, trumpet  
Dr. Nathan Hess, piano

Walker Recital Hall  
Saturday, April 13th, 2024  
7:00pm



[www.mercyhurst.edu/music](http://www.mercyhurst.edu/music)

## PROGRAM

Concerto in Eb Major  
I. Allegro  
II. Largo  
III. Vivace

Johann Baptiste Georg Neruda  
(1708-1776)

Concert Etude, Op. 49

Alexander Goedicke  
(1877-1957)

Nightsongs

Richard Peaslee  
(1930-2016)

The use of recording devices is strictly prohibited. Please turn off and stow all electronic devices. Thank you.

## ABOUT THE COMPOSERS AND WORKS

**Johann Baptist Georg Neruda** was an early classical Czech composer and was one of the leading Czech composers of the mid-eighteenth century. As opposed to other composers, not much is really known about Johann, and his birth year is only an approximation. Recent research indicates that he was born Jan Křtitel Jiří Neruda z Rosic in 1711 probably in a village named “Rosice”, Bohemia, which is now part of the present-day Czech Republic. Neruda was educated in Prague on violin where he got a job as a theater orchestra violinist and conductor in the early 1740’s. Records conclude that Neruda may have passed on October 11th, 1776, in Dresden.

**Trumpet Concerto in Eb Major** was composed at Dresden Court in Germany and is generally ascribed to Neruda. Though it is extremely likely he did compose this piece, it’s still not conclusively proven. Theoretically, the work could have been written by one Jan Chrysostomus Neruda, a violinist, monk and church musician and Prague but none of his works survived, whereas Johann Baptist Neruda wrote “a huge number of symphonies, violin concertos, trios, etc..” Originally this piece was made for the valveless natural horn (corno de caccia) in low E flat and used only the high register, also known as the clarino register. The style of Neruda’s concerto places it right in the middle of the 18th century and faithfully follows the Vivaldi concerto form (fast-slow-fast). The first movement is marked Allegro and contains a plentiful amount of trills, like with the rest of the concerto that really standardizes and places itself in the Baroque era, along with clean articulations to make the melody prominent and noticeable. It follows a simple Ritornello Form where the main melody contains a slight variation when played again to keep the movement interesting. The movement all throughout is highly energetic despite its slower tempo and keeps that energy up until the cadenza at the end. The cadenza really allows the performer to play with the tempo, pushing and pulling the melody before one final accelerando into a trill to cue the piano back in signaling the end of the piece. The second movement of this work is extremely slow and melodic. It contains a lot of rising and descending arpeggios and articulations which add to the overall feel to the movement. The middle of the movements contains a small cadenza which allows the player to really add to the atmosphere

and calmness of the movement, before leading into the final half of the song that takes on a slightly more serious tone while keeping the lighthearted feel to it. The final movement of this work, marked *Vivace*, is an extremely lively movement starting immediately with the piano to set to tone and feel of the final movement. When the trumpet comes in it starts on beat, though halfway through the phrase the performer starts playing on the offbeat in a syncopated manner, which repeats itself a couple times throughout. Full of embellishments and trills it really encapsulates the feel of a Baroque era work. The second half offers a variation of the main theme in a triplet rhythm further expressing the energetic and lively feel of the final movement. A final cadenza at the end once again allows the performer to play freely, playing the tempo, pushing and pulling the melody before the final *accelerando* into the final trill marking the end of the final statement of the work. The manuscript for this piece is currently in the National Library in Prague.

**Alexander Goedicke** was a Russian composer and contemporary of Rachmaninov and Stravinsky during the first half of the 20th century, being widely known throughout Eastern Europe. He remained in Russia after the Bolshevik coup in 1917 and because of his avoidance of futurism it somewhat marginalized him in the 1920's when the new Revolutionary state would embrace futurism as a revolutionary and anti-bourgeois force in art. He began a career as a pianist and composer, and later boosted his career in his later years after winning the Anton G. Rubinstein Prize in Vienna for composition. In 1909 he became a professor of piano at the Moscow Conservatory and also took on the subjects of chamber music and organ. He was granted a Doctorate in Arts in 1940 and won several state prizes, though mostly as a concert pianist and organist. Even though Goedicke rarely visited the West, he became known as an important performer and composer in Eastern Europe and throughout the Soviet Union. In 1948 he survived the Zhdanovshchina (composers' purge) with no threat to his position, and still occupied his seat as a professor in the Moscow Conservatory until his death on July 9th, 1957.

**Concert Etude, Op. 49** was composed in 1936 at a time in which the Russian Trumpet school was entering a period of change. A popular piece used often for concerts, recitals and competition situations, this popular showpiece includes a brisk tempo along with bursts of double-tonguing to give the piece a more interesting and active feel. Written in the Rondo form, it includes two main themes, the first being very energetic and the second feeling very dancelike.

The piece itself feels very active, and it keeps the player, along with the listeners curious as to where the piece is going to go next. Written in the Rondo form, it provides much variation while also being familiar in the short length that the piece is played. Starting off energetic and active in the first theme, the second theme is quite the opposite, becoming very smooth and dancelike, before transitioning back to the first theme. The double-tonguing passages are short, but very fun to play and it keeps the piece itself interesting and fun to listen to.

**Richard Peaslee** was born in 1930 in New York City and went to Yale University where he received his undergraduate degree in Music Composition and after serving two years in the U.S. Army, received his master's degree from The Juilliard School. Peaslee's style has been described as eclectic due to his use of jazz, folk, electronic and instrumental extended techniques. Due to the rich cultural heritage of his upbringing in New York City, he became involved in different genres of music such as film and TV, jazz and dance which turned into an array of many different things.

**Nightsongs** was composed in 1973 for the trumpet player Harold Lieberman. The work is a one movement piece and was composed in the middle of Peaslee's theater career and within the composition itself features his love for jazz techniques and techniques of the trumpet. The piece also calls for a Flugelhorn, which is what the piece starts with to give off a much richer sound than that of the trumpet due to its start in the lower register. The slow section feels almost dreamlike and floaty with its syncopated rhythms. Tensions in the piano can be heard with the use of non-chord tones which turn into chord tones and back and forth. The following section switched over to trumpet and offers a change in character, offering a much brighter and energetic tone despite the slow tempo. The texture of this section feels extremely erratic and

unpredictable, yet contained, which in turn keeps the listener engaged with what might come next. After a short break the next section begins which returns the smooth feel of the beginning. The player is instructed to switch back to the Flugelhorn and to highlight the atmosphere surrounding the section Peaslee utilizes the Lydian mode to really shine through and be heard. A short piano interlude begins at a much faster tempo which foreshadows what the trumpet will be playing next. This section switches between 5/4, 4/4 and 3/4 while also shifting the tonal center around. The solo line from this section uses G# Aeolian, G# Lydian and also D Dorian while taking and adding to previous ideas to show the progression and development since the beginning of the work. The final section starts much like the beginning of the piece, slow and melodic almost as if the piece is reflecting upon itself as the solo ends with trilling on a B and eventually slowing down until the sound completely fades away and ends on open chords, to leave that unfinished and unstable feeling which matches Peaslee's ideas throughout the work.

## **Special Thanks**

To my parents and family, who were with me every step of the way and believed in me. I wouldn't be the person I am today without them and I'm glad to always have their support. I'm sure they enjoyed seeing me become the musician I've become today.

To my friends, who have also backed me up throughout these years and also supported me.

To the faculty, who never gave up on me and have helped me strive to be the best musician I can be and to keep continuing to do what I love.