

36th SEASON

THE ROCHE

GUEST ARTI&TS

series



Jay Villella, trumpet
Robert Frankenberry, piano

Monday, Oct. 20, 2025 • 8 p.m.
Walker Recital Hall



MERCYHURST
UNIVERSITY

D'ANGELO DEPARTMENT OF MUSIC

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**GUEST
ARTISTS**
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Toccatà

G.B. Martini (1706–1784)

Légende

George Enescu (1881–1955)

Concerto in E-flat Major, Hob. VIIe:1

Franz Joseph Haydn (1732–1809)

Allegro

Andante

Allegro

10-Minute Intermission

Soar (2025)

Robert Paterson (b. 1970)

Norma Variations

J.B. Arban (1825–1889)

Program Notes

G.B. Martini (1706–1784) — Toccata

The program begins with a brisk piece by Giovanni Battista Martini. While less famous today than his contemporaries like J.S. Bach, Martini was one of the most respected musical figures of his time. He was a prolific composer, esteemed theorist, Franciscan friar, and teacher to giants, including the young Mozart. A Toccata (from the Italian *toccare*, "to touch") is traditionally a virtuoso display piece, designed to show off the performer's speed and dexterity. This brief but brilliant work will be performed on the piccolo trumpet, the smallest and highest-pitched member of the brass family, whose inherently bright and clear sound is perfect for negotiating the fast-moving counterpoint and crisp articulation required by the Baroque style.

George Enescu (1881–1955) — Légende

Composed in 1906 as an audition piece for the Paris Conservatoire, this work is a concise, seven-minute tone poem. As its title suggests, the music tells a story, though without a specific narrative, leaving the audience to imagine their own scenes. The piece is often described as a test of the C trumpet's full expressive capacity. It begins with a muted, introspective feeling that gradually builds into soaring, lyrical melodies and powerful, dramatic climaxes, testing both pianist's and trumpeter's command of dynamic range and emotional depth before receding into a somber, almost impressionistic close.

Franz Joseph Haydn (1732–1809) — Concerto in E-flat Major, Hob. VIIe:1

Haydn's Trumpet Concerto stands as the crown jewel of the classical repertoire for the instrument. Composed in 1796 for Anton Weidinger, the inventor of the keyed trumpet, this work was the first to prove the capacity of the trumpet to play melodic lines in the soprano register, rather than being restricted to fanfares. Today, it is usually performed on the smaller, more agile E-flat trumpet to facilitate the virtuosic demands of the score. Some may recognize the 3rd movement music from the Korean TV show "Squid Game" featured on Netflix. The three movements are: 1. Allegro, 2. Andante, 3. Allegro.

Robert Paterson (b. 1970) — Soar (2025)

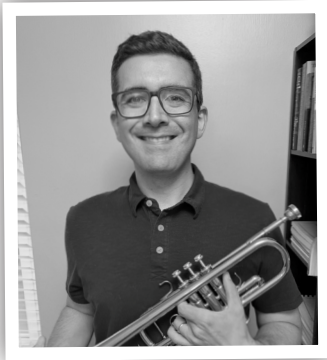
Moving into the realm of Contemporary American music, Robert Paterson's *Soar* captures a sense of powerful, dynamic movement and flight. A notable feature of this work is the deployment of the C trumpet along with cup and harmon mutes, which dramatically alter the instrument's color, giving it a textural, almost industrial sound quality in certain sections. Paterson's writing is characterized by its propulsive rhythmic energy and jazz-influenced syncopation, often creating musical lines that ascend dramatically before stabilizing. Listen for the use of pitch bending and the rapid, shifting textures between the trumpet and piano, which drive the piece toward its exhilarating conclusion.

From the composer: "Many composers associate orchestral instruments with animals to great effect, such as Prokofiev with Peter and the Wolf, Rimsky-Korsakov with Flight of the Bumblebee, Saint-Saëns with Carnival of the Animals, and perhaps most obsessively, Messiaen with birds from all over the world. In *Soar*, I associate the trumpet with an eagle, a bird that can fly as high as ten thousand feet and as fast as two hundred miles per hour. Like an eagle soaring above mountains, *Soar* requires the trumpet player to play fast and high, and both the trumpet and piano parts are, at times, quite virtuosic. In this sense, *Soar* is really meant as a show-off piece for expert trumpet players."

J.B. Arban (1825–1889) — Norma Variations

Jean-Baptiste Arban is arguably the most influential figure in the history of brass playing, known worldwide for his comprehensive "Complete Conservatory Method" that remains the fundamental curriculum for trumpeters today. His *Norma Variations* embody the dazzling virtuosity and showmanship of the late Romantic era. Performed on the B-flat cornet, an instrument favored for its mellow tone and rich, lyrical qualities, the piece is based on the aria "Casta Diva" from Vincenzo Bellini's 1831 opera *Norma*. Arban first presents Bellini's elegant theme, followed by a series of four increasingly difficult variations that feature impossibly fast double- and triple-tonguing, huge leaps, and extreme ranges—a true fireworks display that remains a definitive test of technical brilliance.

Biography of Jay Villella



Jay Villella is a professional trumpet player and educator known for his versatility and rich performance experience. He has appeared with ensembles such as the Columbus Symphony, Buffalo Philharmonic, Pittsburgh Opera, Erie Philharmonic, Akron Symphony, Youngstown Symphony, River City Brass Band. A dedicated educator, Villella is an adjunct professor of music at Chatham University and has previously taught at Mercyhurst University.

Villella is a founding member of the Pittsburgh Chamber Brass and has performed baroque trumpet with Chatham Baroque. He has also served on the board of the Chamber Orchestra of Pittsburgh. Villella

earned degrees from the Eastman School of Music and Yale University on full scholarships, studying with James Thompson and Allan Dean, and was awarded the Sidney Mear Trumpet Award and Performer's Certificate at Eastman. Further studies include fellowships at the Aspen and Norfolk music festivals, as well as participation in the Chosen Vale International Seminar.

Committed to service as well as performance, Villella volunteers with Bugles Across America, performing "Taps" at veterans' funerals. In addition to music, he previously worked as a real estate agent, negotiating nearly \$50 million in sales. Villella lives in Pittsburgh with his wife Elise.

Biography of Robert Frankenberry



Robert Frankenberry enjoys a multi-faceted relationship with music as a singer, pianist, conductor, orchestrator, producer, director, and composer.

His credits in musical direction cover the span of opera, including "Sweeney Todd," "The Tales of Hoffmann," "Cosi fan Tutte," Monteverdi's Eighth Book of Madrigals, and the staged premiere of Daron Hagen's "Vera of Las Vegas." As music director for Pittsburgh Festival Opera, Frankenberry was integral to more than 35 summer festival productions between 2012 and 2021, conducting operas in a Hookah lounge ("Carmen," reconfigured for ensemble cast and using his own folk-ensemble orchestration), on and around a cemetery

lake (Ricky Ian Gordon's Orpheus and Euridice), and on and in Frank Lloyd Wright's Fallingwater (Daron Hagen's "Shining Brow"). He oversaw the commissioning and led the premieres of the "Night Caps" and "Night Caps International" projects (a series of 12 short operas by 10

Biography of Robert Frankenberry

composers), and evening-length operas by Gilda Lyons ("A New Kind of Fallout"), Roger Zahab ("Happy Hour"), and Dwayne Fulton ("A Gathering of Sons"). In 2019, he was granted the honor of adapting, arranging, and orchestrating Mr. Rogers' one-act operas "Spoon Mountain" and "Windstorm in Bubbleland" for live performance, leading the premiere performances from the keyboard.

On stage, Frankenberry has performed a wide range of roles, including Mozart ("Amadeus"), John Adams ("1776"), Bacchus ("Ariadne auf Naxos"), Alfredo ("La Traviata"), The Duke of Mantua ("Rigoletto"), Count Carl-Magnus ("A Little Night Music"), Rodolfo ("La Boheme"), and the title roles in "Don Carlo," "The Tales of Hoffmann," "Faust," and "Willy Wonka." As a member of Millennial Arts Productions' Baroque Opera Institute, he received specialized training in Baroque gesture and vocal performance style, and has appeared in a fully-staged off-Broadway production of Handel's Messiah. On film, he sang starring roles in all three of Daron Hagen's "Bardo Trilogy" opera films for which he also provided musical direction ("Orson Rehearsed;" "9/10: Love Before the Fall;" and "I Hear America Singing"), also serving as executive producer for the third film. In 2021, Frankenberry played the role of Giuseppe Verdi in Resonance Works' feature-length vegetable-puppet film "Verdi by Vegetables." He has enjoyed a special association with the vocal works of David Del Tredici, including the premieres of several major song cycles with the composer at the piano and the first complete performance of "Wondrous the Merge."

Active as an arranger, orchestrator, and composer, Frankenberry has a catalog of adaptations/orchestrations of operas by Offenbach, Pauline Viardot, Mr. Rogers, Strauss, Gluck, Bizet, and Ravel; and small-ensemble arrangements of works by Busoni, Hagen, Mahler, Mompou, Prokofiev, Ravel, Satie, Schumann, Strauss, Stravinsky, and others. Last summer, he sang the role of Pino in his first opera, "The Blue Fairy," composed in collaboration with librettist Kip Soteris. They are currently at work on their second major project.

At the piano, his notable achievements include the North American premieres of Judith Weir's "Piano Trio Two" and Julia Perry's "Piano Concerto No. 2 in Two Speeds," and the world premiere of David Del Tredici's virtuosic showpiece melodrama "MONSTERS II: Scylla and Charybdis" for narrating pianist. He currently performs as a member of Entelechyon with cellist David Russell and violinist Roger Zahab and Chrysalis Duo with flutist Lindsay Goodman.

Frankenberry holds a B.M. in Piano Performance from Mercyhurst University and an M.M. in Voice Performance from Carnegie Mellon University. He is currently Associate Producer for Resonance Works, Voice Faculty at Point Park University and Residency Faculty of the MFA in Music Composition program at the Vermont College of Fine Arts.

Welcome to the 36th season of the
Roche Guest Artists Series!

THE ROCHE GUEST ARTISTS SERIES

Since its founding in 1988, the Roche Guest Artists Series has introduced local audiences to a unique mix of acclaimed traditional soloists and chamber ensembles, along with specialized performers and lecturers in areas of contemporary music, jazz, Renaissance, Baroque, and world music. From international artists to young, emerging ensembles, the hallmark of the Series has always been the residency component in which each artist or ensemble augments their recital performance with an in-depth workshop relating to their area of specialization. I hope you will join me in meeting the artists and journeying into their interpretive world as they share some of the secrets of their art through master classes and presentations.



The Roche Series once again offers these great presentations FREE AND OPEN TO THE PUBLIC, thanks to the GENEROUS SUPPORT OF THE TERRY AND MARGARET M. ROCHE FAMILY.

Please join us tomorrow, Tuesday, Oct. 21, for a masterclass, 12:45-1:45 p.m., in the Walker Recital Hall with Mr. Villella.

For now, please sit back and relax, as we enjoy a fabulous evening of music with Jay Villella, trumpet, and Robert Frankenberry, piano!

With best wishes,
Dr. Nathan Hess
Professor of Piano
Director, Roche Guest Artists Series

The Roche Guest Artists Series is supported in part by a generous endowment from the Terry and Margaret M. Roche family. For more information on the endowment or to make a contribution to support the series, please contact Meaghan Hubert, Director of Annual Giving & Stewardship at **814-824-2379** or **mhubert2@mercyhurst.edu**.

A special THANK YOU to all of those who have assisted in making the ROCHE GUEST ARTISTS SERIES, and tonight's concert, possible:

Dean Jodi Staniunas Hopper
Lauren Esper
Emily Hauff

Dr. Albert Glinsky
Lynn Simile
Addie Sedelmyer

Rebecca Wunch
Patrick Magill

The D'Angelo Department of Music presents

UPCOMING EVENTS

Fall 2025

Tuesday, Oct. 21

12:45-1:45 p.m., Walker Recital Hall

ROCHE ARTISTS MASTERCLASS

JAY VILLELLA, trumpet

Made possible by the generosity of the
Terry and Margaret M. Roche Family

Free and open to the public, no livestream

Saturday, Nov. 8

4 p.m., Walker Recital Hall

JUNIOR RECITAL, Eden Dolanc, piano

Free and open to the public, livestreamed

Sunday, Nov. 16

4 p.m., Walker Recital Hall

SENIOR RECITAL, Aidan Moore, clarinet

Free and open to the public, livestreamed

Wednesday, Nov. 19

8 p.m., Walker Recital Hall

D'ANGELO FACULTY RECITAL: TBA

Free and open to the public, livestreamed

Wednesday, Dec. 3

7 p.m., Walker Recital Hall

D'ANGELO SMALL ENSEMBLES CONCERT

Free and open to the public, livestreamed

Friday, Dec. 5, 7 p.m.

Saturday, Dec. 6, 11 a.m. and 7 p.m.

Mary D'Angelo Performing Arts Center

'TIS THE SEASON

Collaboration of the D'Angelo Jazz

Ensemble, Dr. Scott Meier, Director, and

the Mercyhurst Dance Department, Noelle

Partusch, Chair

Ticketed event: please see

miac.universitytickets.com

*Ticket Pricing**

CHRISTMAS GALA

Sunday, Dec. 7

3-4 p.m. Christ the King Chapel

Lessons and Carols

CONCERT and CHAMBER CHOIRS

Dr. Christopher Petit, director

Donations accepted at the Chapel door

4:30 p.m. Mary D'Angelo Performing

Arts Center

Holiday Concert Celebration

WIND ENSEMBLE & THE MERCYHURST

CIVIC ORCHESTRA

Dr. Scott Meier, and Dr. Gary Viebranz,
directors

Ticketed event: please see

miac.universitytickets.com

*Ticket Pricing**

To purchase tickets please visit: miac.universitytickets.com.

For the most updated list of events please visit: mercyhurst.edu/academics/music/concerts-events.

***Adults: \$10 | MU Students, Employees, and 12 and under: \$5. Each order is subject to a \$2.50 per ticket processing fee, regardless of purchase or payment method.**

For a full list of department performances, visit our Concerts and Events page at ***mercyhurst.edu/music***.

The D'Angelo Department of Music provides an exceptional music education and is fully accredited by the National Association of Schools of Music. Through its dedicated faculty, the department provides students with long-lasting, professional mentorships that lead to unique, individual opportunities tailored to each individual's specific career goals. Hands-on experience is essential to being successful in any field, and all students gain abundant performance experience through large and small ensembles, a weekly student recital hour, and a solo recital as their Senior Capstone. The Department produces more than 60 student, faculty, and guest performances throughout each academic year.

The D'Angelo Department of Music offers five highly regarded music degrees: **B.A. in Music, B.M. in Music Education, B.M. in Performance, B.M. in Music Therapy, B.M. in Composition.**

Contact us at ***mercyhurst.edu/music***, ***dangelomusic@mercyhurst.edu*** or **814-824-2394**.

You can help the D'Angelo Department of Music fund equipment purchases by scanning the QR code below.



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