Derek Friederichs
trumpet

Sunday, October 29, 2023
7:30 pm
Martha-Ellen Tye Recital Hall
Program

Trumpet Concerto.............................................Johann Nepomuk Hummel (1778-1837)

III. Rondo

Oblivion.................................................................................Astor Piazzolla (1921-1992)

Take the Plunge............................................................................Ed Hirshman (b. 1967)

Centennial Horizon......................................................................Kevin McKee (b. 1980)

  I. Aspen Grove
  Interlude - Alpenglow
  II. Roaring Gunnison

Program Notes

Trumpet Concerto--Johann Nepomuk Hummel (1778 – 1837)
III. Rondo

Johann Nepomuk Hummel was an Austrian composer and pianist, born in Bratislava, Hungary, also formerly known as Pressburg, Kingdom of Hungary. Hummel was raised in a musical family with his father being the director of the Imperial School of Military Music in Vienna. He had also taken lessons from Wolfgang Amadeus Mozart who offered to house and teach Hummel for two years for free because of his musical prowess at such an early age. Throughout his prodigious career Hummel collaborated with numerous composers such as Clementi, Albrechtsberger, Haydn, and Salieri to further excel his musical career, and had toured in London as a virtuosic pianist. When Hummel had returned to Vienna, he had befriended Beethoven who was taking lessons from Haydn, and it was around this time that his Trumpet Concerto in E-flat was composed.

Hummel wrote his Trumpet Concerto in E major for Viennese trumpet virtuoso and inventor of the keyed trumpet, Anton Weidinger. It was written in December 1803 and performed on New Year’s Day 1804 to mark Hummel’s entrance into the court orchestra of Nikolaus II, Prince Esterhazy as Haydn’s successor. Anton Weidinger had recently invented the keyed bugle which enabled the instrument to play a chromatically, rather than only using the harmonic series, and (as with Haydn’s Trumpet Concerto in E-flat) the piece was composed to demonstrate the versatility of the new instrument. Originally composed in E major, it is often performed down a half step in E-flat major, which makes the fingering less difficult on modern E-flat and B-flat trumpets.
**Oblivion** – Astor Piazzolla (1921 – 1992)

From Mar del Plata, Argentina, Astor Pantaleon Piazzola was a tango composer, bandoneon (similar to an accordion) player, and arranger. He was especially popular with his revolution of the traditional tango into a new style entitled “Nuevo Tango”, which incorporates influence from jazz and classical music.

*Oblivion*, one of Piazzolla’s most famous compositions, was originally written for bandoneon, piano, and bass, but many have arranged it for varying ensembles and solo instruments due to its popularity. It was composed in 1982 and remains one of his most popular tango pieces to date. The piece gained popularity when featured on the soundtrack of Marco Bellochio’s film *Henry IV, the Mad King*. The lead character is an actor-historian who suffers a fall during an historical pageant. Upon regaining consciousness, he assumes the identity of the character he was playing, the Holy Roman Emperor Henry IV. The nostalgic tune starts out as a slow milonga, a genre of Uruguan and Argentinian music considered to be a forerunner of tango. A milonga dance allows for a great relaxation of the legs and body. Movement is faster with less pauses. The dance mimics a kind of rhythmic walking without complicated figures.

---

**Brief Intermission**

*Take the Plunge* is a duet that appears in Ed Hirshman’s book “Advanced Duets for Trumpet”. The composer writes about the piece: “When it comes to trumpet mutes, there are the big three (straight mute, cup mute, and Harmon), and then all the rest. The plunger is “number four” in terms of need-to-have mutes, which is quite impressive considering its humble beginning as a plumbing tool. The lower status of the plunger in trumpet playing is unfortunate, as it offers the greatest opportunity for self-expression of ANY mute, particularly in solo and chamber works. Unlike other mutes, which you just insert into the bell and play, the plunger requires the serious player to develop plunger technique of the hand and wrist. Plunger masters like Snooky Young, Clark Terry, and Cootie Williams developed this technique over many years and it requires dedication and practice from students to approach.

I’ve done a few things to help elevate the plunger’s place in the pantheon of mutes. First, along with my longtime friend Kenny Rampton of the Jazz at Lincoln Center Orchestra, we created a serious plunger mute (the Hirschman Mutes KR Indigo) that plays in tune, is easy to hold, and won’t crack or fall apart over time. A better playing mute makes it easier to have successful performances.

Second, while most classical and jazz composers call for a very limited sound palette when writing for the plunger mute (a “+” for closed or an “o” for open above each note), I wrote “Take the Plunge” to explore more sound possibilities and convey them to the performer with new, simple, intuitive graphic symbols. I hope this duet is a fun and challenging piece that showcases the players’ plunger technique and gives the audience a greater appreciation of the plunger mute as a serious tool for self-expression.
Kevin McKee is an American composer with a primary emphasis in brass chamber music. He was born and raised in Yreka, CA, a little mountain town in the heart of the “State of Jefferson” (Northern California). He began playing the trumpet in grade school at the urging of his father, who was the high school music teacher in town. He went on to earn two degrees in trumpet performance; a BM from Sacramento State, where he studied with Gary Dilworth, and a MM from the University of Maryland, under Chris Gekker. He is also an alumnus of the Aspen Music Festival and the National Orchestral Institute.

Centennial Horizon was commissioned by Albany trumpeter Catherine Sheridan. Kevin McKee writes about this piece:

When Ms. Sheridan wrote to me about composing a piece for trumpet and piano, my first thoughts were of my late grandmother, Gertrude, who was always suggesting that I write a piece with Colorado as the subject. She loved that state, and while she lived most of her life in California, she always longed to go back to Colorado amongst the quaking aspens, the mountains, the rivers, and the vibrant colors. I have at last taken her up on her suggestion referencing the “Centennial State,” a nickname given to Colorado for being inducted into the Union one hundred years after signing of the Declaration of Independence. With two contrasting movements (Aspen Grove and Roaring Gunnison) connected by an interlude (Alpenglow), I have attempted to capture some of the beauty and adventure of what truly is an amazing place. The first movement in particular is an homage to her.

This recital is given in partial fulfillment of a Bachelor of Music degree in Instrumental Education. Derek is a student of Mr. Andrew Bishop, and also studied with Dr. Jim Bovinette, and Mr. Justin Smiley-Oyen.