

THE UNIVERSITY OF TEXAS AT TYLER
COLLEGE OF ARTS AND SCIENCES
SCHOOL OF PERFORMING ARTS



presents

ZAK McCAIN & MITCHELL GILBERT
JOINT TRUMPET RECITAL

SATURDAY, APRIL 19, 2025

12 PM

BRAITHWAITE RECITAL HALL

PROGRAM

Solo de Concours

Théo Charlier
(1868-1944)

Zak McCain, trumpet
Elena Daughtery, piano

Concerto in F Minor

I. Allegro Moderato

Oskar Böhme
(1870-1938)

Mitchell Gilbert, trumpet
Dr. Mary Heiden, piano

Concerto in E-Flat Major

II. Andante

III. Rondo

Johann Neopomuk Hummel
(1778-18370)

Zak McCain, trumpet
Elena Daughtery, piano

Concerto in E-Flat Major

I. Allegro

Johann Baptist Neruda
(1708-1780)

Mitchell Gilbert, trumpet
Dr. Mary Heiden, piano

Intermission

Sonata for Trumpet and Piano

I. Mit Kraft

II. Mäßig bewegt

Paul Hindemith
(1895-1963)

Mitchell Gilbert, trumpet

Elena Daughtery, piano

Morceau de Concert

Jules Pennequin
(1876-1925)

Zak McCain, trumpet

Elena Daughtery, piano

Rustiques

Eugene Bozza
(1905-1991)

Mitchell Gilbert, trumpet

Dr. Mary Heiden, piano

Zak McCain's recital is presented in partial fulfillment of the Bachelor of Music degree with concentration in instrumental education.

Zak is a student of Dr. Jeremy McBain

Mitchell Gilbert's recital is presented in partial fulfillment of the Bachelor of Music degree with concentration in instrumental performance and education.

Mitchell is a student of Dr. Jeremy McBain

PROGRAM NOTES

Théo Charlier (1868-1944)

Théo Charlier was a Belgian trumpeter, composer, and pedagogue. He taught at the Royal Conservatory of Liège, and played a crucial role in shaping modern trumpet playing. He has influenced generations of musicians through his teaching and compositions. His most famous work is *Trente-Six Études Transcendantes* and it is still widely used today. In fact, his etudes are standard repertoire for many collegiate trumpet players and emphasize lyricism, articulation, and technical mastery. Charlier's music blends late Romantic and early 20th-century style melodies with technical challenges, making his works both beautiful and demanding.

Solo de Concours is a competition piece that challenges the performer's musicality and technique. Starting with a bold opening statement, the piece begins with a lyrical, cantabile opening that showcases the trumpet's singing quality. The music later becomes more energetic with fast notes and requires more finger dexterity with quick technical and articulated passages. Featuring rapid flourishes, expressive phrasing, and steep dynamic contrasts, this piece ends with a brilliant, exciting conclusion.

Oskar Böhme (1870-1938)

Oskar Wilhelmovich Böhme was born on February 24, 1870 in Potschappel, Germany. He was trained at the Leipzig Conservatory as a trumpet player, graduating in 1888. Böhme was a very important contributor to the trumpet world, composing trumpet repertoire in his teens, and traveled on concerto tours as a soloist from the age of 15. In 1936, Böhme was deported to Shkoalov during Stalin's reign of the Soviet Union. He was an active musician there until his death in 1938.

Böhme's *Trumpet Concerto in F Minor, Op. 18* is one of the most well known solo pieces for the trumpet and one of the standout pieces for the Romantic period. The first movement of this concerto has exceptional melodic content and provides the performer ample opportunities for creative expression. This piece also features a cadenza which leads into a Piu Mosso conclusion to the movement.

Johann Nepomuk Hummel (1778-18370)

Johann Nepomuk Hummel was one of the most celebrated composers and pianists of his time. A student of Mozart, he later studied with Haydn, Salieri, and Albrechtsberger. His compositions were quite robust, ranging from piano works, to concertos, as well as chamber music. Hummel held prestigious positions, one of which being Kapellmeister in Weimar. Under his direction, Hummel helped make the city a musical hub. His music is known for its elegance and lyricism, influencing later composers like Chopin, Liszt, and Schumann, who admired his creative harmonies and expressive style.

Hummel's *Trumpet Concerto in E major* (1803), was written for Anton Weidinger and his newly developed keyed trumpet. The second movement, Andante, features a smooth and graceful melody, allowing the trumpet to shine with expressive phrasing and decorative flourishes. The final movement, a lively Rondo, is full of energy and excitement, with fast scales, bouncing rhythms, and playful back-and-forth exchanges between the trumpet and orchestra. This concerto perfectly blends technical challenges with musical charm, making it a staple of the standard trumpet repertoire.

Johann Baptist Neruda (1708-1780)

Johann Baptist Neruda was a professional violinist in his early years and rose to the status of Concertmaster of the Dresden Court Orchestra. Neruda is best known for his composition ability, composing 18 symphonies, 14 instrumental concerti, and an opera. His *Concerto in E-Flat Major* was inspired by Haydn's *Trumpet Concerto in E-Flat Major*.

Neruda originally wrote this concerto for the E-flat horn, but now it is almost exclusively performed by trumpets in B-flat or E-flat. This first movement was an early example of melodic writing for solo brass instruments, which is shown by the piece's style and use of a multitude of trills. Being from the classical era, this piece is pleasing to the ear with its melodic line and the shape of the phrases.

Paul Hindemith (1895-1963)

Paul Hindemith was born on November 16 1895 in Hanau, Germany. Hindemith was a violinist from childhood. He attended Dr. Hoch's Konservatory in Frankfurt studying violin, conducting, and composition. After his father's death in 1915, he was conscripted into the German Army where he played bass drum. After his time in the army, he founded the Amar Quartet, which led into his composing career.

His *Sonata for Trumpet and Piano*, written in 1939, was a part of a series of sonatas he wrote 11 years after his works were banned from being performed. In his trumpet sonata, he specifically told his editors "It may be the best work I have produced in recent times, which augurs well as I am not at all unhappy with my recent compositions." He wrote the piano part for his wife to play, even writing in dedication to her, "for my dear and fearless pianist." Needless to say, Hindemith sonatas are very hard for the pianist, but the trumpet sonata piano part is on another level. In the first movement, the trumpet and piano start in concert, with there being times with rhythmic opposition to one other. This all builds up to the end of the movement with a desync of the trumpet from the piano. The second movement gives the piano more of a melodic role and the trumpet takes on a rhythmic role. The trumpet and piano pass the melody back and forth, a hallmark of the Sonata genre.

Jules Pennequin (1876-1925)

Jules Pennequin was a French composer and pianist, known for his contributions to the Romantic era piano repertoire. Although Pennequin is not as well recognized today, he was praised in his time for his technical skill and expressive compositions, combining virtuosity with emotional depth.

Morceau de Concert is a strong example of how he combines virtuosic passages with lyrical melodies. Written in 1907, this piece shows Pennequin's use of the full range of the piano. He uses sweeping runs and delicate harmonies in a balance of technical skill and allows space for emotional expression. Pennequin demonstrated his understanding of the cornet as a solo instrument by contrasting the cornet's bold, stately character with its softer, more intimate side.

Eugene Bozza (1905-1991)

Eugene Bozza, born April 4th, 1905, was a student of the Paris Conservatory from 1922-1932, with a few breaks for touring. He studied Violin, conducting, and composition. He won first place for competitions in these categories as well as winning the Grand Prix de Rome. He became the head of the Conservatoire in Valenciennes in 1948. He composed many works for ballets, symphonies, and operas, but his main influence on music is his chamber works. He has composed a multitude of influential works for trumpet and is one of the main composers of 20th century trumpet solo repertoire.

His *Rustiques for C Trumpet* is very unique from any other trumpet piece. This solo has cadenzas built into the structure. The piece starts with a cadenza and goes back and forth between trumpet with piano and cadenzas. This work is all about expression; whether that is pace, phrasing, or dynamics, the performer has freedom to make the performance their own. *Rustiques* has many different techniques for trumpet, including high trills, chromatic lines, 16th note runs, double and triple tonguing, and flutter tonguing.

Spring 2025 School of Performing Arts Events

DAY	DATE	TIME	LOCATION	EVENT
Sat	Apr 19	2 pm	BRH	Jadon Cherry Recital
Sat	Apr 19	3:30 pm	BRH	Cordell Taylor Recital
Sat	Apr 19	7 pm	SNAPA Theater	Musical Theatre Performance
Mon	Apr 21	7:30 pm	BRH	Jazz Combo Concert
Tue	Apr 22	12:30 pm	BRH	Student Recital
Tue	Apr 22	6 pm	BRH	String & Guitar Studio Recital
Tue	Apr 22	7:30 pm	Cowan	Jazz Concert
Wed	Apr 23	6 pm	BRH	Lauren Taylor Recital
Wed	Apr 23	7:30 pm	BRH	Jasper Scharp Recital
Fri	Apr 25	6 pm	BRH	Bridget Gutierrez Recital
Thu	Apr 24	7 pm	Cowan	UT Tyler Bands Concert
Fri	Apr 25	7:30 pm	BRH	Sydney Moseley Recital

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