

# I ONLY PROGRAM GOOD MUSIC

A Senior Recital

ELOY TREVINO

with

Dr. Rajung Yang, *piano*

Hyewon Park, *organ*

and

Baylor Trumpet Studio

music by

Fišer, Antheil, Martini,

Planel, Everson

Saturday, March 28th

5:30 PM

Truett Seminary - Powell Chapel



## Dialog per Tromba e Organo (1996) - Luboš Fišer (1935-1999) - 5'



**Luboš Fišer** (1936-1999) is a Czechoslovakian composer who is more well-known in Europe than in the United States. He is credited with composing over 300 scores for Czech movies, television shows, and commercials. Dying in Prague in 1999, he had amassed a plethora of honors, including the 1967 UNESCO award. His music is known for its highly economic notation, meaning that he writes the most minimal details onto the page. Despite this simplicity, all his music deals in great contrasts in volume and color, making his style extremely fresh and an apt introduction for my recital.

I first encountered this piece while attending the **2025 Chosen Vale International Trumpet Seminar** in Enfield, New Hampshire. On the grounds of the Enfield Shaker Museum lies the **Mary Keane Chapel**, a large marble structure adorned with Italian mosaics and German stained glass. While the building was constructed in 1932 by Catholic missionaries, one would think that a building so grand would have been there for centuries like an ancient Roman structure. Unlike the exterior, the structure's interior remains well-preserved, with dim lighting and no air conditioning. During each faculty concert during the intensive, the massive metal doors would remain open to let the breeze in and allow the owls who nest in the rafters the ability to fly in and out during performances.

During the first concert of the seminar, Norwegian trumpet artist **Ole Edvard Antonsen** performed *Dialog* alongside respected collaborative pianist **Rebeca Wilt**. The resonance in that marble sanctuary was deafening, and it was the perfect introduction for the two weeks ahead of intense trumpet study and discovery.



## **Sonata for Trumpet (1951) - George Antheil (1900-1959) - 15'**

- I. Allegretto
- II. Dolce - Espressivo
- III. Scherzo - Vivace
- IV. Allegretto

After two years establishing himself in the avant-garde music scene in Paris, **George Antheil** (1900-1959), a 25-year-old American pianist with a schoolboy bowl haircut, premiered a piece in 1925 that would define his reputation as a composer. *Ballet mécanique* was scored for sixteen mechanical player pianos, electronic bells, xylophones, bass drums, three airplane propellers, and sirens. Antheil envisioned a radical collaboration between human and mechanical performers. The work was meant to provoke controversy, with Antheil describing it as “all percussive... like machines... all efficiency... no love... written without sympathy.” Audience riots during early performances only reinforced his self-appointed nickname: the “Bad Boy of Music.”



His *Sonata for Trumpet* (1951) shares little of this aesthetic. Written in collaboration with **Edna White** (1892–1992) and premiered by **Cleveland Orchestra** trumpeter **Harry B. Herforth** (1916–2013), the sonata reflects a far more reflective and nostalgic side of Antheil. Little documentation exists about his intentions for the work, but the music suggests (in my opinion) a retrospective look at the influences that shaped his life.

The first movement's variations pay homage to the trumpet duet feature in **Benjamin Britten's** (1913-1976) *The Young Person's Guide to the Orchestra*, while the piano interludes and harmonic vocabulary evoke, stylistically, hints of Antheil's early compositional hero, **Igor Stravinsky** (1882-1971). The second movement reflects the influence of French Impressionism from his years in Paris, while painting a picture of the American countryside. The third movement channels the virtuosic intensity of Chopin-like études, echoing Antheil's own rigorous childhood piano training while the trumpet adds scherzo-like humor that mimics Antheil's history of delinquency as a child. The sonata concludes distinctly American in the style of **Aaron Copland** (1900-1990), concluding with a cinematic “Wild West” ending that evokes the Hollywood backlot nearby where Antheil spent much of his compositional career. In this way, the work becomes a reflection of the many musical styles that shaped him.

I would like to thank two individuals who made this performance possible.

First, my collaborative pianist, **Dr. Rajung Yang**, who generously agreed to take on one of the most demanding piano parts in the trumpet repertoire. The difficulty of the piano writing is one reason this sonata is rarely performed, and I am grateful for the opportunity to present it today.

Second, I would like to thank my studio colleague and friend, **Camden Smith**, whose incredible semifinal performance of the Antheil at the 2024 National Trumpet Competition in Kingsville, Texas, inspired me to begin to seriously consider this piece. I cried like a baby.

## INTERMISSION (10')

### **Toccata in D Major - Giovanni Battista Martini (1706-1784) - 2'30"**



Giovanni Martini was a Franciscan friar who was one of the earliest masters of counterpoint and Italian sacred music. His compositional expertise was sought out by many prominent musical families during his career, having given guidance to the children of **Johann Sebastian Bach** (1685-1750) and **Wolfgang Amadeus Mozart** (1756-1791). His *Toccata* is one of the most popular pieces in the piccolo trumpet repertoire to be accompanied by organ.

### **Concerto pour trompette et Orchestre a cordes (1966) - Robert Planel (1908-1994) - approx. 10'**

- II. Lent et tres calme
- III. Vivace, gai et leger

Many trumpet players encounter the Planel concerto for the first time through the baby blue “Maurice Andre Edition - Volume 3” album. Buried amongst 104 tracks of the entirety of the French concerto repertoire on one album, the Planel is easily forgotten about. As a middle schooler, I encountered this album as one of my first experiences with concertos and what a real virtuoso sounds like. There is no doubt that my first listen to the Planel was most likely when I was asleep with my headphones on, because the earworm melody has plagued me for years.



**Robert Planel** (1908-1994) was a talented violinist and devoted music educator who established his own music school in Montélimar, France. He was one of many core French composers who studied at the **Conservatoire de Paris**. One of his most notable accomplishments was winning the **Prix de Rome**, a composition contest in which finalist composers are given 30 days to compose a cantata with painfully strict guidelines and very little access to the outside world.

The final two movements of the Planel concerto I am sharing today are, in my opinion, some of the most beautiful musical moments in the trumpet repertoire. A variety of moods are conveyed, from a somber love theme in the 2nd movement to a playful tune and heroic finish in the 3rd movement. It has been a challenge preparing for the demands of this piece, but one cannot deny that it is *good music*.

**There's a Great Day Coming (1994) - Will Thompson (1847-1909)/arr. Everson (b.1962-) - 3'30"**

As the final send-off of the recital, **Terry Everson's** arrangement serves as a final celebration of the work I have put into this project and a celebration of the community I have experienced in the trumpet studio here at Baylor. This piece for six trumpets was first recorded on Phil Smith's "Principal Trumpet of the New York Philharmonic" album, which I also frequently listened to in middle school.

As I move on from undergrad, the original lyrics by **Will L. Thompson** offer a positive message for a future to look towards.

There's a great day coming, a great day coming;  
There's a great day coming by and by,  
When the saints and the sinners shall be parted right and left,  
Are you ready for that day to come?

Refrain

Are you ready? Are you ready?  
Are you ready for the judgment day?  
Are you ready? Are you ready?  
For the judgment day?

There's a bright day coming, a bright day coming;  
There's a bright day coming by and by.  
But its brightness shall only come to them that love the Lord.  
Are you ready for that day to come?

Refrain

There's a sad day coming, a sad day coming;  
There's a sad day coming by and by,  
When the sinner shall hear his doom: "Depart, I know you not!"  
Are you ready for that day to come?

Refrain

## Acknowledgements

I would like to express my gratitude to a few select people who have helped with the preparation for this recital. A special thanks is afforded to:

**Dr. Rajung Yang** for your willingness and interest in collaborating on my recital. I have been so fortunate to have been able to work with such a great pianist for all my solo endeavors for the last four years.

**Hyewon Park** for your willingness to collaborate on this recital and allow for my first experience playing with organ.

**Alejandro Martinez, Aidan Fennerud, Shine Yang, Joseph Miller, and Kayla Simpson** for your willingness and flexibility to rehearse the trumpet ensemble for my recital.

**Dr. Jens Korndörfer** for your guidance and support in connecting me with Hyewon, reserving the chapel, and coaching the organ pieces for my recital.

**Alex Parker** for your guidance and coaching of the trumpet sextet.

**Wiff Rudd and Mark Schubert** for your generous donation of time, attention, and guidance, listening in on rehearsals and coaching my lessons. I have learned so much in the last few months, let alone the last 4 years here at Baylor. I am so thankful to be able to study with teachers so invested in my experience and growth as a player and person.

**Dr. Jeffrey Work and Scott Thornburg** for your resources, irratia, and recordings for the Antheil sonata.

**Mason Stokes** for your willingness to take and edit photos for my recital posters.

**Harrison Wells** for your willingness to turn pages for my recital.

**Nate Good** for your help unloading and setting up for my recital.

and

**Friends and Family** for your interest and support in my recital project, whether it be from your presence today, words of encouragement, spreading the word, or financial support over the last four years. This recital is for all of you.