## concerto \#1

for trumpet and orchestin


## Program Notes - Concerto for Trumpet (2003) - James Stephenson, III

The Concerto for Trumpet, James Stephenson's second major work written for the trumpet, is a product of a long-time friendship between Jeffrey Work, for whom the concerto is written, and the composer. After Work's performance of Stephenson's Sonata for Trumpet and Piano, the idea of a piece composed especially for the soloist began to germinate, but lacked a host to commission and perform a new piece. The Pro Arte Chamber Orchestra of Boston, of which Work was a member, provided the final piece of the puzzle, and the Concerto for Try qpen vas born.

The two movement piece opens almost ominously, and in no definitive key, stating a two note figure, F-D. This F-D figure is repeated and developed th oughou the entire piece. In the opening Adagio, the soloist enters plaintively on top of an estab thed $q$ cinato, almost searching for a home key. Throughout the scherzo-esque mai hody of the irst movement, many attempts at establishing a key are made (usually rela et to E lat or A), but they quickly subside. A grandiose section follows, incorporatik we F- m tif one more time, and the movement ends almost as mysteriously as it started, ut a ride in A Major. This resolution in A Major, though perhaps a surprise, explain the e on he raised $4^{\text {th }}$ degree explored extensively while in E-flat major.

The second movement is written to display whe alms tevedience member is seeking when first hearing a concerto: technical virtuosity, Kno vig the rechnical and musical abilities of Mr. Work, as well as his love for the cornet so os of the arly $20^{\text {th }}$ century, the movement is composed to highlight what is available th moderri trumpet, though often not exposed. After a few minutes of pure energy, the $\mathrm{m} \sim \dot{\sim} \mathrm{fln}$ ly re axes, drawing upon various motifs already heard. Again the piece builds up $\delta$ a clima $h$, he dominant key of $E$ Major, only to settle again to a false coda. A demanding cade.... follo vs, highlighting some musical effects written especially for the dedicatee Now 'eginn gg the true coda, the virtuosic music returns, and many motifs are again tossed in , the mix to bring us to our denouement, again decidedly in our true home key of A Major

The premiere trok $1 a r$ on November 30, 2003, at Sanders Theater in Cambridge, MA. Pro Arte Cham ' O, hestra of Boston. Isaiah Jackson, conducting. Jeffrey Work, soloist.

The conc to nd arrangement was made possible by a generous grant from the Charles
Sch ${ }^{1}$ Fo ndatron, and was created specifically for the 2007 ITG Conference. Charles S ilueter ( etirud Principal Trumpet of the Boston Symphony) was the trumpet teacher of both Ja es Step enson and Jeffrey Work during their years at the New England Conservatory of

# for Jeffrey Work <br> Concerto for Trumpet 

Commissioned by the Pro Arto Ch $\quad=0 r c h e s t r a ~ o f ~ B o s t o n ~$
Isaiah Jac'son, n sic Director
No 'em' er 30, 2003

## Iames M. Stephenson III

for Jeffrey Work
Concerto for Trumpet
Commssioned by the Pro Arte Chamber Orchestra of Boston, Isaiah Jackson, Music Director
James M. Stephenson, III

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II.

Allegro con brio $\quad(=152$























(J) (in Three)
(L'istesso Tempo) $(\theta=0)$















141 Start slowly and accel

Solo C Tpt.


Solo C Tpt.


Solo C Tpt.

















