

The CSB | SJU Music Department Presents

The Senior Recital of Patrick Janning

Student of Dr. David Dies, Dr. Amy Grinsteiner, and
Dr. Justin Zanchuk

Concerto in D for Trumpet and Piano

Giuseppe Torelli

Sounds and Perfumes Mingle in the Evening Air
The Girl with the Flaxen Hair

Claude Debussy

Prelude and Fugue no. VII in A Major

Dmitri Shostakovich

Sonata in E Minor, Op. 7

- I. Allegro Moderato
- II. Andante Molto
- III. Alla Menuetto, ma poco piu lento
- IV. Molto Allegro

Edvard Grieg

10 Minute Intermission

Etude no. 6

Theo Charlier

The Chocolate Suite

1. *Dark Chocolate*
2. *Milk Chocolate*
3. *White Chocolate*

Patrick Janning

Get Cooking

Emma Stomberg, Patrick Mullon, Peter Gao

Patrick Janning

Giuseppe Torelli (1658-1709) was an Italian composer of the Baroque era. Torelli was the most prolific Baroque composer for trumpet repertoire. A concerto is a piece of music featuring a solo instrument with accompaniment, typically orchestra or piano. I'm playing this piece on a piccolo trumpet, which sounds an octave higher than the Bb trumpet. Listen for the ornamentation used in both the trumpet and the piano, the trills and florid sixteenth note runs which help to stylize the piece.

Claude Debussy was one of the most influential and original composers of the early 20th century. He crafted a unique style of harmony and structure in his music which was heavily influenced by the Impressionist and Symbolist movements in the art world. He likes to use the pedal to let the sounds blend and morph together as if the piano were a whole ensemble. In *Sounds and Perfumes*, that is exactly what I visualize is happening. It is a sensitive, very visual piece. Debussy explores the extreme ranges of the piano, often quite rapidly, which adds to the image of sights and smells swirling together, as in an Impressionist painting. The next piece, *The Girl with the Flaxen Hair*, features a simple, beautiful melody over a more straightforward harmony than *Sounds and Perfumes*.

Dmitri Shostakovich is one of the best examples I know of an artist striving to be original and true while under immense social pressure to conform. He lived before and during the iron-fisted Stalin regime in the Soviet Union during the early to mid-1900s, which directly controlled what kinds of art and music were allowed. Songs that sang praise of the working class and other Soviet ideals were

received with favor. Songs that tried to comment on, even ironically, all of the problems in society were often met with the “mysterious” disappearance of the composer. Shostakovich saw his fellow composers and friends disappear on a regular basis for years. With that constant threat to produce the right music hanging over him, he was still able to create music that was not blatant Soviet propaganda. He wrote mainly for orchestral ensembles, including 15 symphonies, 15 string quartets, and numerous other suites, operas, and ballets. But in 1950-1951, he wrote a set of 24 Preludes and Fugues for the keyboard, one in every major and minor key. This particular set, No. VII, is unique in that the Fugue has perfect harmony. This means that throughout the whole piece there is not one dissonance, not one clash between notes at all. What does this say about the pressure on Shostakovich to create “proper music”? Is it a commentary on the façade of an immaculate society? I don’t know, I just play the piano.

Edvard Grieg was a Nordic composer who was heavily influenced by Norwegian folk music. Throughout his career he wrote mainly smaller works for chamber groups and tended to stay away from larger works such as symphonies. However, when he was just 22 years old, some bolt of inspiration must have hit him, and he composed this massive Sonata in E Minor. This large-scale, methodical, self-referring piece is a keystone work in his repertoire. The stormy first movement begins with a signature of his own initials, E-H-G (H is the German name for the note B), which is a pretty clever idea I wish I could replicate (there is no P note as far as I know). The fast first movement gives way to a calm, beautiful second movement, followed quickly

by a short, dark, minuet-like third movement. This leads to the epic fourth movement, which is just filled with references to the first three movements, and really serves to tie the whole piece together.

Patrick Janning is my name and making music is my game. I became interested in writing music my sophomore year here at SJU, when I would hit up the practice rooms and improvise on the piano. At first it was a lot of disjointed ideas that sounded fine on their own, but I wanted to say something bigger. *The Chocolate Suite* and *Get Cooking* are just that: my disjointed ideas strung up and blended together to create longer works. Inspiration for *The Chocolate Suite* actually came when I was at a recital being given by Amy Grinsteiner, my very own piano teacher. She performed *Oblivion*, a piano and cello duet. The low, sweet cello sound made me think of rich, dark chocolate. Right after the show I went to a piano and worked out the melody that begins *Dark Chocolate. Milk* and *White* followed in the coming months, slowly but surely forming themselves in my head and then on the page. I started each movement with only the image of chocolate in my head, which was difficult to translate into music. My composition prof, Dr. Dies, was incredibly helpful in the formation of this Suite, while also making sure I stayed true to my voice as a composer. *Get Cooking* wasn’t created because of inspiration; it was originally an assignment given in a composition class my sophomore year. We had to write something for trumpet, trombone, and piano that was about 3 minutes long. The groove of the piece was inspired by an Arcade Fire song, *Rococo*, which I took the bassline from and jazzed up the rhythm a bit. Thank you all for coming and enjoy the show!