

Ravit Leelasiri, Senior Reital  
**PROGRAMME NOTES**

**OTTO KETTING**

Intrada

**VLADIMIR PESKIN**

Concerto No.1

I. Allegro con fuoco

II. Andante sostenuto, dolce amoroso

III. Allegro scherzando

**-Intermission 10 mins-**

**Puangroy (Snidvongs) Apaiwongs**

White Lotus (Bua Kao)

**Philip Sparke**

Manhattan

I. Saturday Serenade

II. Sunday Scherzo

## OTTO KETTING

### Intrada

Intrada (1958) by Otto Ketting is a modern solo work for trumpet (or horn) that blends free, lyrical expression with declamatory, fanfare-like gestures. The piece unfolds as a dramatic monologue, moving between introspective, rubato passages and bold, processional statements, reflecting the traditional idea of an “**intrada**” as an entrance, both ceremonial and deeply personal.

## VLADIMIR PESKIN

### Concerto No.1

#### I. Allegro con fuoco

#### II. Andante sostenuto, dolce amoroso

#### III. Allegro scherzando

Composed in the mid-20th century, Peskin's Trumpet Concerto No. 1 stands as one of the most significant works in the trumpet repertoire, reflecting both the lyrical and virtuosic capabilities of the instrument. As a trumpeter himself, Peskin writes idiomatically, combining technical brilliance with expressive depth.

The **first movement** opens with a bold and energetic character, featuring brilliant fanfares and agile passages that showcase the trumpet's technical prowess. In contrast, the **second movement** reveals a more lyrical and introspective side, with long, singing lines that highlight the instrument's expressive warmth.

The **final movement** brings the concerto to a lively and spirited conclusion, full of rhythmic vitality and playful exchanges between soloist and orchestra.

Throughout the concerto, listeners can expect a dynamic interplay between brilliance and lyricism, as the trumpet shifts between heroic declarations and intimate musical moments. Peskin's work ultimately celebrates the versatility and expressive range of the trumpet.

## **PUANGROY (SNIDVONGS) APAIWONGS**

### **White Lotus (Bua Kao) arr. Lertkiat Chongjirajitra**

“Bua Khao” (White Lotus), as performed by Phuangroi Aphaiwong, is a classic Thai song that reflects themes of purity, love, and quiet longing. The white lotus symbolizes innocence and serenity, representing a beloved woman who remains in memory despite separation.

The song conveys a gentle sense of nostalgia and unfulfilled love, expressed through delicate imagery and a restrained emotional tone. Its simplicity and subtle melancholy invite the listener into an intimate and reflective musical experience.

## **PHILIP SPARKE**

### **Manhattan**

#### **I. Saturday Serenade**

#### **II. Sunday Scherzo**

Sparke wanted to write a piece that demonstrated both the lyrical and technical abilities of this outstanding player, Philip Sparke decided on a two-movement piece that could capture these qualities, with the intention that these movements could be played individually when a shorter solo is required.

The 'theme' is a weekend in New York and the opening bluesy movement, **Saturday Serenade**, describes the city on a Saturday night, perhaps in a smoke-filled jazz bar. While writing **Sunday Scherzo**, the composer pictured an early morning jog in Central Park and this vivaciously rhythmic movement ends with an even quicker coda which brings the work to a brilliant close.