

Chou Hsin-Yu Senior Recital Programme Notes
08.05.2026 02:10pm YST Concert Hall

Vladimir Peskin: Trumpet Concerto No.2
Chou Hsin-Yu, Trumpet
Gabriel Hoe, Piano

Vladimir Peskin (1907–1988) was a Russian composer and trumpet player. He is particularly renowned for his contributions to brass music, composing numerous works for trumpet as well as other brass instruments. Peskin's compositions often showcase technical virtuosity and lyrical melodies, making them popular choices for performers and audiences alike. In addition to his works for solo trumpet, Peskin also composed concertos, chamber music, and pieces for brass ensemble. His compositions are characterized by their idiomatic writing for brass instruments and their ability to showcase the capabilities of the performers. Among his most famous compositions are his Trumpet Concerto, which has become a staple in the trumpet repertoire, as well as other solo works for trumpet and brass ensemble. Peskin's music continues to be performed and studied by brass players around the world, ensuring his legacy as a significant figure in the world of brass music.

Thorvald Hansen: Sonata for Cornet and Piano Op.18 (I. Allegro con brio II. Andante molto espressione III. Allegro con anima)
Chou Hsin-Yu, Trumpet
Gabriel Hoe, Piano

The Danish Thorvald Hansen was born into mid-19th century Europe at the height of Romanticism, and as Mahler set to work on his lush symphonic textures, Hansen found himself a jack of all trades, playing multiple instruments including violin, piano, and cornet. Spending time as a church organist and performing on violin and trumpet, Hansen left us a true gem of the repertoire with his Sonata for Cornet. In fact, I would argue this piece not only boasts great pedagogical value, but takes its place as one of the finest romantic works for our instrument. Stylistically, let's examine one movement at a time:

Movement I, Allegro con brio:

From the second measure, the trumpeter needs to skillfully dovetail the melodic line that the piano starts. Young students may experience tension in these opening passages due to the range each phrase begins; remember that we need not approach the horn any differently here, but each descending phrase should be sung with a free and supported sound.

Furthermore, dotted rhythms need to bounce without hesitation: allow the air to do the work. As persistent dotted eighths transition into flowing melodies, phrase with your pianist as the line intensifies and resolves.

Movement II, Andante molto espressione:

This movement affords us the opportunity to play with a beautiful, vibrant sound in the softs of the horn. The written hairpin dynamics should flow naturally: don't force. The color of the trumpet/cornet and piano can be amazing in this movement, but only if we really use our ears to connect with our friend on piano.

Movement III, Allegro con anima:

This movement should be approached with great enjoyment. One could call it a march, but be careful not to cheat note lengths. Once again, hairpin dynamics should sound natural and even, unlike the modern interpretation we often see with contemporary classical music. The relatively few dynamic markings allow us to make key phrasing choices: be sure to think about your music and play convincingly! But most of all...have fun!!

~Intermission~

Alexandra Pakhmutova: Trumpet Concerto
Chou Hsin-Yu, Trumpet
Gabriel Hoe, Piano

Pakhmutova's Trumpet Concerto was composed in 1955, and was first performed by Ivan Pavlov. Initially composed for trumpet and orchestra, Pakhmutova arranged a version for trumpet and piano in 1978. Composed as a single movement, the work goes through an extended introduction, and four preceding sections. The slow and lyrical opening sets the mysterious scene for the concerto. The melody is set in the relative minor key, which foreshadows some of the musical material later on in the work.

The soloist shows off the lower register of the instrument by playing a syncopated melody against the string accompaniment. Although with solemn undertones, the mood is soon changed with the burst of sound leading into the Allegro section.

Double-tonguing and fast-paced finger work is at the heart of this section. The fluctuation between triplets and dotted rhythms is effective and offers a development of the themes. The musical material is passed between soloist and orchestra to fully develop the main melodies. To lead into the next section the trumpet plays a dotted rhythm on a low D.

The next section is slightly slower and the first 16 bars acts as an introduction to what the trumpet will play. This theme is also very lyrical and is developed for longer than the introduction. There is an orchestral interlude and the trumpet ends the section quietly. This leads swiftly into a fast section which is syncopated at times. There is a climax and there is a short silence. A series of single notes (Ab) is heard from the orchestra, and the trumpet enters into a much more dreamlike section. This theme is very different from any other theme within the work, which makes it even more striking. The trumpet then plays two calls muted, before the next section takes over.

This fast section is very bouncy and based around dotted rhythms. It is scherzo-like, as well as being perhaps one of the most dramatic parts. The double-tonguing here is incredibly tricky so performers are advised to pick a tempo that is not too fast here, or else it may become too difficult.

The bright tonality of E major here makes this the lightest section of the work. The first theme returns and when the trumpet comes back after this orchestral interlude, its top range is emphasised. The next theme is syncopated and is a development of the second theme. A developmental section leads into a very dramatic final stretch of the piece. The material has been heard before, but now is played with slight differences such as orchestration and dynamics.

A slow expressive section leads into the climax section, with the trumpet returning in a very regal and bold way. The end picks up speed and an octave sequence ends the concerto strongly.

Anthony Plog: Concert Duets for Trumpets (I. Fanfare II. Pastorale III. Scherzo IV. Dialogue)
Chou Hsin-Yu, Trumpet
Yeh Tsung-Ruei, Trumpet

Anthony Plog's Duet for Two Trumpets provides a contrast in form and style, written in four short movements: Fanfare, Pastorale, Scherzo, and Dialogue. Each movement explores a different mood and technical interplay, ranging from stately brilliance to playful rhythmic exchanges and lyrical reflection.

Emma Lou Diemer's Quartet for Trumpet, Horn, Trombone, and Piano
Chou Hsin-Yu, Trumpet
Harsharon Kaur, Horn
Chen Shijin, Trombone
Gabriel Hoe, Piano

Quartet for Trumpet, Horn, Trombone, and Piano (2001) was written for the Borealis Brass Trio (Fairbanks, Alaska). In September 2001, it was premiered at Frostburg State University in Frostburg, Maryland. The inside cover describes the work as "music that is rather tonal, rather restless in mood, with the piano supplying most of the rich, timbral background over which the brass instruments are allowed to be unabashedly melodic."

The A section of the work's ternary form, moving rapidly and expressively, is supported by the piano while each brass instrument presents the melody on their own. Following the final entrance by the trombone, the brass parts combine for the full ensemble. At the end of the A section, the piano drops out as the brass subside in dynamics. After a repeat of the A section, the B section, slower, begins with 27 measures of solo piano. The B section is split into four subsections: Slower, Much slower, Much faster, and Slower, express. Much slower follows the same format at the A section, each brass instrument in turn carrying the melody with the piano. Much faster returns to a similar tempo as the "slower" section but with the inclusion of the brass in a mostly homorhythmic texture. The fourth section, Slower, express, features a slow texture where all four members fill in the sound, dwindling though to just trombone and piano by the end of the section. The final A section, Tempo I, is identical to the first A section with only the bombastic concluding coda deviating from the original presentation.