

**THE UNIVERSITY OF TEXAS AT TYLER
COLLEGE OF ARTS AND SCIENCES
SCHOOL OF PERFORMING ARTS**



**UT Tyler™
MUSIC**

presents

NOAH NUÑEZ AND DOMINIC THERIOT

in a

SENIOR RECITAL

TUESDAY, APRIL 14, 2026

6 PM

BRAITHWAITE RECITAL HALL

PROGRAM

Trumpet Concerto in Eb

Joseph Haydn

II. Andante

(1732-1809)

Dominic Theriot, trumpet
Elena Daughtery, piano

Concerto in Eb

Johann Baptist Georg Neruda

I. Allegro

(1707–1780)

Noah Nuñez, trumpet
Elena Daughtery, piano

Rustiques

Eugène Bozza

(1905-1991)

Dominic Theriot, trumpet
Elena Daughtery, piano

INTERMISSION

Sonate

Jean Hubeau

I. Sarabande

(1917-1972)

II. Intermède

Noah Nuñez, trumpet
Elena Daughtery, piano

Trumpet Concerto

Alexander Arutiunian

(1920-2012)

Dominic Theriot, trumpet
Elena Daughtery, piano

Centennial Horizon

Kevin McKee

(1980)

Noah Nuñez, trumpet
Elena Daughtery, piano

This recital is given in partial fulfillment of the Bachelor of Music degree with a concentration in Instrumental Education.

Noah Nuñez and Dominic Theriot are students of Dr. Jeremy McBain.

PROGRAM NOTES

Trumpet Concerto in Eb

Joseph Haydn was born in Rohrau, Austria, on March 31, 1732. Haydn is one of the most prolific composers of the classical period, writing for string quartet, trio, and solo, as well as writing over 100 symphonies. Haydn showed early musical talent at an early age and learned to play various instruments, as well as performing in choirs. Among these instruments, Haydn also played the trumpet, which at the time was largely different from the trumpet we know today, as it had no valves and was largely played in a fanfare setting using the natural harmonics that were built into the instrument. As technological and mechanical advancements were made, the trumpet, too, was improved. Keys were added, which allowed for more melodic playing rather than fanfare-like trumpet calls. Haydn was among the first to compose a solo work for the new instrument, the Trumpet Concerto in Eb major. The Haydn trumpet concerto in Eb major is the most played trumpet concerto throughout history. The second movement is in large contrast to the first movement, showcasing a more expressive side of the trumpet, which at the time had not been showcased much. The movement opens with the accompaniment playing the melodic line until the trumpet joins in. This andante movement demonstrates the trumpet's ability to move through the registers fluidly with ascending and descending scalar runs, as well as showcasing the upper register.

Concerto in E-flat for Trumpet and Piano

Czech composer Johann Baptist Georg Neruda was born in Bohemia and worked in Prague. He was an accomplished composer, violinist, and cellist who worked as a member of the theater orchestra in Prague until becoming a member of the court orchestra under Count Rutowski of Dresden from 1750 until his death. He composed ninety-seven works to include eighteen symphonies, fourteen concertos, thirty trios, six violin pieces, and an opera. However, many of his works are now unfortunately lost.

The Concerto in E-flat was originally intended for the corno-da-caccia (hunting horn), a valveless member of the horn family possessing a slender bore size and coiled in modern fashion. The corno-da-caccia differed from the traditional eighteenth century horn in that it possessed a shallow cup-shaped mouthpiece quite similar to that of a trumpet. Such horns are believed to have been in use as early as the late seventeenth century and were often used in the scoring of many composers, including Johann Sebastian Bach and George Frideric Handel.

For the corno-da-caccia to sound properly, it was trumpeters or high horn players who were asked to play the instrument. The timbre of the corno da caccia bridges the gap between the sound of horn and trumpet like a hybrid of the two. Although written for corno-da-caccia, the modern day performance is primarily on the trumpet due to the sound and range required. This justifies its welcome inclusion into the limited number of early classic works for trumpet.

Rustiques

Eugene Bozza, a French violinist and composer, was born in Nice, France, on April 4, 1905. He studied trumpet at the Paris Conservatory for trumpet, and began to compose pieces for many instruments, but is well known for his compositions of wind instruments, including the trumpet. “Rustiques” is one of the major contemporary pieces composed for trumpet during the 20th century. The piece includes a piano accompaniment, but the use of this accompaniment is minimal, which allows the performer to add more personal expressive decisions and showcase the sound of the trumpet. The opening section is played in a cadenza, “free” form, and features the full range of the trumpet. There are sections of fanfare, triple and double tonguing motifs, as well as fluid song-like motifs throughout the first section of the piece. It then moves to an “andantino” section. This section features a beautiful motif allowing the performer to be expressive and really sing through the instrument. This leads into a muted transitional section, then briefly back into the previous “andantino”. After this, a more lively “Allegro”, section. This is reminiscent of a joyous dance or playful melody that leads to a chromatic section. After this, an unaccompanied cadenza leads to a gradually increasing tempo section that shows the technical capabilities as well as the range of the instrument. The piece ends on a quick ascending chromatic scale.

Sonate

Jean Hubeau is remembered primarily as a pianist, and he studied composition with Paul Dukas at the Conservatoire. He was runner-up in the 1934 Prix de Rome competition, placing second to Eugène Bozza. Hubeau composed his Sonata for Trumpet in 1943, and it was published by Durand the following year with a dedication to Jean Bérard, head of the Pathé-Marconi recording company. One of its most celebrated later exponents was the trumpeter Maurice André, who recorded the work with the composer at the piano.

It is cast in three movements: a Sarabande marked Andante con moto, a rapid Intermède, and a concluding blues-inspired Spiritual. The first movement, “Sarabande”, is intended to instill a heroic, nostalgic, and sensual image of France gone by. It has a broad, sweeping tone. The second movement, “Intermède”, is meant to represent a war hero in the midst of battle, with the piano part representing the conflict and the trumpet the hero. The third movement, “Spiritual”, has a Western blues feel. The piano plays a “swinging” triplet accompaniment, contrasted by the trumpet’s primarily “straight” melody. The section ends with both parts coming together in a blues style.

Trumpet Concerto

Alexander Arutiunian, an Armenian piano player, was born in Yerevan, Armenia, on September 23, 1920. He showed talent as a pianist early in his life and entered Yerevan's Komitas Conservatory as a teenager, where he studied piano and composition. By the time he graduated in 1941, he had decided he wanted to be a composer and had already written his first major work, a piano concerto. He composed more pieces for solo vocal, choir, and orchestra. His pieces featured exotic, colorful harmonies and exhibit Armenian folk melodies, while also demonstrating neo-classical aspects in his later works. Arutiunian wrote two of his most well-known pieces, including a trumpet concerto and a piano concerto during a difficult time for Soviet composers when they were expected to write music based on patriotic texts or subjects. Arutiunian's Trumpet concerto, written in 1950, was written for Soviet trumpet player Timofei Dokshitser. The 14-minute concerto opens with a bold stately section. The opening section immediately showcases Arutiunian's Armenian and Soviet era influences, with the first statement demonstrating the exotic sound that Arutiunian used in his pieces. The next section starts with the piano, then the trumpet joins in playing a playful, up beat theme. The theme calls for rapid tonguing technique as the motif includes multiple double tonguing phrases. Then the tempo shifts to a more andante feel which is in great contrast to the upbeat and opening sections, as it shows a more expressive side of the trumpet. The trumpet and piano communicate back and forth with beautiful melodies that bring the trumpet through the higher ranges of the instrument. The tempo picks back up and the trumpet interjects with some fanfare motifs in response to the piano, giving the effect of a conversation. The fanfares interjected within this section, use a mixture of single and double tonguing sections while allowing the trumpet to rise above the piano accompaniment. The tempo shifts to andante with the trumpet using a cup mute to achieve a warmer, more delicate sound. This section has similarities to the previous slower section while adding more beautiful melodies with the piano. After this, the opening upbeat motif returns and is repeated again with some changes to bring in the cadenza. This cadenza was written by Dokshitser and is the most widely performed. The cadenza allows the performer to have freedom without the accompaniment to play expressively and focus more on the melodic lines, which include many rapid 16th note passages as well as more lyrical phrases. The piece ends with a loud volume and a dramatic, concluding finish. The Arutiunian trumpet concerto is a high-energy, fun solo that also beautifully showcases the more expressive side of the instrument. It is considered one of the many standard trumpet solos in our repertoire.

Centennial Horizon

Kevin McKee is an American composer with a primary emphasis in brass chamber music. He was born and raised in Yreka, CA, a little mountain town in the heart of the “State of Jefferson.” McKee began playing the trumpet in grade school at the urging of his father, who was the high school music teacher in town. He went on to earn two degrees in trumpet performance: a BM from Sacramento State, where he studied with Gary Dilworth, and an MM from the University of Maryland, under Chris Gekker. He was inspired to try his hand at composition after spending a month working with the incredible composer/trumpeter Anthony DiLorenzo at the 2006 MMCK summer music festival in Japan.

Centennial Horizon was commissioned by Albany trumpeter Catherine Sheridan. With two contrasting movements (Aspen Grove and Roaring Gunnison) connected by an interlude (Alpenglow), Kevin McKee captures some of the beauty and adventure of Colorado, the "Centennial State." Inspired by McKee's late grandmother's love of that state, the first movement is an homage to her.

Spring 2026 School of Performing Arts Events

DAY	DATE	TIME	LOCATION	EVENT
Tue	Apr 14	7:30 pm	TJC Performing Arts Center	UT Tyler/TJC Symphony Orchestra Concert
Tue	Apr 21	12:30 pm	BRH	Student Recital
Tue	Apr 21	7:30 pm	Cowan	Jazz Ensembles Concert
Thur	Apr 23	7:30 pm	Cowan	UT Tyler Bands Concert
Fri	Apr 24	6:30 pm	BRH	Percussion Studio Recital
Sat	Apr 25	7 pm	Chapel of St. Peter and Paul	Choral Spring Concert

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