ACKNOWLEDGMENTS

Dad, thank you for your unwavering support and encouragement. I'm grateful for every concert, recital, and performance you tuned in to. I know you would be here today if you could. This recital is dedicated to you, and I perform today in loving remembrance of you.
Mom, thank you for supporting my dreams and passion. Through every challenge and every success, you've been my greatest cheerleader, and I am so grateful for you.
Hope and Hailey, thank you for always listening, giving advice, and pushing me to be my best. You both inspire me with your values, hard work, and the way you give 100% in everything you do. I'm so grateful to have you by my side. I would not be where I am today without you both.
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Professor Anderson, thank you for agreeing to collaborate on my recital. Getting to play with you has been a highlight of my collegiate career. You are an absolutely incredible musician. Thank you for everything you have taught me.
Wei, it has been such a joy performing with you. Your humor is impeccable, and you always bring something special to the music-making experience. You are a wonderful pianist, and I am so grateful to have had the opportunity to work with you. I look forward to seeing where your musical journey takes you!
Dr. Lo, You are truly amazing, and I cannot thank you enough for everything you have done for me. Thank you not only for playing on my recital, but also for collaborating with me on my graduate school prescreening material. Thank you for your patience, understanding, and encouragement throughout this process. Playing with you has made me a better musician and I will always be grateful for you.

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HANNAH THORLAKSON, TRUMPET

DR. LING LO & WEI YIN | PIANO
PROFESSOR THOMAS ANDERSON | GUITAR
JADEN YEAGER | TRUMPET

SENIOR RECITAL

November 22, 2026 | 1:30 pm
Josephine Campbell Recital Hall | Hughes Fine Arts Center

PROGRAM

Intrada — Arthur Honegger (1892-1955)

Histoire du Tango — Astor Piazzolla (1921-1992)
II. Café 1930
Professor Thomas Anderson | Guitar

Trumpet Concerto In E-Flat Major — Joseph Haydn (1732-1809)
I. Allegro
II. Andante
III. Allegro

INTERMISSION

Concerto for Two Trumpets in C Major — Antonio Vivaldi (1685-1759)
I. Allegro
II. Andante
III. Allegro
Jaden Yeager | Piccolo Trumpet

Aria con Variazioni — George Frideric Handel (1882-1949), Arr. Fitzgerald

Someone to Watch Over Me — George Gershwin (1898-1937), Arr. Turrin

PROGRAM NOTES

Composed in 1947, *Intrada* is a staple of the trumpet repertoire. The title refers to a ceremonial musical introduction, traditionally used to announce an important occasion or event. Honegger captures this character through bold fanfare-like passages, expressive melodic lines, and contrasting sections of technical brilliance. The piece opens with a commanding trumpet statement before moving into more lyrical and energetic material. Throughout the work, the trumpet shifts between a powerful, ceremonial sound and moments of expressive musicality, showcasing the instrument's versatility.

Histoire du Tango (History of the Tango) is a four-movement work, originally composed for flute and guitar, that explores the evolution of tango music throughout the twentieth century. Each movement represents a different period and setting in the history of the genre. Café 1930 reflects a time when tango began moving away from its traditional dance-oriented roots and into a more expressive and intimate musical style. The music became slower, more melodic, and increasingly influenced by classical and concert music traditions. Through its lyrical melodies, rich harmonies, and expressive phrasing, Piazzolla captures the atmosphere of a quiet café, where tango was becoming something to listen to as much as something to dance to.

Composed in 1796, Haydn's *Trumpet Concerto in E-flat Major* was written for Austrian trumpet player Anton Weidinger, who developed an innovative keyed trumpet capable of playing chromatic notes throughout its range. At the time, traditional natural trumpets were limited primarily to notes within the harmonic series. Haydn took advantage of the new instrument's possibilities, creating a concerto that expanded the technical and expressive capabilities of the trumpet. The three movements each offer a distinct musical character. The opening Allegro is energetic and technically demanding, the Andante provides a more lyrical and expressive contrast, and the final Allegro brings the concerto to an exciting conclusion. Today, the work remains one of the most important and frequently performed concertos in the trumpet repertoire.

Antonio Vivaldi's *Concerto for Two Trumpets in C Major* is one of the most recognizable works written for two trumpets during the Baroque period. The concerto features two soloists who share musical ideas through lively exchanges, imitation, and moments of unison playing. The outer Allegro movements are energetic and filled with fanfare-like passages that highlight the brilliance and agility of both instruments. In contrast, the middle movement offers a more reflective character, creating a moment of contrast between the surrounding movements. Originally composed for the natural trumpet, the work reflects the technical possibilities and limitations of brass instruments during Vivaldi's time. The concerto is a wonderful example of Baroque musical dialogue, with both trumpet parts contributing equally to the overall musical conversation.

Originally written for harpsichord as part of Handel's Fifth Harpsichord Suite, *Aria con Variazioni* is an example of the Baroque variation form. The work begins with a simple, graceful melody that serves as the foundation for a series of variations. As the piece develops, the original theme is transformed through changes in rhythm, articulation, ornamentation, and musical character. Each variation brings a new perspective to the familiar melody while maintaining its underlying structure. The transcription for trumpet and piano allows the lyrical qualities of Handel's writing to shine through while showcasing the instrument's ability to move between expressive melodic passages and more technically intricate variations.

Originally written for the 1926 musical Oh, Kay!, *Someone to Watch Over Me* is one of Gershwin's best-known songs. Its melody expresses a longing for companionship and connection. Joseph Turrin's arrangement brings the song to the trumpet, highlighting its warm, lyrical, and expressive qualities.