

Spring 4-26-2009

Marshall University Music Department Presents a Senior Recital, Angela Crum, trumpet

Angela Crum
Marshall University

Follow this and additional works at: http://mds.marshall.edu/music_perf



Part of the [Fine Arts Commons](#), and the [Music Performance Commons](#)

Recommended Citation

Crum, Angela, "Marshall University Music Department Presents a Senior Recital, Angela Crum, trumpet" (2009). *All Performances*.
Book 547.

http://mds.marshall.edu/music_perf/547

This Recital is brought to you for free and open access by the Performance Collection at Marshall Digital Scholar. It has been accepted for inclusion in All Performances by an authorized administrator of Marshall Digital Scholar. For more information, please contact zhangj@marshall.edu.



DEPARTMENT of MUSIC

presents a

Senior Recital
Angela Crum, trumpet

assisted by

Mary Ellen McNeill, piano
Nicole McComas, piano
Austin Seybert, trombone
The Huntington Brass Quintet

Sunday, April 26, 2009
Smith Recital Hall
5:00 p.m.

This program is presented by the College of Fine Arts through the Department of Music, with the support of student activity funds. For more information about this or other music events, please call (304) 696-3117, or view our website at www.marshall.edu/cofa/music.

Program

Trumpet Concerto

Alexander Arutiunian
(b. 1920)

Fandango

Joseph Turrin
(b. 1950)

Austin Seybert, trombone
Nicole McComas, Piano

Intermission

Rustiques

Eugene Bozza
(1905-1991)

La Virgen de la Macarena

Traditional Spanish
arranged by Angela Crum

The Huntington Brass Quintet

♪♪♪ Note of Thanks ♪♪♪

Angela would like to thank the following people for their encouragement and support throughout her tenure at Marshall University.

Dr. Martin Saunders
Dr. Jeff Pappas
Drs. Vicki and Michael Stroeher
Dr. Sean Parsons and Jennifer Parsons
Mr. Steve Barnett
Drs. Ann and Ed Bingham
Dr. Stephen Lawson
Ms. Ruby Dean
Ms. Beverly McKinney
Mr. Jeff Wolfe
Music Department Faculty and Staff
Marshall University Trumpet Studio
Members of Delta Omicron – Delta Kappa Chapter
My Friends
and
My Family

Program Notes

Trumpet Concerto

Alexander Arutiunian was born in 1920 in Yerevan, Armenia. He is one of the best-known and most highly esteemed composers in the Soviet Union. The *Trumpet Concerto* was Arutiunian's sixth major composition and is his most famous work. Although not commissioned to write the concerto, he had intended to write one in 1943 for his friend and native trumpeter Tsolak Vartazarian. Vartazarian was the Principal Trumpet of the Armenian Philharmonic and a reputable performer. Sadly, Vartazarian was killed in military action during the World War II and the piece would not be composed until 1950. Timofei Dokshizer, who was regarded as the leading trumpet soloist in all of Russia, introduced Arutiunian's *Trumpet Concerto* to a wider audience when he immigrated to the United States in 1954.

As with much of Arutiunian's compositions, his *Trumpet Concerto* is strongly influenced by his nationality. He incorporates melodic and rhythmic motives of Armenian folk music, although he avoids using any actual folk tunes and does not try to tell a story with the music. The concerto is written in three sections, however it is played as one long movement. The first section, *Andante-Allegro*, opens with a declamatory fanfare showcasing the trumpeter's dynamic flexibility and range. The *meno mosso* section features beautiful, slow melodies while exploring the different timbre of the muted trumpet. Arutiunian uses syncopation in this section to create tension. As rhythm occupied a dominant role in the music of the twentieth century, Arutiunian was no exception to explore rhythmic possibilities. In section three the spirited opening theme returns and is performed with a cadenza written and made famous by Dokshizer. His use of dynamics shows off the soloist's control of the instrument. This cadenza utilizes the trumpeter's virtuosic capabilities while creating tension and excitement.

Fandango

Studying composition at both Eastman School of Music and the Manhattan School of Music, Joseph Turrin has established his music as a staple in the contemporary American music of today. Turrin's music spans over many genres including orchestral, vocal, chamber, instrumental, choral, band/wind ensemble, concerti, brass ensemble, film and theater. The New York Philharmonic has commissioned Turrin for numerous works such as his *Two Gershwin Portraits*. His music has been played all over the world, as the Philharmonic often features his work on their international tours.

Composed in 1999, *Fandango* is a work for solo trumpet, solo trombone and band and was commissioned for the New Mexico Wind Symphony and specifically written for soloists Philip Smith (principal trumpet) and Joseph Alessi (principal trombone) of the New York Philharmonic. *Fandango* is divided into three sections with the first section exclaiming an energetic melodic interplay between the trumpet, trombone and wind symphony (piano.) Section two begins with a memorable chorale played by the piano until the trombone enters with a short cadenza, which introduces the third section. A recapitulation of the initial melodic interplay in the third section turns into a canon between the soloists. The work concludes with a fast coda restating the numerous rhythmic elements within the piece.

Rustiques

Best known for his chamber compositions, Eugene Bozza was a significant performer, conductor and composer of the twentieth century. Bozza was born in Nice, France on April 4th, 1905. He began his musical studies at the age of five with his father, a professional violinist. Bozza studied at many notable institutions including the Conservatorio di Musica "Santa Cecilia" in Rome and the Conservatoire National de Musique de Paris. He was considered an exceptional student as he received multiple awards for violin performance, conducting and composition. After conducting the Opera - Comique in Paris from 1939 to 1948, he served as director of the Ecole Nationale de Musique (a branch of the Conservatoire de Musique de Paris) in Valenciennes until his retirement.

Rustiques is one of Bozza's most frequently performed works for solo trumpet and piano. Written as a competition piece, his use of flashy cadenzas, beautiful lyricism and catchy melodies show off the trumpet's capabilities to its fullest. *Rustiques* is divided into three distinct sections. The first section is an extended recitative-like cadenza containing declaratory melodies and technical passages. The second section introduces a lyrical melody reminiscent of a jazz ballad composed during the same time frame. The piano introduces the final section at a quicker tempo and in a different meter. The piece concludes with a short codetta that explores the range and dynamics of the trumpet.

La Virgen de La Macarena

La Virgen de la Macarena is a traditional bullfighting song made famous by the great trumpet virtuoso Raphael Mendez. Raphael Mendez was one of the best-known trumpet players of the 20th century. At age five, he began studying trumpet with his father and performing in his family orchestra. It was evident very early in his career that his talent with the trumpet was something special. Mendez moved to the Flint, Michigan at age twenty and began working in a steel mill. Shortly after his arrival, he accepted a position performing with the Capitol Theatre orchestra in Detroit.

After a devastating embouchure accident in 1932, Raphael returned to Mexico and studied with his father again. A year later he returned to the United States and immediately his career as a soloist took off. After touring with multiple bands from New York to California, he began traveling from school to school to be featured as a soloist with middle school to college bands. Although Mendez was obviously focused on proving the trumpet's value as a solo instrument, his passion was educating young minds. His work as a soloist and clinician for public schools is considered his greatest gift as an educator.

When arranging this work, I wanted to keep the style as true to the original as possible. The brass quintet begins with a stately fanfare followed by the soloist's entrance where the brass quintet quickly becomes the accompaniment. When performing this work, both the brass quintet and soloist must be very aware of each other as the soloist takes liberties with the cadenza-like solo line. Throughout the piece, the soloist explores the range of the trumpet and is challenged by technical passages that showcase the trumpet's capabilities.

This program is presented in partial fulfillment of the requirements for a Bachelor of Fine Arts degree in performance. Ms. Crum is a student in the trumpet studio of Dr. Martin Saunders.
