

Spring 5-2-2014

Marshall University Music Department Presents a Senior Recital, Alec Hunt, trumpet, Assisted by Mark Smith, piano

Alec Hunt
Marshall University

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School of Music and Theatre

presents

Senior Recital
Alec Hunt, trumpet

Assisted by
Mark Smith, piano

Friday, May 2, 2014
Smith Recital Hall
8:00 p.m.

Program

Sonata de Concert (TWV:41:DA3) Georg Philipp Telemann
(1681 – 1767)

I. *Moderato e grazioso*
II. *Largo*
III. *Vivace*

A Hymn for the Lost and the Living... Eric Ewazen
(1954)

Intermission

Sonata for Trumpet and Piano Paul Hindemith
(1895 – 1963)

I. *Mit Kraft*
II. *Massig Bewegt*
III. *Trauermusik*

Jeanie with the Light Brown Hair Stephen Foster
(1826 – 1864)

My Bonny Lass She Smileth Thomas Morely
(1557-1602)

Daniel Ricks, Chris Bunner, Justin Bahawi, Kevin Eason, trumpet

Tant Que Vivray Claudin de Sermisy
(1490-1562)

Daniel Ricks, Chris Bunner, Justin Bahawi, Kevin Eason, trumpet

This program is presented by the College of Arts and Media through the Department of Music, with the support of student activity funds.

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Program Notes

Sonata de Concert (TWV:41:DA3)

The Telemann *Sonata de Concert*, typically performed on piccolo trumpet pitched in A, stays true to the standard sonata form – a fast movement, a slow movement, and ending with another fast movement. Although this work was originally for trumpet and strings, it will be performed this evening with piano accompaniment. The opening movement allows the player to demonstrate both the wide range of the piccolo trumpet – in both the upper and lower register – and display the grace and elegance often associated with light, Baroque style music. The largo movement, displays the versatility of the piccolo trumpet. While commonly thought of as a fanfare instrument, only used for light runs and high energy melodies, this movement proves that, even in the upper register, the piccolo trumpet can be used for softer passages. The third movement, which contains a great deal of repetition, allows players to add embellishments and ornamentations, showing off a true command of Baroque performance practice.

A Hymn for the Lost and the Living

Eric Ewazen has made himself a notable name in modern day composition. He is perhaps best known for his works in the area of brass literature. Although his most performed work for trumpet remains to be his *Sonata for Trumpet and Piano*, Ewazen has proven his skill in trumpet composition by maintaining a respectable catalogue of music for the instrument. Today's program features *A Hymn for the Lost and the Living*, a work Ewazen originally wrote for wind ensemble, but has found its way into the trumpet repertoire after being arranged for trumpet and piano by Ewazen's long time friend and trumpet professor at the University of Maryland, Chris Gekker. The work is a response and memorial for those that lost their life on September 11, 2001. Ewazen, who was actually teaching at The Julliard School in New York City at the time of the attack, writes "It is intended to be a

memorial for those lost souls, gone from this life, but who are forever treasured in our memories".

Sonata for Trumpet and Piano

Often times, certain works will survive the test of time and become staples in a given instrument's repertoire. This can be said for Paul Hindemith's *Sonata for Trumpet and Piano*. Composed in 1939, Hindemith spoke highly of the work, claiming "it is maybe the best thing I have succeeded in doing in recent times".

Living in Nazi Germany, Hindemith moved to Switzerland in order to escape the Nazi regime in 1939. This was due to his wife's part Jewish ancestry and the Nazi's opposition to Hindemith's works, particularly his opera *Mathis der Maler*, which contained themes of rebellion – a theme caused the Nazis to blacklist the work. During this time in Switzerland, Hindemith composed his *Sonata for Trumpet and Piano*, a programmatic work that depicts Germany under Nazi control.

The first movement, *Mit Kraft* (with strength/power), begins with an bold introduction of the main theme from the trumpet, while a mechanical, march-like figure is delivered by the piano. After an intense section with loud dynamics and powerful melodic figures, the work becomes softer and flowing, until the main theme is presented again, but raised a major third for a brighter, more noble statement. After another lyrical section with a disjunct piano accompaniment, Hindemith presents the main theme for a final time, allowing the player to end the movement with finesse.

The second movement, *Massig Bewegt* (often translated as moderately moves), is far different from the first movement. Instead of the strong, valiant motifs found in the previous movement, this movement is light, bouncy, and playful.

The final movement of the work, *Trauermusik* (funeral music), is a dramatic shift from the second movement. Easily the slowest and darkest movement of the work, it begins with a piano

introduction and then the trumpet enters with a quiet fanfare/bugle call-esque figure and continually crescendos through the melodic material. After a slow section that can best be described as intense and dramatic, the tempo quickens and the music becomes far more melodic. Hindemith then brings back the slow tempo and concludes the section with the dark, fanfare-like material presented in the opening of the movement. He concludes this movement and the entire work with a final section based on the chorale by J.S. Bach, *Alle Menschen müssen sterben – All Men Must Die*”.

Song Cycle

The last three pieces on the program work as one unit to create a song cycle based on love. Each of these three pieces, which were all originally vocal works, contain lyrics that depict fondness, attraction, love, and longing.

Jeanie with the Light Brown Hair

Composed by American composer Stephen Foster in 1854, this work is a parlor song, meaning it was intended to be performed by a small group of amateur musicians in a parlor. One of Foster’s best known works (second only to *Oh, Susanna!*), *Jeanie with the Light Brown Hair* was created as an effort to reconcile and “woo back” Foster’s wife, Jane. As typical in nineteenth century song form, Foster uses nature images to depict his love, longing, and despair with Jeanie. The lyrics can be found below.

I dream of Jeanie with the light brown hair,
Borne, like a vapor, on the summer air;
I see her tripping where the bright streams play,
Happy as the daisies that dance on her way.
Many were the wild notes her merry voice would pour.
Many were the blithe birds that warbled them o’er:
Oh! I dream of Jeanie with the light brown hair,
Floating, like a vapor, on the soft summer air.

I long for Jeanie with the daydawn smile,
Radiant in gladness, warm with winning guile;
I hear her melodies, like joys gone by,

Sighing round my heart o’er the fond hopes that die:—
Sighing like the night wind and sobbing like the rain,—
Wailing for the lost one that comes not again:
Oh! I long for Jeanie, and my heart bows low,
Never more to find her where the bright waters flow.

I sigh for Jeanie, but her light form strayed
Far from the fond hearts round her native glade;
Her smiles have vanished and her sweet songs flown,
Flitting like the dreams that have cheered us and gone.
Now the nodding wild flowers may wither on the shore
While her gentle fingers will cull them no more:
Oh! I sigh for Jeanie with the light brown hair,
Floating, like a vapor, on the soft summer air.

My Bonny Lass, She Smileth

Thomas Morely, an English composer, completed this work 1590 and published it in his *First Book of Balletts to Five Voices* in 1595. In the opening section, the lyrics speak about the song’s subject, *Bonny*, in the third person. In the middle section, the perspective changes, as the singer is singing directly to Bonny, proclaiming, “smile less dear love therefore, and you shall love me more”. Although this work is being performed today as a trumpet ensemble instead of a vocal group, it is done with only one person per part, as originally intended by Morely. The lyrics can be found below.

My bonny lass she smileth
When she my heart beguileth. Fa la.
Smile less, dear love, therefore,
And you shall love me more. Fa la.

When she her sweet eye turneth,
O how my heart doth burneth! Fa la.
Dear love, call in their light,
O else you burn me quite! Fa la.

Tant Que Vivray

The last work of the song cycle and the evening is Claudin de Sermisy's *Tant Que Vivray*. It has become known as one of the most popular chansons of its time. Originally conceived for a small vocal ensemble, this piece will be performed by a trumpet ensemble for this recital. The work's short, lively rhythms, quick tempo, and lively words express the joy and content of love. The lyrics can be found below.

Tant que vivray en âge florissant,	So long as I live at a flourishing age,
Je serviray d'amour le dieu puissant,	I will serve love's powerful god,
En faictz, et dictz, en chansons, et accords.	In actions and words, in songs and harmonies.
Par plusieurs fois m'a tenu languissant,	Many times (he) left me languishing,
Mais après dueil m'a faict réjouyssant,	But after mourning made me rejoice,
Car j'ay l'amour de la belle au gent corps	Since I have the love of a beautiful woman with a fine body.
Son alliance	An alliance with her
C'est ma fiance:	That's my pledge:
Son cœur est mien,	Her heart is mine,
Le mien est sien:	Mine is hers:
Fi de tristesse,	Boo to sadness,
Vive lyesse,	Long live joy,
Puis qu'en amour a tant de bien.	Since in love there is so much good.
Quand je la veulx servir, et honorer,	When I want to serve her, and honour (her),
Quand par escripts veulx son nom décorer,	When with fine scripts (I) want to decorate her name,
Quand je la veoy, et visite souvent,	When I see her, and visit her often,
Les envieux n'en font que murmurer,	Envious people just murmur about it

Mais notr'amour n'en sçaurait moins durer;	But our love won't therefore endure less;
Aultant ou plus en emporte le vent.	So far or further will the wind carry it.
Malgré envie	Despite envy
Toute ma vie	All my life
Je l'aimeray,	I will love her
Et chanteray,	And I will sing,
C'est la premiere,	"She is the first
C'est la derniere,	She is the last
Que j'ay servie, et serviray.	That I have served, and will serve".

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