

Fall 11-14-2010

Marshall University Music Department Presents a Senior Recital, Natasha Vance, trumpet

Natasha Vance
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

Vance, Natasha, "Marshall University Music Department Presents a Senior Recital, Natasha Vance, trumpet" (2010). *All Performances*. Book 454.

http://mds.marshall.edu/music_perf/454

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 Natasha Vance, trumpet

Sunday, November 14, 2010
Smith Recital Hall
8:00 p.m.

Program

Sonata VIII Arcangelo Corelli (1653-1713)
I. Prelude
II. Allemande
III. Sarabande
IV. Gigue

Siciliana Johann Sebastian Bach (1685-1750)

Two Portraits Joseph Turrin (1947-)
I. Psalm

Intermission

Song Cycle: Hymns and Anthems

A Trumpeter's Prayer Tutti Camarata (1913-2005)

Prayer and Praise Eric Ewazen (1954-)

Amazing Grace Arr. Jim Wren
Trans. Matthew J. Kelly
Matthew Chaffins, Trumpet
Matthew Kelly, Horn
Alex Conn, Trombone
Adam Phillips, Tuba

This recital is being presented in partial fulfillment of the requirements for a Bachelor of Arts degree in Music Education. Mrs. Vance is a student in the trumpet studio of Dr. Martin Saunders.

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.

Eric Ewazen has been a prevailing composer of brass music for almost twenty years. His compositions include many concerti and sonatas for solo instruments, works for varied combinations of brass instruments including brass quintets, trumpet and trombone ensembles, and chamber works for many other instrument configurations. His compositions are recorded on various record labels including Summit Records, d'Note Records, and Albany, and his works feature some of the world's most famous brass players. While attending Eastman School of Music, his interest in brass music increased through experiences in a variety of ensembles. Ewazen's exploration in brass music has earned him prestige as a composer for a variety of instrumental voices. *Sonata for Trumpet and Piano* is one of Ewazen's most famous solo works, and is now considered standard trumpet repertoire. *Concert Fanfare* for six trumpets is another exploration of idiomatic trumpet writing. The fanfare explores facets of trumpet timbre that generally remain untapped. The bass line, the melody, and the harmonic foundation are all performed by trumpets. The Fanfare explores a number of compositional elements, including traditional Western counterpoint, but also includes 20th century compositional techniques.

Sun Jun has been trumpet professor at the Shenyang Conservatory of music since 1965. He has translated a number of articles about trumpet and horn into Chinese, and has written hundreds of works for the trumpet. In his childhood, Sun Jun was exposed to a number of orphanage brass bands which sparked his interest in trumpet playing. He then became a bugler for the flag raising ceremonies at his school. Eventually after performing trombone for a military institute, his emphasis switched to trumpet. After years of practice, he was transferred to the Central Military Brass Band of Beijing, he studied trumpet as a student of Tsu Chi-ting of Shanghai Conservatory of Music. In 1956, he became the trumpet instructor at The Military Brass Band School and taught until his transfer to Shenyang.

Song Cycle: Darkness

My perception of darkness has always been mixed. There is the ominous, deceptive quality of darkness made evident in *The Hollow Men*, which paints a picture of pain and torment, followed by a peaceful resolution. However, darkness can also be serene and quite beautiful, particularly a starry night sky or a cityscape at midnight. *Nightsongs* conveys a dark, but peaceful scene, sharply contrasted by a fluttering disturbance. This is often perceived as a series of dreams, interrupted by nightmares but inevitably resolving to a sound and quiet slumber.

Vincent Persichetti was a composer, teacher, and pianist from Philadelphia, renowned for his integration of compositional and educational techniques. Persichetti was known for training a number of noted composers at the Juilliard School of Music, such as Phillip Glass and Thelonius Monk. *The Hollow Men* is a musical representation of the T.S. Eliot poem of the same name, often interpreted as a description of a life passing through darkness into the void of death.

Richard Peaslee has served on the faculty of the Lincoln Center Institute and New York University's Music Theatre Program and is a former board member of The American Composers Orchestra. A composer of multiple genres, Peaslee has also composed many works for Broadway productions. *Nightsongs* was commissioned by trumpeter Harold Lieberman for a recital at Carnegie Hall. It is one of the very few pieces composed specifically for fluegelhorn solo and features the dark lyric qualities of the instrument.