The Eastern Washington University Department of Music presents

Monty Boldt’s Senior Recital

An evening of trumpet performance and original compositions

Friday, May 27, 2016

7pm

EWU Recital Hall

Student of Mr. Andy Plamondon and Dr. Jonathan Middleton

Presented in partial fulfillment of the requirements for

Bachelor of Arts in Music
Program

L’enfant Grec (The Greek Boy)
Michel Delgiudice
Monty Boldt, trumpet
Tomoko Kimura, piano

Mit Kraft (An Unlikely Circus)
Paul Hindemith
Trumpet sonata arranged for woodwinds
Arr. Monty Boldt
EWU Woodwind Quintet: Erica Pollard, Stephan Friel,
Dr. Jane Ellsworth, Andrew Sauve, Zachary Francis

Variations on a Voyage
Monty Boldt
Monty Boldt, Justin Peterson, Andy Plamondon, Nathan James

Ode to a Montana River
Monty Boldt
Lauren Mckinley, marimba

Stirring the Abyss
Monty Boldt
Text: T.S. Eliot
Mary Ormsby, vocals
Tomoko Kimura, piano
Andrew Sauve, soprano saxophone

Concoctions
John Cheetham
Monty Boldt, trumpet
Program Notes

L’enfant Grec:

The Greek Boy, composed by Michel Delgiudice, is based on a poem written by Victor Hugo in 1828 during the Greek war of independence. It depicts the aftermath of a battle on the island of Chios, in which a young boy is left orphaned, only in the company of the poems narrator. The text reflects on the former beauty of the island before the war and then also on the present war caused devastation. The narrator pitys the boy and tries to cheer him up with offers of a toy and a bird, but the boy cannot be comforted. In the end the boy simply and quietly asks for some powder and shot. These are the boy’s only spoken words in the poem and create a dark and ominous mood reflective of the the perpetual nature of war. The soloist is given a free cadenza in the middle of the work where they are free to express any aspect of the poem they would like. I have composed my own cadenza which reflects my personal interpretation of the middle stanzas.

Mit Kraft (An Unlikely Circus)

This piece is an arrangement of the first movement Paul Hindemith’s Sonata for trumpet and piano for nontraditional woodwind quintet. Originally a powerful piece of trumpet literature, I felt it could be taken in a different direction with the more delicate sounds of woodwinds. I have adapted the melody of the original solo trumpet, weaving it in and out of all instruments, so as to differentiate it from the original single instrument melody with thickly layered piano harmony. At times I simplified and reharmonized the heavy rhythmic and chordal progression to create a different character than implied by Hindemith. The piece has a very chromatic harmonic and melodic texture that reminds me of the music sometimes heard in some mid twentieth century acrobatic and strength circus acts. This is why I choose the subtitle for this arrangement.

Variations on a Voyage:

This composition for trumpet quartet is based around the tonality and themes used in the Star Trek movies and shows. I started this piece by transcribing some of the more moving themes and melodies from Star Trek Voyager, and over the course of many revisions, it has grown from those themes to become something that is very distinctly my own. There remains, however, a touch of the thematic influence of the original musical inspiration.
Ode to a Montana River:

This original composition is written for solo marimba. It was started as a class assignment that required a geographical theme as a basis for inspiration. The influence I chose was the Kootenai River in Montana that I visited a few years ago. The river has stretches that are peaceful as well as some that are raging, and I thought this would give good creative contrast to a composition. Like an active river, you can hear both subtle and dramatic melodic and textural changes representing the ever transforming nature of a powerful river such as the Kootenai.

Stirring the Abyss:

I started this original composition based on a 12 tone row and matrix, and wanted it to have a haunting and melancholy feeling to it. I chose excerpts from the text of a poem called The Hollow Men, by T.S. Eliot to use as the vocal lyric to this work. To most who read the poem it has a distinctly post-apocalyptic tone and a feeling of apathy towards the pursuits of humanity in general. I also took influence from a documentary on physician assisted suicide I recently watched, so I tried to create themes and tensions representative of pending death and helplessness throughout this piece.

Concoctions:

This is an unaccompanied solo trumpet piece written by John Cheetham. It has 8 short movements, each with a unique title. These titles are intentionally fictitious words and are intended to be individually defined by each musician and then used to influence how that movement is played. This can lead to a great depth of differentiation between performers, and keeps the song fresh and new with every listening. My order of movements and interpretation is as follows:

- **Innoculum**: Challenging longstanding beliefs and/or ideas.
- **Entreaticle**: Whimsical, off kilter, unstable.
- **Ecologue**: Looking back, as if in a prologue to past memories.
- **Polemix**: Representing laughter and good time with friends in a communal atmosphere.
- **Frenzoid**: Anxious, running, over stimulated.
- **Velociped**: Mechanical, as if a drone in mid-flight, searching to destroy a target.
- **Redundrum**: Like the drums of war, passing by without stopping.
- **Dictumn**: Political, authoritarian, but also comically pompous.