The EWU Department of Music presents

Justin Peterson
Graduate Trumpet Recital

With
Carol Miyamoto, piano

And
Joe Boucher, trombone

Thursday, June 9, 2016
5:00 p.m.
Music Building Recital Hall

Presented in Partial Fulfillment of the Requirements for
Master in Music, Trumpet Performance

Studio of Professor Andy Plamondon
Program

Sonata Seconda per Trombetta Sola  
I. Allegro  
II. Allegro  
III. Adagio  
IV. Aria  
V. Presto

Concerto in E-flat  
I. Allegro  
II. Largo  
III. Vivace

A Song from the Heart  
Eric Ewazen  
b. 1955

INTERMISSION

Sonata, op. 18  
I. Allegro con brio  
II. Andante con espressione  
III. Allegro con anima

L’enfant Grec  
Michel Delgiudice  
b. 1924

Solo de Concours  
I. Allegro  
II. Lent  
III. Final: Allegro marcato

Giovanni Bonaventura Viviani  
1638-1692

Johann Baptist Georg Neruda  
1711-1776

Frederick Thorvald Hansen  
1847-1915

Theopile Noel Charlier  
1868-1944
Program Notes

Sonata Seconda per Trombetta Sola, is the second of two sonatas in Giovanni Viviani’s opus four, composed in 1678, entitled Capricci armonici da chiesa e da camera, or translated, his Harmonic Vagaries of Church and Chamber. In this collection of chamber works, the compositions feature atypical harmonies and instrumentation for the early Baroque period. Specifically, it is unique to have this work for the use of the natural trumpet in a chamber setting as the trumpet was most commonly used for military and court proceedings.

There is no definitive timeframe for when the Concerto in E-flat was actually composed by Johann Neruda. There are some musicologists who consider the work to be a pre-Classical period composition, which would place it toward the end of Neruda’s life. The piece itself was originally composed for the Corno da caccia, which is akin to the shape and timbre of a horn. This concerto was lost to the vestiges of time until discover in the mid 20th century. Having come to recent popularity, the piece is now performed today most commonly on the E-flat trumpet, and the Concerto in E-flat has become a staple of the trumpet repertoire.

A Song from the Heart encapsulates an emotional journey through a very beautifully through-composed melody. Unlike some of his other, more rhythmically driven compositions, Eric Ewazen created a rather stunning interplay between the piano symbolizing the relationship between a husband and a wife. Commissioned to celebrate a retirement celebration, the melody embodies many of the emotions one feels at the end of a journey or different stages of life.

Sonata, op. 18 is one of the only works for trumpet composed during the Romantic Period. It features long line melodies and more complex harmonies, which before the Romantic Period were not available to the trumpet performer. A lesser-known piece, Hansen’s Sonata, op/18 is a fantastic concerto for any trumpet performer hoping to unlock and explore Romantic Period sensibilities.

L’enfant Grec by Michel Delguidice is a rather known piece to the trumpet community. The piece is a programmatic piece based on a piece of poetry by Victor Hugo. Translated, The Greek Boy is constructed to portray the poem by
Victor Hugo. There are many hidden musical treasures within this piece presumably drawing influence from as early as the age of antiquity. The poem Delguidifice composed *L’enfant Grec* to represent reads as follows:

The Turks have been here. All is bleak, in ruin.  
Chios, isle of wines, is now a darkened reef.  
    Chios, cradled by green branches,  
Chios, where curling waves mirror soft hills,  
forests, palaces, and, on certain nights,  
dancing choirs of young girls,  

All is desert. But no, near a blackened wall  
sits a Greek child, a blue-eyed boy,  
    alone and bending his head in shame.  
For safety, for support, he has but a  
single wrecked hawthorn bush, forgotten like him in  
this forgotten, wasted corner.  

Oh poor child, barefoot on these sharp-edged rocks!  
Oh to stop the crying of your blue eyes,  
    blue like the sky and like the sea,  
so that in their shine the light of laughter  
and joy might evaporate this storm of tears;  
    young boy, to lift up your blond head,  

What would you wish for, oh beautiful boy,  
what will it take to smile, to gather up  
    in curls resting on your pale shoulder  
this mop of hair never touched or shorn, which  
seems to weep about your beautiful face  
    like the leaves of the willow?  

What will make your cloudy cares disappear?  
Perhaps to have this lily from the fields  
    of Iran, bright blue like your eyes?  
Or some fruit from the magic Tuba-tree,  
that tree so great that galloping horses  
    run a century in its shadow?
Would you smile for a handsome forest bird
that sings more sweetly than flutes or oboes
and more brilliantly than cymbals?
What would you like? Flowers, fruits, marvelous birds?
"Friend," replies the Greek child with the clear blue eyes, 2
"I want some bullets and a gun."

_Solo de Concours_ is a dramatic piece from the French trumpet repertoire.
Composed in the early 20th century, this piece is a wonderful culmination of
trumpet technique and sensibilities from across the trumpet repertoire.
There are clear and defined sections which may employ nuances from previous
musical periods albeit in a more modern compositional context. This composition
by Theo Charlier embodies a display of the development of the trumpet.
Presumably, this was his intent after all; showcasing the full arsenal of technique
and sensibilities available to the trumpet performer.

_The Intermission Will Last Twenty Minutes at Today's Performance_

_Please Join the Performers for Reception immediately Following the Recital_

_Acknowledgements_

I could fill the pages of many books with all the people I should thank and have met along
my journey. I have been enormously blessed in my life by so many people and I consider myself
an extremely fortunate person to have had such a large network of support. Although I wish I
could thank each and every person who has helped me on my journey, the following must be
made at this performance.

Thank you Carol Miyamoto for your diligent preparation and wonderful musical talent this
evening. It has been a pleasure to work with you over the past two years.

Thank you Taylor Smith and Joe Boucher for serving on my recital. It has been a pleasure to
work with you both musically and I am blessed to have met you here at Eastern.
Thank you to Professor Friel for serving on my Pre-recital Committee and for all your guidance over the past two years. You are a wonderful human being and you are a fantastic asset for the students and faculty here at Eastern.

To Andy Plamondon, thank you for an unbelievable experience during my Master’s degree. Thank you for trusting me and allowing me to teach private lessons. Thank you for your enormous help during my time here and always being available when needed. Although our time together has been short, I will always cherish my time here in Cheney, working with you. Thank you for supporting me when I had my doubts as a trumpet player and above all, thank you for bringing the target into view and steadying the bow in my hands.

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To Justin Otto, thank you for your flexibility. Thank you kindly for serving as a oral defense committee member for my Master of Music Degree.

To my family, Colleen, Floyd, Jasmin, Jay, Jessica, Jonathan, and Journey; thank you for your continued love and support as I have been away these past six years. There are so many moments I wish I could have been home to be a part of and to have been able to share in with you. I cherish the memories we do have together and I thank you so much for your sacrifices and your unwavering support as I pursue this career.

To my father, Ed Peterson, thank you for supporting me and our family. Thank you for believing in me as I embarked on this journey. Thank you for your love and always being able to help whenever I needed it. I am fortunate to have had you as my father indeed.

To my mother, Michelle Peterson, I thank you for encouraging my love of music from as early as I can remember. I thank you for teaching me piano when I was young and encouraging me to sing in the church choir. I thank you for coming to concerts even when you were tired and sometimes sick. I thank you for listening to all the hours of practice, and for talking to me for hours on end while I was on various commutes home. You instilled in me a love of music which blesses me each and everyday. Thank you for always believing in me while I chased my dreams. Standing here, near the end of my Master of Music degree program, I know I could have never come this far in my trumpet journey without your love. To my amazing mother, I am here today because of your love, faith, and support. I am indeed blessed beyond my worth to be your son.
Upcoming Events at EWU

June 11, 2016  Commencement  9:00 am
June 27, 2016  Carolyn Critchlow Recital  06:30 pm
August 6, 2016  EWU Summer Jazz Dialogue  07:00 pm

Special Thanks To:

Dr. Shelia Woodward, Music Chair
Wentao Xing, Stage Manager/Recording Engineer