



EASTERN
WASHINGTON UNIVERSITY

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Department of Music
Presents

Jesse Flanagan,
Trumpet

Accompanied by
Carol Miyamoto

Monday, November 29th, 2010
7:00 p.m.
Music Building Recital Hall

Presented in partial fulfillment of the requirements for a
Bachelors of Arts in Music Education

Studio of Professor Andy Plamondon

Program

Sonata- For Trumpet and Piano

- I- With Strength and Vigor
- II- Rather Slowly & With Freedom
- III- Moderately Fast, With Energy

**K. Kennan
(1913-2003)**

I Remember...

**Dana Wilson
b. 1946**

~Intermission~

Elegy

**J. Turrin
b. 1947**

Three Bagatelles

- I-Prelude
- II-Improvisation
- III-Caprice

**F. Tull
(1934-1994)**

Program Notes

Kent Kennan - Sonata for Trumpet and Piano

Kent Kennan (1913-2003) was a highly regarded music professor, principally at the University of Texas, Austin, where he labored for more than 40 years, retiring in 1983. In his younger days, Mr. Kennan composed several significant works, including a symphony that won a major international prize, the Prix de Rome, in 1936. Kennan retired from composition at a young age, however, and wrote little after the 1950s. His trumpet sonata was one of his latter works, composed in 1956.

Sonata for Trumpet and Piano is a good example of Kennan's contrapuntal skill and serves as a lasting testimony to the professor's own definition of counterpoint, "the art of combining two or more voices in a musically satisfying way."

Dana Wilson is a composer, jazz pianist, and conductor. He holds a doctorate from the Eastman School of Music and has received grants from the National Endowment for the Arts, New York Foundation for the Arts, New England Foundation for the Arts, New York State Council for the Arts, Arts Midwest, and Meet the Composer.

I Remember... is an homage to four jazz trumpeters Louis Armstrong, Clifford Brown, Miles Davis, and Dizzy Gillespie each of whom made a great contribution to the idiom and had a major influence on the current generations of jazz musicians. It seemed the best way to honor these players was to represent them directly, and so excerpts from their recorded performances are quoted and embedded within a larger work.

I Remember... is a fantasy weaving in and out of the various solos in a meditative or dream-like manner. The rhythm section (piano, bass, and drums) from the original performances are not present. This allows listeners to focus on the trumpet, conjure the style of each artist, ideas from certain well known improvised solos, and the lyricism and drama that touched so many.

Joseph Turrin- *Elegy*

Joseph Turrin, a native of New Jersey, is a contemporary composer and keyboard artist. He has received major commissions from the New York Philharmonic, including several trumpet pieces that he wrote for Principal Trumpet Philip Smith. *Elegy* is one of those pieces. *Elegy* was originally composed for trumpet and string orchestra but has been condensed for trumpet and piano. *Elegy* displays a wide range of notes with angular lines moving in and out of time. The trumpet cadenza leading to the second half is performed with a cup mute to give the trumpet a distant sound.

Fischer Tull

Fisher Tull was born in Waco Texas, and he received his training at North Texas State University. After graduation in 1957 he went to Sam Houston State University as instructor of trumpet, theory, and jazz ensembles. He returned to NTSU in 1962 to study his doctorate in composition. After completing his Ph.D. Fisher Tull returned to Sam Houston State University as chairman of the department of music, and since then twice named in "Outstanding Educators of America."

Three Bagatelles (1975) for trumpet and piano was written to honour John J. Haynie for his 25 years of outstanding service as professor of trumpet at North Texas State University. It was premiered there in May of 1975. According to the composer, "the three movements are designed to display three contrasting styles of trumpet performance: dramatic boldness, lyric expression, and agile virtuosity." This work covers a broad range of technique, style, and range.

The first movement is composed without bar lines or a tempo marking, leaving the interpretation up to the performers. The second movement entitled *Improvisation* has a quasi-recitative feel that leaves the listeners with a sense of mystery. The final movement *Caprice* is composed in multi meter with a joking spirit. The soloist bounces back and forth between motifs, different articulations, dynamics, and meter.