

Eastern Washington University  
Presents

**Taylor Smith and Joshua Wisswell,  
Trumpet**

Accompanied by  
**Carol Miyamoto**

**Saturday, May 18th, 2013  
2:00 p.m.  
Music Building Recital Hall**

in partial fulfillment of the  
Bachelor of Music in Trumpet Performance

From the studio of Andrew Plamondon

Program

Intrada

Arthur Honegger  
(1892-1955)

Joshua Wisswell

Quiet City

Aaron Copland  
(1900-1990)

Taylor Smith  
Bethany Schoeff, english horn

Prayer of Saint Gregory

Alan Hovhaness  
(1911-2000)

Joshua Wisswell

Three Bagatelles

I. Prelude  
II. Improvisation  
III. Caprice

Fisher Tull  
(1934-1994)

Taylor Smith

Nightsongs

Richard Peaslee  
(b. 1930)

Joshua Wisswell

Rhapsodie

Eugene Bozza  
(1905-1991)

Taylor Smith

## *Program Notes*

**Intrada** was written in 1947 toward the end of Honegger's life. After having just survived World War II, Honegger was preparing to tour the U.S., but his journey to the U.S. was halted by a heart attack. *Intrada* was written for the Geneva International Trumpet Competition. It references both French and German styles, and uses a mixture of tonal, polytonal and atonal language. *Intrada* utilizes the entire range of the trumpet. Lyrical and strong fanfare-like sections are found throughout the piece. *Intrada* was originally written for C trumpet, on which it will be performed today.

**Quiet City** Aaron Copland, born in 1900, is easily one of the most well known American composers of the Twentieth Century. *Quiet City* was written for Irwin Shaw's play "Quiet City" which premiered in New York in 1939, but unfortunately did not do well enough to make it past opening week. Regardless of the play being unsuccessful, Copland's music was not. He rearranged it for trumpet, english horn, and strings, which became the standard version. This intensely reflective work has been rearranged today for trumpet, english horn, and piano. The play centered on a lonely Jewish boy, David Mellnikoff, who expressed his sorrow and isolation on his jazz trumpet and who's playing", says the composer, "helped to arouse the conscience of his fellow players and of the audience." Copland explains that the piece was aimed at expressing "the emotions of the characters, the nostalgia and inner distress of a society profoundly aware of its own insecurity."

**Prayer of Saint Gregory** by Alan Hovhaness may have been written to portray the story of St. Gregory, the Illuminator who was said to have brought Christianity to Armenia in 301. St. Gregory was imprisoned in a dungeon for approximately fifteen years. While incarcerated, he was tortured by his jailers. You may hear his prayers in the voice of the trumpet. The first prayer represents St. Gregory's acceptance of his fate. The second prayer represents a question, "Why me?" Both of the first two prayers are answered with a minor "A-men" type statement. In the original piece 51 bars of rest depicts the time St. Gregory spent imprisoned, however I will be adding a hymn that is in the melody of the original accompaniment possibly representing the conversion of Armenians to Christians. The piece ends with a third and final prayer that ends in a major tonality, which to me represents St. Gregory being released and is an expression of hope and thankfulness.

**Three Bagatelles** Fisher Tull was born in 1934 in Waco, Texas where he eventually earned three degrees from the University of North Texas: A B.M. in music education, a M.M. in music theory, and a Ph.D. in music composition. Tull was inspired to write this three movement piece for trumpet and piano to honor John J. Haynie, Tull's trumpet teacher, for his 25 years of outstanding service as professor of trumpet at N. Texas St. University. Tull explains, "The three movements are designed to display three contrasting styles of trumpet performance: dramatic boldness, lyric expression and agile virtuosity."



**Nightsongs** by Richard Peaslee was composed in 1973. It was commissioned by Harold Lieberman for a recital at Carnegie Hall. Nightsongs can be performed on flugelhorn, trumpet, or as you will hear it today a combination of both. This piece contains contrasting sections that exploit the characteristics of each instrument, from the lyrical qualities of the flugelhorn to the more articulate qualities that are more native to the trumpet. Peaslee entitled this piece Nightsongs to possibly encourage a landscape of tonecolors, but audience members are free to interpret this piece for themselves. Some may even hear a "jazzier" style in this piece due to the extended harmonies and modal sounds.

**Rhapsodie** by Eugene Bozza is a popular French composer born in 1905. He studied composition, conducting and violin and the Paris Conservatoire. Bozza is very well known for his compositions for chamber ensembles and solo literature for virtually all wind instruments. Rhapsodie is not as well known as some of his other trumpet solo literature such as Rustiques or Caprice. In fact, little to no information can be found in relation to the influence of this work, making it classified by many as one of his "forgotten works". In spite of this, Rhapsodie is a wonderful introspective piece that fully represents Bozza's French impressionistic style.

*A Special Thank You To:*

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