

# *Music*

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AT EASTERN

The EWU Department of Music presents

**Tristan Dodson**  
**Senior Trumpet Recital**

With Carol Miyamoto, Piano

**Wednesday, May 16th, 2012**

**7:00 p.m.**

**Music Building Recital Hall**

Presented in partial fulfillment of the requirements for Bachelor of Liberal Arts at  
Eastern Washington University

Studio of Professor Andy Plamondon

# Program

Concert Etude Op. 49

Alexander Goedicke  
(1877 - 1957)

Prayer For Saint Gregory

Alan Hovhaness  
(1911 - 2000)

Sonata Op. 18

*Allegro Con Brio*

*Andante Con Expressione*

*Allegro Con Anima*

Thorvald Hansen  
(1903)

*~Brief Intermission~*

Rondo For Lifey

Leonard Bernstein  
(1918 - 1990)

Passion Dance

*With Andy Plamondon, Flugelhorn*

Erik Morales  
(2009)

Song For My Father

Horace Silver  
(1963)

The Preacher

Horace Silver  
(1955)

*Tyler Cline – Tenor Sax, Renee Honn - Piano,  
Nick Bowden - Drums, Mark Morrison - Bass, Kellen Morgan - Vibes*

**Alexander Goedicke** was a Russian composer and pianist, as well as a professor at the Moscow Conservatory. He also studied piano at the Moscow Conservatory, and although quite prolific as a composer, had no formal training in composition. But despite his lack of traditional guidance, his compositional efforts were rewarded when he won the Rubinstein Prize for Composition at the young age of 23. His composition, **Concert Etude Opus 49**, is a fanfare styled piece, with beautiful melodic passages and technical runs requiring unusual arpeggios and double-tonguing. His melodies have a distinctly Russian nationalistic character, which is reminiscent of other great composers from the Soviet block. Concert Etude, and many others are standard in the trumpet repertoire for developing and mature musicians alike. It's unique and unexpectedly understated final statement is a true delight.

The **Prayer of St. Gregory**, a five-minute work for trumpet and strings was originally an intermezzo in **Alan Hovhaness'** opera "*Etchmiadzin*", composed in mid-1946, and premiered in New York in October of that year. The present excerpt, described by Hovhaness as "a prayer in darkness," was soon extracted as a separate work, and is one of his most popular short pieces. The personage referred to in the work's title is St. Gregory the Illuminator, who at the beginning of the fourth century brought Christianity to Armenia. This beautiful piece of music may well represent his imprisonment of over twenty years. Due to his stalwart beliefs and unyielding resolve, his captors tortured him mercilessly but were unable to shake his faith. In fact he ultimately converted his jailors and brought Christianity to prominence in this part of the world. This calm work, in a moderate tempo, begins with a haunting chorale, in Hovhaness' unmistakable modal melodic and harmonic style, over which an impassioned trumpet melody continues to develop.

**Sonata Op, 19 For Cornet And Piano** is a remarkable, yet often overlooked work by **Thorvald Hansen**. The first movement of the sonata, *Allegro Con Brio*, is a lively fanfare, bringing to mind the heralding trumpets of a kings court during times of peace. The sharp tonguing and noble sound is mixed beautifully with almost opera-esque melodic lines and tempo changes that heighten the dramatic feel of regality and nobility throughout. The feeling is intensified until the very last measure, where a sense of finality is reached with the last resounding note. The second movement, *Andante con Expressione*, in 3/4 time conveys a feeling of sadness and curiosity changing as the slow eighth-note passages are played, each one ending on a very resonant, yet dissonant chord. The last movement of the sonata, *Allegro Con Animo*, has a bright tempo, moving quickly in "cut-time". The music is fast-paced and resembles a great march, with quick syncopations and marked staccato passages. The march is often accompanied by more *dolce* or sweetly sounding counter-melodies, keeping the marching style, yet bringing a sort of softness to complement the otherwise angular nature of this movement.

**Leonard Bernstein**, was an American composer, conductor, author, music lecturer and pianist. He was among the first conductors born and educated in the United States of America to receive worldwide acclaim. His fame derived from his long tenure as the music director of the New York Philharmonic, from his conducting of concerts with most of the world's leading orchestras, and from his music for "West Side Story", "Candide", "Wonderful Town", "On the Town" and his own Mass. In 1950, Leonard's friend Judy Holliday, asked Leonard to write a piece for her Skye terrier who had passed away. Bernstein wrote several melodies to honor and represent the dogs of close personal friends. **Rondo For Lify**, is one example and is also dedicated to his brother Burtie. The piece is very fast and energetic, mimicking the attitude and personality of Judy Holliday's dog with "yippling" eighth notes and quick tempos, as though Lify is running around right at our heels. The introduction is short and very rubato, as if mourning the loss of the dog, before the "chase" commences and we hear Bernstein's very playful tune, immortalizing Lify forever in song.

**Erik Morales** began composing music at an early age. In 2002, Mr. Morales signed an exclusive contract with the FJH Music Company for his educational wind and string works. Most recently, his critically acclaimed chamber ensembles have won numerous awards, and have been featured at the 2006 and 2008 National Trumpet Competitions. **Passion Dance**, according to Erik, is much inspired from his admiration of Astor Piazzolla, the famed Argentine composer and performer of tango music. This piece has a loose 8-bar/12-bar form and hints of the tango that Erik loves so much. Beginning with a lyrical trumpet solo, the latin influences increase when the flugelhorn is introduced and continues the beautiful melodies with long-sustained notes and vibrato. During the final half of the song, the piano takes control in a quicker, more intense tempo, and the trumpet plays more of a background role behind the other instruments, almost as though the roles of the dancers have temporarily reversed. Nearing the end of the piece, the tempo increases even more, and the passion of the tango erupts into swift double tonguing passages by the trumpet, while the accompaniment returns to the beautiful melody. The piece culminates in a quick unison passage ending with a strong flourish, reflecting the height of passion between the two tango "dancers" as they finish.

**Horace Silver** was born in Norwalk, Connecticut on September 2, 1928. His father had immigrated to the United States from Cape Verde. That island nation's Portuguese influences would play a big part in Silver's own music later on. When Silver was a teenager, he began playing both piano and saxophone while he listened to everything from boogie-woogie and blues to such modern jazz musicians as Bud Powell and Thelonious Monk. Of Horace's vast collection of well-known works, **Song For My Father** and **The Preacher** are two staples of jazz repertoire. **Song For My Father** is a bossa nova originally set in F minor, in the "Hard Bop" style. Many famous bands and composers have taken various parts of this song to use in their own pieces. The opening bass piano notes were borrowed by Steely Dan for their song "Rikki Don't Lose That Number", while the opening horn riff was borrowed by Stevie Wonder for his song "Don't You Worry 'Bout a Thing". **The Preacher** is as Horace states, "funk incarnate, representing a down-to-earth, backslapping, goodtime Reverend with fire but no brimstone." The piece features a gospel type melody which brings to mind old-time church services with large sweeping choirs and fast tempos. The chart is very quick and upbeat, and ends with a pair of chords that resolve nicely to finish in a traditional "Amen".