

Upcoming Events

March

- 16 Keith Wood, trumpet • 7:30pm • Harwood
27 Saehee Kim, piano • 7:30pm • Harwood
28 Laura Storm & Hee-Kyung Juhn • 7:30pm • Harwood
30 CMS Concert #1 • 7:30pm • Harwood
31 CMS Concert #2 • 7:30pm • Harwood

April

- 1 CMS Concert #3 • 7:30pm • Harwood
5 Woodwind Chamber Ensembles • 7:30pm • Harwood
6 HSU Trombone Choir • 7:30pm • Harwood
7 Anthony Clark, clarinet & Jacob Dowdy, horn • 7:30pm • Harwood
11 Terri Sanchez, flute • 7:30pm • Harwood
13 Tim Avery, euphonium & Olivia Cathey, trumpet • 7:30pm • Harwood
14 Jake Henry & Thad Samuelson, bass trombone • 5pm • Harwood
15 Bobby Humphries, percussion • 3pm • Harwood
17 Megan Hearn, clarinet & Victor Li Mandri, violin • 7:30pm • Harwood
18 Rex Richardson Trumpet Masterclass • 7:30pm • Harwood
19 HSU Wind Ensemble with Rex Richardson, trumpet • 7:30pm •
Arkansas Hall
21 John Platt, clarinet & Matthew Womble, flute • 7:30pm • Harwood
22 Josh Hill & Trey Porchay, percussion • 5pm • Harwood
22 Dale Grimm, clarinet • 7:30pm • Harwood
24 Kenneth Harris, tuba & Raven Morris, euphonium • 7:30pm •
Harwood
25 HSU Percussion Ensemble • 12:30pm • Harwood
26 Ariya Tai, piano and violin • 5pm • Harwood
26 HSU Brass Band • 7:30pm • Harwood

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HENDERSONTM
STATE UNIVERSITY

EXCELLENCE • SPIRIT • TRADITION

**Matt Locke Ellis College of Arts and Sciences
Department of Music**

Guest

Artist

Recital

Keith Wood, trumpet

May Tsao- Lim, piano

with

NuFusion

Keith Wood's performance has been sponsored by the Henderson State University Student Government Association and the Reddie Trumpet Guild.

Harwood Recital Hall

Russell Fine Arts

Thursday, March 16, 2017

7:30 p.m.

PROGRAM

Concerto in D major
 Heinrich Stölzel
 (1690-1749)
 I. Allegro
 II. Andante
 III. Allegro

Méditation
 Marcel Mihalovici
 (1898-1985)

Aria
 Tomaso Albinoni
 (1671-1751)

Intermission

Subsetz of Stone
 Richard H. Stone
 (b. 1961)
 I. Yes!
 II. Dad, can I borrow the car?
 III. English class...and soup
 IV. Unsundry things

Wichita Lineman
 Jimmy Webb
 (b. 1946)
 arranged by Keith Wood

with NuFusion Combo

A Song For You
 Leon Russell
 (1942-2016)
 arranged by Keith Wood

with NuFusion

BIOGRAPHY

Keith Wood was born in Mena, Arkansas, beautifully nestled in the Ouachita Mountains. He began playing trumpet in 1973 and thanks his dad for keeping the old 1938 Conn cornet and the 'Doc' Severinsen albums all those years.

Midway through his rather extended college career, Keith toured Canada, the northern US, Scandinavia and Western Europe with the international group Up With People. Upon returning to "civilian life", he transferred to the University of North Texas, and while attending school there, became a music copyist in the Dallas area. Back in the late 1980's, his pen could be 'heard' on such name accounts as Snickers, Radio Shack, Toyota and Gordon's Jewelry, as well as doing copy work for arrangers and composers throughout the Dallas-Ft. Worth area.

Keith received a degree in Trumpet Performance from North Texas in 1989, and while in graduate school near Nashville, received a call to play with Anita Bryant in Eureka Springs, Arkansas. Following four years with Anita as lead trumpet and arranger, he played with several shows in Branson, Missouri, including Debra Moreno's "Blondes! Blondes! Blondes!", the "At The Hop" Show and "The Shoji Tabuchi Show".

In 1997, Keith left the Branson scene; he now performs with Naturally Brass, the Jack Terry Big Band, Full House, the Jack Mitchell Big Band, Combo and Praise Band, and the Celebration Orchestra from the First Baptist Church of Springdale. Keith, Ken Lake (trumpet) and Ernest Whitmore (organ) make up the LakeWood Trio; all three are in demand as baroque soloists and clinicians.

Keith studied trumpet with Don Kramer, Conrad Bauschka, Don Jacoby, Keith Johnson, Roger W. Spaulding, Bobby Shew and Clint McLaughlin.

Upcoming Events

April

- 14 Jake Henry & Thad Samuelson, bass trombone • 5pm • Harwood
15 Bobby Humphries, percussion • 3pm • Harwood
17 Megan Hearn, clarinet & Victor Li Mandri, violin • 7:30pm • Harwood
18 Rex Richardson masterclass #2 • 7:30pm • Harwood
19 HSU Wind Ensemble with Rex Richardson, trumpet • 7:30pm •
Arkansas Hall
20 Dustin Lagaly, composition • 5:30pm • Harwood
21 John Platt, clarinet & Matthew Womble, flute • 7:30pm • Harwood
22 Josh Hill & Trey Porchay, percussion • 5pm • Harwood
22 Dale Grimm, clarinet • 7:30pm • Harwood
24 Kenneth Harris, tuba & Raven Morris, euphonium • 7:30pm •
Harwood
25 HSU Percussion Ensemble • 12:30pm • Harwood
26 Ariya Tai, piano and violin • 5pm • Harwood
26 HSU Brass Band • 7:30pm • Harwood
28 NuFusion • 8pm • Quad/Garrison Banquet Hall
29 HSU Choirs • 7:30pm • First Baptist Church, Arkadelphia

May

- 1 HSU Concert Band • 7:30pm • Band Room
2 Brass Chamber Ensembles 7:30 • pm • Harwood
3 HSU Orchestra • 5pm • Harwood
3 HSU Symphony Band • 7:30pm • Arkansas Hall

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HENDERSONTM
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Matt Locke Ellis College of Arts and Sciences
Department of Music

presents

Senior Recital and Junior Recital

Tim Avery, *euphonium*
Olivia Cathey, *trumpet*
KyoungHwa Molinari, *piano*

This recital is presented in partial fulfillment of
Mr. Avery and Ms. Cathey's
Bachelor of Music in Instrumental Education degree.

April 13, 2017

7:30pm

Harwood Recital Hall

Russell Fine Arts

PROGRAM

If	Stephen Hill (b. 1958)	Divertimento for Trumpet, Trombone, and Piano	Boris Blacher (1903-1975)
Tim Avery, euphonium		Allegro Allegretto Moderato	
The Bride of the Waves	Herbert L. Clarke (1867-1945)	Olivia Cathey, trumpet Tim Avery, euphonium	
Olivia Cathey, trumpet		Concerto de Aranjuez	Joaquín Rodrigo (1901-1999)
Concert pour Trombone et Piano	Launy Grondahl (1924-1960)	Olivia Cathey, <i>flugelhorn</i> Lucas Sapaugh, <i>Eb cornet</i> Mitchell Wright, Justin Kennedy, <i>Bb cornet</i> Jacob Dowdy, Emilia Adams, Viola Simmons, <i>tenorhorn</i> Andrew McBride, <i>baritone</i> Emren Akdamar, Thad Samuelson, <i>trombone</i> Jake Henry, <i>bass trombone</i> Raven Morris, <i>euphonium</i> Kenneth Harris, <i>tuba</i> Jawaun Litzsey, Anthony Clark, <i>percussion</i> Tim Avery, <i>conductor</i>	
Tim Avery, euphonium			
<i>Intermission</i>			

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HENDERSONTM
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**Matt Locke Ellis College of Arts and Sciences
Department of Music**

presents

Henderson State University

Wind

Ensemble

Dr. Steven M. Knight, conductor
Dr. Shaun R. Popp, guest conductor

featuring

Rex Richardson, trumpet

April 19, 2017

7:30pm

Arkansas Hall Auditorium

PROGRAM

HENDERSON STATE UNIVERSITY WIND ENSEMBLE

George Washington Bridge (1950)

William Schuman
(1910-1992)

Freedom of Movement (2016)

Andy Scott
(b. 1966)

Rex Richardson, *trumpet*
Shaun R. Popp, *conductor*

3 World Winds (2016)

Allen Vizzutti
(b. 1952)

Scirocco
Chinook
Cyclone

Rex Richardson, *trumpet*

Colonial Song (1911/1918)

Percy Aldridge Grainger
(1882-1961)
ed. R. Mark Rogers

Shepherd's Hey (1909/1918)

Percy Aldridge Grainger
ed. R. Mark Rogers

Flute

*Zaquary Hale
Cody Jones
Matthew Womble
Katie Schmidt

Oboe

+Shannon Clardy

Clarinet

*John Platt
Anthony Clark
Megan Hearn
Ashlynn Kegley
Makayla Mitchell
Dakota Bays
Sydney Calvert
Stephanie Noland

Bass Clarinet

Tim Breshears

Bassoon

Christian Davis

Saxophone

*Sabrina Muenster (alto)
Jordan Parker (alto)
Brady Nix (tenor)
Zac Walthall (baritone)

Horn

*Jacob Dowdy
Krishtn Johnson
Rachel Pounds
Emelia Adams
Adam Reed

Trumpet

*Lucas Sapaugh
Tyler Barnes
Justin Kennedy
Mitchell Wright
Amanda Cordell
Zac Duncan
Kam Martin

Trombone

*Raven Morris
Emren Akdamar
Jake Henry
Thad Samuelson (bass)

Euphonium

*Casey Jackson
Andrew McBride

Tuba

*Kenneth Harris
Chase Cook

Percussion

*Jake Wyatt
Mary Katherine Dawson
Bobby Humphries
Zach Dawson
Joshua Hill
Adam Hobby
Erica Amyx

String Bass

Paul Koehler

* - denotes principal
+ - HSU faculty member

BIOGRAPHY

Hailed as “An artiste with an exceptional talent ...one of the finest trumpet players in the world today,” (4barsrest.com) and “one of the world’s most engaging and astonishingly versatile trumpeters,” (Style Weekly) Yamaha Performing Artist **Rex Richardson** was named the 2008 Brass Herald Personality of the Year. A veteran of the renowned chamber ensemble Rhythm & Brass, jazz legend Joe Henderson’s Quintet, the Chicago Jazz Ensemble, the Brass Band of Battle Creek, he stays busy as a headline artist at international festivals and as a soloist with orchestras, jazz ensembles, brass bands and concert bands on five continents.

As a professional trumpeter, Rex has shared the stage with countless legendary artists and ensembles, including Brian Blade, Benny Carter, Boston Brass, Ray Charles, Mike Clarke, Kurt Elling, Carl Fontana, Aretha Franklin, Wycliffe Gordon, Stefon Harris, Conrad Herwig, Dave Holland, Dave Liebman, Keith Lockhart, Jimmy Owens, Chris Potter, Kurt Rosenwinkel, Allen Vizzutti, Bill Wautrous, and Steve Wilson.

Having developed a unique reputation in the trumpet world for his combination of singular virtuosity, a highly personal style, and an emphasis on improvisation in classical as well as jazz idioms, Rex has become renowned as a champion of new music. He presented the premiere performances of concertos by Dana Wilson, Doug Richards and Peter Meechan on four continents between 2006 and 2010. Since then he presented the Australian, Brazilian, Swedish, English, Scottish, Thailand and U.S. premieres of James Stephenson’s Trumpet Concerto no. 2, “Rextreme.”

His five solo recordings, including the 2010 release “Magnum Opus: 21st Century Trumpet Concertos” are all released on Summit Records. Referring to “Magnum Opus,” the International Trumpet Guild Journal printed “This album, without a doubt, puts Rex Richardson among the very best trumpet soloists in the world today.” (January 2011)

Rex has taught at Virginia Commonwealth University since 2002 and served as artist-in-residence or visiting professor at Ithaca College and London’s Trinity College of Music. He served as Artist-in-Residence for the Royal Northern College of Music in Manchester, England in the spring of 2012.

In 2009 he was presented with the VCU School of the Arts highest honor, the Award of Excellence, and he has been awarded the 2011 Theresa Pollack Prize for Excellence in the Arts. The Pollack Prize selectors wrote: “Richardson stands at the vanguard of jazz, classical and contemporary American music. He is an extraordinary musician.”

Rex Richardson’s appearance tonight is made possible by the Ellis College Margin of Excellence Fund, the Yamaha Corporation, and the Reddie Trumpet Guild.

PROGRAM NOTES

THE HENDERSON STATE UNIVERSITY WIND ENSEMBLE FEATURING REX RICHARDSON, TRUMPET

April 19, 2017 • Arkansas Hall Auditorium • 7:30 p.m.

William Schuman (1910-1992)

George Washington Bridge

Work Composed
1950

Duration
8:00

William Schuman wrote a plethora of works in virtually every musical genre, each mirroring his strong personality in their sharply defined sense of structure, line and dynamism. He incorporated American jazz and folk traditions into works that ranged from a harmonically conservative early style to later excursions into dissonance and polytonality. His secular cantata, *A Free Song*, was awarded the inaugural Pulitzer Prize in Music in 1943. Schuman was also a vital force in American musical life as an administrator. He served as Director of Publications at G. Schirmer, Inc., and President of both the Julliard School and the Lincoln Center for the Performing Arts.

George Washington Bridge begins with the massive brass and percussion sound that is stated so powerfully it presents a mental picture of a giant structure. The opening fanfare is followed first by a driving, rhythmic theme, then by a beautiful, flowing legato section. The musical structure of *George Washington Bridge* is "mathematically" shaped like that of the actual bridge, utilizing an ABCBA form with a coda to bring the piece to a close. Schuman uses bimodal and bitonal techniques to create unique sonorities. In describing his inspiration for the piece, Schuman tells of his days driving on, walking on or just seeing the George Washington Bridge:

There are few days in the year when I do not see the George Washington Bridge. I pass it on my way to work as I drive along the Henry Hudson Parkway on the New York shore. Ever since my student days when I watched the progress of its construction, this bridge has had for me an almost human personality, and this personality is astonishingly varied, assuming different moods depending on the time of day or night, the weather, the traffic and of course, my own mood as I pass by. I have walked across it late at night when it was shrouded in fog and during the brilliant sunshine hours of midday. I have driven over it countless times and passed under it on boats. Coming to New York City by air, sometimes I have been lucky enough to fly right over it. It is difficult to imagine a more glorious welcome or dramatic entry to the great metropolis.

Andy Scott (b. 1966)

Freedom of Movement

Work Composed

2016

Duration

14:30

As a successful contemporary composer, **Andy Scott** integrates his composition work with his various performance projects and education activities. Andy takes a collaborative approach to the development of a new piece, working closely with the performers and, in some cases, other creative artists to achieve a highly personal, tailored work. Self-taught as a composer, Andy's distinctive compositional voice speaks with a unique and effective mix of jazz, world music and contemporary classical elements. He received a British Composer Award in 2006 for his double saxophone concerto, *Dark Rain*.

The composer offers the following note in the score:

The title *Freedom of Movement* refers to a freedom of musical expression and versatility that the soloist is given within this continuous 15-minute work. From reading and interpreting virtuosic notated music, to improvising over complex harmonic structures, the sound worlds created and understanding of the different musical feels that are required, demand an experienced and musically open-minded soloist. A brief reflective introduction leads into straight-ahead swing, followed by a half-time funk-swing 7/4 groove. Melodic hooks develop that are rhythmically intertwined with groove, before the soloist links to the slower reflective second main section with an improvisation which maintains time and feel with harmonic freedom. The fully-notated angular and more contemporary sounding solo trumpet and percussion trio, including specific multiphonics, leads into a final section that sees the soloist reading virtuosic phrases as the band builds from warm brass chordal writing over double time drums, towards an ecstatic finale.

Freedom of Movement was composed in the summer of 2016, commissioned by Virginia Commonwealth University and composed for trumpet soloist and jazz artist Rex Richardson.

Allen Vizzutti (b. 1952)

3 World Winds

Work Composed

2016

Duration

21:00

Equally at home in a multitude of musical idioms, **Allen Vizzutti** has visited 40 countries and every state in the union to perform with a rainbow of artists and ensembles including Chick Corea, 'Doc' Severinsen, the NBC Tonight Show Band, the Airmen Of Note, the Army Blues and Army Symphony Orchestra, Chuck Mangione, Woody Herman, Japan's NHK Orchestra and the New Tokyo Philharmonic, the Budapest Radio Orchestra, , the Saint Paul Chamber Orchestra, the Leipzig Wind Symphony and the Kosei Wind Orchestra. From his home in Seattle Washington, Allen's current career activities embody an impressive schedule of recitals, concerts, recording and composing. Allen's love of expression through composition has led to premier performances by the Los Angeles Philharmonic, Budapest Radio Orchestra, the Royal Philharmonic of London, the Nuremberg Symphony, Rochester Philharmonic, Syracuse Symphony, London Symphony, the renowned Summit Brass and others.

Allen Vizzutti's *3 World Winds* utilizes the traditional three-movement concerto format, with the movements written in the typical fast-slow-fast arrangement. The solo part is written for B-flat trumpet, flugelhorn, and piccolo trumpet. The first movement, *Scirocco*, depicts a blistering wind from the Sahara Desert. In Vizzutti's words, "the music builds gradually from quiet stirrings to larger gusts of musical motifs. Much of the melodic and harmonic content in the first movement is derived from the finger patterns possible on the 4-valve piccolo trumpet rather than traditional chords and scales. It's fun to play the resulting sheets of sound!" The slow second movement, *Chinook*, represents a moist, warm wind from the Pacific Ocean, and features the soloist performing expressive flowing melodies on flugelhorn and a soaring climactic statement on B-flat trumpet. Movement three, titled *Cyclone*, places the most extreme demands on the soloist. As Vizzutti describes, "Swirling, spinning trumpet lines put the trumpet soloist to the test. Extreme chromaticism, technical prowess, sailing high phrases and a tornado-like cadenza characterize the final movement."

Percy Aldridge Grainger (1882-1961), edited by R. Mark Rogers

Colonial Song

Work Composed

1911/1918

Duration

6:30

In 1900, **Percy Grainger** began his career as a concert pianist with sensational successes in England, Australia, and South Africa. In 1906, his playing impressed Edvard Grieg so much that Grieg invited him to his home in Norway. They spent the summer of 1907 preparing for the premiere of Grieg's Piano Concerto, which was to be conducted by the composer later that year in Leeds, England. Grieg died before the performance, but Grainger's rendition established him as one of the concerto's great interpreters. Grainger came to America in 1915 and eventually enlisted as a U.S. Army bandsman, performing as an oboist and soprano saxophonist. In 1918, he was promoted to the Army Music Training School where he served as a conductor and composer. He became a United States citizen in 1919 and took several worldwide concert tours playing piano and guest conducting. He was professor and head of the music department at New York University from 1932 to 1933. Always the innovator, Grainger was a pioneer in collecting folk music at the same time as Béla Bartók, utilized irregular rhythms before Stravinsky, and predated Edgard Varèse in experimentation with electronic music.

Grainger composed the original version of *Colonial Song* for two voices (soprano and tenor), harp, and full orchestra in 1911 as a Yule-gift for his mother. He scored the military band version in the fall of 1918 while serving in the U.S. Army. Grainger provides the following note for *Colonial Song*:

No traditional tunes of any kind are made use of in this piece, in which I have wished to express feelings aroused by the thoughts of the scenery and people of my native land (Australia), and also to voice a certain kind of emotion that seems to me not untypical of native-born Colonials in general.

Perhaps it is not unnatural that people living more or less alone in vast virgin countries and struggling against natural and climatic hardships (rather than against the more actively and dramatically exciting counter-wills of their fellow men, as in

more thickly populated lands) should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art; for instance in Mark Twain's *Huckleberry Finn*, and Stephen Foster's adorable songs "My Old Kentucky Home," "Old Folks at Home," etc.

I have also noticed curious, almost Italian-like musical tendencies in brass band performances and ways of singing in Australia (such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expression) which are also reflected here.

Percy Aldridge Grainger (1882-1961), edited by R. Mark Rogers

Shepherd's Hey

Work Composed
1909/1918

Grainger's first setting of *Shepherd's Hey*, completed in November of 1909, was for a chamber music ensemble consisting of flute, clarinet, horn, baritone concertina (a type of accordion), three violins, two violas, two violincelli, and double-bass. In March of 1913, Grainger completed a setting of *Shepherd's Hey* for full orchestra. Grainger used this orchestral setting as the basis for the concert band version, published in 1918 in an edition that included his wind band setting of *Irish Tune from County Derry*.

Duration
6:30

Although Grainger was a great collector of folk music, the melodies used in this setting were collected by the great authority on British folk music, Cecil J. Sharp. Grainger noted the following in 1918:

In agricultural districts in various parts of England, teams of "Morris Men," decked out in jingling bells and other finery, can still be seen dancing to "Shepherd's Hey" and other traditional dance tunes played on the fiddle or on the "pipe and tabor" (a sort of drum and fife).

(Excerpted from program note provided by R. Mark Rogers)



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Department of Music

Performance Lab

Russell Fine Arts Harwood Recital Hall

April 21 2017, 12:00 p.m.

Morceau de Concours

Gabriel Faure

Ashley Massey, *flute*
KyoungHwa Molinari, *piano*

Concertino

Giuseppe Tartini

I. Grave

arr. G. Jacob

II. Allegro molto

Stephanie Noland, *clarinet*
KyoungHwa Molinari, *piano*

Sonata

G. F. Handel

I. Andante

Jenna Kirk, *clarinet*
KyoungHwa Molinari, *piano*

Concerto for Trumpet and Orchestra

William Lovelock

II. Moderato

Lucas Sapaugh, *trumpet*
KyoungHwa Molinari, *piano*



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S T A T E U N I V E R S I T Y

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Cantilene et Danse

Denis Joly

Jordan Parker, *alto saxophone*
KyoungHwa Molinari, *piano*

Sonata for Alto Saxophone
II. Andantino cantabile

Lawson Lunde

Chris Elliot, *alto saxophone*
KyoungHwa Molinari, *piano*

Sonata for Alto Saxophone
III. Allegro vivace

Lawson Lunde

Jake Nottingham, *alto saxophone*
KyoungHwa Molinari, *piano*

Concerto for Saxophone, Op. 109

Alexander Glazunov

Sabrina Muenster, *alto saxophone*
KyoungHwa Molinari, *piano*



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Department of Music

Performance Lab

Russell Fine Arts Harwood Recital Hall

April 28 2017, 12:00 p.m.

En Sourdine
Haï Luli

Claude Debussy
Pauline Viardot

Sarah Harris, *soprano*
KyoungHwa Molinari, *piano*

Four Church Sonatas
II. Andante

W. A. Mozart
Arr. Y. Ettlinger

Makayla Mitchell, *clarinet*
KyoungHwa Molinari, *piano*

Sholem- alekhem, rov Feidman!

Béla Kovács

Ashlynn Kegley, *clarinet*
KyoungHwa Molinari, *piano*

Trumpet Sonata
I. Mit Kraft

Paul Hindemith

A'drion Verta, *trumpet*
KyoungHwa Molinari, *piano*



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Aria con Variazioni

G. F. Handel

Bryce Smith, *trumpet*
KyoungHwa Molinari, *piano*

Sonatine

Bohuslav Martinu

Zackery Duncan, *trumpet*
KyoungHwa Molinari, *piano*

Trumpet Concerto in E- flat Major
I. Allegro con spirito

Johann Nepomuk Hummel

Justin Kennedy, *trumpet*
KyoungHwa Molinari, *piano*

Wilhelm Scream
Purple People Eaters

9/23/17

City of Prague Orchestra
\$270-300/hr - LA recording

FILMUSIC & TRUMPETS

VIDEO:

- 1) **Cowboy** (1958) cantina scene features Rafael Mendez, actor/trumpet and composer
- 2) **American in Paris** (1951) music by George Gershwin Uan Rasey, trumpet
- 3) **Chinatown** (1974) music by Jerry Goldsmith Uan Rasey, trumpet
- 4) **The Lion in Winter** (1968) music by John Barry/Academy Award for best original score - London
- 5) **Dances with Wolves** (1990) music by John Barry Malcolm McNab, trumpet
- 6) **The Hindenburg** (1975) music by David Shire Thomas Stevens, trumpet

AUDIO:

- 1) **The Magnificent Seven** (1960) music by Elmer Bernstein. Possibly Rafael Mendez, trumpet
- 2) **Jaws** (1975) music by John Williams "Montage" Malcolm McNab and Roy Poper, trumpet
- 3) **JFK** (1991) music by John Williams "Prologue" Tim Morrison, trumpet
- 4) **Nixon** (1995) music by John Williams "Growing Up in Whittier" Tim Morrison, trumpet
- 5) **Born on the Fourth of July** (1989) music by John Williams "Prologue" Tim Morrison, trumpet
- 6) **Amistad** (1997) music by John Williams "Long Road to Justice" Tim Morrison, trumpet
- 7) **Deep Space Nine (Star Trek) theme** music by Dennis McCarthy Malcolm McNab, trumpet - 43 takes
- 8) **Punchline** (1988) music by Charles Gross "First Night" Phil Smith, cornet - 44 - fluke
- 9) **Always** (1989) music by John Williams James Thatcher, horn - 45-54 - flawless

The River - Luening

Some interesting things:

Definitions in film music: score or underscore-music contributes to drama/not heard by actors, soundtrack-recording of music separate from film, source music-music in film heard by actors

Three Sound Elements of films: dialogue, sound effects, music

Recording Centers: Hollywood and many other places *foley artists*

Studio Players, etc.: hard to "break into"; early players were from Big Band era, later more symphonic and/or

Filmusic Composers: "second-rate composers" (see IMDB); more recognition b/c of John Williams

Early: Classical masters, Max Steiner, Erich Korngold, Dmitri Tiomkin, Bernard Hermann, Miklos Rozsa

Mid-Century: Henry Mancini, Elmer Bernstein, John Barry

Later: John Williams, Jerry Goldsmith, James Horner, Hans Zimmer, Michael Giacchino

Top Studio Trumpet Players:

Early: Mannie Klein, Conrad Gozzo, Uan Rasey (*West Side, Sound of Music, Chinatown*)

Later: Malcolm McNab, Warren Luening, Gary Grant, Rick Baptist, Jon Lewis, Wayne

Bergeron, etc (see website **The Usual Suspects Studio Musicians** (not the film) (not in service))

Fun Facts about Film Music Trumpeters:

- 1) Malcolm McNab has recorded over 2000 film soundtracks
- 2) Derek Watkins (England) played trumpet on all 18 James Bond films
- 3) Maurice Murphy 1st trumpet London Symphony played on 6 Star Wars films and other
- 4) Jon Lewis, Barry Perkins, Daniel Rosenboom, David Washburn, trumpets on Star Wars-The Force Awakens (recorded in CA)
- 5) Warren Luening-started career with Lawrence Welk
- 6) Many trumpet players have worked on cartoons
- 7) Mannie Klein might be the most recorded trumpet player of all time
- 8) Trumpet players often take as many as 15 trumpets, etc. to session

Star Wars - Force Awakens

*For Love or Country
Sugar Creek
Chinatown
Cowboy
The Godfather - Jon Fields
From Here to Eternity -
Mannie Klein*

Mannie Murphy - Dracula,

- with John Williams

TRUMPETS AND FILMUSIC

THE COMPOSERS:

JOHN WILLIAMS

The familiar scores: Star Wars, Indiana Jones, Superman, etc.

Less familiar scores: Born on the 4th of July, Amistad, Nixon, JFK, Monsignor, The River

JOHN BARRY

James Bond films, Dances With Wolves, The Lion in Winter

JERRY GOLDSMITH

Chinatown, LA Confidential, Star Trek

RANDY NEWMAN

Avalon, The Natural

THE TRUMPETERS:

Malcolm McNab <http://malcolmmcnab.com/>

Tim Morrison <http://www.timothymorrison.net/>

Jon Lewis

Chuck Findlay <http://www.myspace.com/chuckfindley>

Gary Grant

Jerry Hay http://en.wikipedia.org/wiki/Jerry_Hay

Rick Baptist http://www.moviebrass.com/intro/Musicians/trumpetplayers/rick_baptist.html

Manny Klein

Conrad Gozzo

Uan Rasey

GOOD INFORMATION FOR STUDIO MUSICIANS:

The Usual Suspects <http://www.lastudiomusicians.info/>

Trumpet Home Page <http://www.whc.net/rjones/trumpage.html>

SOME YOU TUBE CONNECTIONS:

Recording session for "The Incredibles": <http://www.youtube.com/watch?v=TMoFp6vseAA>

Alison Balsom "Syrinx": <http://www.youtube.com/watch?v=FW-8vC9Kpfw>

Conrad Gozzo "A Trumpeter's Prayer": <http://www.youtube.com/watch?v=Plpt5ju9Bkc>

Uan Rasey Gym Scene "West Side Story": <http://www.youtube.com/watch?v=ll2uaRmlQNg>

Uan Rasey "Chinatown": <http://www.youtube.com/watch?v=CUpdupnb6nQ>

OTHER IMPORTANT LANDMARK RECORDINGS:

The Antiphonal Music of Gabrieli (Chicago, Cleveland, Philadelphia Brass Sections-rec. 1969)

Recordings on ITG website

Richard Jorgensen

Principal Trumpet, Arkansas Symphony Orchestra, www.arkansassymphony.org

Adjunct Professor of High Brass, University of Arkansas-Little Rock

Professor Emeritus of Trumpet, Arkansas State University-Jonesboro

jorgensenr27@gmail.com

<http://www.malcolmmcnab.com/>

<http://www.cbsnews.com/news/behind-the-scenes-of-star-wars-the-force-awakens/>

<https://moviepilot.com/posts/2813046>

<http://www.cbsnews.com/videos/john-williams-and-j-j-abrams-discuss-star-wars-the-force-awakens/>

<http://www.starwars.com/news/john-williams-to-record-star-wars-the-force-awakens-score-in-los-angeles>

<http://www.newyorker.com/culture/cultural-comment/listening-to-star-wars>

http://mashable.com/2015/12/31/star-wars-music-theory/#0H2_bBas08qx

<https://www.youtube.com/watch?v=W0WWSvdRhHU>

<http://www.afm.org/wp-content/uploads/2016/03/Basic-TV-Basic-Motion-Picture-Scales.pdf>

http://www.vanityfair.com/hollywood/2015/05/john-williams-star-wars-the-force-awakens?mbid=social_facebook

<http://ew.com/article/2015/06/01/jurassic-world-score-michael-giacchino/>

<http://geektyrant.com/news/star-wars-the-force-awakens-john-williams-talks-about-creating-the-score>

<http://movieweb.com/star-wars-7-force-awakens-theme-music-john-williams/>

https://www.theguardian.com/music/2015/jun/03/ennio-morricone-good-film-scores-replaced-by-bad-and-ugly?CMP=share_btn_fb

<http://www.latimes.com/entertainment/envelope/cotown/la-et-ct-musicians-outsourcing-20140527-story.html>

<http://www.bobreeves.com/blog/trumpet-podcast-jon-lewis/>

<http://www.allmusic.com/artist/jon-lewis-mn0001653743>

<https://www.theguardian.com/music/tomserviceblog/2010/oct/29/maurice-murphy-star-wars-trumpeter>

<http://www.dailynews.com/arts-and-entertainment/20170122/that-trumpet-you-heard-in-rogue-one-this-pacific-symphony-musician-played-it>

<https://www.facebook.com/moviebrass/>

<https://www.ft.com/content/7975679e-ee90-11df-9db0-00144feab49a>



HENDERSONTM

STATE UNIVERSITY

EXCELLENCE • SPIRIT • TRADITION

Department of Music

Performance Lab

Russell Fine Arts Harwood Recital Hall

October 20 2017, 12:00 p.m.

Sonata for Horn and String Orchestra No. 2
I. Larghetto Luigi Cherubini

Krishtn Johnson, *horn*
KyoungHwa Molinari, *piano*

Concertino för Valthorn och Stråkorkester
II. Lars- Erik Larsson

Emilia Adams, *horn*
KyoungHwa Molinari, *piano*

Rondo in B flat Arnold Cooke

Benjamin Frye, *horn*
KyoungHwa Molinari, *piano*

Concerto
I. Allegro Franz Joseph Haydn

Zack Duncan, *trumpet*
KyoungHwa Molinari, *piano*

Concerto
II. Allegro Georg Philipp Telemann

A'Drian Ve'An, *trumpet*
KyoungHwa Molinari, *piano*

Concertino
III. Rondo Knudåge Riisager

Tyler Barnes, *trumpet*
KyoungHwa Molinari, *piano*



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S T A T E U N I V E R S I T Y

EXCELLENCE • SPIRIT • TRADITION

Concerto

Johann Nepomuk Hummel

I. Allegro con spirito

Justin Kennedy, *trumpet*
KyoungHwa Molinari, *piano*

Nella Fantasia

Ennio Morricone

CinTy Graham, *trumpet*
KyoungHwa Molinari, *piano*

Bugler's Holiday

Leroy Anderson

Alex Glenn, David Thompson, Owen Valdez, *trumpets*
KyoungHwa Molinari, *piano*

Upcoming Events

November

- 18 Lucas Sapaugh, trumpet • 5pm • Harwood
19 Christian Davis, bassoon, and Casey Jackson, euphonium •
5:00pm • Harwood
20 Showband in Concert • 7:30pm • Arkansas Hall
30 Jamie Lipton, euphonium, and May Tsao-Lim, piano •
7:30pm • Harwood

December

- 1 Opera Workshop • 7:30pm • Studio Theatre
1 NuFusion Concert • 8:00pm • Legoria's Jazz Bistro,
Hot Springs
3 HSU Choirs - Carol Concert • 4:30pm • FUMC
5 Brass Chamber Concert • 7:30pm • Harwood
6 Orchestra Concert • 5:00pm • Harwood
6 Wind Ensemble Concert • 7:30pm • Arkansas Hall
7 HSU Chorale • 7:00pm • Garvan Gardens

If you'd like to join the HSU Music Department contact list, kindly provide your e-mail address in the space below, and leave it in the foyer box outside!

E-mail: _____



HENDERSONTM
STATE UNIVERSITY

EXCELLENCE • SPIRIT • TRADITION

Matt Locke Ellis College of Arts and Sciences
Department of Music

Presents

Senior Recital

and

Junior Recital

Olivia Cathey, *senior*
Thad Samuelson, *junior*

Olivia Cathey's portion of the recital is in conjunction with the Ellis College of Arts and Sciences Bachelor of Arts in Instrumental Music Education degree requirements as well as the HSU Honor's College criterion.

7:30 p.m.
Harwood Recital Hall
Russell Fine Arts
November 16, 2017

PROGRAM

Nocturno, Op. 7

Thad Samuelson, *bass trombone*
KyoungHwa Molinari, *piano*

Franz Strauss
(1822-1905)

The Maid of the Mist

Olivia Cathey, *cornet*
KyoungHwa Molinari, *piano*

Herbert L. Clark
(1867-1945)

Meditation

Thad Samuelson, *bass trombone*

Frank Gulino
(b.1987)

Toot Suite

V. Vesperale

Olivia Cathey, *flugelhorn*
KyoungHwa Molinari, *piano*

Claude Bolling
(b. 1930)

Cameos for Bass Trombone and Piano

Thad Samuelson, *bass trombone*
KyoungHwa Molinari, *piano*

Gordon Jacob
(1895-1984)

INTERMISSION

Romance, Op. 5

Pyotr Illyich Tchaikovsky
(1840-1893)

Trans. By John Corley

Brass Choir
Matthew Womble, *conductor*

Madness, as performed by Muse

Matthew Bellamy
(b. 1978)

Arr. By Olivia Cathey
(b. 1995)

Brass Choir
Matthew Womble, *conductor*

Libertango

Astor Piazzolla
(1921-1992)

Arr. By Benjamin Miles

Olivia Cathey, *solo trumpet*

Lucas Sapaugh and Tyler Barnes, *C trumpet*

Justin Kennedy, *Bb trumpet*

Zack Duncan, *Bb trumpet and flugelhorn*

Bohemian Rhapsody, as performed by Queen

Farrokh "Freddie" Mercury
(1946-1991)

For my mom, who loudly sings all of the parts with me (even the instrumental ones) For my dad, who tolerates (and even enjoys) us loudly singing all of the parts (especially the instrumental ones)

Olivia Cathey and Justin Kennedy, *trumpet*

Emilia Adams, *horn*

Jake Henry, *valve trombone*

Ethan Hand, *tuba*

Program Notes

by Olivia Cathey

Herbert L. Clarke (1867 – 1945)

Bride of the Waves

Work Composed: 1904

Duration: 5:00

Regarded as one of the greatest musicians of the early 20th century, Herbert L. Clarke made vast contributions to the field of music as both a performer and a composer. Clarke, a reformed violinist, toured with the Sousa band in the late 1890's as the cornet soloist. He also performed with the New York Philharmonic and Metropolitan Opera, playing cornet and sometimes trumpet, despite his aversion to the latter instrument, a sentiment which was expressed in many personal letters. A virtuoso on the cornet, in the early 1900's Clarke began composing solos to perform with the Sousa Band; little did he know his works would become staples of the repertoire. Along with many practical studies books of cornet etudes, among these compositions are monuments such as The Carnival of Venice, Bride of the Waves, Maid of the Mist, and Cousins.

Bride of the Waves is a virtuosic solo repertoire piece for cornet (though now most commonly played on trumpet) written by Clarke for himself to perform with the Sousa Band while on tour. One of his first compositions, the piece contains sudden, drastic style shifts from ballads to polkas and contains many impressive cadenzas to show off the performers technique and style. Clarke never performed the piece the same way twice when performing so as not to get bored performing the same piece every night; what is written on the page is merely a suggestion of his intent in many places (most notably the cadenzas). With this creativity in mind, the tradition continues to this day and no one performance is exactly like another with many artists taking liberties with tempo, articulation, and style, as well as adding their own unique elements to the cadenzas.

Joaquin Rodrigo (1901 – 1999)

Adagio from Concierto de Aranjuez

Work Composed: 1939

Duration: 5:00

Spanish composer Joaquín Rodrigo made his name with his Concierto de Aranjuez, which established him as one of Spain's foremost composers of the mid-20th century. Rodrigo is also largely responsible for extending and popularizing the repertoire of the classical guitar, although, interestingly, Rodrigo did not play guitar himself (he was instead an accomplished pianist). His guitar music, and the Concierto de Aranjuez in particular, reflects the rich legacy of Spanish musical history. His music features suggestions of traditional vihuela music (the vihuela, considered the precursor to the modern classical guitar, was popular in 15th and 16th century Spain), as well as the stylized dance forms of Baroque music.

Rodrigo's specific inspiration for the Concierto de Aranjuez came from the Palacio Real de Aranjuez, the palace and gardens built by Philip II in the 16th century, not far from Madrid, and rebuilt two centuries later by Ferdinand VI (of which only the gardens survive today). Rodrigo lost his sight at age three after contracting diphtheria, and therefore could not perceive the visual beauty of the gardens. Instead he sought, in his words, to depict "the fragrance of magnolias, the singing of birds and the gushing of fountains." Rodrigo added that the concerto "is meant to sound like the hidden breeze that stirs the treetops in the parks; it should be as agile as a butterfly, and as tightly controlled as a veronica [a term from bullfighting referring to a pass with a cape]; a suggestion of times past." Rodrigo's emphasis on "times past" led many music historians to believe it may have been a conscious effort on his part to avoid associations with Spain's present: the turbulent aftermath of the Spanish Civil War and the rise of Hitler across Europe. Rodrigo stayed silent for many years about the inspiration for the second movement, (the adagio of which is being performed) and thus the popular belief grew that it was inspired by the bombing of Guernica in 1937. It was eventually revealed in his wife Victoria's autobiography that it was both an evocation of the happy days of their honeymoon and a response to Rodrigo's devastation at the miscarriage of their first pregnancy. It was composed in 1939 in Paris and dedicated to Regino Sainz de la Meza. Due to its popularity, the Adagio from the Concierto has been arranged for a wide variety of mediums, most famously for solo flugelhorn and brass band accompaniment made popular by the movie *Brassed Off!*

If for Trombone/Euphonium was composed by Stephen Hill in 2007. His project was to compose a solo work for each of the major instruments of the symphony orchestra. Peter had assigned, to each instrument, a specific poem to reflect on, and from which to draw musical ideas. The allotted composing time for each piece was 10 days per instrument. The completed writing project resulted in an individual work for each of the following instruments: flute, oboe, clarinet, bassoon, horn, trumpet, trombone, tuba, violin, viola, cello, double bass, and harp. This particular piece was written for solo trombone or euphonium.

The piece takes its title from Rudyard Kipling's poem of the same name. The compositional idea of the piece is draw from the phrase:

*“If you can keep your head when all about you
Are losing theirs and blaming it on you”*

The composition is a musical interplay between the trombone part - representing a person of confidence, character and strength having to maintain steadfast courage, set against the piano part – representing those who face uncertainty, confusion, and accusations. The actual compositional ideas are developed from the tones Bb-Eb-F. The tones Bb-Eb-F are used both melodically and harmonically throughout the work. *If*, though not a long work, is a very intense one, requiring both forceful energy and confident lyricism on the part of the soloist to stand their ground against the swirling and often disjunct rhythmic displacement of the piano part.

Stephen Hill was born in the summer of 1958, and is a Southern California native. Hill lives and teaches in Whittier, CA, where he is the K-8 Band and Orchestra Director for Whittier Christian Schools and the 9-12 Orchestra Director for California High, also in Whittier, CA. Hill attended Cerritos College (1976-78) in Norwalk, where he studied with Philip Westin (a student of Roy Harris and Ingolf Dahl). After two years at Cerritos, Hill had the wonderful opportunity to transfer to Ouachita Baptist University (1978-80), in Arkadelphia, AR. Hill went to Ouachita specifically to study with Dr. W. Francis McBeth (a student of Clifton Williams and Howard Hanson). After graduating from Ouachita in 1980 with a Bachelor of Music degree in Theory and Composition, Hill returned to California for graduate work at California State University, Los Angeles where he studied with composers Dr. Byong Kon Kim and William Hill. Hill also received valued mentoring from the choir director, Dr. William Belan. Hill received his Master of Arts in Music Composition in 1984. With a large K-12 teaching load, Hill is primarily a summer composer, composing for the simple joy of it. He has written for wind ensemble, orchestra, choir, piano, and solo instruments. Hill is a member of ASCAP and self-publishes his music through SARAHTIM Music, named for his children Sarah and Tim.

Concert for Trombone by Launy Grøndahl is one of the most performed pieces in the trombone solo repertoire. The piece was composed in 1924 during Grøndahl's last year of study in Italy and he dedicated it to his friend Wilhelm Aarkrogh, trombonist with the Royal Orchestra of Copenhagen. The concerto is in three movements, each built upon two alternating contrasting themes using a chromatically tonal late-Romantic harmonic language. The first movement alternates between the heroic *maestoso* theme and a more lyrical second theme. The second movement, entitled *Quasi una Leggenda*, alternates between a chant-like subject in 7/8 and an ethereal second theme in 6/8. The final movement, entitled *Finale*, opens with a recitative recalling the theme of the first movement, leading to a rondo that alternates between a highly rhythmic statement and a rhythmically free second theme.

Launy Grøndahl was a Danish composer who lived from 1896 until 1960. Grøndahl started his musical career with studies in violin and composition. At age 13, Grøndahl was playing violin professionally in the Casino Theater Orchestra. Grøndahl was best known for being the conductor of the Danish National Symphony Orchestra for 31 years, from 1925-1956. He also studied composition with Ernst Bloch and Carl Nielsen. Grøndahl founded the Society of Young Composers in Denmark upon returning from traveling Europe. Grøndahl is considered the greatest conductor from Denmark and recorded several works by his teacher Carl Nielsen.

Divertimento for trumpet, trombone, and piano is a seven-movement chamber work. Themes are not reused between movements, creating an interesting series of musical snapshots during the brief movements. The first movement, *Allegro*, is a jovial movement that introduces the character of each instrument in the ensemble. The fourth movement, *Moderato*, presents a march-like theme with a twist. Syncopation in the brass duet and piano voice creates musical interest and adds an unexpected lilt to the movement. The fifth movement, *Allegretto*, features only the trumpet and the euphonium with a fanfare to begin the movement.

Boris Blacher was born in China in 1903 and died in Berlin, Germany in 1975. Blacher studied in Berlin and worked there as a composer and arranger. In 1938 he was the director of the composition class at the Dresden Conservatory, but he was forced to give up the job because his teaching did not fit in with Nazi policies. After the war, he returned to Berlin and was later Director of the Academy of Music in West Berlin from 1953-1970.

If

by Rudyard Kipling

If you can keep your head when all about you
Are losing theirs and blaming it on you;
If you can trust yourself when all men doubt you,
But make allowance for their doubting too;
If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,
Or being hated, don't give away to hating,
And yet don't look too good, nor talk too wise:

If you can dream -- and not make dreams your master;
If you can think -- and not make thoughts your aim;
If you can meet with Triumph and Disaster
And treat those two impostors just the same;
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build 'em up with worn-out tools;

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
And never breathe a word about your loss;
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: "Hold on!"

If you can talk with crowds and keep your virtue,
Or walk with kings -- nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much;
If you can fill the unforgiving minute
With sixty seconds' worth of distance run --
Yours is the Earth and everything that's in it,
And -- which is more -- you'll be a Man, my Son!



**Matt Locke College of Arts and Sciences
Department of Music
Presents**

Senior Recital

***Lucas Sapaugh, Trumpet
KyoungHwa Molinari, Piano***

This recital is in partial fulfillment of the requirements for the Bachelor of Music in Instrumental Performance

**5:00 p.m.
Harwood Recital Hall
Russell Fine Arts
November 18, 2017**

Program

Concerto in Eb Major

- I. Allegro
- II. Adagio
- III. Vivace

Johann Baptist Georg Neruda
(1707-1780)

Eb Trumpet

Concerto for Trumpet and Orchestra

- I. Allegro
- II. Moderato
- III. Allegro

William Lovelock
(1899-1986)

C Trumpet

INTERMISSION

Slavische Fantasie

Carl Hohne
(1870-1939)

Bb Trumpet

Two Portraits

- I. Psalm

Joseph Turrin
(b. 1947)

Flugelhorn