

Student Recital

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MASTERS CHAMBER RECITAL

Joseph McGee, trumpet

7:30pm, Saturday, April 20th, 2024

Jim & Joyce Faulkner Performing Arts Center

University of Arkansas

PROGRAM

Vignettes for Trumpet and Percussion

James Stephenson (1969)

- I. Running with Lionel: Cup Mute and Vibes
- II. Chasing Igor: Trumpet with Snare Drum
- III. Chuck's March: Flugel and Percussion
- IV. Dinner with Andre: Piccolo Trumpet and Tambourine
- V. Waltz in Berlin: Trumpet and Percussion
- VII. MAX: Flugelhorn and Marimba
- VIII. ENCORE: White on White (ENCORE): Trumpet and Cymbals

Thomas Baker, Percussion

Octet for Brasses and Piano

Florence Price (1887-1953)

- I. Tempo Moderato
- II. Andante Cantabile
- III. Tempo Moderato

Hannah Laws, Piano

Bradly Matthews, Trumpet

Austin Rushing, Horn

Chris Dorner, Horn,

Evan Wood, Trombone

Jonathan Mellor, Trombone
Henry Sargent, Tuba

INTERMISSION

Duet for Keys and Valves

Deborah Anderson (1950)

- I. Vertical
- II. Horizontal
- III. Take It and Run

Ryan Montemayor, Soprano Saxophone

Quartet No. 5

Wilhelm Ramsöe (1837-1895)

- I. Allegro Moderato
- II. Andante quasi allegretto
- III. Scherzo
- IV. Finale

Sophie Jaquez, Cornet

Drew Schulz, French Horn

Henry Sargent, Tuba

Joseph McGee is a student of Dr. Richard Rulli

This recital is given in partial fulfillment of the Master of Music in Trumpet Performance

PROGRAM NOTES

Vignettes for Trumpet and Percussion, James Stephenson:

I composed these eight Vignettes (7 + “Encore”) for Eric Berlin and Eduardo Leandro for performance at the ITG (International Trumpet Guild) Conference held in Bangkok, Thailand in 2005. The only requests I was given before writing these was to be aware of Mr. Leandro’s traveling needs (in other words: aside from the marimba and vibes, which would already be in Thailand, I shouldn’t include too many percussion instruments that would need to be carried all the way there), and to use several different trumpets, including Mr. Berlin’s “flumpet”.

Eric and I were at the New England Conservatory together, and, in fact, it was our living quarters that inspired the main ingredient of these Vignettes. I remember very often hearing the sound of Eric practicing below me in the dormitory, and thus I decided to use the musical form of a “lower neighbor” as my driving force for most of the eight short pieces in this set.

The pieces are arranged only by the order in which they were composed; I leave

the decision up to the performer to arrange them according to their preference. I also would imagine that several mini-“suites” could be derived from this set, depending again on the performer’s wishes.

The “Encore” is, in fact, tongue-and-cheek, and might be used by the performer depending on the performance situation. It is certainly not meant to take away from the rest of the seven Vignettes which are definitely not silly by any means. The “Encore” is my first and will be my last bit of “abstract” music. “White on White” is a reference to the famous modern painting of the same name, and also describes the white noise of a loud trumpet (not Eric’s) and a loud cymbal crash sounding simultaneously. Like the rest of the pieces, it could be put anywhere in the order, and doesn’t necessarily have to be reserved as an encore. Program notes by the composer

Octet for Brasses and Piano, Florence Price:

Written in 1930, Florence Price’s Suite for Brasses and Piano was one of many undiscovered works found in 2009 in her abandoned home in St. Anne, Illinois, where she lived in the summers while maintaining her career in Chicago. Program notes by Barclay Brass.

Florence Price was an American composer born in Little Rock, Arkansas in 1887 and composed and performed during the early 20th century. She won first prize in the Wanamaker Competition with her Symphony in E minor and became the first female composer of African descent to have a symphonic work performed by a major national symphony orchestra. Notes made from the Florence Price website.

Duet for Keys and Valves, Deborah Anderson:

An innovative work composed for a unique combination of instruments. Written in three movements, the first, Vertical, focuses more on the virtuosity of the soprano saxophone. Horizontal takes a more introspective view, calling upon the potential sensuality of the trumpet. The final movement, Take It and Run conveys a sense of adrenalin, friendly competition, and sheer fun and mischief. Program Notes provided by Composer.

Quartet No. 5, Wilhelm Ramsøe:

Wilhelm Ramsøe’s magnificent brass quartets transfigured the genre of Viennese classical string quartet to brass sound. They are the composer’s most often performed, most effective and virtuoso compositions. Each piece consists of four movements. A peculiarity of the cyclical form of this quartet is that the first movement in sonata form is preceded by a festive, slow introduction. Program Note by Enikő Gyenge for the liner notes of Hungaroton CD Ewald Brass Quintet.