

Kennesaw State University
College of the Arts
School of Music



presents

Senior Recital

Eric Donaldson,
trumpet and flugelhorn
&
Erik Kosman,
percussion

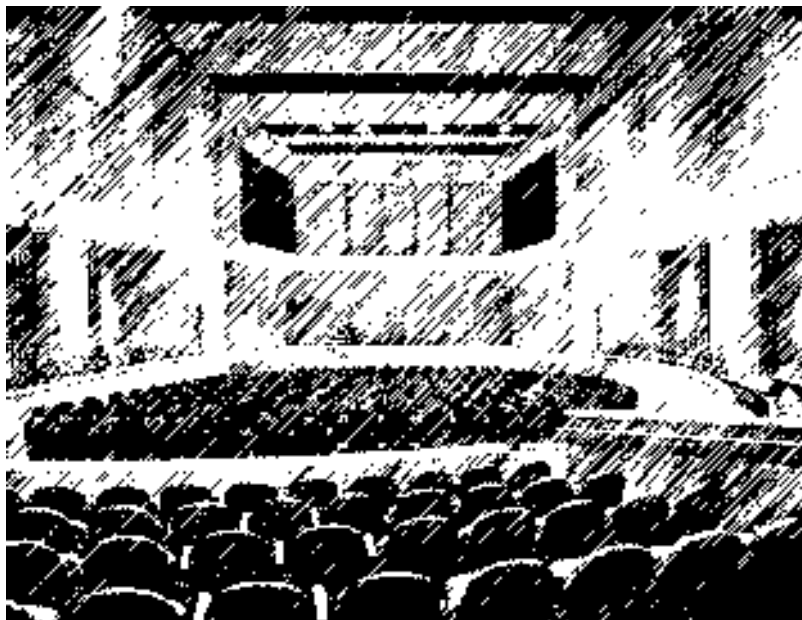
Friday, April 12, 2013

8:00 p.m.

Dr. Bobbie Bailey & Family Performance Center

Morgan Concert Hall

Ninety-fifth Concert of the 2012-2013 Season



Welcome to the Kennesaw State University School of Music

The School of Music at KSU has dedicated, vibrant, and talented faculty and staff that are completely devoted to teaching, performing, scholarship, and serving our community. It is an incredibly exciting place to study, boasting state-of-the-art facilities with opportunities to produce and explore music in a dynamic place that is ahead of the curve for what it means to be a musician in the 21st century. Our students come from the leading musical honor organizations across the region and are poised to lead the cultural offerings and musical education in our area and beyond for years to come.

We welcome you to attend a concert, meet our faculty and staff, and feel the energy and excitement that our students exude. We are fully committed to our purpose as educators, performers, and scholars. We hope that you will find as much enjoyment in our product as we do in producing it. Welcome!

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www.kennesaw.edu/music

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Kennesaw State University
School of Music
Audrey B. and Jack E. Morgan, Sr. Concert Hall
April 12, 2013

Sonata for Cornet and Piano, Op. 18 Thorvald Hansen
1. Allegro con brio (1847-1915)
2. Andante molto espressione
3. Allegro con anima

Sonata for Trumpet and Piano Eric Ewazen
1. Lento, Allegro Molto (b. 1954)
Eric Donaldson, trumpet
Judy Cole, piano

Mallet Quartet Steve Reich
(1936)
Erik Kosman, Harrison Ude,
Katelyn King, Katie Lawrence, percussion

Oliver's Birthday Bruce Broughton
(b. 1945)
Eric Donaldson, trumpet
Judy Cole, piano

Sonata for Trumpet and Piano, Op 51 Flor Peeters
2. Aria (1903-1986)
Eric Donaldson, flugelhorn
Judy Cole, piano

In a Landscape: 1948 John Cage
(1912-1992)
Erik Kosman, marimba

Vignettes for Trumpet and Percussion James Stephenson
1. Running With Lionel (b. 1969)
3. Chuck's March
2. Chasing Igor
Eric Donaldson, trumpet and flugelhorn
Erik Kosman, percussion

This recital is presented in partial fulfillment of requirements for the degrees
Bachelor of Music in Music Education.
Mr. Donaldson studies trumpet with Douglas Lindsey.
Mr. Kosman studies percussion with John Lawless.

Thorvald Hansen - *Sonata for Cornet and Piano*

This Sonata was written by an almost unknown composer, Thorvald Hansen, solo trumpeter at the Danish Royal Theater. Hansen was a conductor, organist and educator, and many of his works were written for the trumpet or brass instruments. His *Sonata for Cornet and Piano in Eb* is one of his more well-known works. Even though it contains three movements, it might also be considered more of a sonatina rather than a sonata due to its relatively short length. The compositional style encompasses the romanticism during his time, exemplified in the first movement, which is a very playful yet grandeur movement with sweeping lines in the piano and trumpet. It is somewhat technical for both instruments and keeps its melodic integrity throughout. The second movement is another jewel in the trumpet repertoire, featuring a beautiful melody with a strong harmonic progression and rich harmonies. This movement is very reminiscent of Schumann or Schubert in the way the melody seems to be familiar and long lasting. The final movement is a jubilant ending to the work. Like the first movement, the trumpet is both calling and melodic and both instruments are very busy from start to finish.

Eric Ewazen - *Sonata for Trumpet and Piano*

Ewazen was born in 1954 in Cleveland, OH. He received a B.M. at the Eastman School of Music, and an M.M. and a D.M.A. from The Juilliard School. He is a recipient of numerous composition awards and prizes. His works have been commissioned and performed by many soloists, chamber ensembles and orchestras in the U.S. and overseas. Ewazen has been lecturer for the New York Philharmonic's Musical Encounters Series, vice president of the League of Composers – International Society of Contemporary Music and Composer-In-Residence with the Orchestra of St. Luke's in New York City. He has been a faculty member at Juilliard since 1980.

One of his most well known works, *Sonata for Trumpet and Piano*, was written specifically with Chris Gekker's trumpet sound in mind. The work in its entirety offers many different technical passages, while pleasantly interspersed with lyrical and harmonic sections. The first movement, Lento, Allegro Molto, starts by introducing a motif that is restated in different ways throughout the rest of the movement. After the brief lyrical introduction, Ewazen launches the performer full-force into the bulk of the movement, with fast fingers, articulation dexterity, and mental focus, all being a must have to successfully play the piece. The movement, as well as the piece as a whole offers plenty of challenging music for the piano as well as the trumpet, with both parts interweaving themselves in a way that is both ingenious and aurally pleasing.

Steve Reich - *Mallet Quartet*

The composer writes:

"Mallet Quartet (2009) is scored for two vibraphones and two five octave

marimbas. I had never written for five octave marimbas extending down to cello C. On the one hand I was delighted to have the possibility of a low bass and on the other hand apprehensive since just slightly too hard a mallet that low can produce noise instead of pitch. Eventually, after a bit of experimentation, this was well worked out.

The piece is in three movements, fast, slow, fast. In the two outer fast movements the marimbas set the harmonic background which remains rather static compared to recent pieces of mine like *Double Sextet* (2007). The marimbas interlock in canon, also a procedure I have used in many other works. The vibes present the melodic material first solo and then in canon. However, in the central slow movement the texture changes into a thinner more transparent one with very spare use of notes, particularly in the marimbas. I was originally concerned this movement might just be 'too thin', but I think it ends up being the most striking, and certainly the least expected, of the piece.

Mallet Quartet is about 15 minutes in duration. It was co-commissioned by the Amadinda Quartet in Budapest (on the occasion of its 25th Anniversary), by Nexus in Toronto, So Percussion in New York and Synergy Percussion in Australia. The World Premiere was given by the Amadinda Quartet in Bela Bartók National Concert Hall on December 6, 2009. The American Premiere was given by So Percussion at Stanford University Lively Arts in California on January 9, 2010."

-Steve Reich

Bruce Broughton - *Oliver's Birthday*

Broughton is Artistic Director and Principle Conductor of the Sinfonia of London, and he is currently a governor of the Academy of Motion Picture Arts and Sciences. He has taught film composition in the Advanced Film Music Studies program at USC and is a lecturer at UCLA.

Among his many film and television credits are, *Silverado*, *Young Sherlock Holmes*, *Lost in Space*, *Miracle on 34th Street*, *Presido*, *The Rescuers Down Under*, and the two popular *Homeward Bound* adventures. With 17 nominations, he has received the Emmy award six times, most recently for his Americana score to the highly rated Hallmark Hall of Fame, *O Pioneers!*

Broughton's music is notable for its wonderfully rich harmonic language, flowing melodies, and especially for its rhythmic interest and vitality. *Oliver's Birthday* can be heard on solo albums by Phil Smith, the current principal trumpet of the New York Philharmonic, as well as Richard Stoelzl's album *Born to Be Mild*.

Flor Peeters - *Sonata for Trumpet and Piano*

Although he composed a few works for orchestra and some piano music Flor Peeters is best known for his many organ works and his choral mu-

sic. The present release offers a fairly representative selection of his organ music that includes both short and considerably more developed and demanding pieces.

The *Aria Op.51*, is the slow movement of the *Sonata for Trumpet and Piano* that is still staple diet for any budding virtuoso trumpet player. There also exist arrangements for violin and piano and for cello and piano. There is also one for trumpet and wind band made in 1977 by Bryan Goff and the composer. This is a simple, but quite effective piece.

John Cage - *In a Landscape: 1948*

In a Landscape: 1948 was written for dancer and choreographer Louise Lippold. The structure of the piece follows the patterns of the dance. There are fifteen segments, marked out in groups of five, three, and seven, and each segment is similarly divided. However, the material in its constancy – with one chord, one pentatonic scale, one melody virtually omnipresent – flows through all boundaries. The piece plays for a little under ten minutes, or eternity.

James Stephenson - *Vignettes for Trumpet and Percussion*

The composer writes:

“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.

-Jim Stephenson, March, 2005

Our Faculty

Director

Michael Alexander, Interim Director

Woodwinds

Robert Cronin, Flute
Cecilia Price, Flute
Christina Smith, Flute
Elizabeth Koch Tiscione, Oboe
Dane Philipsen, Oboe
John Warren, Clarinet
Laura Najarian, Bassoon
Sam Skelton, Saxophone

Brass and Percussion

Karin Bliznik, Trumpet
Doug Lindsey, Trumpet
Jason Eklund, Horn
Thomas Witte, Horn
George Curran, Trombone
Tom Gibson, Trombone
Bernard Flythe, Tuba / Euphonium
Michael Moore, Tuba
Justin Chesarek, Jazz Percussion
John Lawless, Percussion

Strings

Helen Kim, Violin
Catherine Lynn, Viola
Allyson Fleck, Viola
Charae Krueger, Cello
Douglas Sommer, Double Bass
Joseph McFadden, Double Bass
Elisabeth Remy Johnson, Harp
Mary Akerman, Classical Guitar
Trey Wright, Jazz Guitar
Marc Miller, Jazz Bass

Ensembles & Conductors

Leslie J. Blackwell, Choral Activities
Alison Mann, Choral Activities
Russell Young, Opera and Musical Theatre
Eileen Moremen, Opera
Michael Alexander, Orchestras
John Culvahouse, Wind Ensembles
David T. Kehler, Wind Ensembles
Charles Laux, Orchestras
Oral Moses, Gospel Choir
Wes Funderburk, Jazz Ensembles
Sam Skelton, Jazz Ensembles
Marc Miller, Jazz Combos
Justin Chesarek, Jazz Combos

Voice

Carolyn Dorff
Adam Kirkpatrick
Eileen Moremen
Oral Moses
Valerie Walters
Jana Young
Russell Young, Vocal Coach

Piano

Judith Cole
Robert Henry
Tyrone Jackson, Jazz Piano
John Marsh
David Watkins
Susan White
Soohyun Yun

Music History & Appreciation

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Drew Dolan
Edward Eanes
David T. Kehler
Alison Mann
Katherine Morehouse
Harry Price
Trey Wright

Music Education

Janet Boner
Kathleen Creasy
John Culvahouse
Margaret Grayburn
Barbara Hammond
Charles Laux
Hollie Lawing
Alison Mann
Angela McKee
Richard McKee
Harry Price
Terri Talley
Amber Weldon-Stephens

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Judith Cole
Allyson Fleck
Kelly Francis
Jennifer Mitchell
Laurence Sherr
Benjamin Wadsworth

Chamber Music

Allyson Fleck
Charae Krueger
Catherine Lynn
Joseph McFadden
Harry Price
John Warren
Soohyun Yun

Ensembles in Residence

KSU Faculty String Trio
KSU Faculty Chamber Players
Atlanta Symphony Brass Quintet
Atlanta Percussion Trio
Georgia Youth Symphony Orchestra & Chorus

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*Unless otherwise noted, all events will take place at 8:00 pm
in Morgan Concert Hall.*

UPCOMING EVENTS

Monday, April 15, 2013
Jazz Guitar Ensemble & Jazz Combos

Wednesday, April 17, 2013
Gospel Choir

Thursday, April 18, 2013
Philharmonic & Concert Band

Saturday, April 20, 2013
Mixed Chamber Ensembles
2:00 • 4:30 • 7:00 pm

Monday, April 22, 2013
Orchestra

Tuesday, April 23, 2013
Faculty Recital: Robert Henry, piano

Wednesday, April 24, 2013
Jazz Ensembles

Thursday, April 25, 2013
Choral Ensembles

UPCOMING SCHOLARSHIP SERIES

Monday, April 29, 2013
Percussion Ensemble

For the most current information, please visit
<http://calendar.kennesaw.edu>

We welcome all guests with special needs and offer the following services: easy access, companion seating locations, accessible restrooms, and assisted listening devices. Please contact an audience services representative to request services.

