

Kennesaw State University
College of the Arts
School of Music



presents

Senior Recital

Jackson Harpe,
trumpet

Saturday, April 27, 2013

6:00 p.m.

Dr. Bobbie Bailey & Family Performance Center

Morgan Concert Hall

One Hundred Thirtieth Concert of the 2012-2013 Season

Kennesaw State University
School of Music
Audrey B. and Jack E. Morgan, Sr. Concert Hall
April 27, 2013

Sonata for Bb Trumpet Halsey Stevens
I. Allegro Moderato (1908-1989)
II. Adagio Tenero
III. Allegro

Judy Cole, piano

Summertime George Gershwin
(1898-1937)
arr. Sam Joachim

Justin Rowan, Tim Settiniri, Kadeem Richards, Connor Osburn

I Remember... Dana Wilson
(b. 1946)

Lady Bird Tadd Dameron
(1917-1965)

Zac Evans, Robert Boone, Jordan Thomas, Andrew LaStreps

All The Things You Are Jerome Kern
(1885-1945)
Oscar Hammerstein II
(1895-1960)

Zac Evans, Robert Boone, Jordan Thomas, Andrew LaStreps

So What/Impressions Miles Davis
(1926-1991)
John Coltrane
(1926-1967)

Zac Evans, Robert Boone, Jordan Thomas, Andrew LaStreps

One of Those Days Jackson Harpe
(b. 1991)

Zac Evans, Robert Boone, Jordan Thomas

Mercy Mercy Mercy Joe Zawinul
(1932-2007)

Zac Evans, Robert Boone, Jordan Thomas, Andrew LaStreps

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Performance.

Mr. Harpe studies trumpet with Douglas Lindsey.

Halsey Stevens - *Sonata for Bb Trumpet*

Halsey Stevens was a renowned 20th century composer and music professor. His music education began at Syracuse University where he studied with William Berwald. He continued school at Berkeley in California where he studied composition with Ernest Bloch. His *Sonata for Trumpet and Piano*, one of his more famous compositions, is known for its dance-like melodies and frequent meter changes. The first and third movements are especially complex in this manner, contrary to the second movement that is more serene and lyrical.

George Gershwin - *Summertime*

George Gershwin was a composer who had the gift to write for both classical and jazz idioms. His musical studies began with his piano instructor Charles Hambitzer and his composition instructors Rubin Goldmark and Henry Cowell. "Summertime," was a song that Gershwin wrote for the Broadway musical *Porgy and Bess*. DuBose Heyward based this upon the novel "Porgy," and the music was written by both Heyward and George and Ira Gershwin. Like many other jazz standards, it was borrowed from its theater origins and was turned into a charming jazz melody. This brass quintet arrangement takes the song and slows down the tempo, transforming the song into a ballad.

Dana Wilson - *I Remember...*

Dana Wilson is an American jazz pianist and composer who has recently won great acclaim for his numerous compositions. "I Remember..." is an unaccompanied trumpet solo that serves as tribute to some of the early jazz greats. The piece is built from select solos by Miles Davis, Clifford Brown, Louis Armstrong, and Dizzy Gillespie. Constantly reoccurring motives and sudden stylistic changes create an atmosphere that resembles a daydream throughout jazz trumpet history.

Tadd Dameron - *Lady Bird*

Tadd Dameron was a jazz composer and pianist during the bebop era; he was known for his arrangements for various artists including: Dizzy Gillespie, Count Basie, Sonny Stitt, Blue Mitchell, and Milt Jackson. *Lady Bird*, one of his more recognized compositions, has been recorded by various artists and is still played today as a jazz classic.

Jerome Kern, Oscar Hammerstein II - *All The Things You Are*

Jerome Kern and Oscar Hammerstein II teamed up on multiple occasions to write for Broadway shows. One such collaboration, which received less than positive reviews, was the 1939 production, *Very Warm for May*. Despite the negative reaction to the show as a whole, one number stood out as exceptional. "All the Things You Are," owing largely to its unique form and gorgeous melody became an instant hit and was soon adopted as Jazz standard.

Miles Davis - *So What*

Miles Davis was one of the most legendary jazz trumpet players of all time truly giving new meaning to innovation. Miles released over 100 albums over his career, essentially giving birth to many different styles of jazz. "So What," an example of modal Jazz, utilizes fewer chords in the form of the song. As a result, soloists

are challenged to use spacing between their phrases. This new style of soloing changed the perspective of jazz forever.

John Coltrane - *Impressions*

John Coltrane, with over twenty albums released, is recognized today as one of the most influential jazz saxophonists of all time. His tune "Impressions" follows the same chord progression as "So What," but it's taken at a faster tempo and the melody is written for the horn section rather than the rhythm section. Having them played at the same time creates a distinctive sound that creates an enjoyable tribute to these two legends of Jazz.

Joe Zawinul - *Mercy Mercy Mercy*

Joe Zawinul played piano for the great "Cannonball" Adderley and later went on to play with Miles Davis. "Mercy, Mercy, Mercy," written during his time playing with Adderley, is an enjoyable tune with colorful harmonies and vibrant energy. In the live recording of this song Adderley introduces it with this speech, "You know, sometimes we're not prepared for adversity. When happens sometimes we're caught short. We don't know exactly how to handle it when it comes up. Sometimes we don't know, just what to do when adversity takes over. And I have advice for all of us. I got it from my pianist Joe Zawinul who wrote this tune and it sounds like what you're supposed to say when you have that kind of problem. It's called, Mercy, Mercy, Mercy."

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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