

Kennesaw State University  
School of Music



Senior Recital

**Jon Klausman, trumpet**

Arie Motschman, piano



Monday, May 1, 2017 at 7 pm  
First Baptist Church, Marietta, Georgia  
One-hundred Forty-first Concert of the 2016-17 Concert Season

# program

G. F. HANDEL (1726-1759)

***Let the Bright Seraphim***

from the Oratorio "Sampson"

Emily Crisp, soprano

KENT KENNAN (1913-2003)

**Sonata for Trumpet and Piano**

I. With strength and vigor

II. Rather slowly and with freedom

III. Moderately fast, with energy

INTERMISSION

HEBERT LINCOLN CLARKE (1867-1945)

***The Maid of The Mist Polka***

AARON COPLAND (1900-1990)

***Quiet City***

Savannah English, English horn

MORTEN LAURIDSEN (1943)

arr. Jon Klausman (1993)

***O Magnum Mysterium***

Jon Klausman, Brandon Austin, trumpets

Travis Longenberger, Devin Witt, trombones

Hayden McAfee, horn

GEORGE GERSHWIN (1898-1937)

arranged by Joseph Turrin (1947)

***Someone to Watch Over Me for Trumpet and Piano***

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

Mr. Klausman studies trumpet with Douglas Lindsey and Michael Tiscione.

# program notes

## ***Let the Bright Seraphim* | G. F. Handel**

George Frideric Handel was a German-British composer during the Baroque era. He was mostly known for his operas and his oratorios. An oratorio is a large piece of music with singers and musicians and usually sings about a religious subject. Handel's *Samson* was written in 1743. This oratorio depicts the story of Samson of Israel from the Bible and the time spent with the Philistines. In the oratorio, an Israeli woman sings this aria after Samson has died. This piece is scored in a way that both the vocalist and the trumpet are able to have a call and response. The second time through the piece both the vocalist and trumpet have a call and response but with ornamentation.

## **Sonata for Trumpet and Piano | Kent Kennan**

Born in Milwaukee, Wisconsin in 1913, Kennan went on to receive degrees in music theory and composition from the University of Michigan and the Eastman School of Music. Most of his works were for orchestra, chamber ensembles and solo instruments. His larger works for orchestra and chamber ensembles were written during the first half of his life. At the age of 43 Kennan stopped composing and went on to teach at the University of Texas in Austin for the remainder of his teaching life. His *Sonata for Trumpet and Piano* was commissioned by the National Association of Schools of Music, which was published in 1956. Kennan later edited this sonata in 1986, which he notated time signatures differently, corrected tempo markings, and a shortened length of the coda at the end of the first movement. This work is considered to be a staple in the trumpet repertoire and is a great piece that showcases the use of counterpoint between the trumpet and piano.

## ***The Maid of The Mist Polka* | Herbert L. Clarke**

Born in Woburn, Massachusetts in 1867, Clarke was considered to be one of the greatest cornet soloists of his time. Clarke was an active soloist and performed with John Phillip Sousa's band, the Metropolitan Opera Orchestra, and the New York Philharmonic. Not only did he have a very successful performing career, he is best known for his compositions and his Technical Studies for the Cornet. *Maid of the Mist* was published in 1912 and was

given this name after the steamboat at Niagara Falls that is still used today for tours of the falls. This piece features articulations that are rapid in speed that represent the water falls of Niagara Falls and is overall playful, like being on a steamboat to tour Niagara Falls.

### ***Quiet City*** | Aaron Copland

Born in Brooklyn, New York in 1900, Copland is widely regarded as the quintessential of American composers. When people hear his compositions, one will say that it has a sound that can only be described as Copland.

Copland was born into a conservative Jewish family that had a Lithuanian background. Copland wrote this for a play by Irvin Shaw that was called *Quiet City*. In this piece, the solo trumpet and English horn are the two main characters in the play. The trumpet represents a young boy living in New York who is filled with wonder of the city in which he lives, whereas the English horn represents a poor and lonely man who cannot find any refuge in the city. This piece starts and ends in a very a free form with the English horn on it's own and the trumpet having the more rhythmic part, as if a child is bouncing a basketball.

### ***O Magnum Mysterium*** | Morten Lauridsen

Born in Colfax, Washington in 1943, Lauridsen is an American choral composer. His works are widely performed in many choirs across America and the world. In this setting of *O Magnum Mysterium*, which means "O Great Mystery," depicts the birth of the Christ. This piece has rich and tight-woven harmonies that are so pleasing to the ear that it sounds as if one has ascended to heaven to hear the choirs of angels. This piece also has a special place in my heart, being a Christian, and that this "Great Mystery" would come to save and give new life to those who seek is truly mind-blowing. This piece has and always will give me a sense of peace and comfort.

#### *Translation of Text:*

O great mystery,  
and wonderful sacrament,  
that animals should see the new-born Lord,  
lying in a manger!

Blessed is the Virgin whose womb  
was worthy to bear  
our Saviour, Jesus Christ  
Alleluia!

***Someone to Watch Over Me for Trumpet and Piano*** | George Gershwin

Born in Brooklyn, New York in 1898, George Gershwin was an American composer, conductor and pianist. At the age of 17, Gershwin started his career in New York's Tin Pan Alley. As his career progressed, he soon began to receive recognition as one of the better American composers for concert music. This piece is one of the most famous and recognizable from his musical, "Oh Kay!" *Someone to Watch Over Me* was originally suppose to be much faster in tempo, but one day during a rehearsal, Gershwin experimented with tempo and played it much slower and thought it had a much more warming and beauty to it compared to the faster tempo. This piece was arranged by Joseph Turrin and was written for Phillip Smith, who was the principal trumpet of the New York Philharmonic for 36 years.

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KSU Faculty Chamber Players  
KSU Faculty String Trio  
KSU Community and Alumni Choir

# about the school of music

The School of Music at Kennesaw State University is an exciting place to live, work and learn. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community, and every student involved in music and the arts. We are so excited about the musical and artistic events that happen here, and we are excited that you are here with us to enjoy them!


The School of Music is busy preparing our students to be productive artists. We want them to be accomplished and creative leaders of the arts world of tomorrow, professionals who are diversely trained and well-practiced. Diverse in their backgrounds, our students hail from many of the leading musical arts and honors organizations from across the Southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings to our region and beyond.


Please take the time to meet our faculty, students and staff. Interact with them, talk shop with them - their enthusiasm is contagious whether on or off the stage. I look forward to a long and rewarding relationship with you. With your continued support of music and the arts, there is nothing that we cannot accomplish together!





Stephen W. Plate, DMA  
Director  
KSU School of Music

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