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## Concert recording 2016-04-23a

Codashti McAllister

Alex Alfaro

Zachariah Davis

Kristine Mezines

Henry Runkles

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**Performer(s)**

Codashti McAllister, Alex Alfaro, Zachariah Davis, Kristine Mezines, Henry Runkles, Miranda Smithey, Andrew Stephens, Madeleine Hogue, Cheyenne McCoy, and Sandy Nieves

MUSIC

UNIVERSITY  
OF ARKANSAS

The University of Arkansas  
Fulbright College of Arts & Sciences  
Department of Music presents

## Codashti McAllister, trumpet Graduate Chamber Recital

Saturday April 23<sup>rd</sup>, 2016  
1:00 pm  
Stella Boyle Smith Concert Hall

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Interludes for Percussion and Trumpet (1985) Marilyn J. Harris/Mark E. Wolfram

- I. March
- II. Elegy
- III. Prayer
- IV. Finale

Alex Alfaro, percussion

Pastorale

Eric Ewazen (b. 1954)

Zachariah Davis, bass trombone  
Kristine Mezines, piano

Intermission

Animal Ditties

Anthony Plog (b. 1947)

- I. The Turtle
- II. The Python
- III. The Hog
- IV. The Chipmunk
- V. The Canary
- VI. The Elk

Henry Runkles, narrator  
Kristine Mezines, piano

La Revue de Cuisine

Bohuslav Martinů (1890-1959)

- I. Prologue
- II. Tango
- III. Charleston
- IV. Finale

Miranda Smithey, clarinet; Andrew Stephens, bassoon;  
Madeleine Hogue, violin; Cheyenne McCoy, cello;  
Kristine Mezines, piano; Sandy Nieves, conductor

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Codashti McAllister is a member of the trumpet studio of Dr. Richard Rulli. This performance is presented in partial fulfillment of the requirements for the Master of Music in Performance.

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## Program Notes

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*Interludes* for Trumpet and Percussion by Marilyn J. Harris and Mark E. Wolfram

Marilyn Harris is a singer-songwriter-pianist. She studied composition at the University of Connecticut, and film scoring at Eastman. She has written music for commercials for companies such as McDonald's and Kellogg's, as well as music cues for shows like General Hospital. Harris also writes large and small ensemble works, as well as jazz and pop tunes. Her compositions cover a large range of performers and audiences. Mark Wolfram has a similarly varied compositional career. He began playing piano and violin as a child, but switched to trombone at age 10. He studied conducting and composition with many great teachers such as Vaclav Nehlybel, Alfred Reed, John Paynter, and Leonard Rosenman. He has arranged music for many artists from Diana Ross to Doc Severinson. His original compositions can be heard on TV shows like the Smurfs and Captain Caveman, as well as around the Disney Parks. This collaborative work, *Interludes*, has been performed internationally.

This piece was premiered at the Percussive Arts Society International Convention in 1985. It is comprised of four contrasting movements: March, Elegy, Prayer, and Finale. The trumpet and percussion explore various tonal colors throughout the piece. The trumpet uses mutes and the occasional appearance of flugelhorn, along with various styles of articulation to create a wide soundscape. The percussion parts range from smooth and lyrical with the vibraphone, to sparkling and bright with the glockenspiel and wind chimes, to militaristic and bombastic with the snare drum and toms. This piece is a lot of fun to play just because of the possibilities of sound that can be created between the two players.

*Pastorale* by Eric Ewazen

Eric Ewazen was born in 1954 in Cleveland, Ohio. He studied composition at Eastman, Tanglewood, and Juilliard. He has been a member of the faculty at Juilliard since 1980. His solo and chamber music has quickly become standard in the contemporary repertoire. Though Ewazen primarily plays piano, he writes brilliant music for brass instruments. His music is almost oddly tonal for a composer living today. Ewazen labels his music as "neo-Romantic" and "neo-Impressionist," and has noted that he is trying to counterbalance the lack brass music from the Classical and Romantic style periods.

This work was originally the second movement of a composition for horn and flute titled *Ballade, Pastorale, and Dance*. The original work was composed in the winter of 1992-1993, with this movement being composed during the holidays. Ewazen resides in New York City, and the snowy, cheery season was part of his inspiration for this movement. The term "pastoral" in music is usually related to folk music. Pastorellas are works originating in the 17th century that were played at Christmastime. They feature religious texts that relay the biblical stories of shepherds. The melodies of these songs are often harmonized in thirds, and this tradition is continued in Ewazen's *Pastorale*. The melodies of pastorellas are often accompanied by a drone. This modern take, however, features sparkling piano runs as a luscious backdrop for the singing lines of the trumpet and the bass trombone.

*Animal Ditties* by Anthony Plog  
Text by Ogden Nash

Anthony Plog began studying music at the age of 10, and by the age of 19 he was performing with the Los Angeles Philharmonic. He has performed with symphonies and as a soloist throughout the U.S., Europe, Australia, and Japan. He can be heard on film scores such as Rocky 2 & 3, and Gremlins. Plog has also had an active teaching and compositional career. Most of his early compositions were for brass, though he has recently composed larger works including a children's opera entitled "How the Trumpet got its Toot."

Ogden Nash was born in Rye, New York in 1902. He attended Harvard but dropped out after one year. He worked on Wall Street, as a schoolteacher, and as a copywriter before he began working at a publishing house in 1925. He began to publish poems in the New York Times Around 1930, and his first collection of poems entitled *Hard Lines* was published in 1931. It was a rousing success, which led Nash to leave his job at the publishing house and write full time. He is known for writing short, quip witted lines often of a satirical nature. Perhaps his most famous line is "Candy / Is dandy, / But liquor / Is quicker." Nash died in 1971.



Animal Ditties is a collection of short pieces in which Plog evoked the character of Ogden's poetry with quirky music. While the name suggests children's stories, each of poem seems to take an odd, and sometimes dark, turn toward the end.

#### **The Turtle**

The turtle lives twixt plated decks  
Which practically conceals its sex.  
I think it clever of the turtle  
In such a fix to be so fertile.

#### **The Python**

The python has and I fib no fibs  
Three hundred eighteen pairs of ribs  
In stating this I place reliance  
On a seance with one who died for science.

#### **The Hog**

Some scientist may at last disperse  
The mysteries of the universe.  
But me, I cannot think  
Why pork is white and ham is pink.

#### **The Chipmunk**

He moves with flickering indecision  
Like stripes across the television.  
He's like a shadow of a cloud  
Or Emily Dickinson read aloud.

#### **The Canary**

The song of canaries  
Never varies,  
And when they're moulting,  
They're pretty revolting.

#### **The Elk**

Moose makes me think of caribou,  
And caribou, of moose,  
With, even from their point of view,  
Legitimate excuse.  
Why then when I behold an elk,  
Can I but think of Lawrence Welk?

#### *La Revue de Cuisine* by Bohuslav Martinu

Bohuslav Martinu was born in Policka, Bohemia, which is located in modern day Czech Republic. He began studying at the Prague Conservatory at the age of sixteen, though he was expelled for "incorrigible negligence." He received a fellowship in 1923 to study in Paris with Albert Roussel. Martinu wrote that he "went to him in search of order, clarity, balance refinement of taste, accuracy, and sensibility of expression, the qualities in French art that I have always admired and with which I wished to become thoroughly intimate." He stayed in Paris for seventeen years, composing almost constantly from the moment he arrived.

Martinu composed *La Revue de Cuisine* (and two other ballets) in 1927. The original working title of this ballet was "Temptation of the Saintly Pot." This work incorporates, as many of Martinu's compositions do, elements of eastern European folk music, French music, and jazz of the 1920's. The jazz elements are most easily identifiable by the dances of each movement, but can be found in the complex harmonies and other rhythmic devices as well. The lightness of French music is particularly noted by the sparse scoring of the work. The original ensemble for the ballet used the same instrumentation that you see on stage today: trumpet, clarinet, bassoon, violin, cello, and piano. Martinu also employed musical devices that lend themselves to lightness, such as the widespread use of staccato markings. In contrast, the heaviness of eastern European music is found in the pounding piano and the mixed meter sections that can leave our Western ears feeling off kilter.

The libretto and choreography for the ballet were contrived by Jarmila Kroschlova, who is a notable figure of modern dance. The libretto was divided into ten sections, and Martinu's score came to a total time of about eighteen minutes. The story portrayed in the ballet follows the life of the Pot and the Lid. Although the two are obviously are a perfect match, the Pot is seduced by the Twirling Stick (a whisk-like utensil, used for emulsifying). The Dish Cloth makes similar advances to the Lid, but the Broom challenges Dish Cloth to a duel. Eventually, the Pot misses the loving embrace of the Lid and the two are happily reunited. The ballet experienced great success, and Martinu was asked to create a concert suite from the ballet. The suite is divided into four movements, and is a slightly abridged version of the ballet score.

**We hope you enjoy the performance.  
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