



University of Wisconsin
Whitewater

THE DEPARTMENT OF MUSIC
PRESENTS A STUDENT RECITAL:

Featuring:

Lily Freeman, trumpet
Miranda Johnson, horn

Accompanied by:

Lanette Calhoun, piano

Assisted by:

UWW Student Brass Quintet

September 26, 2021

3:00 pm

Light Recital Hall

PROGRAM

First Suite in E-flat, Op. 28Gustav Holst
(arr. by Geoffrey Bergler), 1909

- I. Chaconne
- II. Intermezzo
- III. March

*Lily Freeman and Nick Andersen, trumpet, Miranda Johnson, horn,
Aaron Shea, trombone, and Eireann Murphy, tuba*

This piece was originally composed for military band by the British composer Gustav Holst. It was premiered in 1920 by the Royal Military School of Music and is considered one of the most significant compositions for concert band to date. The first movement is a type of theme and variations known as a chaconne. The melody first introduced by the trombone and tuba in this arrangement is present throughout. The beginning of the second movement is characterized by light and playful melodies followed by a lyrical melody in the second trumpet and trombone. The two melodies come together before an ending that could be described as nothing other than “cute.” The final movement is a standard march, a style of music that has dominated the wind band repertoire since the very beginning.

Sonata for Trumpet and Piano Eric Ewazen
1995

- I. Lento-Allegro Molto
- II. Allegretto

Lily Freeman, trumpet (feat. Lannette Calhoun, piano)

This modern three movement work for trumpet and piano by Eric Ewazen was commissioned by the International Trumpet Guild in 1993. The piece was debuted at the 1995 International Trumpet Guild Conference at the University of Indiana with Chris Gekker on trumpet and Ewazen on piano. The soloist today will only be performing movements one and two which have very contrasting styles. The first movement holds a more regal and sometimes reflective character that highlights some more technical playing aspects of the trumpet, while the second movement puts emphasis on the lyrical and sensitive side of playing.

PROGRAM

Sonate	Paul Hindemith
I. Mässig bewegt	1939
II. Ruhig bewegt	
III. Lebhaft	

Miranda Johnson, horn (feat. Lannette Calhoun, piano)

Paul Hindemith is known just as well for his accomplishments as a theorist and a scholar in addition to that of a composer. While he was not against idea of music for self-expression, he was known for trying to understand music for the sake of being music. He pushed the boundaries of how a musician approaches phrasing and musicianship outside of the technical elements of producing a performance. Hindemith wrote several sonatas for many different instruments, and all have an academic quality to them. Even so, works like the horn sonata can be fascinating and enjoyable for the 21st Century ear. Each movement features a large amount of interplay between the horn and piano. The melodies, both disjunct and accented as well as lyrical and sweeping, really challenge the versatility of both musicians.

“Midnight Madness” Trio for High Brass and Piano	Miranda Johnson
II. Moonlight Muse	2021
III. Mad Dreams!	

Lily Freeman, trumpet, Miranda Johnson, horn, and Lannette Calhoun, piano

When both Lily and myself embarked on our journey to discover trumpet-horn repertoire for our upcoming recital, we were hugely disappointed. We expected to find a whole list of works written for the two instruments and, rather, came up with very few results. I felt this needed to change, and wanted to compose a piece specifically for the treble clef brass. The piece originally began as a short piano solo in 2016 entitled “Midnight Madness,” as it was written in the very late hours of a particularly restless evening. I decided to adapt it for our own instruments, but as the piece evolved I quickly realized it was more of a trio than a duet. The second movement is characterized with a piano feature in the opening, a reference to the first version of the work. Titled “Moonlight Muse,” it is meant to depict a writer scribbling away by moonlight, too enveloped in their work to sleep. The horn and the trumpet color the piano’s three distinct melodic ideas throughout the movement. The title of the third movement can be interpreted two different ways. It’s determined motivic development was originally meant to represent the spark of motivation one gets in the middle of the night to reach one’s personal goals, however after working with it for some time I think it could also represent the writer from the second movement drifting off into a vivid dream-filled sleep. Melodies from the second movement reappear, but overall the melody first introduced in the horn drives the piece into its conclusion.

UPCOMING EVENTS

Bach Arias & Beyond

October 10 @ 3:00 pm, Light Recital Hall

UW-Whitewater faculty will perform a program of vocal works with obbligato instruments by Bach, Brahms, and Mahler. The concert will feature Rachel Wood, mezzo-soprano; Myung Hee Chung, piano; Leanne League, violin and viola; Benjamin Whitcomb, cello; Cristina Ballatori, flute; and Matt Onstad, trumpet.

Gala Benefit Concert

December 4 @ 7:30 pm, Young Auditorium

An annual tradition, the Department of Music presents the Gala Benefit Concert. Now more than ever, we are profoundly grateful for music and the promise of performing live for audiences again. The Gala concert features works from every student ensemble in the department, from the Whitewater Symphony Orchestra to the Clarinet Ensemble. All proceeds benefit the Music Department Scholarship fund which allows the department to recognize students for their talents and academic excellence.

In addition to the concert, you can support the student scholarship fund through the Gala Berres Brothers Coffee Fundraiser. Get your holiday shopping done early! Get gifts of coffee and cappuccino for your friends and family, office mates and more.

For more information or to submit your order visit:

<https://www.uww.edu/coac/events#december>

For more information regarding the music program at UW-Whitewater, please visit the department website at **[www.edu/cac/music](https://www.uww.edu/cac/music)**.

ACKNOWLEDGEMENTS

We would like to thank our parents and our professors, Dr. Onstad and Dr. Bevil, for supporting us and making this possible. We would also like to thank Lannette and the brass quintet for helping us perform the music we love for an in-person audience again.

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