

7 K H I \$ Q J H I O S D U W R P O H X Q W F

at

MercyhurstUniversity

Presents

SeniorRecital

PROGRAM

Concerto in Eb Major
I. Allegro
II. Largo
III. Vivace

Johann Baptist Georg Neruda
(1708-1776)

Concert Etude, Op. 49

Alexander Godicke
(1877-1957)

Nightsongs

Richard Peaslee
(1930-2016)

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and calmness of the movement, before leading into the final half of the song that takes on a slightly more serious tone while keeping the lighthearted feel to it. The final movement of this work, marked *Vivace*, is an extremely lively movement starting immediately with the piano to set to tone and feel of the final movement. When the trumpet comes in it starts on beat, though halfway through the phrase the performer starts playing on the offbeat in a syncopated manner, which repeats itself a couple times throughout. Full of embellishments and trills it really encapsulates the feel of a Baroque era work. The second half offers a variation of the main theme in a triplet rhythm further expressing the energetic and lively feel of the final movement. A

Concert Etude, Op. 49 was composed in 1936 at a time in which the Russian Trumpet school was entering a period of change. A popular piece used often for concerts, recitals and competition situations, this popular showpiece includes a brisk tempo along with bursts of double-tonguing to give the piece a more interesting and active feel. Written in the Rondo form, it includes two main themes, the first being very energetic and the second feeling very dancelike.

The piece itself feels very active, and it keeps the player, along with the listeners curious as to where the piece is going to go next. Written in the Rondo form, it provides much variation while also being familiar in the short length that the piece is played. Starting off energetic and active in the first theme, the second theme is quite the opposite, becoming very smooth and dancelike, before transitioning back to the first theme. The double-tonguing passages are short, but very fun to play and it keeps the piece itself interesting and fun to listen to.

Richard Peaslee was born in 1930 in New York City and went to Yale University where he received his undergraduate degree in Music Composition and after serving two years in the U.S. Army, received his master's degree from The Juilliard School. Peaslee's style has been described as eclectic due to his use of jazz, folk, electronic and instrumental extended techniques. Due to the rich cultural heritage of his upbringing in New York City, he became involved in different genres of music such as film and TV, jazz and dance which turned into an array of many different things.

Nightsongs was composed in 1973 for the trumpet player Harold Lieberman. The work is a one movement piece and was composed in the middle of Peaslee's theater career and within the composition itself features his love for jazz techniques and techniques of the trumpet. The piece also calls for a Flugelhorn, which is what the piece starts with to give off a much richer sound than that of the trumpet due to its start in the lower register. The slow section feels almost dreamlike and floaty with its syncopated rhythms. Tensions in the piano can be heard with the use of non-chord tones which turn into chord tones and back and forth. The following section switched over to trumpet and offers a change in character, offering a much brighter and energetic tone despite the slow tempo. The texture of this section feels extremely erratic and

