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Concert recording 2014-04-07

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Kristine Mezines

Christian Teague

Austin Jay

Evan Johnson

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Performer(s)

Chase Teague, Kristine Mezines, Christian Teague, Austin Jay, Evan Johnson, and Miranda Baker

Chase Teague, trumpet
Kristy Mezines, piano

Monday, April 7th, 2014
6pm
Stella Boyle Smith Concert Hall

The Trumpet Shall Sound G.F. Handel (1685-1759)
Christian Teague, baritone

Concerto for Bassoon and Trumpet Paul Hindemith (1895-1963)
I. Allegro Spiritoso
II. Molto Adagio
III. Vivace
Austin Jay, bassoon

Intermission

Pastorale Eric Ewazen (b. 1954)
Evan Johnson, trombone

Arboretum Robert J. Bradshaw (b. 1970)
I. American Chestnut
II. Monterey Spineflower
III. Sandplain False Foxglove
IV. Michigan Monkey Flower
Miranda Baker, violin

Chase Teague is a member of the trumpet studio of Dr. Richard Rulli. This chamber recital is presented in partial fulfillment of the requirements for the Masters of Music in Performance degree.

Program Notes

The Trumpet Shall Sound by G.F. Handel (*Messiah*, 1741)

The Trumpet Shall Sound is an aria from the masterwork of Handel's *Messiah*. Handel's *Messiah* is an oratorio; a story put to song without staging, and was a staple of the Baroque period. The masterwork is a spiritual work portraying the prophecy of Christ and is split into three separate sections: the first being the prophecy of the Messiah and the predictions of the old testament prophets; part two covers Christ's passion, death, and resurrection; then part three covers redemption, the day of judgment, and general resurrection. *The Trumpet Shall Sound* is found in the third part of the masterwork. The aria is in da capo form; meaning that the beginning and end are very similar while the middle section provides contrast for the piece. The music is set for baritone soloist and trumpet.

Concerto for Bassoon and Trumpet by Paul Hindemith, 1949

In 1949, Paul Hindemith wrote a concerto for the odd coupling of bassoon and trumpet. At moments throughout the concerto, Hindemith wrote the trumpet and bassoon in unison lines so that the two instruments create a new sound unlike any other instrument. Hindemith split the concerto into three separate movements similarly to many of his other works. The first two movements have moments of contrapuntal complexity as expected in Hindemith's music as well as a switch of style and mood in each movement. The third movement is not as harmonically complex as the previous two movements. Hindemith relies more on rhythmic displacement between the bassoon and trumpet to create the complexity expected in his music.

Pastorale by Eric Ewazen, 1993

Ewazen writes about his work in his program notes, "*Pastorale* for trumpet tenor or bass trombone and piano is an arrangement of the middle movement of an earlier work *Ballad, Pastorale, and Dance*. The second movement, *Pastorale*, composed during the winter holidays has a gentle and impressionistic feel. Long, beautiful and personal songs are sung by both the trumpet and trombone."

Arboretum by Robert Bradshaw, 2005

Arboretum is written in hopes to help bring awareness and the conservation of the world we live in. Bradshaw writes in his program notes that an arboretum is a place devoted to the scientific and educational study, cultivation and preservation of trees, shrubs, and herbaceous plants. Each movement of Bradshaw's piece is titled after a particular tree or herb that is currently endangered in some way. There is also specific word to describe the feel of each movement. The first movement is entitled *American Chestnut*, which is a tree native to North America that was once a dominant member of the eastern forests. Fairly describes the movement, which Bradshaw defines as with a courteous and gentle manner charming in its flawlessness and beauty. The second movement is entitled *Monterey Spineflower*, which is an annual herb native to North America, found in Massachusetts and California. The second has a contrast with the word bristly, which is defined as irritably, threateningly to express anger through accusation. The third movement is *Sandplain False Foxglove*, another annual herb native to North America found in Massachusetts, New York, Connecticut, Rhode Island, and Maryland. The word longingly for the movement helps portray the feeling of desiring the unattainable. The final movement is entitled *Michigan Monkey Flower*, which is a perennial herb found in Michigan. The word precariously gives the feel of depending on the unknown condition of will of another characterized by a lack of security that threatens with danger.

We hope you enjoy the performance.

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**Ushering and stage management for this concert
are provided by Sigma Alpha Iota and Phi Mu Alpha.**