

School of Music

proudly presents the
2020-2021 Student Artist Series

Ann Chesley, *trumpet*
Jeanette Evins, *piano*

with
Matthew Berry, *bassoon*
Daryl Shay, *piano*

*This Public Recital is given
in partial fulfillment of the requirements for the
Master of Music degree.*

Friday, April 9, 2021
7:30 p.m., Livestreamed from Kitt Recital Hall

Program

Concerto for Trumpet (1991)
I. Allegro cantabile

Carl Roskott
(1953-2008)

Ann Chesley, *trumpet*
Jeanette Evins, *piano*

Three Songs of Claude Debussy
1. Mandoline
2. Beau soir
3. Cheveux de bois

Claude Debussy
(1862-1918)
arr. Joseph Gray

Ann Chesley, *trumpet*
Jeanette Evins, *piano*

~ Intermission ~

Sonata no. 1 in F Major
I. Allegro
II. Grave
III. Allegro

Pietro Baldassare
(ca. 1683-ca. 1768)

Ann Chesley, *trumpet*
Matthew Berry, *bassoon*
Daryl Shay, *harpsichord*

Sonata for Trumpet and Piano (1959)
I. Allegro moderato
II. Adagio tenero
III. Allegro

Halsey Stevens
(1908-1989)

Ann Chesley, *trumpet*
Jeanette Evins, *piano*

Program Notes

by Ann Chesley (2021)

CARL ROSKOTT (1953-2008) Concerto for Trumpet

Carl Roskott was a renowned American composer, conductor, and educator. As a student of Leonard Bernstein, Michael Tilson Thomas, and Gunther Schuller, Roskott's writing reflects a quintessentially American classical style. His orchestral music makes use of winds and percussion in a particularly sensitive and idiomatic way, as evidenced by the ease and brilliance of his Concerto for Trumpet. Roskott's other notable compositions include Concerto for Violin Solo and Orchestra (1984) and Adagio for Orchestra (1974).

Roskott's Concerto for Trumpet opens with a long, lyrical statement rather than a fanfare (the typical opening motive for a trumpet concerto). This statement and the ensuing action establish the trumpet as a complex, well-rounded character in the concerto, rather than a brash and dominating force. However, Roskott does not neglect to explore the coarser side of the trumpet in this movement, as seen in the low, rapid, unforgiving quintuplets that appear in the development section. Disjunct, muted fanfares later frame a warm and moving lyrical section that seamlessly recalls many of the primary motives of the piece. The ecstatic finale makes excellent use of the trumpet's range and builds a grandiose conclusion to the first movement.

As a whole, Roskott's trumpet concerto is a sweeping exploration of orchestral timbre and lyricism. Each of the three movements can stand alone as a solo or orchestral tone poem, but Roskott's open and sincere musical voice binds them deftly. References to the music of Copland, Stravinsky, Mahler, and Bernstein appear throughout the piece, bolstered by Roskott's strong and approachable orchestration. His sometimes overt, often subtle references are not simple imitations, but homages to these composers interwoven with sincere expressions of melodicism and a great appreciation for the trumpet's inimitable voice.

CLAUDE DEBUSSY (1862-1918) *Three Songs of Claude Debussy* (arranged for trumpet and piano by Joseph Gray)

In addition to his timeless and distinctive orchestral and piano works, Claude Debussy composed many exquisite *mélodies* for voice and piano. The term *mélodie* is applied to French art songs of the nineteenth century. These compositions pay particular attention to French poetic diction and display restrained musical expression befitting the succinct messages of the texts that are set. Debussy's musical sensibilities paired well with Symbolist poetic texts by Paul Verlaine, like "Mandoline" and "Chevaux de bois." These poems eschewed effusive emotional displays in favor of vivid, evocative images from life, literature, and nature.

PIETRO BALDASSARE (ca. 1683-ca. 1768)

Sonata no. 1 in F Major

Like many composers of his era and the eras before, many personal details about Pietro Baldassare are unknown. He worked in Brescia in the Lombardy region of northern Italy as *maestro di cappella* at the churches of San Filippo Neri and San Clemente.

Baldassare's Sonata no. 1 in F Major is a charming and graceful exemplar of Italian Baroque style, and is typically performed on piccolo trumpet in A or cornetto. Few surviving Baroque trumpet sonatas achieve Sonata no. 1's accessibility and refinement, and even fewer include the trumpet in the slow movement. Baldassare writes call-and-response with particular finesse—some themes are fragmented or extended, some are elided, and some are presented in unison. Ornaments, of course, are at the will of the performer, but Baldassare's amiable melodies are gratifying on their own. As a chamber piece, the sonata provides a collaborative framework for trumpet and continuo.

HALSEY STEVENS (1908-1989)

Sonata for Trumpet and Piano

Halsey Stevens's Sonata for Trumpet and Piano has been recorded extensively by many of the last century's most acclaimed trumpeters, but it is a musical treasure shared equally with the pianists who perform alongside them. Stevens makes use of advanced pedal techniques, vibrant contemporary harmonies, and effervescent rhythms for the piano in this sonata. The vivacious rhythmic interplay between trumpet and piano demands active communication between players, as neither is the principal player in the work as a whole. Through the dizzying compound meters and vaulting melodies of the first and third movement, Stevens maintains clear motives that volley between trumpet and piano without becoming tiresome or overwrought. The expansive and earnest middle movement stretches many of these motives across a grand canvas of open harmonies, punctuated by an icy muted fanfare.

Halsey Stevens was known as an enthusiastic teacher of composition. His student and colleague, Morton Lauridsen, remembered him fondly: "Much of his music is characterized by a lean, Yankee sound—melodically and harmonically direct and open, imbued with a strong rhythmic vitality, architecturally clear and cast overall within a carefully worked out tonal framework. He had a distinct lyric gift and delighted in weaving complex contrapuntal lines that seemed to flow effortlessly. Above all he valued the final profile of a work, what he called the 'sense of inevitability, of having to be written in the shape eventually attained.'"

Texts and Translations

Mandoline
(Paul Verlaine)

Les donneurs de sérénades
Et les belles écouteuses
Échangent des propos fades
Sous les ramures chanteuses.

C'est Tircis et c'est Aminte,
Et c'est l'éternel Clitandre,
Et c'est Damis qui pour mainte
Cruelle fait maint vers tendre.

Leurs courtes vestes de soie,
Leurs longues robes à queues,
Leur élégance, leur joie
Et leurs molles ombres bleues

Tourbillonnent dans l'extase
D'une lune rose et grise,
Et la mandoline jase
Parmi les frissons de brise.

Beau Soir
(Paul Bourget)

Lorsque au soleil couchant les rivières
sont roses,
Et qu'un tiède frisson court sur les
champs de blé,
Un conseil d'être heureux semble sortir
des choses
Et monter vers le cœur troublé;

Un conseil de goûter le charme d'être au
monde
Cependant qu'on est jeune et que le soir
est beau,
Car nous nous en allons, comme s'en va
cette onde:
Elle à la mer—nous au tombeau!

Mandolin

The gallant serenaders
and their fair listeners
exchange sweet nothings
beneath singing boughs.

Tircis is there, Aminte is there,
and tedious Clitandre too,
and Damis who for many a cruel maid
writes many a tender song.

Their short silken doublets,
their long trailing gowns,
their elegance, their joy,
and their soft blue shadows

Whirl madly in the rapture
of a grey and roseate moon,
and the mandolin jangles on
in the shivering breeze.

Beautiful Evening

When at sunset the rivers are pink
and a warm breeze ripples the fields of
wheat,
all things seem to advise content—
and rise toward the troubled heart;

Advise us to savour the gift of life,
while we are young and the evening fair,
for our life slips by, as that river does:
it to the sea—we to the tomb.

Chevaux de bois
(Paul Verlaine)

Tournez, tournez, bons chevaux de bois,
Tournez cent tours, tournez mille tours,
Tournez souvent et tournez toujours,
Tournez, tournez au son des hautbois.

L'enfant tout rouge et la mère blanche,
Le gars en noir et la fille en rose,
L'une à la chose et l'autre à la pose,

Chacun se paie un sou de dimanche.

Tournez, tournez, chevaux de leur cœur,
Tandis qu'autour de tous vos tournois

Clignote l'œil du filou sournois,
Tournez au son du piston vainqueur!

C'est étonnant comme ça vous soûle
D'aller ainsi dans ce cirque bête:
Rien dans le ventre et mal dans la tête,

Du mal en masse et du bien en foule.

Tournez, dadas, sans qu'il soit besoin
D'user jamais de nuls éperons
Pour commander à vos galops ronds:
Tournez, tournez, sans espoir de foin.

Et dépêchez, chevaux de leur âme,
Déjà voici que sonne à la soupe
La nuit qui tombe et chasse la troupe

De gais buveurs que leur soif affame.

Tournez, tournez! Le ciel en velours
D'astres en or se vêt lentement.
L'église tinte un glas tristement.
Tournez au son joyeux des tambours!

Merry-Go-Round

Turn, turn, you fine wooden horses,
turn a hundred, turn a thousand times,
turn often and turn for evermore,
turn and turn to the oboe's sound.

The red-faced child and the pale mother,
the lad in black and the girl in pink,
one down-to-earth, the other showing
off,
each buying a treat with his Sunday sou.

Turn, turn, horses of their hearts,
while the furtive pickpocket's eye is
flashing
as you whirl about and whirl around,
turn to the sound of the conquering
cornet!

Astonishing how drunk it makes you,
riding like this in this foolish fair:
with an empty stomach and an aching
head,
discomfort in plenty and masses of fun!

Gee-gees, turn, you'll never need
the help of any spur
to make your horses gallop round:
turn, turn, without hope of hay.

And hurry on, horses of their souls:
nightfall already calls them to supper
and disperses the crowd of happy
revellers,
ravenous with thirst.

Turn, turn! The velvet sky
is slowly decked with golden stars.
The church bell tolls a mournful knell—
turn to the joyful sound of drums!

Artist Profiles

ANN CHESLEY (*trumpet*) received her Bachelor of Arts in Music Education, K-12, from Augustana University in Sioux Falls, SD. She has worked as a substitute trumpeter for the Sioux City Symphony, long-term substitute string teacher in Omaha Public Schools, private piano and trumpet instructor, music coordinator, and pianist for the Chapel of Reconciliation at Augustana University, piano accompanist for undergraduate brass players, and a graduate assistant for the musicology department in the NAU School of Music. In the fall of 2021, Chesley will begin her studies with Josef Burgstaller at Arizona State University as a Doctor of Musical Arts candidate and teaching assistant. She hopes to concurrently pursue a Master of Arts in Musicology at ASU.

JEANETTE EVINS (*piano*) is a collaborative piano master's student at Northern Arizona University. She received her bachelor's degree in music education at Grand Canyon University. At NAU, she has had the privilege of playing for NAU Lyric Theater's opera scenes programs, as well as being the accompanist the NAU Shrine of the Ages Choir and a featured soloist with the NAU Wind Symphony.

MATTHEW BERRY (*bassoon*) is the Director of Bands at Combs High School in San Tan Valley, AZ. He received his bachelor's degrees in music education and bassoon performance from Northern Arizona University. Berry is a prolific performer in Arizona giving performances on bassoon, clarinet, flute, and saxophones frequently. He is a winner of the NAU Concerto Competition, giving a performance of Strauss's *Duet-Concertino* with the NAU Symphony Orchestra. He is a current section bassoonist with the Prescott Pops Symphony, has performed with The Yavapai Master Chorale, numerous orchestras, wind ensembles, and as a guest on the NAU Faculty Chamber Recital. He has also had the pleasure of performing with Grammy award-winning singer/songwriter Toni Tennille. Berry enjoys performing in musical theater and has played "reed," or woodwind, books for many shows including *Newsies*, *Fiddler on the Roof*, *White Christmas*, and Gershwin's *Crazy for You*. As an educator, Berry is committed to the musical achievement of his students. He teaches flute, clarinet, saxophone, and bassoon privately, and his students have gone on to achieve placement in All-Region and All-State ensembles. He has been awarded a placement at the CU Boulder Conducting Symposium and, as an undergraduate, was given the opportunity to conduct the NAU Wind Symphony. Berry is committed to giving his students a complete ensemble experience including jazz band and combo, concert band ensembles, AP Music Theory, marching band, winter percussion, and chamber music opportunities. Through this variety of musical experiences, He hopes to give his students a well-rounded music education and holds each of these ensembles to a standard of excellence.

DARYL SHAY (*piano*) is an educator, accompanist, and performer in the Flagstaff community. His experience in piano, trumpet, and guitar includes classical, jazz, pop,

and rock & roll. With over twenty-five years' experience in the Flagstaff community, Shay has appeared in performances with Flagstaff Symphony Orchestra, Flagstaff Musical Theatre, and NAU Theatre. He has taught music at Thomas Elementary School, Killip Elementary School, Mountain School, and Flagstaff Arts & Leadership Academy. Shay is currently a staff accompanist at Northern Arizona University, teaches in the NAU Community Music and Dance Academy and Curry Summer Music Camp, and plays piano at Black Bart's Steakhouse.

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To my dear friend and accompanist, Jeanette Evins: Thank you for your devotion to this project!

To Matthew: Thank you for your support on- and offstage for the past year! Here's to many more!

To my parents and family: Thank you for making the journey and bringing your love all the way from the Midwest! Your support means the world to me.

To Papa: None of this would be possible without those first notes you taught me. Happy birthday!



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