

University of Missouri School of Music

Senior Recital • 2023-2024 Series

Layden Dukes, trumpet
Natalia Bolshakova, piano

with

385 Jazz Combo

Tucker Sargent

Atticus Schlegel

Titus Weinzierl

Luke Reaume

March 9th, 2024 • 12:30 PM • Whitmore Recital Hall

Program

Trumpet Concerto in D Major (1715)

Giuseppe Torelli
(1658-1709)

- I. Allegro
- II. Adagio
- III. Allegro

Trumpet Concerto in A-Flat Major (1950)

Alexander Arutiunian
(1920-2012)

Intermission

Silent Echoes (2013)

Jim Stephenson
(b.1969)

Pent Up House (1956)

Sonny Rollins
(b. 1930)

Tabú (2013)

Chucho Valdes
(b.1941)

Nutville (1965)

Horace Silver
(b.1928)

This recital is given in partial fulfillment of the requirements for the Bachelor of Music degree in Trumpet performance. Layden Dukes is a student of Dr. Iskander Akmahdullin.

Requests for accommodations related to disability need to be made to building coordinator, Susan Worstell, 206 Sinquefield Music Center, 573-884-1604, at least seven days in advance of the event. Events are subject to change. For up-to-date information, please visit our web site: www.music.missouri.edu

Please consider visiting our partner organizations:

University Concert Series • www.concertseries.org | Odyssey Chamber Music Series • www.odysseymissouri.org

Columbia Civic Orchestra • cco.missouri.org | We Always Swing Jazz Series • www.wealwaysswing.org

CAAM • www.ChoralArtsAllianceofMissouri.com | KMUC Classical 90.5 FM • www.kmuc.org

Senior Recital
Layden Dukes, trumpet
March 9th, 2024
12:30 pm
Whitmore Recital Hall

Concerto in D Major (1715)

Giuseppe Torelli (1658-1709)

Giuseppe Torelli (1658-1709) was an Italian violist and violinist, pedagogue, and composer, who ranks with Arcangelo Corelli among the developers of the Baroque concerto and Concerto Grosso. Around 1690 Torelli began writing his first trumpet works. The composer's growing interest in the trumpet, unusual for a string player, likely owed something to the virtuoso trumpeter Giovanni Pellegrino Brandi, who Torelli met while performing with the Basilica di San Petronio in Bologna. Although this concerto is attributed to Torelli, it is important to note that Estienne Roger (1665-1722) was the publisher of this piece. Roger was a renowned publisher of musical scores between 1696 and 1722 living in the Netherlands. It is living because of the publication of Roger that this concerto was not found in the library of the Basilica in Bologna and why there was a bit of mystery when this piece was uncovered.

This concerto is in three movements of Fast-Slow-Fast. In the original version, the trumpet melody in the first movement *Allegro*, plays along with the strings as they bounce off each other. Eventually the trumpet's voice develops into the 16th note passages that involve "golden-toned trills." The second movement is in B minor and features its own sections of faster and slower music. The trumpet does not play during this movement. The third movement *Allegro* features a bright fanfare stated in the trumpet melody throughout, in 3/8 meter rather than the 4/4 in the first movement.

Trumpet Concerto (1950)

Alexander Arutunian(1920-2012)

Alexander Arutunian is an Armenian composer born in Yerevan in 1920. He studied at the Conservatory of Yerevan and then eventually joined the U.S.S.R Union of Composers in 1939. As World War II was approaching, his education came to a halt. Later he moved to Moscow to study composition at the Moscow Conservatory. During his time there he was awarded the Stalin Prize, a U.S.S.R state prize for his composition *Motherland*. His most popular work is the *Trumpet Concerto in Ab Major*.

A note from Frederick Sienkiewicz's dissertation:

The specific inspiration for the trumpet concerto itself came from Armenian trumpeter Tsolak Vardazaryan, whom Arutunian had first met in Stepanavan(Armenia). Vardazaryan was a native of Stepanvan, where Arutunian had lived with and frequently returned to visit his grandmother Varesnik Gevorgyan. Vardazaryan studied with the great Russian trumpet pedagogue Mikhail Tabokov at the Moscow Conservatory and in 1937 returned to Yerevan where he taught at the Yerevan Conservatory...Unfortunately, Vardazaryan died in an automobile accident in 1944 and Arutunian felt he could not work on this piece for a number of years.

The Concerto Appears in one constant movement that involves 7 sub-sections. The opening is almost cadenza-like with such a strong lyrical opening quoting a rhythmic motif that will be heard throughout the entire piece.

Silent Echoes (2013)

Jim Stephenson (1917-1995)

This piece is about fear and remembrance of those whose lives were lost in a sudden. A note from the composer includes:

In the summer of 2013, I took a family trip to the Grand Canyon; the first time there for all of us. I suggested the idea to my friends in the trumpet world about writing a piece based on my travels, and many (listed below) signed on. Then, while hiking a trail at the North Rim, I spotted a fallen log with holes in it (see back cover), strategically placed so that they resembled notes on a staff. I solicited suggestions from Facebook friends as to what notes they thought were represented. All those suggestions have been realized in this piece.

However, my impressions of the Grand Canyon were not at all what I thought they might be. Yes, I witnessed the vastness, the grandeur, the colors, and the stillness. But we can't force our experience; our experience comes to us:

As I mentioned, I was there with family: my wife and myself, my parents, my in-laws, and 7 children (including four of my own and three of their friends/cousins). Given that many of the hikes were quite strenuous, there were many times when my wife and I were left alone with the responsibility of the seven children. Unfortunately, much of the hike was consumed with the fear of one of them slipping – with no chance for saving – and falling off the edge. This increased even more with the fact that it was all THEY could talk about. On top of that, my daughter showed me a book at THE GIFT STORE, called “Death at the Canyon”, which gave very grim and detailed accounts of every known fatality at the Grand Canyon over the last several decades. As a composer, my imagination is supposed to run wild, and this was no exception!

Silent Echoes, therefore, is in some way what might be expected: echoes, open “Americana” chords, and harmonies imbued with color. But it is also a prayerful tribute to those whose lives were lost in the blink of an eye, and how terrifying it must have been to have unanswerable calls for help echo through the walls around them. This is the other reason for the dedication: “for many”.

I personally have almost lost my life in a sudden and survived, and so this piece is a personal one on my program. It allows me to express some of the wonder and sadness I felt from my experience, and my pain for those lost.

Pent-Up House (1956)

Sonny Rollins (1930)

“Pent Up House” is a tune written by the great “saxophone colossus” Sonny Rollins. This is a great tune and is an important standard to know. Depending on where you live, this can be one of those songs that is called often at jam sessions and casual gigs. It has a simple 16 bar form. This tune is usually called anywhere from medium to burning fast as far as tempo goes. Clifford Brown (trumpet) Sonny Rollins (tenor saxophone) Richie Powell (piano) George Morrow (bass) Max Roach (drums) recorded NYC, March 22, 1956

Tabú (2013)

Chucho Valdés(1941)

This tune is originally by Margarita Lecuona, daughter of Eugenio Lecuona, a Cuban consul in New York. It was rearranged and recorded by Chucho Valdés for the album: Chucho Valdés & the Afro- Cuban Messengers, *Border Free*. Cuban pianist, composer, and arranger Chucho Valdés is the most influential figure in modern Afro-Cuban jazz. In a career spanning more than 60 years, both as a solo artist and bandleader, Mr. Valdés has distilled elements of the Afro-Cuban music tradition, jazz, classical music, rock, and more, into a deeply personal style. Winner of seven GRAMMY® and five Latin GRAMMY® Awards, Mr. Valdés, received a Lifetime Achievement Award from the Latin Academy of Recording Arts & Science last year and was also inducted into the Latin Songwriters Hall of Fame.

Nutville (1965)

Horace Silver(1928–2014)

Horace Silver was an American pianist, composer and arranger best known for his association with The Jazz Messengers and his hard bop playing style. Many of Silver's compositions have become jazz standards, most notably his "Song for my Father". His groundbreaking ensemble, The Horace Silver Quintet, played an instrumental role in bringing hard bop, blues and gospel closer together. This song comes from the famous album "The Cape Verdean Blues" by Horace Silver. *Nutville*, the opener to the second side, is exactly that- nuts. Piano, bass, and drums immediately establish the groove, then the three horns lay down the melody with dense harmonies. The sheer excitement and exuberance in JJ. Johnson's solo is wonderfully tempered by Woody Shaw's ensuing mellow trumpet solo, which in turn contrasts with Joe Henderson's modernistic statements.