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4-24-2022

## Junior Recitals: Karsten Jeppesen, Trumpet; Lu Witzig, Piano; Christian McLaughlin, Trumpet; Valen Pao, Piano; April 24, 2022

Karsten Jeppesen Trumpet

Lu Witzig Piano

Christian McLaughlin Trumpet

Valen Pao Piano

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### Recommended Citation

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now muted. The piece returns to the bolder, soaring melodic lines followed by a somber ending setting up the second movement. The piano creates the image of a still waterfront in an early morning, with the trumpet flowing through the landscape with the second movement, *Allegretto*. A cascading accompaniment and the grand lyricism from the trumpet set this movement apart from the angular first and third movements. From the gates, the third movement is aggressive and does not hold back. A major contrast from the previous movement, *Allegro con Fuoco* aims not only to push the trumpet but the pianist as well. Rather than the accompaniment, the piano becomes into the spotlight just as much as the trumpet. Both parts working together creates an intense closure to the sonata with varying mixed meters, revolving key centers, and a driving force behind the musicians.

Described as “expansive, daring, and unpredictable) by the Boston Herald, **Betsy Schramm**’s music has been played across the United States and Europe by performers such as the Duluth Superior Symphony Orchestra, the Eastman Wind Ensemble, and Mark Ponzio. Coming from a family of musicians, Schramm began piano lessons at a young age and was influenced to become a composer because of “the music that was always in her head”. After earning her Ph.D. in Composition at Eastman, she returned as a professor in composition and orchestration. Schramm’s *Suite for Flugelhorn* was recently performed by Carly Johnson at the 2021 Music by Women Festival. Movement IV, fittingly titled *Dance*, requires the soloist to gracefully move between larger partials and mixed meter while maintaining a warm, full color to their tone. As the piece is unaccompanied, the soloist must act as the accompaniment themselves. Through large pushes and pulls, strong changes in dynamics, and distinct articulations, the soloist appears much larger than the lone individual on stage.

The arrangement currently featured of *How do you keep the music Playing?* appeared recently in the album *Trumpet Acrobatics* (2015) by Matthias Höfs. This interpretation is reminiscent of early 20<sup>th</sup> century jazz, characterized by flourishing, improvised rhythms with multiple ad lib. sections. The main melody is repeated throughout and expanded upon with chromatic variations. The work was originally composed for a 1982 film called *Best Friends*, has had many interpretations and arrangements by artists such as Tony Bennett, Frank Sinatra, and a popular interpretation by James Ingram and Patti Austin.

Illinois State University  
Wonsook Kim College of Fine Arts  
School of Music

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Junior Recitals  
**Karsten Jeppesen, *Trumpet***  
Lu Witzig, *Piano*  
**Christian McLaughlin, *Trumpet***  
Valen Pao, *Piano*

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Kemp Recital Hall  
April 24, 2022  
Sunday Evening  
6:30pm

This is the one hundred and eighty-ninth program of the 2021-2022 season.

## Program

Please silence all electronics for the duration of the concert. Thank you.

Suite in D Major (1733) III. Aria I. Overture	George Frideric Handel (1685-1759)
Caprice (1972)	Joseph Turrin (born 1947)
Sonata for Trumpet and Piano (1995) I. Lento-Allegro Molto II. Allegretto III. Allegro con Fuoco	Eric Ewazen (born 1954)
Concerto in E-flat Major (1750) I. Allegro II. Largo III. Vivace	Johann Baptist Georg Neruda (1708-1780)
Suite for Flugelhorn (2015) IV. Dance	Betsy Schramm (born 1964)
How do you keep the Music Playing? (2015)	M. Legrand (1932-2019)

A notable Baroque composer, **George Frideric Handel** is recognized as one of the greatest composers of his age and influenced composers or later periods such as Mozart and Beethoven. Some of his most notable works are *Messiah*, *Water Music*, and *Music for the Royal Fireworks*. He is also credited with bringing Italian Opera to its peak and creating the English Oratorio. Handel's *Suite in D* is a traditional baroque solo work. Originally for trumpet and a string quartet, the trumpet and accompaniment part function in a call and response throughout the *Overture*, with the statement being made by the trumpet and the accompaniment echoing. The third movement, *Aria*, is a rather soft and fluid movement, with ascending and descending lines that move smoothly between one another.

Graduate of Eastman and Manhattan school of music, **Joseph Turrin** has had a large impact on American contemporary music. He has made success in music from soundtracks to solo pieces. The piece being featured demonstrates **Turrin's** sparkly and flourishing compositional style. Technical, but light phrases are interjected throughout the piece while also communicating with the piano accompanist. Conversely, a few sections are featured to provide a more lyrical and subtle backdrop. One notable fact about this piece is that it was originally composed for Derek Smith, a cornet soloist. The piece was eventually premiered by his son, Phil Smith. This piece has been acknowledged as one of the standards for trumpet repertoire.

**Johann Baptist Neruda** was born in Bohemia, known now as the Czech Republic. Not much is known about the composer, but he was a successful violinist and composer in his time. During the Classical era he has contributed several symphonies and instrumental concertos. The concerto being featured was originally written for "corno da caccia" which was mainly used to signal the arrival of a mail coach during the 18<sup>th</sup> and 19<sup>th</sup> centuries but has had many concertos written for it.

**Eric Ewazen**, born 1954, is a graduate of the Eastman School of Music and The Julliard School, where he earned his Master of Music and Doctor of Musical Arts. In 1993, Ewazen was commissioned by the International Trumpet Guild to compose his trumpet sonata. Two years later, he would premiere the piece at the ITG Conference with trumpet player Chris Gekker. The first movement opens with an ethereal statement, almost in a floating state before moving into the driving tempo that carries through most of the movement. Before ending the movement, the piano gives a reminiscent thought from the opening phrase, followed by the trumpet,