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4-14-2023

## Graduate Recital: Katherine Shindledecker, Trumpet; Lu Witzig, Piano; Seth Marshall, Trumpet; Daniel G. Castillon III, Horn; Brett Harris, Trombone; April 14, 2023

Katherine Shindledecker Trumpet

Lu Witzig Piano

Seth Marshall Trumpet

Daniel G. Castillon III Horn

Brett Harris Trombone

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

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Graduate Recital  
**Katherine Shindlecker, *Trumpet***  
Lu Witzig, *Piano*  
Seth Marshall, *Trumpet*  
Daniel G. Castillon III, *Horn*  
Brett Harris, *Trombone*  
Micah Crouse, *Tuba*  
Baryl Brandt, *Percussion*  
Gita Srinivasan, *Cello*

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Kemp Recital Hall  
April 14, 2023  
Friday Evening  
8:00 p.m.

This is the one hundred and fifty-first program of the 2022-2023 season.

# Program

Please silence all electronic devices for the duration of the concert. Thank you.

Concerto for Trumpet (1948)

- I. Vif
- II. Nocturne
- III. Finale

Henri Tomasi  
(1909-1971)

Shapeshifter (1999)

Meg Bowles  
(born 1957)

## ~Intermission~

The Beginning of Everything (2015)

Thomas Osborne  
(born 1978)

Prelude: The Creation of the Sea and Earth

- I. Making the Birds, Insects, and Animals
- II. Making Man from Clay
- III. Making Man from Wood
- IV. Making Man from Maize

Baryl Brandt, *percussion*  
Gita Srinivasan, *cello*

I May Fall from *RWBY* (2013/2023)

Jeff Williams & Casey Lee Williams  
(1969 & 1998)  
arranged by Katherine Shindlecker  
(born 1997)

Seth Marshall, *trumpet*  
Daniel G. Castillon III, *horn*  
Brett Harris, *trombone*  
Micah Crouse, *tuba*

Under Western Skies (2014)

- I. Sundown
- II. Sunup - High Noon

Kevin McKee  
(born 1980)

Seth Marshall, *trumpet*

## Program Notes

### **Concerto for Trumpet (1948)** **Henri Tomasi (1909-1971)**

Best known for his operas and other theatrical works, Henri Tomasi's *Concerto for Trumpet* is considered not only to be one of his best works, but one of the best in the entire trumpet repertoire. Describing the concerto as, "pure music" Tomasi depicts rapidly changing scenes of noir, beauty, sophistication, and mischief in this master work. Utilizing a variety of mutes in the concerto, Tomasi allows for many opportunities for the performer to experiment with color. With a vast cadenza to end the 1st movement, he also gives the player the opportunity to express their own unique musical ideas and make improvisatory movement with his melodic writing. Capturing these scenes in virtuosic fashion, the player is tasked with traversing these plains with ease, confidence, and charisma. As a hallmark of the trumpet repertoire, Tomasi's *Concerto for Trumpet* encases all that listeners love of this French repertoire, and tasks the player with those same French aspects. Taking in consideration all of these elements in Tomasi's *Concerto for Trumpet*, it is easily seen why this piece has stood the test of time amongst other pieces of the same genre.

### **Shapeshifter (1999)** **Meg Bowles (b.1957)**

At the forefront of composing music for trumpet and electronics, Meg Bowles released four of these compositions in the 1990s. Using special and ethereal soundscapes, Bowles drowns the performance space with a unique veil for the trumpet player to come out of. Of these four pieces, her most widely performed work is a three-movement piece called *Places Where Rivers Meet*. This work proved to put Bowles on the map for trumpet compositions and would set herself apart by using the lesser utilized accompaniment of synthesizer/electronics.

*Shapeshifter* sets the tone in an extended introduction by slowly impressing the listener into her soundscape. Once the trumpet enters, the player is tasked with subtle confidence in playing the entire piece with a Harmon mute. The Harmon mute gives a shimmer to the sound to allow the listener to easily detect the trumpet apart from the synthesizer. This shimmer becomes more apparent as the melodic lines develop and eventually lead to more improvisational lines.

### **The Beginning of Everything (2015)** **Thomas Osborne (b. 1978)**

The Beginning of Everything was commissioned by Drumpetello (Mary Thornton, Carrie Pierce and Matthew McClung) and is dedicated to this new, unique ensemble of visionary performers.

The Maya story of creation, as told in the Popol Vuh, is one of trial and error. Two gods, Hurucan and Gugumatz, come together to create the world and its inhabitants, populating the earth with creatures whose purpose is to praise the gods. During the process of making man, though, the gods find themselves disappointed with the results of their work, and many attempts are made before they are satisfied. This piece follows this story of creation, with each movement depicting a scene from the Popol Vuh.

#### **Prelude: The Creation of the Sea and Earth**

The creation story describes the two gods creating anything simply by imagining it. Their first act together is to imagine the mountains, and the mountains then rise up. Likewise, when they imagine the sea, the water appears, setting the scene for what is to come next.

#### **I. Making the Birds, Insects and Animals**

The gods then set about making the animals and birds. This leads to some disappointment, though, when their new living creations only squawk, roar and bark at them.

## II. Making Man from Clay

The creators then decide to make man, using wet clay to do so. This, too, ends poorly when the new humans droop and collapse to the ground, unable to keep their own bodies together.

## III. Making Man from Wood

The gods make a second attempt at creating man, this time using wood. The new humans move about freely and populate the earth, but their minds are empty, and the gods are displeased.

## IV. Making Man from Maize

Finally, the gods agree to make man from maize, the core crop of the Maya, and this attempt is successful – so successful that the gods became concerned that man has become too knowledgeable, and they take some of man’s intellect back, leaving humankind a flawed people.

**I May Fall - from *RWBY* (2013/2023)  
Jeff Williams (b.1969) and Casey Lee Williams (b.1998)  
arranged by Katherine Shindledecker (b.1997)**

Originally scored for voice, piano, and string quartet, upon hearing this work I immediately wanted to set it for an instrumentation more accessible for me to play it in. Composing this work for brass quintet, I sought out to use as many brass colors to match the original instrumentation as much as possible. Conveying the feeling of hope, *I May Fall* deals with the insecurities of failures and overcoming self-doubt in the darkest of times. With the nature of a brass quintet, I wanted to give each player motifs from the original vocal line so each of them could be a component of the darkness that comes from failure as well as assurance that comes from rising up from those failures. *I May Fall* encapsulates feelings of triumph and belonging that I have felt during my time at Illinois State University. I would not be the person or performer that I am today without the important people around me to uplift during the times I am unsure and feel like I am not enough.

**Under Western Skies (2014)  
Kevin McKee (1980)**

Kevin McKee wrote *Under Western Skies* for fellow trumpet players Brynn and John Marchiando for a performance at the 2014 International Trumpet Guild Conference in Pennsylvania. As John Marchiando hailed from New Mexico, McKee knew he wanted to write a trumpet duet with a taste of western flair, and he does just that with the *Under Western Skies* and it’s first and second movements named “Sundown” and “Sunup - High Noon” respectively. McKee gained inspiration from photographs he has collected of scenes out west and used them to depict the vivid imagery that’s felt throughout the work. Among those scenes he shows windblown deserts, snow tipped mounts, staggering rock formations, and the blistering heat of a noon New Mexico day. Hues of rich purples, vibrant blues, to rusty oranges and highlighted pinks of a morning sun breaking comes to mind from McKee’s lush writing. In the first movement, “Sundown” the cool evening dissolves into a chilled dusk on a crystal spear night which horses galloping in the distance knowing up dust with every step. McKee mentions in regards to his second movement, “Sunup - High Noon”, “The urgency of the morning’s ride eventually slows as we ride into an old ghost town. In the left hand we hear 12 ominous bell tolls signaling High Noon”. Once leaving the ghost town after a fiery duel, incomplete without “shift eyes”, the same energy that kicked off the piece sends for driving finally that will leave sanded clouds into the dust. Kevin McKee’s attention to detail in his work will have his listeners feeling a sense of nostalgia of the western atmosphere from the first notes to the attention seeking last.