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Ashley Armstrong, Senior Trumpet Recital

Ashley A. Armstrong

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THE CEDARVILLE UNIVERSITY
DEPARTMENT OF
MUSIC AND WORSHIP

PRESENTS THE

SENIOR TRUMPET RECITAL
OF
ASHLEY ARMSTRONG

SATURDAY, APRIL 20, 2024
11 A.M.

RECITAL HALL
BOLTHOUSE CENTER FOR MUSIC
DIXON MINISTRY CENTER

PROGRAM

Sonate pour trompette chromatique et piano Jean Hubeau (1917–1992)

I. Sarabande

II. Intermède

III. Spiritual

Assisted by Paul Scanlon, piano

Fantaisie en mi bémol Joseph Edouard Barat (1882–1963)

Assisted by Caden Lantz, piano

A Trumpeter's Lullaby. Leroy Anderson (1908–1975)

Assisted by Olivia Mauterer, piano;

Karenn Schick and Thomas Bell, trumpet

Intermission

Prayer of Saint Gregory, Op. 626. Alan Hovhaness (1911–2000)

Assisted by Chloe West and Albie Morrison, violin;

Davi Buczynski da Silva, viola; and Graci Kelley, bass

Lichtweg. Jennifer Jolley (b. 1981)

arr. Kaitlin Bove (b. 1986)

Assisted by Corinne Turner, clarinet; David Botkin, trumpet; Ruston Kinion,
tenor saxophone; Anna Jender, bassoon; and Holly Campbell, marimba

Beale Street Blues. W. C. Handy (1873–1958)

arr. Luther Henderson (1919–2003)

Assisted by Joanna Herrlin, piccolo trumpet; Jayda Archer, horn; Abbie
Nelson, trombone; and Harmonie Helmuth, tuba

Ashley is a student of Charles Pagnard

This recital is presented in partial fulfillment of the
Bachelor of Music in Education degree.

Program Notes

Sonate pour trompette chromatique et piano

I first played the *Sarabande* for one of my juries as an underclassman, also with Paul, so I asked him if he would be willing to learn the other two movements for my recital. My recital features several callbacks to my previous performances, but I think this movement came back to my fingers most easily. The *Intermède*, on the other hand, has proved to be one of the most challenging parts of my recital, but I love the character of this funky little movement. In the midst of fighting to keep a consistent tempo, rhythmic consistency, and addressing the range, little quirks like the flutter tonguing in the recapitulation and the bold chromaticism of the opening have stolen my heart. However, the gentle rocking of the *Spiritual* makes it hard to pick favorites. The melodic sound is very welcome after the frenzy of the previous movement. This movement is not without its twists and turns, though, just as in the spiritual life of the believer, there are moments of alarm, anticipation, and wandering. But the end for the believer and the trumpet player is to find their way back to the clear, strong, Firm Foundation. Thank you to Paul for taking time out of your busy schedule to learn this piece with me.

Fantaisie en mi bémol

I have been working on this piece since last semester. One of the unique facets of the "Fantaisie" is the fact that it has a little bit of everything. It opens with a dark, bold fanfare that morphs into a small scalar cadenza section. The tempo picks up as we move into the main body of the first section, which is characterized by the 6/8 meter and the rhythmic motive of eighth-quarter-eighth-quarter. We return to the opening fanfare in 4/4, which is now a more lonely, far-off cry. The piano transitions into the second portion with the eighth-quarter-eighth-quarter motive taking center stage. The scherzo of the second section is faster and in 3/8, but still emphasizes that rhythmic idea. This section is like a cat: it picks up an idea, plays with it a couple times, and then moves on to the next thing right away. The piece ends with a flurry of chromatic half-scales (practice your fundamentals, friends) that pitch the performer forward into a decisive finish. Thank you to Caden for taking on this piece for me. Caden initially learned this piece to play with Tom Bell (who is still jealous that I'm performing it) and was happy to transition over to working with me this semester.

A Trumpeter's Lullaby

A Trumpeter's Lullaby is a classic work by famed composer Leroy Anderson. Anderson had many of his pieces premiered by the Boston Pops Orchestra. He is also well known for his pieces *Sleigh Ride* and *Bugler's Holiday*. This arrangement for trumpet trio is based on Anderson's original solo trumpet work. Another callback to when I was but a wee freshman, I played the solo version of *A Trumpeter's Lullaby* for my first jury. Sophomore year, Tom Bell and I found this arrangement for trumpet trio while at the OMEA Professional Development Conference, and agreed with Karennna that it would make its way to one of our senior recitals. Well, here we are! Olivia, Karennna, Tom, and I have had so much fun rehearsing this piece (maybe too much...you'll have to ask Olivia about that one!) because we are able to use the skills we developed over the years together in the context of a friendship that we have also grown together since freshman year.

Prayer of Saint Gregory

This is objectively the most beautiful piece of music in the recital. Written by prolific composer Alan Hovhaness, this trumpet solo is accompanied by string quartet or alternatively by organ. The strings lay down a thick, colorful canvas of long held notes punctuated by occasional rhythmic flourishes. As the title suggests, the trumpet line is inspired by Gregorian chant, named for Pope Gregory the Great. It requires the performer to play melismatic lines, imitating a vocalist changing pitches while singing a sustained syllable. The sound of this piece makes me think of the rays of morning sun over a city that is just beginning to wake up. Light floods the place, making the ordinary shimmer with the extraordinary. I am very grateful for my accompanists on this piece who were willing to help (once I started going through the halls after orchestra rehearsal and abducting people).

Lichtweg

The title *Lichtweg* and its translation from German to English, “Lightway,” refer to an art installation in the Munich Airport. The moving, colored lights inspired composer Jennifer Jolley to write this piece in 2017. In 2020, the original piece was rearranged for five-part flexible ensemble plus various percussion to be used in a variety of settings during the COVID-19 pandemic. I had the immense privilege of receiving the following notes in personal correspondence with arranger Dr. Kaitlin Bove. She writes:

Jenn and I have been good friends and in a musician group chat for years.

When the pandemic started in early 2020, we were talking about the need for flex band music and went through her catalog in our text thread.

I said that Lichtweg would be a perfect fit for this much-needed format and was able to accomplish the arrangements in a few days (since I didn’t have much else to do!). Typically, I create flex arrangements by compressing the score into SATBB and then re-expanding it to the appropriate instruments and ranges.

I wanted to include a female composer on this program, and Dr. Jennifer Jolley seemed like the right fit. I performed this piece for the first time as a freshman here at Cedarville with the Wind Symphony and it has been in rotation on my mental radio ever since. It’s been an interesting challenge to put this piece together with a small mixed sextet, as this piece is full of echoing and overrunning lines. And yet, the group of musicians that I get to perform with here make it all worthwhile.

Beale Street Blues

This piece is here so that I can fulfill my mom’s dream for me as a trumpet player: playing a Canadian Brass arrangement at a (semi)professional level! I joke, but in all reality, she was a big inspiration for performing this piece. The first real concert I ever attended was the Canadian Brass performing at the University of Akron. Following the concert, my mom purchased a copy of their album *High Society* (which features this piece as the first track), got it autographed by all five of the members at the time, and gave it a permanent place in her minivan music menagerie. I really enjoy this piece because it is a distinctive take on a classic piece of jazz history. Written by the legendary W. C. Handy, “Beale Street Blues” has been recorded by jazz masters including Ella Fitzgerald, Louis Armstrong, Duke Ellington, and others. This masterful arrangement for brass quintet by Luther Henderson features a lot of interplay between the instruments. Usually in brass ensembles, the trumpets lead with the melody. However, for the majority of this piece, the horn is the prominent feature, often accompanied and echoed by the trombone. Muted trumpets keep a steady beat while the tuba contributes a Dixieland groove. Towards the end, though, all of the voices come together, initially playing individual lines before coalescing in a satisfying conclusion. The lovely ladies with me are total professionals (Mr. Pagnard called them the “A-Team” as we entered at my recital check) and I am so honored to work with such talented musicians.