

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

Senior Recital
Charlie Machamer, *trumpet*
Lu Witzig, *piano*

**This recital is in partial fulfillment for the
Graduation requirement for the degree,
Bachelor of Music in Performance and Music Education.**

**Kemp Recital Hall
April 26, 2026
Sunday Afternoon
3:00 p.m.**

This is the one hundred and ninety-eighth program of the 2025-2026 season.

Program

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

Gavotte de Concert (1950)

Heinrich Sutermeister
(1910-1995)

Andante et Allegro (1899)

Guy Ropartz
(1864-1955)

~ Intermission ~

Sonata No. 2 for B-flat Trumpet and Piano (2023)

I. Misterioso e espressivo – Lento lacrimoso

II. Allegro energico

III. Andante teneramente

Eric Ewazen
(born 1954)

I Remember... (1998)

Dana Wilson
(born 1946)

Program Notes

Gavotte de Concert (1950)

Gavotte de Concert is a virtuosic solo work for C/Bb trumpet and piano, showcasing Heinrich Sutermeister's precise and angular yet lyrical compositional style. Known primarily for his operatic and theatrical works, Sutermeister infuses this piece with regal mischief and rhythmic vitality, drawing from the Baroque dance form of the gavotte. Despite this, however, the harmonic language of the piece is quite modern. The piece opens with a foreboding yet refined trumpet melody, evoking the courtly nature of the traditional gavotte with mysterious undertones. As the work progresses, it becomes increasingly brilliant, demanding technical dexterity from the performer through rapid articulations and soaring lines as well as lyrical beauty in the middle of the piece. The piece ends with a triumphant restatement of the initial theme and displays the mischievous nature of the character being portrayed throughout the piece.

Andante et Allegro (1899)

Andante et Allegro is a standard piece in contemporary trumpet repertoire. Guy Ropartz was a French composer born in 1864 who studied at the Paris Conservatory under the likes of Théodore Dubois, Jules Massenet, and César Franck. *Andante et Allegro* highlights the timbral versatility of the trumpet. The piece shifts between *Andante* (moderately slow) and *Allegro* (quick) with accompanying themes that distinctly contrast one another. The slow, lyrical moments highlight the warm sounds of the trumpet while the faster, fanfare-like moments showcase the bright sounds often associated with trumpet playing. This piece is often performed at contests and is accessible to trumpet players at all levels.

Sonata No. 2 for B-flat Trumpet and Piano (2023)

Eric Ewazen's *Sonata No. 2* is an expansive addition to the trumpet repertoire, further cementing his legacy as a master of contemporary brass writing. Composed nearly thirty years after his first sonata, this work retains his signature lyrical sound while showcasing a more refined harmonic palette. This piece was written for and premiered by Ewazen's longtime friend and musical collaborator, Chris Gekker. This sonata forsakes the traditional fast-slow-fast structure, opting instead for a slow-fast-slow arch. The piece opens with a distant off-stage trumpet call, establishing a melancholic tone that permeates the first movement's songlike phrases. The second movement provides a vibrant contrast with its dancelike rhythmic feel and driving energy. The work concludes by returning to a slower tempo, presenting a beautiful call for hope. Whether this movement is performed on trumpet or flugelhorn, the soloist intertwines seamlessly with the piano to reinforce a message of resilience and light in a time where people are more divided than ever.

I Remember (1998)

I Remember... is a work for solo trumpet that serves as a living tribute to the legends who defined the instrument's history. This piece was premiered in 1998 as the winner of the International Trumpet Guild's trumpet composition contest. This piece was also recorded by reknowned trumpeter Rex Richardson on his 2005 album, *Masks*. Throughout the piece, Dana Wilson explores the fragmented nature of memory by requiring the performer to encompass the sonic identities of four jazz icons: Louis Armstrong, Clifford Brown, Miles Davis, and Dizzy Gillespie. The work seamlessly weaves together stylistic recreations and direct musical references, including excerpts from *West End Blues*, *All the Things You Are*, *My Funny Valentine*, and *Groovin' High*. To successfully navigate the score, the soloist must demonstrate immense stylistic flexibility, shifting from the brilliant, operatic vibrato of early jazz to the swinging, laid-back sound of the post-bop era. By blending these historical echoes with contemporary classical techniques, the piece creates a narrative that celebrates the enduring influence of the past on the modern-day trumpet player.