

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

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

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

**Kemp Recital Hall  
November 1, 2024  
Friday Evening  
7:30 p.m.**

**This is the thirty-second program of the 2024-2025 season.**

# Program

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

Sonata for trumpet and piano (1939) Paul Hindemith  
I. Mit Kraft (1895-1963)  
II. Mässig Bewegt  
III. Trauermusik

Nightsongs (1973) Richard Peaslee  
(1930-2016)

## ~ Brief Intermission ~

The Shade of the Cedar Tree (1995) Christian McBride  
(born 1972)

I'll Be Seeing You (1938) Sammy Fain  
(1902-1989)

Strasbourg/St. Denis (2008) Roy Hargrove  
(1969-2018)

Noah Berkshier, *vibraphone*  
Darius Botley, *saxophone*  
Jameel Stephens, *drums*  
Ethan Machamer, *piano*  
Jack O'Mahoney, *bass*

# Program Notes

## Sonata for Trumpet and Piano (1939)

Paul Hindemith (1895-1963) was a prolific German-born composer in the mid-20<sup>th</sup> century. His music is highlighted by its neo-classical nature. Hindemith composes in forms typical of Baroque and Classical tradition, however, his harmonic language has a more modern feel to it as he freely uses all 12 notes of chromatic scale within his tonal structure. In the year 1938, Hindemith and his wife were living as German exiles in Switzerland due to his wife's part-Jewish descent and the horrors they were seeing unfold at the hands of their home country. The Sonata for Trumpet and Piano is indeed a programmatic piece with each movement displaying Hindemith's reaction and lamentation at the rise of Nazi Germany.

The first movement begins with the proclamation of a theme by the trumpet under the direction of *mit Kraft*, meaning with power. The first movement portrays the terror and confusion among citizens as Nazi soldiers began to invade towns. Through intense strength from the trumpet, a foreboding piano accompaniment, and a specific hocket between the trumpet and piano that intended to represent bomb sirens, the first movement encapsulates the chaos and fear brought on by the fascist regime. The second movement subverts the mood of the sonata briefly. The movement has a whimsical, childlike nature to it as if its sounds come from a dream wishful for simpler, safer times. The third movement is entitled *Trauermusik* (funeral music.) This is the emotional, programmatic focal point of the sonata and takes the audience on a grim journey culminating with a final, haunting chorale (set to J.S. Bach's BWV 643) entitled *Alle Menschen müssen sterben* (all men must die.) The Hindemith Trumpet Sonata is a standard in the trumpet repertoire and contains a piano accompaniment that can be performed by only the most accomplished of pianists.

## Nightsongs (1973)

Nightsongs is a one-movement solo piece for flugelhorn and trumpet with piano accompaniment. It is composed with a deep understanding of the contrasting (yet similar) timbres of the flugelhorn and trumpet. Richard Peaslee, known for his diverse compositional background in theatrical and dance works, brings a unique blend of musical storytelling to this piece. His mastery of melody and atmosphere paints a vivid musical portrait for the audience as the piece shifts through different "characters of the night." The piece begins with the calming tone of the flugelhorn which is quickly followed by a shrill call from the trumpet. Regular switches occur between flugelhorn and trumpet throughout the piece; however, the piece begins and ends with a similar mysterious motif from the flugelhorn. The juxtaposition of the two brass instruments throughout the piece along with the unusual element of flugelhorn being played in the high register creates a sometimes unsettling but always captivating listening experience for the audience. The piece was originally composed for Harold Lieberman by Peaslee with the latter having held composition degrees from Yale University and Julliard.

## **The Shade of the Cedar Tree (1995)**

Christian McBride is an American jazz bassist and composer. He has performed on over 300 recordings as a studio musician and is an 8-time grammy winner. McBride has performed with countless jazz legends such as Freddie Hubbard, McCoy Tyner, Herbie Hancock, and Pat Metheny. The Shade of the Cedar Tree was originally written by McBride for one of his favorite pianists, Cedar Walton. The tune opens with a melody that repeats numerous times through the head and solo sections. The tune contains numerous switches in feel as it frequently shifts from a swing rhythm to a Latin beat. The chord changes are difficult for any jazz musician; however, we must remember that the tune was written by an upright bass prodigy. Though full of lush harmony, the tune never once feels crowded and invites all performers on the piece to display virtuosity on their respective instruments.

## **I'll Be Seeing You (1938)**

I'll Be Seeing You was originally published in 1938 by Sammy Fain. After being published, the tune was inserted into the Broadway musical *Right This Way* which you have never heard of because it closed after 15 performances. Since then, this tune has been recorded by numerous popular artists through the decades such as Frank Sinatra, Bing Crosby, and Jimmy Durante. Billie Holiday's version of the tune was featured in the all-time classic film, *The Notebook*. My love for that movie as well as the song's appearance in the recent film *Deadpool & Wolverine* inspired me to program this tune. As the combo performs the tune, keep these lyrics in mind:

I'll be seeing you  
In every lovely summer's day  
In everything that's light and gay  
I'll always think of you that way

I'll find you in the morning sun  
And when the night is new  
I'll be looking at the moon  
But I'll be seeing you

## **Strasbourg/St. Denis (2008)**

Roy Hargrove (1969-2018) was an American jazz trumpet and flugelhorn player. Throughout his career, Hargrove played in the hard bop style, however, he frequently crossed paths into other genres such as hip hop, soul, and R&B. Prolific as a musician from a young age, Hargrove went on to release numerous jazz records and was selected as resident artist in several festivals/ensembles such as the Festival International de Jazz de Montreal and the Jazz at Lincoln Center Orchestra. Gone far too soon, Roy Hargrove's career spanned 30 years, and he was often heralded as the best jazz trumpet/flugelhorn player of his generation. Hargrove also achieved what many jazz musicians are unable to do in their careers, the writing of a "jazz standard," in other words, the writing of a jazz tune so important it is added to the repertoire of tunes that must be learned by jazz musicians alike. His tune Strasbourg/St. Denis contains an unmistakable bassline that propels the tune ahead.