

Faculty Recital

Dr. Scott Hagarty, trumpet
Sean Botkin, piano

Tuesday, September 8th, 7:30pm
Bengtson Auditorium, Russell Hall

Lines and Trajectories (2022).....Elizabeth Raum (b. 1945)

- I. Prelude and Fugue
- II. Mystery Garden
- III. Song
- IV. Triangles and Tangles

Concertino (1835).....Otto Nicolai (1810-1849)

- I. Allegro
- II. Andante
- III. Allegro

Brief Pause

Postcards from Asia (2025)*.....Gina Gillie (b. 1981)

*Consortium Premiere

Litany of Breath (1980).....David Sampson (b. 1951)

Impromptu (2026)*.....Erik Morales (b. 1966)

*World Premiere

Program Notes

Elizabeth Raum is a Canadian oboist and an extremely prolific composer. Her works include 6 operas, over 90 chamber pieces, 18 vocal works, choral works including an oratorio, several ballets, concerti and major orchestral works. Raum has established herself as one of Canada's most eminent composers with commissions coming from such important performing groups as the Royal Winnipeg Ballet, St. Lawrence String Quartet, Symphony Nova Scotia, the Calgary Philharmonic, the CBC, the Hannaford Street Silver Band, Ottawa International Chamber Music Festival, Music Toronto, Concours de Musique du Canada, among many others. The idea behind the title ***Lines and Trajectories*** is that each movement begins with an idea, or line, but the trajectory takes it to another place. As in life, when you start out, you never know where your trajectory will take you. Movement I, *Prelude and Fugue*, starts with a complex, almost belligerent line in unison (Prelude). The parts separate gradually into their own line and while the original theme remains more or less the same, each statement has small "corrections," bringing the lines more into harmony. Eventually, the lines compliment each other, the rhythm stabilizes and the chordal progressions become harmonies until a theme derived from the original somewhat chaotic line of the opening becomes the first statement of the fugue, perhaps the most organized of musical forms. The whole fugue is made up of themes from the prelude. Movement II, *Mystery Garden* opens with the solo trumpet over an atmospheric progression of nebulous chords giving a sense of a misty morning in an out of focus garden. As the movement progresses, the piano provides minimalistic, raindrop-like background to support the solo line which ends unexpectedly as if caught in a gust of wind. Movement III, *Song*, begins with a more consonant line that leads to a tender-hearted song in a lilting 9/8 meter that expresses sincerity, friendship, or even romance. Movement IV, *Triangles and Tangles* starts out as a cheerful waltz, but conflicts soon arise where each line of music has its own idea of both key and meter creating a bit of a tangle. The participants become aggressive, struggling against each other, morphing into 4/4, 6/8, or even 5/4, keys slipping into each other trying to dominate, but somehow, never escaping its destiny of being a somewhat lopsided waltz. This piece was commissioned by trumpeter Amy Schendel, former trumpet professor at the University of Iowa, and was premiered at the International Women's Brass Conference in 2022.

Otto Nicolai was a German composer of the late classical and early Romantic era, most noted for his opera *The Merry Wives of Windsor*. His **Concertino** for E-flat trumpet was likely composed in 1835, but remained unknown for over 160 years. It was rediscovered and identified in the late 1990s, and a renewed interest in the piece has followed. While Otto Nicolai's authorship is not 100% definitive (the manuscript only says "Nicolai", and there were other composers of the Classical era with that last name), he is the most likely composer given the date of 1835 also printed on the manuscript. It is a bit shorter and less involved than the major Haydn and Hummel concertos that preceded it. This piece must have been written with the keyed E-flat trumpet of the late classical era in mind, given the key and stylistic motives and figures, even though the piston valve trumpet was invented just 10 years prior to this piece being written. It's possible that Nicolai may have known German trumpeter Anton Weidinger for whom the Haydn and Hummel concertos were written, and as the chromatic valved trumpet was just taking off, composing a trumpet solo piece at this time would have been an interesting challenge. Still, it follows many of the conventions of late Classical style with a quick 1st movement featuring two contrasting themes, a lyrical 2nd movement, and a virtuosic third movement in quasi-Rondo form.

Gina Gillie is an American hornist and composer, formerly serving as a professor of music at Pacific Lutheran University and earning degrees in horn performance from the University of Wisconsin-Madison, and Pacific Lutheran University. She studied horn and composition with Douglas Hill and also worked with composers Elliot Carter and John Williams while an orchestral fellow at Tanglewood. ***Postcards from Asia*** is a sonic and visual experience of composer Gina Gillie's travels across Asia in 2024 and 2025. In this work, Gillie combines her own field recordings and photographs with musical arrangements of traditional folk songs from Thailand, Taiwan, and Malaysia. The work begins in Chiang Mai, Thailand with the sound of temple bells and showcases the natural beauty and vibrant colors of the city. A melody influenced by local folk song, Sao Chiang Mai, is blended as a countermelody over the Thai folk song Shining Moon. Taipei, Taiwan contrasts elaborate temples and lush parks with an ultra-modern bustle of city streets and technology. The Taiwanese folk song Spring Breeze is first arranged against a guitar, harp, and orchestra and then transforms into a video game sound to represent the modernity and prevalence of technology in Taiwan. Listeners can hear the chime of the metro turn-styles as well as jingles from corner marts. Penang, Malaysia blends Muslims calls to prayer, double reed and percussion music from the Hindu Thaipusam festival, and the crash of lion dance percussion from Chinese New Year. The energetic and jubilant folk song Rasa Sayang is arranged over grooving percussion and a full orchestra sound in a celebration of the multicultural melting pot that is Malaysia.

David Sampson is an American trumpet player and composer originally from Virginia. He was a student of John Corgliano, Karel Husa, Robert Nagel, and Ray Mase, and earned music degrees from the Curtis Institute, Hunter College, and the Manhattan School of Music. He has received major commissions and grants from the National Endowment for the Arts, American Academy of Arts and Letters, Chamber Music America, Barlow Endowment, New Jersey State Council on the Arts, Jerome Foundation, Mary Flagler Cary Charitable Trust, and the Geraldine R. Dodge Foundation. He has had a prolific and varied output as a composer with many works for trumpet and brass instruments to his credit. ***Litany of Breath*** was written for the International Trumpet Guild in 1980 and made available to members in 1981 as a "free sheet music" perk. It was also published by The Brass Press in 1981. The form of the piece draws on the meaning of the word "litany," which means a series of repetitions, or repetitive prayer. The various musical motives presented are repeated, developed, and re-iterated in an almost trance-like way. Sampson created a very expressive, and rhythmically interesting piece of music in a highly chromatic harmonic language that sustains interest for the listener, despite it being written for solo, unaccompanied trumpet.

Erik Morales is an award-winning American trumpeter and composer/arranger based in Louisiana. He studied composition at Florida International University and completed his bachelor's degree at the University of Louisiana, Lafayette in 1989. He is well known in the trumpet community for his many best-selling, exciting and engaging trumpet ensemble works, brass quintets, and solo trumpet repertoire. ***Impromptu*** for E-flat trumpet and piano was commissioned by Dr. Scott Hagarty and the University of Northern Iowa thanks to a generous "Pre-Tenure Faculty Grant Award." The initial proposal was for a new piece written specifically for E-flat trumpet to help fill the void of repertoire for that instrument with something engaging and of a difficulty level that undergraduate and graduate level college students could achieve. The piece lands in the Romantic style with circus-like soaring melodies in the trumpet, and fast virtuosic double-tonguing lines showcasing the lyrical and technical capabilities of the smaller and brighter E-flat trumpet.