

THE SUNDERMAN CONSERVATORY OF MUSIC
AT GETTYSBURG COLLEGE

presents a

SENIOR RECITAL

ETHAN TESSIER, *trumpet*

featuring DR. SCOTT CROWNE, *piano,*

MALLORY DUGGAN, *soprano,*

CONSERVATION OF BRASS,

JUSTIN CHOVANEC, *narrator,*

DAVID GRANT, *tenor saxophone,*

DYLAN HEWITT, *bass,* CHRIS PETERSON, *piano,*

and KAI SAUNDERS, *drums*



SUNDAY, MARCH 27, 2022 • 2:30PM
PAUL RECITAL HALL
SCHMUCKER MEMORIAL HALL
GETTYSBURG COLLEGE

PROGRAM

Cantata no. 51: *Aria Jauchzet Gott in allen Landen* J.S. Bach (1685-1750)
Mallory Duggan – *Soprano*
Dr. Scott Crowne – *Piano*

Trumpet Concerto Edward Gregson (b. 1945)
I. Allegro vigoroso
II. Mesto - *In Memorium* – *Dimitri Shostakovich*
III. Vivo e brillante
Dr. Scott Crowne - *Piano*

Intermission

Just a Closer Walk with Thee Trad. Arr. Don Gillis (1912-1978)
Conservation of Brass
Will Esposito - *Trumpet*
Ronnie Moyer - *Horn*
Michael Tropp - *Trombone*
Justin Mitch - *Tuba*

Animal Ditties I Anthony Plog (b. 1947)
I. The Turtle
II. The Python
III. Hyena
IV. Hog
Justin Chovanec – *Narrator*
Dr. Scott Crowne – *Piano*

Song for my Father Horace Silver (1928-2014)
David Grant – *Tenor Saxophone*
Dylan Hewitt - *Bass*
Chris Peterson - *Piano*
Kai Saunders - *Drums*



*This recital is in partial fulfillment of the requirements
for the Bachelor of Music. Ethan is a student of Dr. Steven Marx.*

PROGRAM NOTES

Cantata no. 51: Aria *Jauchzet Gott in allen Landen* J.S. Bach (1685-1750)

Johann Sebastian Bach was a German organist, harpsichordist, and composer. Born in 1685, he is well known for his prolific output, including masses, cantatas, oratorios, and fugues. The total number of compositions credited to him is in the thousands. Due to the volume of music his jobs required, Bach became a master at writing creatively, but quickly, and developed a distinctly recognizable style of counterpoint. He died in 1750, which marks the end of the Baroque era.¹ *Jauchzet Gott in allen Landen* (Praise God in every Land) is the opening aria of Bach's Cantatas BWV 51. Composed in 1730, while Bach was working in Leipzig, Germany, it was written for the 13th Sunday of the trinity.² The Aria is in rounded-binary form, and in the key of C Major. In the A-section, the trumpet and the soprano trade virtuosic musical lines back and forth, with the trumpet serving both as a solo voice, and as a member of the ensemble. The B-section moves to the key of A minor, the relative key of C major. It features the trumpet much more sparingly, only playing one major theme before reappearing to prepare for the return to the A-section. The text of the aria is as follows:

Jauchzet Gott in Allen Landen!	Raise a shout to God in all lands!
Was der Himmel und die Welt	All created things that heaven
An Geschöpfen in sich hält,	and earth contains
Müssen dessen Ruhm erhöhen,	Must exalt his glory;
Und wir wollen unserm Gott	And we want, now,
Gleichfalls itzt ein Opfer bringen,	Likewise to bring an offering to our God,
Dass er uns in Kreuz und Not	because he has stood with us
Allzeit hat beigestanden	in cross-bearing and need at all times.

Translation by Michael Marrisen and Daniel Melamed³

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- 1 Christoph Wolff and Walter Emery, "Bach, Johann Sebastian," Grove Music Online, accessed February 28, 2022
 - 2 John Mangum, "'Jauchzet Gott in Allen Landen' (Exult in God in All Lands), BWV 51 (Johann Sebastian Bach)," LA Phil, accessed March 1, 2022
 - 3 Michael Marrisen and Daniel Melamed, "Jauchzet Gott in Allen Landen: Text & Translation," VMII, accessed March 1, 2022

Trumpet Concerto **Edward Gregson (1945-)**

Edward Gregson is one of the foremost British composers alive today. Born in 1945, he studied composition and piano at the Royal Academy of Music in London. His compositional catalogue is vast, and includes orchestral works, chamber works, solo repertoire, and music for film and theater.⁴ The *Trumpet Concerto* was written in 1983 on a commission from Howard Snell and the Wren Orchestra of London. It was first performed by James Watson, to whom the work is dedicated. It is in three movements, and was originally scored for solo trumpet, timpani, and strings. The first movement is in sonata form. The first theme, which is the main theme of the piece and appears in every movement, is strident, angular, and highly rhythmic. The second theme is more lyrical and pensive. The second movement features the accompaniment, which is routinely interrupted by two quasi-cadenzas by the trumpet. A flowing middle section leads to a dramatic climax, followed by a return of the main theme in inversion. Another cadenza follows, and the trumpet is eventually joined by the left hand of the piano, moving *attacca* into the third movement. The final movement is light-hearted, and in rondo form. Numerous scales and multiple articulations create an energetic atmosphere, with a fugato and *scherzando*-like dance breaking up reappearances of the main theme. A coda that references the main theme of the concerto concludes the piece.⁵

Just a Closer Walk with Thee **Trad. Arr. Don Gillis (1912-1978)**

Just a Closer Walk with Thee is a gospel hymn, traditionally performed vocally. As with many such tunes, it is difficult to trace the exact origins back to one author, though circumstantial evidence has suggested that it originated in southern African American Baptist churches in the 19th Century. The earliest known recording of the tune is by the Selah Jubilee Singers in 1941. The song has an important history within the world of brass band music, being used as a funeral song, traditionally played as the pall bearers carry the casket out of the church and into the hearse.⁶ Composer Don Gillis arranged the tune for the Canadian Brass, and they recorded the piece on their 2012 album, “Canadian Brass Takes Flight.” The arrangement features two distinct sections, a slow dirge at the beginning, followed by a more upbeat, jazzy section in the second half. This reflects the role the tune would play in a jazz funeral, with the dirge showing mourning, and the second half being a celebration of life. The piece

4 Edward Gregson. “About.” Edward Gregson, February 2, 2022.

5 Edward Gregson. *Trumpet Concerto*. Borough Green, Angleterre: Novello, 1984.

6 Mark Braud, “Just a Closer Walk with Thee - Brass Bandbook,” Preservation Hall Foundation, accessed March 1, 2022

features numerous solos and obligati from nearly every instrument, while the melody continues to repeat. The second half modulates twice by whole step, adding to the energy and excitement of the piece.⁷

Animal Ditties I

Anthony Plog (1947-)

Anthony Plog was born in 1947, in California. He has studied trumpet with such esteemed pedagogues as Irving Bush, Thomas Stevens, and James Stamp. He has played with ensembles such as the Los Angeles Philharmonic, Basel Symphony, and Malmo symphony. In September of 1993, Plog became a professor of music at the Musik Hochschule in Freiburg, Germany.⁸ *Animal Ditties I* features four movements, each one representing a different animal: The Turtle, The Python, Hyena, and Hog. The animals are represented musically, and in text written by Ogden Nash. The turtle moves slowly and deliberately, shown in the slow and rhythmic music. The python moves quietly and stealthily, until it suddenly strikes, represented musically by an increase in dynamic and removal of the mute. The hyena is fast and frantic, while the hog is slow, and lyrical. Nash's humorous text combined with Plog's musical stylings create a piece that is both musically engaging, funny, and vastly entertaining to listen to and to perform.

The Turtle

The turtle lives 'twixt plated decks
Which practically conceals its sex
I think it clever of the turtle
In such a fix, to be so fertile

The Python

The python has, and I fib no fibs
Three hundred eighteen pairs of rib
In stating this, I place reliance
On a séance with one who died for science
This figure is sworn to and attested,
He counted them while being digested

Hyena

Hyena is the kind of beast
I'd not sit down with to a feast
He is appetite indiscriminating
And mindless laughter, unabating
Slavering in the plush arena
The studio audience was mostly hyena

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8 Anthony Plog. *Animal Ditties I: For Narrator, Trumpet & Piano*. Sion, Switzerland: Editions Bim, 2020.

Hog

Some scientist may at last disperse
The mysteries of the universe
But me, I cannot think
Why pork is white, but ham is pink

Song for my Father

Horace Silver (1928-2014)

Horace Silver was an American jazz pianist and bandleader. Born in 1928 in Norwalk Connecticut, he is one of the foremost performers in the “hard-bop” style of the 50’s and 60’s. Hard-bop is characterized as an extension of bebop, but with added elements of blues, Latin-American music, and gospel. He would write tunes with his own chord-changes, contrasting the bebop tradition of writing tunes based on existing chord changes like “Indiana” and “I Got Rhythm.” His voicings for trumpet and saxophone are profoundly rich and interesting, making the ensembles sound lush and full. Silver was one of the founding members of Art Blakey’s famous Jazz Messengers. Among his popular compositions are tunes like “Nica’s Dream,” “Senor Blues,” and “The Preacher.”⁹

“Song for my Father” was indeed written for Silver’s father, John Tavares Silver. Silver was in Brazil during Carnival 1964, where he encountered the Bossa Nova rhythms popular in Brazil at the time. Upon his return to the United States, he penned a tune using these rhythms, but realized that while these ideas were distinctly Brazilian, the melody was more influenced by the music of Cape Verde that his father had introduced to him. “Song for My Father” was recorded on October 26, 1964, with Silver, drummer Roger Humphries, Bassist Teddy Smith, Trumpeter Carmell Jones, and tenor-saxophonist Joe Henderson. The album was released by Blue Note Records in 1965, and the cover features a picture of Silver’s father. In 1969, singer and songwriter Ellen May Shashoyen wrote lyrics to Silver’s melody, depicting a loving portrait of a father through his young child’s eyes:

“If there ever was a man
Who was generous, gracious, and good
That was my dad, the man”¹⁰

9 The Editors of Encyclopaedia Britannica, “Horace Silver,” Encyclopædia Britannica (Encyclopædia Britannica, inc.), accessed March 1, 2022

10 Bobbi I Booker, “The Story behind Horace Silver’s ‘Song for My Father,’” WRTI Your Classical and Jazz Source, June 18, 2021

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Cameras and recording devices often cause major distractions for musicians and audience members alike. Moreover, there are copyright issues to be considered. We ask that you not take pictures or record any concerts. An exception is made for family members of students performing a senior recital.

Always turn off your cell phone and refrain from talking during a performance. Food and drink are not permitted in Paul Recital Hall.

*Thank you for attending a Sunderman Conservatory of Music event.
We hope you return again and again to support Gettysburg College students,
Conservatory faculty, and visiting professional artists.*

UPCOMING SUNDERMAN CONSERVATORY EVENTS

March 27 • 6:00pm *Tocogo Trio Concert*, Paul Recital Hall

March 28 • 12:00pm *Notes at Noon - Sunderman Wind Quintet*,
Musselman Library Steps

April 1 • 3:30pm *Jr. Hr. Recital: Bryn Werley, flute*, Paul Recital Hall

April 1 • 8:00pm *Wind Symphony Masterworks Concert*, Majestic Theater

April 2 • 2:30pm *Sr. Recital: Sophia Bookas, trumpet*, Paul Recital Hall

April 2 • 8:00pm *Spring Choirs Concert*, Christ Chapel

April 3 • 7:00pm *The Todd Marcus Quintet – Bass Clarinet Power!*,
College Union Building

April 8 • 8:00pm *Sunderman Sings – Voice Area Recital*, Paul Recital Hall

April 9 • 3:00pm *Jazz Ensemble Concert*, Majestic Theater

April 10 • 3:00pm *Symphony Band Concert*, Majestic Theater

April 11 • 7:30pm *Works for Winds Showcase*, Paul Recital Hall

April 14 • 5:00pm *“Haulin’ Brass” Spring Concert*, College Union Building

April 15 • 7:00pm *Sr. Recital: Hera Molina, violin*, Paul Recital Hall

April 16 • 7:00pm *Sr. Recital: Ana Vashakmazde, piano*, Paul Recital Hall

April 17 • 2:30pm *Sr. Recital: Kai Saunders, percussion*, Paul Recital Hall

April 19 • 5:00pm *Jazz Dispatch*, Outside Schmucker

April 22, 23 • 8:00pm *Opera Workshop with Symphony Orchestra Performance*,
Majestic Theater

April 24 • 2:30pm *Sr. Recital: Christopher Peterson, piano*, Paul Recital Hall

April 25 • 5:00pm *Wind Symphony Student Conductor Concert*, Majestic Theater

April 29 • 4:30pm *Gamelan Gita Semara Concert*, Musselman Library Steps

April 29 • 7:30pm *Conservatory Chamber Music Showcase*, Paul Recital Hall



For Information 717.337.6815

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