

THE SUNDERMAN CONSERVATORY OF MUSIC
AT GETTYSBURG COLLEGE

presents a

SENIOR RECITAL

SOPHIA BOOKAS, *trumpet*

featuring DR. SCOTT CROWNE, *piano*,
DR. STEVEN MARX, *trumpet* (Bb & Piccolo),

BLAISE VERES, *percussion*,

ETHAN TESSIER, *trumpet*,

JACOB HUNKINS, *trumpet*,

WILL ESPOSITO, *trumpet*,

and ZACHARY DE BESCHE, *narrator*



SATURDAY, APRIL 2, 2022 • 2:30PM
PAUL RECITAL HALL
SCHMUCKER MEMORIAL HALL
GETTYSBURG COLLEGE

PROGRAM

Two Portraits (1995)

Joseph Turrin (b. 1947)

I. Psalm

Dr. Scott Crowne, Piano

Animal Ditties I & II (1978, 1983)

Anthony Plog (b. 1947)

The Chipmunk

The Python

The Canary

Hyena

Dr. Scott Crowne, Piano

Zachary De Besche, Narrator

Luminous Duo (2015)

Betsy Schramm (b. 1962)

Moonbeams

Blaise Veres, Percussion (vibraphone)

—Intermission—

Siete canciones populares españolas (1914)

Manuel de Falla (1876-1946)

("Seven Spanish Folksongs")

El paño moruno

Seguidilla murciana

Asturiana

Jota

Nana

Canción

Polo

Dr. Scott Crowne, Piano

Path of Discovery (2012)

Erik Morales (b. 1966)

Will Esposito, Trumpet

Jacob Hunkins, Trumpet

Dr. Steven Marx, Trumpet (Bb & Piccolo)

Ethan Tessier, Trumpet



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

PROGRAM NOTES

Two Portraits

Joseph Turrin (b. 1947)

I. Psalm

Joseph Turrin is an American composer of contemporary music who studied at the Eastman School of Music and the Manhattan School of Music. He composed *Two Portraits* for the twentieth anniversary of the International Trumpet Guild in the summer of 1995 for flugelhorn or trumpet and piano. It is composed in a romantic contemporary style and consists of the movements “Psalm” and “Incantation.” Only the former will be performed in this recital. The warm, chant-like passages of the trumpet are woven with the ostinato figures of the piano in hemiola. The piece involves both 3/4 and 6/8 time signatures and various cadenzas by the solo trumpeter.¹

Animal Ditties I & II

Anthony Plog (b. 1947)

The Chipmunk

The Python

The Canary

Hyena

Anthony Plog was born in California and received a music degree from UCLA. He is a composer, conductor, teacher, and trumpeter who has had success internationally as a soloist and is currently a professor at the Musikhochschule in Freiburg, Germany. Originally, he composed primarily for brass, but expanded to writing a variety of orchestral, solo, chamber ensemble, and operatic music.² His compositions have been performed worldwide and are known for their originality and unique expressivity. Both *Animal Ditties I & II* are written for trumpet, piano, and narrator. They feature music accompanied by the poetry of Ogden Nash to characterize each of the different animals. “The Python” and “Hyena” are movements from *Animal Ditties I* and “The Chipmunk” and “The Canary” from *Animal Ditties II*. “The Chipmunk” begins in a slow and lyrical style to bring about a shy demeanor, but switches to a more staccato style to characterize the curiosity of the animal. “The Python” begins more slowly and staccato with slurred passages to set the scene of the snake slithering across the dry desert and finishes with a jazzy passage to represent the dance between predator and prey. “The Canary” involves trills on both piano and trumpet, leading to a melodic section which relates to the song, chirps, and flighty nature of the small songbird. “Hyena” characterizes

1 Jean-Pierre Mathez. “Psalm: from *Two Portraits* for flugelhorn (cornet or trumpet) and piano composed by Joseph Turrin.” *International Trumpet Guild Journal*, 1996.

2 Anthony Plog. “Biography.” *Anthony Plog*, 2022.

the animal by involving pointed accents and a quick passage by the trumpet to demonstrate its sneaky disposition and characteristic laughter. All in all, the music by Plog fits with Nash's poetry to bring the characters of the animals to life, and Plog stated that "[his] intent was to provide a humorous break in the traditional trumpet recital format, and so [his] musical concept was to make the different movements as varied as the wonderful portrayals of these animals by Ogden Nash."³

Luminous Duo
Moonbeams

Betsy Schramm (b. 1962)

Betsy Schramm was born in Texas and received her Ph.D. in composition from the Eastman School of Music. She was immersed in music throughout her childhood, became a percussionist, and was highly influenced by her churchgoing to pursue a career in music.⁴ Schramm's music has received multiple awards and has been performed throughout the U.S. and Europe. *Luminous Duo* is part of her album *Arrays of Light*, which was a 2015 Grammy Nominee Eligible CD. The album features brass and percussion; *Luminous Duo*, "Moonbeams" is for flugelhorn or trumpet and vibraphone. The bright sound of the muted trumpet intermixes with the plinks of the vibraphone, symbolizing the mystical beams of light reflected from the moon. Many of her compositions reflect upon current world issues. The United Nations proclaimed 2015 to be The International Year of Light and Light-Based Technologies to recognize the importance of light in the modern world, which may have provided influence for Schramm with this composition.⁵

This piece will be performed for my cousin, Flora, who went on a wild goose chase to find the only copy available at the NY Public Library so I could begin practicing it while it was on backorder.

Siete canciones populares españolas

Manuel de Falla (1876-1946)

Manuel de Falla was a prominent Spanish composer and leading figure of twentieth century Spanish music who was concerned with nationalism, neoclassicism, the role of tonality, parody, and allusion within his works. He was born in Spain, where he grew up in Andalusia and later lived in Cádiz. Originally a pianist, he became a composer in the mid-1890s.⁶ He had the

³ Jeffrey A Sandstrom. "Superstition." *University of Michigan School of Music*, 1992.

⁴ Betsy Schramm. "Betsy Schramm Bio." *Betsy Schramm Music*, 2022.

⁵ Frédéric Burr. "International Year of Light 2015." *European Physical Society*, 2015.

⁶ Carol A Hess. "Falla (y Matheu), Manuel de." *Grove Music Online*, 2001.

opportunity to tour France in 1907, where he then lived in Paris until 1914. There, he developed a strong interest in collecting publications of folk songs of Spain, staying connected to his home through the printed collections that he sought.⁷

Siete canciones populares españolas is a composition for voice and piano, and is the most performed Spanish-language solo work. Each movement is based on a folk song from the publications that de Falla discovered.⁸ José Inzenga's *Ecos de España* (1874) was the main anthology that influenced de Falla for this work, specifically for "El paño moruno," "Seguidilla murciana," "Jota" and "Canción."⁹ "Asturiana" corresponds to a piece within José Hurtado's *700 cantos populares asturianos* and "Polo" to Eduardo Ocón's *Colección de aires nacionales y populares*.¹⁰

Jaime Pahissa, a biographer of de Falla, said of this set of songs:

Sometimes the melody was purely folk-lore in character, at other times less so and sometimes wholly original. For example, the first song, 'El paño moruno,' is the same as the well known popular air. The melody of 'Asturiana' is also taken from the popular one, but the interesting accompaniment gives it a new guise. There is also a good deal of folk-lore in 'Seguidilla murciana,' but most of the 'Jota' is Falla's own, merely based on the popular model. The 'Nana' is an Andalusian cradle song—the first music he had ever heard from his mother's lips before he was old enough to think... In the 'Polo' there is also a great deal which is original.¹¹

Siete canciones populares españolas has been performed on various solo instruments and arranged for orchestra, enhancing its popularity.¹² Throughout the song set, de Falla illustrates the plucked and strummed style, texture, and harmonies characteristic of the flamenco guitar, and the rich melodic, rhythmic, and harmonic styles parallel various flamenco forms.¹³ The piano has a prominent role, especially with its splendid ritornello in "Jota" and pounding ostinato underlying the expressive cries of the soloist.¹⁴

7 Michael Christoforidis. "Manuel de Falla's *Siete canciones populares españolas*: The Composer's Personal Library, Folksong Models, and the Creative Process." *Anuario Musical*, 2000. 55, 215

8 Christoforidis. "Manuel de Falla's..." 215.

9 Christoforidis. "Manuel de Falla's..." 219.

10 Christoforidis. "Manuel de Falla's..." 224-225.

11 Christoforidis. "Manuel de Falla's..." 229.

12 Hess. "Falla (y Matheu), Manuel de." *Grove Music Online*, 2001.

13 Christoforidis. "Manuel de Falla's..." 228.

14 Hess. "Falla (y Matheu), Manuel de." *Grove Music Online*, 2001.

Path of Discovery

Erik Morales (b. 1966)

Erik Morales is from New York City and he began his career as a composer after arranging music for his south Florida high school's marching band soon after graduating. He studied composition at Florida International University and has written best-selling works of various genres and styles that have been performed globally. As a trumpeter himself, he has contributed greatly to the repertoire for trumpet with many of his trumpet ensemble works having won awards. He has received two first place National Trumpet Competition awards for his trumpet ensemble compositions, one of them being for *Path of Discovery* in 2006.¹⁵

Path of Discovery is for a trumpet ensemble of five and features Bb trumpets with options for piccolo and flugelhorn doubling. It is an energetic piece involving exciting runs, syncopated rhythms, and ample interaction between each member. The music reflects upon both the excitement and uncertainty that comes with discovery and invention, which has had major implications throughout world history.¹⁶

¹⁵ Erik Morales. "Bio." *Erik Morales*, 2017.

¹⁶ "Morales, Erik *Path of Discovery*." *Hickey's Music Center*, 2022.

Works Cited

Burr, Frédéric. "International Year of Light 2015." *European Physical Society*, 2015.

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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

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 • 8:00pm *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

www.gettysburg.edu/sunderman or www.gettysburgmajestic.org