

FACULTY RECITAL  
 David Scott, trumpet

Monday, September 23, 2019 - 8 p.m.  
 MEMORIAL CHAPEL

Voluntary No. 1 in D Major  
 II. Vivace

William Boyce  
 (1710-1779)  
 trans. J. Paul Lecot

David Scott, trumpet  
 Leonardo Serna, trumpet  
 Alison Luedecke, organ

Evocations (2014)  
 Introduction  
 Evocation I  
 Evocation II

Jean-Francois Michel  
 (b. 1957)

Sonata for Trumpet (and Flugelhorn) and Piano (2008)  
 I. Moderato con moto, lyric  
 II. Andante  
 III. Semplice

Charles Reskin  
 (b. 1946)

Stephanie Lovell, piano

Infinite Ascent (2008)

Erik Morales  
 (b. 1966)

**U of R Trumpet Ensemble**  
 Jorge Araujo-Felix, Diego Altamirano,  
 Angel Garcia, Hannah Gaugush,  
 Jonathan Hathaway, Haylee Meissner,  
 Kenley Nakao, Mark Perez,  
 and Angel Rivas

Soliloquy (2014)

Voluntary No. 1 in D Major (1779)

William Boyce

William Boyce, an Englishman was a prolific composer and organist. His works are rarely performed since his death in 1779. Surprisingly he only composed 10 Voluntaries for his primary instrument which were published in the year of his death. This transcription for two trumpets and organ has been adapted for piccolo trumpets, and during Boyce's lifetime was likely played using a trumpet stop on the organ. The florid melodies and embellishments are well suited for modern trumpets yet could also have been performed during Boyce's time on natural trumpets.

Evocations (2014)

Jean-Francois Michel

Although the word "evocation" commonly connotes an emotional response, a religious context might suggest the invoking of a spiritual presence. This, too, may result in an emotional response. Michel cleverly weaves a tapestry of textural moods from the serene to the jubilant. The introduction, or invocation, invites the listener for a period of contemplation with a dramatic quasi-fanfare that subdues to the more serene character of the first evocation, which is inspired by some of the earliest Gregorian chants known today. The second evocation- which includes a fragment of a J.S. Bach cantata- continues the theme of religious music, with an exhilarating melody that returns to the contemplative space in which the piece began.

- Margaret Eronymous

Sonata (2008)

Charles Reskin

The composer states that this piece was inspired in part by American music, both classical and jazz, of the mid20th century, and is an homage to the composers of that era. The two outer movements are written for Trumpet in C and follow the general formal structure of a sonata. The first movement is in sonata-allegro form, contrasting a lyrical first theme with an agitated and chaotic second theme group. The middle movement is written for the flugelhorn and is in the form of a very simple "lullabye" melody which evolves into a kind of "dream episode" in a lively jazz-fusion style before gradually returning to the tranquil mood of the opening. The third movement is a spirited, light-hearted rondo which conjures up images of the American West.

This piece for trumpet ensemble moves away from the typical fanfare-oriented expectations of music for this group of instruments. Morales was inspired to write this work by a childhood favorite book of his entitled “The Red Balloon” by Albert Lamorisse. In the story a Parisian boy named Pascal develops a close relationship with the balloon which comes alive in his imagination. Morales states that the red balloon is a metaphor for love and friendship. Musically the journey starts quietly and simply and then with a sudden change of tempo seems to represent flight which takes the listener through many colorful and exciting twists and turns.

## Soliloquy (2014)

Erik Morales

Many listeners will be familiar with the soliloquy, as they are defined simply by the act of conversing with oneself out loud and usually without any listeners. Their inherently contemplative nature is readily apparent Morales’ soliloquy as well. Very loosely structured in a binary form, the original disjointed motif is presented in the organ over rather foreign harmonies before being taken over by the trumpet, which soars in an almost triumphant arch. The following dialogue between the trumpet and organ is fantasia-like in its organic development that mirrors the internal conversation of a soliloquy. The first theme returns in a much more subdued and settled manner towards the end of the piece before swelling to a dramatic conclusion.

- Margaret Eronymous

## Leonardo Serna, trumpet

Leonardo Serna, received his Bachelor of Music degree from the Universidad Autónoma de Baja California (UABC), México. His musical studies are from Arizona Western College and Centro de Estudios Musicales (CEM) in Ensenada México. His primary teachers include Randy Wright, John Mc Ferran Wilds and Francisco Rosas Montoya. As a student of classical and jazz trumpet, Mr. Serna has also studied with Alan Hood, Ronald Romnn, David Scott and David Hickman at Arizona State University. He has composed several jazz originals and has written arrangements for Big Band. His further studies led him to the Rafael Méndez Brass Institute in Denver Colorado. Currently he is the trumpet professor at the Universidad Autónoma de Baja California and CEM where he has taught since 2013.

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