



department of music  
EASTERN ILLINOIS UNIVERSITY

# STUDENT RECITAL SERIES

presents a

## Junior Recital

featuring

Anissa Massey, trumpet

with

Ethan Hayward, piano

March 9, 2024, 5:00 pm  
Doudna Fine Arts Center  
Recital Hall

## Program

Caprice No. 1, Op. 47

Eugène Bozza  
(1905-1991)

My Regards

Edward Llewellyn  
(1879-1936)

Brief Intermission

Saltarello

Lauren Bernofsky  
(b. 1967)

Oblivion

Astor Piazzolla  
(b. 1967)  
Arr. Bertrand Moren

Anissa Massey  
Junior Trumpet Recital  
March 9, 2024  
Program Notes

**Caprice No. 1, op. 47**

**Eugène Bozza**  
(1905—1991)

A prolific French violinist and composer during the late nineteenth century, Bozza composed for a wide range of voices and settings—symphonies, operas, ballets, choral work, wind band music, concertos, and chamber music. His knowledge of textures, timbres, and styles allow performers to showcase the unique capabilities of their instrument while providing expressive and challenging melodic material putting technique and musicality on display.

Caprice No. 1, op. 47 demonstrates Bozza’s compositional style. With fanfare-esque declarations amongst leaping melodies intermixed with triple tonguing and chromaticism ascending and descending the range of the instrument, this piece is truly a test of technique. Listen for a mysterious, creeping lyrical *lento* section in the latter half of the composition that contrasts with the opening motives.

***My Regards*** (1908)

**Edward Llewellyn**  
(1879—1936)

Edward Llewellyn was an American trumpet, cornetist, and composer. *My Regards* was written by Llewellyn while he served as principal trumpet of the Chicago Symphony Orchestra for performance with the group. It was later scored for solo cornet, trombone, and xylophone. At a recital given for the International Trumpet Guild in 1984, former principal player of the New York Philharmonic, Phil Smith performed the piece and noted the following quotes about Llewellyn: he was remarked as “the most remarkable trumpet player in Europe or America.” Former conductor of the Pittsburgh Symphony, Emil Paur said that Llewellyn was “a sweet, graceful, and artistic cornet player.”

A staple in trumpet repertoire for various reasons, this waltz strikes a nice balance between sweet and graceful, yet appropriately flashy and boisterous. Following the piano introduction of the main theme, the trumpet makes a grand entrance with sweeping cadenza that gradually transitions into the playful melody. Following this opening section, the trio section features energetic and bouncy *arpeggios* that provide variance for audience and player alike.

***Saltarello*** (1994)

**Lauren Bernofsky**  
(b. 1967)

Hailing from Rochester, Minnesota, Lauren Bernofsky is an ambitious composer who seeks to explore the full potential of the various voices and mediums she composes for—finding roots in the extensive history of music as well as present day practices. Bernofsky holds degrees from the Hartt School, New England Conservatory, and Boston University and studied extensively with composer Lukas Foss for her doctoral degree. Compositions by Bernofsky range from solo, chamber, and choral music to larger-scale works for orchestra, film, musical, opera, and ballet and have been performed all around the globe. Bernofsky’s music has been heard at Carnegie Hall, the International Trumpet Guild, the National Flute Association Conference, and the Midwest Clinic. According to Bernofsky “music should be a joy both to play and hear.”

Composed for renowned trumpeter Jeffrey Curnow in 1994, *Saltarello* is a fiercely challenging piece of music. In Bernofsky’s own words “It’s been said about my music that, playing it, you can tell that it wasn’t written by a brass player.” Inspired by the medieval dance style that was widely employed in courts across Europe, the characteristic elements of fast triple meter and distinct leaping steps are combined fluently with Bernofsky’s unique compositional voice.

***Oblivion*** (1982)

**Astor Piazzolla**  
(1921—1992)  
arr. Moren

Argentinian-born and New York-raised composer and virtuoso ‘bandoneon’ (an Argentine/Uruguayan instrument similar to an accordion) player Astor Piazzolla has truly left a resounding legacy reflected throughout musical repertoire to this day. Through roots in Arsenian tango tradition and an incorporation of jazz elements and classical idioms, Piazzolla revolutionized the style in a compositional form he called ‘tango nuevo.’ After winning a composition contest, Piazzolla was awarded a scholarship that allowed him to study with Nadia Boulanger—teacher of esteemed composers such as Aaron Copland and Philip Glass—in Paris. Boulanger was a considerable motivating factors in Piazzolla combining his fluency with traditional Argentinian tango and his studies of classical and contemporary composition.

Astor Piazzolla was a composer who truly understood the expression-filled and emotional potential of music and the enhancement performance can bring to a piece. The Oxford English Dictionary defines oblivion as “the state or fact of forgetting or having forgotten; forgetfulness; (also) freedom from care or worry.” Piazzolla’s music conveys a deep reflection of the human experience and *Oblivion* is a testament to this quality. *Oblivion* was composed in 1982 for bandoneon, piano and bass. It was commissioned and adapted to be featured in the 1984 film *Enrico IV*. The creeping and lush melody is unhurried and bittersweet in the opening section. Nostalgia overwhelms the piece as the tempo picks up, conveying the passion and yearning. This section is fleeting, though, as the main melodic theme returns. The piece comes to a gradual crawl in tempo as the music itself fades out into oblivion—yet still ending on a high note.