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Andrew Penney, Trumpet in a Senior Recital with  
Marc Sanders, Piano, Keeli Swim, Soprano, and Dr.  
Mark Wilcox, Trumpet

Abilene Christian University

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THE ABILENE CHRISTIAN UNIVERSITY

DEPARTMENT OF MUSIC

PRESENTS

Andrew Penney,  
trumpet

in a

Senior Recital

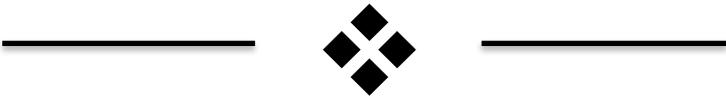
with

Marc Sanders, piano

Keeli Swim, soprano

&

Dr. Mark Wilcox, trumpet



18 April 2015

3:00 pm

Williams Performing Arts Center

Recital Hall

# Program

Let the Bright Seraphim

George Frideric Handel  
(1685-1759)

Keeli Swim, Soprano  
Marc Sanders, Piano

Concerto for Trumpet

I. Allegro

II. Andante

III. Allegro

Joseph Haydn  
(1732-1809)

Marc Sanders, Piano

*Intermission*

Concerto for Trumpet

II. Nocturne

Henri Tomasi  
(1901-1971)

Marc Sanders, Piano

Du Style

Théo Charlier  
(1868-1944)

Concerto for Two Trumpets

Movement III

Erik Morales  
(b. 1966)

Dr. Mark Wilcox, Trumpet  
Marc Sanders, Piano

Andrew Penney is a student of Dr. Mark Wilcox

*Reception to follow*

# Program Notes

During the completion of his well-received oratorio *Messiah*, Handel began drafting yet another oratorio entitled *Samson*. "Let the Bright Seraphim" serves as a beautiful aria within *Samson* and is set right before the concluding chorus of the oratorio. The text is sung by an unknown "Israelitish Woman" who summons the seraphim and cherubim to hail the fallen hero, *Samson*. This selection is a perfect example of the very popular *da capo* aria and makes clear use of the A-B-A formal structure with ornamentation on the return of A.

Haydn's trumpet concerto is widely seen as the most popular of all his concerti. Composed near the end of his career, the concerto's first performance in 1800 featured the very first use of the keyed trumpet. The work was composed at the request of trumpeter Anton Weidinger, who spent a good portion of his career developing the keyed trumpet. Before this, step-wise motion would have been impossible except in the upper register of the natural trumpet. A trumpeter would have to change crooks to change the series of notes that could be produced. Valves were introduced to brass instruments soon afterwards and the use of a valved trumpet is now the most common performance practice of the concerto.

Henri Tomasi was an extremely versatile French musician who enjoyed a career of performance, composition, and conducting in concert halls across the globe. He is known for the composition of his many concerti for less common instruments such as the harp, saxophone and guitar. He premiered his trumpet concerto in 1949, performing the piano accompaniment for the trumpet soloist to whom it was dedicated, Ludovic Vaillant. I've selected the second movement of this concerto because of the atmospheric and colorful use of mutes in the beginning and ending sections, as well as the beautiful middle section written to be "comme use improvisation."

Théo Charlier was a well-loved Belgium trumpeter who made many contributions to the pedagogy of trumpet throughout his lifetime. Perhaps the most notable of his contributions are the "36 Études Transcendantes" for trumpet. "Du Style" is the second and by far the most famous of the compositions from the collection, as well as being the most requested undergraduate/graduate level étude. I chose to share this work because it embodies a lot of my personal matters.

Erik Morales is currently active as a popular composer in the trumpet community due to his original compositions and arrangements for solo trumpet and for trumpet ensembles. One of Morale's latest is his "Concerto for Two Trumpets." The untitled third movement of this work features a

lively and quick recurring theme, an exciting cadenza, and an explosive finale.

# Special Thanks

God, thank you for the many gifts and wonderful people that you've placed in my life. Thank you for allowing me to worship you through music and song.

Mom, thanks for always being my number one fan and always encouraging me to pursue music. Your creation of music around the house inspired me. Even though you didn't force me to start piano from age three to create a mindless musical prodigy... I forgive you.

Andrew Jolliffe you sly dog, thank you for teaching me exactly what a best friend should be in life. From day one of eighth grade to present day, no other person has shown such loyalty, acceptance, and support through friendship. You're also the one who showed me by example that I needed to quit being a sissy and pursue my life's passion. Nine long years...

To my other friends and family, thank you for your encouragement and support. You all keep my ego in check and are great influences. I wouldn't be nearly as happy and joyful without you.

To my professors, thank you for your fantastic mentorship and great Christian example. You all have made my time at ACU fantastic and mean so much to me.

Keeli and Marc! You are both incredibly gifted musicians! Thank you so much for allowing me to steal your musical talents today. It's been so fun to make great music with you.

Dr. Wilcox, thank you for your guidance and unending patience. I mean, literally unending. I am pretty positive that I challenged and questioned each and every single concept you tried to teach me in lessons, and somehow you've kept teaching me. You've been my dad away from home and helped me grow into a better musician and a better person over these four years.

*This recital is dedicated to Dr. Mark Wilcox and Dr. Pauline Bjorem*

