2-21-1988

Michael Davison, trumpet, and Russell Wilson, piano

Department of Music, University of Richmond

Follow this and additional works at: https://scholarship.richmond.edu/all-music-programs

Part of the Music Performance Commons

Recommended Citation
Department of Music, University of Richmond, "Michael Davison, trumpet, and Russell Wilson, piano" (1988). Music Department Concert Programs. 800.
https://scholarship.richmond.edu/all-music-programs/800

This Program is brought to you for free and open access by the Music at UR Scholarship Repository. It has been accepted for inclusion in Music Department Concert Programs by an authorized administrator of UR Scholarship Repository. For more information, please contact scholarshiprepository@richmond.edu.
UNIVERSITY OF RICHMOND
Department of Music

Michael Davison, *trumpet*
Russell Wilson, *piano*

February 21, 1988
North Court Recital Hall
3:00 PM
Next: Richard Becker, Plano
March 13, 1988, 3:00 PM
North Court Recital Hall
Concerto for Trumpet and Piano  
Allegro et Cadence  
Nocturne: Andantino  
Final: Giocoso allegro  

Menuet Antique, for Piano  

Solus for Unaccompanied Trumpet  

***Intermission***  

Jazzberries, for Trumpet, Piano, and Cello  
Raspberry Riffs  
Blackberry Blues  
Boysenberry Boogie  
Strawberry Jam  

with: Charlotte Lucy, *cello*  

Jazz Ensembles  

God Bless The Child  

Leap Frog  

Ain’t Misbehavin’  

Billie Holiday (1915-1959)  
and Arthur Herzog  

Michael A. Davison (b. 1957)  

Thomas Waller (1904-1943)  
and Harry Brooks (1895-1970)  
arranged by Paul Severson  

Additional Personnel for God Bless The Child and Leapfrog:  
Al Waters, *tenor saxophone*  
David Boggs, *bass*  
Skip Urmson, *drums*  
for Ain’t Misbehavin’:  
Al Waters, *clarinet*  
Tom Anderson, *trombone*  
David Boggs, *bass*  
Skip Urmson, *drums*  

Reception Immediately following the recital in the lounge on the first floor of the Modlin Fine Arts Building.
The Concerto for Trumpet (1948) by Tomasi contains a mixture of fanfare and lyrical writing. He crafted the Concerto while employed as chief conductor of the French National Radio's colonial network. The Concerto was premiered in Paris in 1949 and is neoclassic in its use of melody, rhythm, and texture. The work is both dramatic and song-like, and with its use of mutes, presents colors that are palatable to the listener.

Menuet Antique (1895) is the first composition of any kind that Ravel offered to the public. Ravel would, from time to time, amaze, surprise, and even disturb his professors with his invention and harmonic freedom, although the Menuet Antique certainly has its traditional and conventional aspects. Conversely, Ravel shows that, in his hands, traditional is not necessarily conventional. Ravel recognized that the idea of Menuet Antique had been partly suggested to him by the idea of Menuet Pompeux (stately minuet) of Chabrier, a composer whose work he delighted in playing at that time, as he did the Gymnopédies of Satie. The Menuet Antique, as the title suggests, is influenced by baroque form to a certain degree, thus showing Ravel’s taste for the dance and his predilection for the forms descended from the baroque suite.

Stan Friedman’s work entitled Solus (1975) is a blend of contemporary effects and theatrics. Solus, dedicated to Sidney Mear, Friedman’s trumpet instructor at Eastman School of Music, is in four contrasting movements and offers plenty of surprises.

William Schmidt, after studying with Halsey Stevens and Ingolf Dahl, has maintained a reputation as a master craftsman for the chamber ensemble. His experience as a jazz arranger enables him to share the subtle jazz nuances with an ensemble of this unique nature. Jazzberries (1982) was premiered by the Clarion Trio on their inaugural tour with Columbia Artists. Although Schmidt chooses whimsical cliché titles for the movements, Jazzberries is expertly crafted to bring three unlikely instruments together in the genre of jazz.

God Bless The Child, a work composed in collaboration between Billie Holiday and Arthur Herzog, has been a popular work for jazz artists such as Sonny Rollins, as well as the 60's-70's rock group Blood Sweat and Tears. God Bless The Child, in the popular song form of AABA, is presented as a ballad, and as an up-tempo swing selection with plenty of improvisation.

Leap Frog was written for the University of Richmond's jazz combo Late for Breakfast as a teaching tool for different styles in the jazz genre: shuffle, Latin, and swing. The form of the composition is ABC, with improvisational solos by Dr. Davison, Mr. Waters, and Mr. Wilson.

Ain’t Misbehavin,’ composed in 1929 by Thomas 'Fats' Waller and Harry Brooks, was an instant success in the 1978 Tony Award-winning Broadway production of the same name. With its upbeat, Dixieland sound, Ain’t Misbehavin’ reflects the fruitful jazz atmosphere of Harlem in the 20’s. Waller, gargantuan in stature (five feet ten-and-a-half inches and 285 pounds), was as gifted at joke-telling as he was as a pianist, singer, and song writer. Although many of the approximately 500 compositions by Waller have been lost or never recorded, Ain’t Misbehavin’ remains a faded picture of the sounds heard throughout the land in the 'Roaring 20's.'