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# Michael Davison, trumpet, and Russell Wilson, piano

Department of Music, University of Richmond

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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, Piano**  
**March 13, 1988, 3:00 PM**  
**North Court Recital Hall**

**Concerto for Trumpet and Piano** *Henri Tomasi (1901-1971)*  
Allegro et Cadence  
Nocturne: Andantino  
Final: Giocoso allegro

**Menuet Antique, for Piano** *Maurice Ravel (1875-1937)*

**Solus for Unaccompanied Trumpet** *Stan Friedman (b. 1951)*

**\*\*\*Intermission\*\*\***

**Jazzberries, for Trumpet, Piano, and Cello** *William Schmidt (b. 1926)*

Raspberry Riffs  
Blackberry Blues  
Boysenberry Boogie  
Strawberry Jam

with: Charlotte Lucy, *cello*

**Jazz Ensembles**

**God Bless The Child** *Billie Holiday (1915-1959)*  
and *Arthur Herzog*

**Leap Frog** *Michael A. Davison (b. 1957)*

**Ain't Misbehavin'** *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*

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**Reception immediately following the recital in the lounge on the  
first floor of the Modlin Fine Arts Building.**

## PROGRAM NOTES

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.'