

University of Richmond

UR Scholarship Repository

Music Department Concert Programs

Music

10-20-1991

Michael Davison, trumpet and Suzanne Bunting, piano, harpsichord

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 Suzanne Bunting, piano, harpsichord" (1991). *Music Department Concert Programs*. 973.

<https://scholarship.richmond.edu/all-music-programs/973>

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 CONCERT SERIES

UNIVERSITY OF RICHMOND
FOUNDED 1830

Michael Davison, *trumpet*
Suzanne Bunting, *piano, harpsichord*

assisted by

Lisa Edwards-Burrs, *soprano*
Bill Comita, *cello*
Tim Frey, *trumpet*

October 20, 1991, 3 PM

North Court Recital Hall

Suzanne Bunting is Professor of Music and Chairman of the Music Department at the University of Richmond. Her educational background includes a BA degree from the University of Richmond, M Mus degree from the University of Michigan, and additional graduate study at the University of North Carolina at Chapel Hill. At the University of Michigan she was a student of Robert Noehren and held a Woodrow Wilson Fellowship. Mrs. Bunting spent a year in Europe studying with Hans Vollenweider in Zurich, Switzerland.

Michael Davison teaches Jazz, Trumpet, and Music Education at the University of Richmond. He holds a Bachelor of Music degree from the Eastman School of Music and a Doctor of Musical Arts degree from the University of Wisconsin-Madison. He has performed as a member of the University of Wisconsin-Whitewater faculty brass quintet, Milwaukee Ballet, Rochester Philharmonic Orchestra, Wisconsin Symphony Orchestra, and Wisconsin Chamber Orchestra. In addition, Dr. Davison has performed with such artists as Michael Brecker, Chris Vadala, Gene Bertoncini, the Temptations, and both the Canadian and Empire Brass Quintets. He has recorded six albums in the last five years: four with his own original jazz fusion combo, Late 4 Breakfast, one with the Dobbins/Billoud Big Band in France; and a classical recording of trumpet and organ works. Dr. Davison is in the process of publishing a series of volumes on the transcriptions of trumpeter Randy Brecker and has published original jazz combo compositions with Advanced Music Company in Glendale, California. During the summer he is a member of the trumpet faculty at the National Arts Camp in Interlochen, Michigan. Dr. Davison teaches and performs classical and jazz trumpet, as well as the Akai Electric Valve Instrument, throughout the country.

Lisa Edwards-Burrs, an adjunct faculty member at the University of Richmond, is well known to Richmond audiences as a recitalist, oratorio soloist, and operatic performer. Her roles include The Page in *Christopher Sly*, Poppea in *L'Incoronazione di Poppea*, Adina in *L'Elisir d'Amore*, Treemonisha in *Treemonisha*, Despina in *Così fan Tutte*, Mme. Altina in *La Divina*, Zerbina in *Don Giovanni*, Marianne in *Tartuffe*, and, most recently, Monica in *The Medium*. She has been a featured guest artist on numerous occasions with the Richmond Symphony/Sinfonia and has appeared in several world premiere performances of contemporary works with CURRENTS, the new music ensemble of the University of Richmond. Ms. Burrs is a graduate of Virginia Commonwealth University.

William Comita, adjunct faculty member at the University of Richmond, has been assistant principal cellist with the Richmond Sinfonia and Symphony since 1979 and is a charter member of the Roxbury Chamber Players. He received his Bachelor of Music degree with Distinction in Performance from Lawrence University, Wisconsin, and his Master of Music degree from the Cleveland Institute of Music where he studied with Stephen Geber, the principal cellist of the Cleveland Orchestra. Mr. Comita was twice invited to the Blossom Music Festival in Kent, Ohio, a festival exclusively for the performance of chamber music.

Timothy Frey (RC '95) is from Baltimore, Maryland. He has been playing since third grade and his teachers include John Haase and Wayne Cameron. He has performed with the Maryland All State Band for six years (first chair for two), and with the MENC All Eastern Band. Presently he is a freshman double majoring in Math and Music at the University of Richmond. He studies trumpet with Dr. Davison.

PROGRAM

Concerto in E-flat major
Allegro
Andante
Allegro

Franz Joseph Haydn
(1732-1809)

Eternal Source of Light Divine
from Ode for the Birthday of Queen Anne

George F. Handel
(1685-1759)

Sunrise Serenade

Aulis Sallinen
(b. 1935)

INTERMISSION

Rückert-Lieder

Do Not Look At My Songs!
I Breathed A Gentle Fragrance
At Midnight
If You Love For Beauty, Do Not Love Me
I Have Lost Touch With The World

Gustav Mahler
(1860-1911)
arr. Jan D. Roller

All'Armi, Pensieri

1. Aria
 To arms, (my) thoughts
2. Recitative
 But vain is any defense
 Aria
 If I am consumed by the ardour of a face
3. Recitative
 Let the flames blaze in my bosom
 Aria
 If a bosom becomes steadfast
4. Recitative
 In the sovereign mysteries of Heaven
 Aria
 To my arms, my thoughts

Alessandro Melani
(1639-1703)

PROGRAM NOTES

HAYDN: Franz Joseph Haydn composed his only concerto for trumpet in 1796. The *E-flat major concerto* was written especially for Anton Weidinger, court trumpeter to Prince Anton Esterhazy. Haydn began his association with the princely Esterhazy family in 1761 and continued in their employ until his retirement in 1790. The work is in a typical Allegro-Andante-Allegro form and is one of the first major works composed for the "keyed" trumpet.

HANDEL: "The Eternal Source of Light Divine" is from the *Ode for Queen Anne* and was undoubtedly performed on the occasion of her birthday, February 6, 1713. Handel composed the work during his second visit to London when he had at his disposal the finest singers from the Chapel Royal. Among these was one Mr. Eilfurt whose name Handel affixed to the original vocal score. In subsequent renditions the substitution of the soprano voice invariably prevailed and this practice has since come to be considered satisfactory in virtually all quarters. The piece intones the Ode and, although brief, contains some excellent writing for the high voice and Baroque Trumpet and features the effect of one part echoing the other.

SALLINEN: *Sunrise Serenade* was performed at the 1991 International Trumpet Convention in Baton Rouge, LA. The work, originally composed for orchestra and trumpets which employs an off-stage trumpeter, is a kind of New Age music with beautiful flowing sonorities and overlapping phrases. The composer loaned this unpublished arrangement to Dr. Davison for recital use.

MAHLER: Gustav Mahler is considered an expert craftsman in the genres of the Lied and the symphony. These genres, which represent his entire output (except for a few chamber and dramatic works), complement and influence each other in a manner unparalleled in music history: lyricism and symphonic principles, simple melody and development of thematic material, contrasting intimacy with large orchestral settings. Mahler undoubtedly chose the poetry of Friedrich Ruckert (1788-1866) because of its subject matter. Many of Ruckert's poems possess a strange mixture of elaborate artifice and sudden outbursts of profound feeling. Of particular notice is Mahler's use of mood shifts by alternating major and minor harmonies and enharmonic changes thereby giving new meaning and flow to the melody and revealing it in a fresh perspective. Jan D. Roller is assistant principal trumpet in the San Antonio Symphony and also teaches trumpet at the Interlochen National Arts Camp. This is the second performance of his arrangement.

MELANI: Alessandro Melani was the fourth of eight brothers, all of them musicians. His first position was that of *maestro di cappella* from 1667-1669 in the cathedral of his home city, Pistoia, as successor to his eldest brother, Jacopo. He then moved to Rome where he spent the rest of his life in similar positions: first in Santa Maria Maggiore, then from 1673-1702 in San Luigi dei Francesi. His works embrace all the categories of vocal composition of the time: operas, oratorios, motets, concerti spirituali, and cantatas. The cantata *All'Armi, Pensieri* is one of five which Melani wrote for soprano with trumpet. Three of the five, including the present work, also include continuo but exclude the usual strings. The poetic text - by an unknown author - treats the typical Baroque antithesis, war and love *guerra* and *amore*, whereby the trumpet symbolizes the former and the voice, in singing of the pains of love, takes the part of the latter.

Next: Faculty Recital
Ed Mendenhall, guitar
Sue West, flute
Russell Wilson, piano