

THE UNIVERSITY OF TEXAS AT TYLER
COLLEGE OF ARTS AND SCIENCES
SCHOOL OF PERFORMING ARTS



presents

LAUREN TAYLOR
SENIOR RECITAL

LAUREN TAYLOR, TRUMPET
ELENA DAUGHTERY, PIANO

WEDNESDAY, APRIL 23, 2025
5:30 PM
BRAITHWAITE RECITAL HALL

PROGRAM

Lauren's Tango

Micah Bell
(b. 1983)

World Premiere
Elena Daughtery, piano

Concerto in Eb Major

Johann Nepomuk Hummel
(1778-1837)

I. Allegro con Spirito
II. Andante
III. Rondo

Elena Daughtery, piano

Slavische Fantasie

Carl Höhne
(1870-1931)

Elena Daughtery, piano

Intermission

Histoire du Tango

II. Café 1930

Astor Piazzolla
(1921-1992)

Sergio Hernandez, Guitar

Toot Suite

II. Mystique
III. Rag-Polka

Claude Bolling
(1930-2020)

Elena Daughtery, piano
Nayati Gallegry, string-bass
Connor Wilcoxson, drumset

*This recital is presented in partial fulfillment of the Bachelor of Music degree with concentration in instrumental education and performance.
Lauren is a student of Dr. Jeremy McBain*

PROGRAM

Lauren’s Tango

“Lauren’s Tango is a theme and variation of sorts that represents two sides of a coin. There is a lyrical and playful major melody followed by a darker and more serious melody in the parallel minor key. What follows are those melodies again, made slightly more complicated, or as some might say, slightly more “fun.” The darker melody continues as it modulates up a whole step to continue to add even more intricate elements to the previously stated melodic content. Throughout all of this change, the playfulness of the tango groove remains.

From a more personal approach, I suppose it can be analogous to our lives themselves. There are always going to be ups and downs, or highs and lows, but if we try to keep an open mind and a happy heart, we can navigate through anything that life may throw at us with a whimsical outlook and attitude. Lauren Taylor is a wonderful former student of mine, and I was certainly honored to write this piece for her.”

(Quotation from Micah Bell)

Concerto in Eb Major

Johann Nepomuk Hummel (1778–1837) was an Austrian composer and virtuoso pianist who bridged the Classical and Romantic eras. A student of Mozart, he also studied with Haydn and Salieri, developing a style that combined classical clarity with early Romantic expressiveness. Hummel was highly influential in his time, admired by composers like Chopin and Schumann. His works include piano concertos, chamber music, and instructional methods that shaped 19th-century piano technique. Though his fame declined after his death, his music remains appreciated today.

Hummel’s Trumpet Concerto in E-flat Major is one of the most famous and frequently performed works in the trumpet repertoire. Composed in 1803 for the keyed trumpet, it was written for Anton Weidinger, the same musician for whom Haydn had composed his trumpet concerto. Hummel’s concerto showcases both lyrical and virtuosic elements, reflecting the expanded capabilities of the keyed trumpet, which could play chromatic passages, not possible on valveless trumpets. The piece consists of three movements: Allegro con spirito, a lively and energetic opening; Andante, a beautifully lyrical second movement, and Rondo (Allegro molto), which is a quick, bright, and technically demanding finale.

Slavische Fantasie

Carl Höhne was a German composer and cornetist, best known for his contrasting solo works for brass instruments. Active in the late 19th and early 20th centuries, he composed pieces that showcased technical brilliance and lyrical melodies, making them popular among brass musicians. His most famous work, “Slavische Fantasie”, written for virtuoso Franz Werner, remains a staple in the trumpet and cornet repertoire and is admired for its expressive themes and demanding passages. Though not widely known outside brass circles, Höhne’s contributions continue to influence performers and pedagogues today.

This piece was first introduced to me at the National Trumpet Competition and I knew I wanted to play it! It begins with a dramatic piano introduction, and the trumpet later enters with a cadenza-like section. The piano and trumpet then unite and play together, passing the melody to each other. The sections in this piece are contrasting between slow and fast consistently, and using the terms, “eilend” which means hurrying, or rushed, and “zögernd” meaning hesitant, or slowing.

Café 1930

Astor Piazzolla (1921–1992) was an Argentine composer and bandoneón virtuoso, widely regarded as one of the most influential figures in the development of tango music. Born in Mar del Plata, Argentina, Piazzolla moved to New York at a young age, where he studied classical music and jazz. He later returned to Argentina, where he revolutionized the traditional tango by incorporating elements of classical music, jazz, and contemporary compositional techniques.

Astor Piazzolla’s Café 1930 is part of his “Histoire du Tango,” a suite of four movements that trace the evolution of tango music. Composed in 1970, Café 1930 evokes the atmosphere of a nostalgic, smoky café in Buenos Aires during the 1930s, capturing both the charm and melancholy of the time. The piece blends elements of traditional tango with Piazzolla’s signature style, which incorporates classical and jazz influences. The music is characterized by a slow, intimate pace, with a melancholic melody and intricate harmonies that reflect the mood of the period.

There are many recordings of this piece on a variety of instruments, but was written originally for flute and guitar. The piece was later adapted to different instruments in the soprano range like Piazzolla’s instrument, the bandonéon, violin, trumpet, saxophone, and more.

Toot Suite

Claude Bolling (1930 - 2020) was born in Cannes, France. He was a versatile and prolific French jazz pianist, composer, arranger, and occasional actor. Bolling gained international recognition for his work in jazz, classical, and crossover genres, collaborating with renowned musicians from various backgrounds throughout his career.

“Toot Suite” is a multi movement work that uses 5 different trumpets (one for each movement). Accompanying the trumpet is a combo containing jazz piano, drum set, and string bass. These instruments are crucial in helping create the groove and setting for each movement.

Movement II of his work, Mystique, starts with a slow piano introduction in triple meter. Trumpet joins 4 measures later with a duple rhythm over the piano’s triplets. Throughout this piece, the trumpet switches between a triple and duple melody. Additionally, the bass and drum set join later in the piece, continuing a groove.

Movement III, Rag-Polka, is a very light, lifted, and quick piece that combines the rhythmic energy of ragtime music with the lively, celebratory feel of a polka. The movement features syncopated rhythms typical of ragtime, with quick, bouncy melodies and lively, danceable accompaniment. It creates a cheerful atmosphere, showcasing a blend of classical elegance and the vibrant energy of popular dance styles. The piece is marked by its upbeat tempo and spirited character, making it both fun and engaging.

Spring 2025 School of Performing Arts Events

DAY	DATE	TIME	LOCATION	EVENT
Thu	Apr 24	6 pm	BRH	Bridget Gutierrez Recital
Thu	Apr 24	7 pm	Cowan	UT Tyler Bands Concert
Fri	Apr 25	6 pm	BRH	Austin Stanberry and DJ Landrum Recital
Fri	Apr 25	7:30 pm	BRH	Sydney Moseley Recital

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