

University of Missouri Trombone Ensemble
Fall Concert
October 28, 2021
7:00 PM
Whitmore Recital Hall

Dr. Timothy Howe, Director

Tshotsholoza	Traditional South African Arr. Jeffery Ames Adapted by Howe
Fanfare for Four Trombones	Quinn Mason (b. 1996)
The Deputy	Frank Gulino (b. 1987)
Ozymandias	Evan Williams (b. 1988)
Sanctuary	Adrian Sims (b. 2000)
San Gabriel	David F. Wilborn (b. 1960)
Wade in the Water	Traditional Spiritual Arr. Rollo Dilworth Adapted by Howe
Procession of the Nobles from <i>Mlada</i>	Nicolai Rimsky-Korsakov (1844-1908) Arr. Kaucher
I'm Beginning to See the Light	Johnny Hodges/Duke Ellington/Harry James (1907-1970/1899-1974/1916-1983) Arr. Elkjer
Achieved Is a Glorious Work from <i>The Creation</i>	Franz Joseph Haydn (1732-1809) Arr. Miller

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Josh Camp
Robert Fears
Calvin Haux
Hunter Hamby
Greg Johnson
Patric Kane
Cale Lipinski
Tyler Martindale
Allie McLaughlin
Ben Musgraves
Eva Oelsner
Andrew Olds
Boden Ross
Samantha Woodard

Quinn Mason (b. 1996) is a composer and conductor based in Dallas, Texas. His orchestral music has received performances in the US by many major orchestras and professional wind bands. He has received numerous awards and honors from such organizations as the American Composers Forum, Voices of Change, Texas A&M University, ASCAP, the Dallas Foundation, Dartmouth College Wind Ensemble, the Metropolitan Youth Orchestra of New York, the Philadelphia Youth Orchestra, the Heartland Symphony Orchestra and the Arizona State University Symphony Orchestra. Quinn has studied composition with Dr. Lane Harder at the SMU Meadows School of the Arts, Dr. Winston Stone at University of Texas at Dallas. *Fanfare for Four Trombones* is a short energetic and celebratory fanfare composed when mason was only 16 years of age.

Drawing from inspirations as diverse as Medieval chant to contemporary pop, the music of composer and conductor **Evan Williams** (b. 1988) explores the thin lines between beauty and disquieting, joy and sorrow, and simple and complex, while often tackling important social and political issues. Williams' catalogue contains a broad range of work, from vocal and operatic offerings to instrumental works, along with electronic music. He has been commissioned by notable performers and ensembles including the Cincinnati and Toledo Symphony Orchestras, Urban Playground Chamber Orchestra, Quince Ensemble, and more, with further performances by members of the Detroit, Seattle, and National Symphonies, the International Contemporary Ensemble, American Brass Quintet, New Music Detroit, Fifth House Ensemble, Splinter Reeds, the Verb Ballets, and the Pacific Northwest Ballet. Williams has received awards and recognition from the American Prize, the National Federation of Music Clubs, ASCAP, Fellowships from the Virginia Center for the Creative Arts was chosen as the Detroit Symphony's inaugural African-American Classical Roots Composer-in-Residence. Williams completed his Doctorate of Musical Arts in Composition with a cognate in Orchestral Conducting at the College-Conservatory of Music at the University of Cincinnati. Williams currently resides in Memphis, TN, and serves as Assistant Professor of Music and Director of Instrumental Activities at Rhodes College, where he teaches composition, music technology, and is music director of the Rhodes Orchestra. He previously held teaching positions at Lawrence University, Bennington College, and at The Walden School's Young Musicians Program. *Ozymandias* is a powerful piece inspired by a poem by Shelley which refers to a statue of an Egyptian Pharaoh found half submerged in the sands of the desert. The poem comments on the decline of rulers and their pretensions of greatness.

Ozymandias by Percy Shelley

I met a traveller from an antique land
Who said: "Two vast and trunkless legs of stone
Stand in the desert. Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them and the heart that fed:
And on the pedestal these words appear:
My name is Ozymandias, king of kings;

Look on my works, ye Mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away."

Adrian B. Sims (b. 2000), born in Seattle, Washington is an emerging composer, conductor, educator, and trombonist. Adrian graduated from Catonsville High School (class of 2018) located in Catonsville, Maryland. His music has been played at The Midwest Band and Orchestra Clinic and selected for the Bandworld Top 100 List. Adrian has also been selected as a winner in multiple composition competitions including the Maryland Music Educators Association Young Composers Project and the Make Music Young Composers Contest. On many occasions, he has rehearsed and conducted his music in performances at schools across the state of Maryland. The composer describes *sanctuary* as "a lyrical work bringing the listener to a state of peace. The work serves as a reminder to all that it is important to maintain our health and well-being even in times of distress and unrest. If peace and safety do not exist in our world, we must create it ourselves."

David Wilborn is Associate Professor of Music at Texas A&M University in College Station, where he teaches the low brass studio and coordinates small ensembles, Wilborn studied composition with Donald Grantham and trombone with Donald Knaub and John Marcellus. He holds the Bachelor of Music degree from the University of Texas at Austin, the Master of Music degree from the Eastman School of Music, and the Doctor of Musical Arts degree from the University of Texas. Wilborn is the composer of several award-winning works for brass instruments. *San Gabriel* was commissioned by the Murray State trombone choir in 2015, and refers to a popular recreation river area in Texas.

Tshosholoza is a traditional miner's song, originally sung by groups of men from the Ndebele ethnic group that travelled by steam train from their homes in Zimbabwe to work in South Africa's diamond and gold mines. Some people argue that the song describes the journey to the mines in South Africa, while others say it describes the return to Zimbabwe.^[1] [Zulu](#) workers later took up the song to generate rhythm during group tasks and to alleviate boredom and stress.^[2] The song was sung by working miners in time with the rhythm of swinging their axes to dig. It was usually sung under hardship in [call and response](#) style (one man singing a solo line and the rest of the group responding by copying him). The late former South African President [Nelson Mandela](#) described how he sang Shosholoza as he worked during his imprisonment He described it as "a song that compares the [apartheid](#) struggle to the motion of an oncoming train" and went on to explain that "the singing made the work lighter".^[3] The song was usually sung to express heartache over the hard work performed in the mines. The word *Shosholoza* or "tshotsholoza!" means *go forward* or *make way for the next man*, in [Ndebele](#).^[5] It is used as a term of encouragement and hope for the workers as a sign of solidarity.

Wade in the Water is a traditional spiritual with a text that refers to the Israelites crossing the Red Sea in their deliverance from Egypt. Deliverance and freedom are powerful images portrayed in the text. It is believed that Harriet Tubman used the song to warn escaping slaves to get off the trail and into the water to prevent the dogs used by slave catchers from finding them.

I'm Beginning to See the Light" is a popular song and jazz standard published in 1944 and made popular by Duke Ellington and Harry James in the 1940's.