

University of Missouri School of Music
Student Recital • 2021-2022 Series

Alex Weinzierl, trumpet
Dr. Natalia Bolshakova, piano
with the
MU Student Brass Quintet
March 20 • 2PM • Whitmore Recital Hall

Program

Four Miniatures..... Joseph Turrin
(b. 1947)
I. Fanfare
II. Intermezzo
III. Canto
IV. Tarantella

Oliver's Birthday..... Bruce Broughton
(b. 1945)

Meditation Adolphus Hailstork
(b. 1941)

Interval

Invasion of Clowns Dosia Mckay
(b. 1971)

Iron Horse..... Kevin Mckee
(b. 1980)

I. The Blue Goose
II. Highball on White Pass

Alex Weinzierl is a student of Dr. Iskander Akhmadullin.

For Program Notes, scan this QR code:

Requests for accommodations related to disability need to be made to building coordinator, Susan Worstell, 206 Sinquefield Music Center, 573-884-1604, at least seven days in advance of the event. Events are subject to change. For up-to-date information, please visit our web site: www.music.missouri.edu

Please consider visiting our partner organizations:

*University Concert Series • www.concertseries.org | Odyssey Chamber Music Series • www.odysseymissouri.org
Columbia Civic Orchestra • cco.missouri.org | We Always Swing Jazz Series • www.wealwaysswing.org
CAAM • www.ChoralArtsAllianceofMissouri.com | KMUC Classical 90.5 FM • www.kmuc.org*



A Festival of Living Composers

Alex Weinzierl, trumpet
Natalia Bolshakova, piano
with the
MU Student Brass Quintet

March 20, 2022 | 2PM • Whitmore Recital Hall

Program Notes

MU Student Brass Quintet

The MU Student Brass Quintet is a new ensemble at the University of Missouri. Started in the Fall of 2021, its purpose is to provide an enriching musical experience for University of Missouri students through rehearsals and performance opportunities for the brass quintet medium. This ensemble meets once a week and aims to perform at a variety of performances throughout the academic year including recitals, convocations, weddings, and other events.

Personnel, 2021-22

Faith Hall, Trumpet

- Faith Hall is a graduate student currently pursuing a PhD in Music Education.

Annelise Miner, Horn

- Annelise Miner is a junior currently pursuing a Bachelor of Music in Horn Performance.

Wyatt Moore, Tuba

- Wyatt Moore is a junior currently pursuing a Bachelor of Music in Music Education.

Alex Thomas, Euphonium

- Alex Thomas is a graduate student currently pursuing a master's degree in Euphonium Performance.

Alex Weinzierl, Trumpet

- Alex Weinzierl is a fourth-year senior currently pursuing a Bachelor of Music in Music Education.

Four Miniatures (2000)

Joseph Turrin is a greatly valued contributor to contemporary American musical life thanks to his wide-ranging activities as a composer, orchestrator, conductor, pianist, and teacher. He studied composition at the Eastman School of Music and the Manhattan School of Music, and has pursued a career that has always been multifaceted. As a composer, he has produced works in many genres, including film, theater, opera, orchestral, wind ensemble, chamber music, electronic, jazz and dance. He continues to maintain a busy schedule and is on the composition faculty of Rutgers University, Montclair State University and Kean University.

Four Miniatures was commissioned in 2000 by Robert Sullivan (Associate Principal Trumpet of the New York Phil-harmonic) for a CD entitled “Kaleidoscope” on the Summit Record label (Summit 317). I wanted to write a collection of short movements all very distinct yet tied together in various ways. The first movement *Fanfare* mixes the elements of a trumpet fanfare with a more lyrical quality. Haunting echoes and short repeated phrases are interspersed throughout. *Intermezzo* is always with running eighth notes in the piano over which the trumpet sings a long sensual melody. *Canto* is rather free in form with much dialogue between both instruments. There’s a lofty transparent quality in this movement that reminds me of the Chopin Nocturnes for piano. *Tarantella* is a quick six-eight romp that passes ideas between the two players and brings the suite to a joyful conclusion.

- Program note by composer

Oliver’s Birthday (1998)

Bruce Broughton is best known for his many motion picture scores, including *Silverado*, *Tombstone*, *The Rescuers Down Under*, *The Presidio*, *Miracle on 34th Street*, the *Homeward Bound* adventures and *Harry and the Hendersons*. His television themes include *The Orville*, *JAG*, Steven Spielberg’s *Tiny Toon Adventures* and *Dinosaurs*. His scores for television range from mini-series like *Texas Rising* and *The Blue and Gray* to TV movies (*Warm Springs*, *O Pioneers!*) and countless episodes of television series such as *Dallas*, *Quincy*, *Hawaii Five-O* and *How the West Was Won*. With 24 nominations, Broughton has won a record 10 Emmy awards. His music has accompanied many of the Disney theme park attractions throughout the world.

Bruce Broughton’s music is notable for its wonderfully rich harmonic language, flowing melodies, and especially for its rhythmic interest and vitality. *Oliver’s Birthday* is a wonderfully lively and simplistic melody written in 1998 that spins off into a flurry of mixed metered and tonalities, named after his son, Oliver.

Meditation (1983)

Beloved for his melodic vocal music and gratifying instrumental works, Hailstork combines both of these gifts in this graceful contemplative work. Hailstork asks the listener to think on what is

true, honest, and noble in this piece. *Meditation* was originally composed for baritone horn, though it is commonly adapted for flugelhorn and piano.

Adolphus Hailstork is an American composer who has written numerous works for chorus, solo voice, piano, organ, various chamber ensembles, band, orchestra, and opera. He resides in Virginia Beach Virginia and is Professor of Music and Eminent Scholar at Old Dominion. Dr. Hailstork's music emerges naturally from 1940s American populism and has developed into a rich documentation of certain aspects of American life, particularly the African American experience. This said, this is not the limit of Hailstork's cultural and political awareness; for example, he has also acknowledged the Jewish Holocaust in his compositions. Hailstork's music is generally rhythmically engaging and flies through easily identifiable themes.

Invasion of Clowns (2006)

Dosia McKay is an American composer of music for concert stage, film, and modern dance. A versatile sound colorist, McKay fluently weaves elements of classical harmony, avant-garde, ambient soundscapes, and her own visual art into the fabric of her compositions. Her portfolio includes works for symphony orchestra, chamber ensembles, choir, soloists, as well as electro-acoustic installations. Her music has been performed throughout the United States, including New York, Washington, D.C., and in Poland, France, Spain, China, and others.

She is also a painter concentrating on portraiture and abstract expressionist imagery. She has published a collection of poems, short stories, and essays on her blog *Music Well*. Recently she has released her debut novel, a psychological thriller, *The Flow*.

Invasion of Clowns was not a piece planned in advance. Rather, it was one that imposed itself at an inconvenient time. While I was busy completing an altogether more "serious" piece, the peculiar circus theme invaded my mind and demanded attention. Although prankish in nature, the Quintet is an allegory of life as a circus and the demands placed on us by others.

- Program note by composer

Iron Horse (2019)

Kevin McKee is an American composer and trumpeter. He was born and raised in Yreka, a little mountain town in Northern California. He earned two degrees in trumpet performance; a BM from Sacramento State, where he studied with Gary Dilworth, and a MM from the University of Maryland, under Chris Gekker. He was inspired to try his hand at composition after spending a month working with composer/trumpet Anthony DiLorenzo at the 2006 MMCK summer music festival in Japan. McKee's first piece, a brass quintet work entitled *Escape*, was declared "...destined to become a standard" by the International Trumpet Guild Journal. Since that time McKee has continued to add to his catalogue. His music has been performed on six continents and can be heard on over 20 recordings. He has contributed to the ITG Journal and is a member of ASCAP. In addition to composing McKee is an active trumpet performer and teacher in the Washington DC area, where he lives with his wife, two daughters, dog, cat, and bird.

I. The Blue Goose

In my hometown, Yreka, CA, there used to be a beautiful steam engine called the Blue Goose that took visitors on a slow excursion through Shasta Valley. Picture a vast valley of rolling hills surrounded by snowcapped mountains (not too unlike the Rohan realm from the Lord of the Rings). During many summers of my childhood my father and a friend of his used to go down to the depot with their guitars and entertain Blue Goose passengers with old-timey songs. I'd often tag along and watch as the train pulled out of the station. To this day there are few things that will set my imagination off as much as train tracks disappearing around a bend.

The Blue Goose was my starting point for this pastoral first movement. It opens with the listener (or passenger, rather) being slowly awoken by the morning light and the faint sound of a train chugging along. A glance out the window reveals the beautiful valley and the rest of the movement attempts to accompany the ride. While the music I've written would seem overly dramatic as a soundtrack to the actual Blue Goose excursion (it was a slow train), it is very much in the spirit of my memory of those times and my feelings toward that place.

II. Highball on White Pass

By contrast, this movement is a dark, balls-to-the-wall thrill ride. White Pass is an Alaskan train route that is noted for its epic scenery, cliff-hanging turns and steep grades. This movement opens mysteriously on a dark and snowy night as a beast of an engine, shrouded in steam, awaits the highball (train lingo for "all clear to go"). The ball is raised and the massive iron horse blows a whistle and pulls out - excruciatingly slow at first but gradually gathering speed. Before long it's blazing ahead at a dangerously fast clip along epic ravines, over chasms, around crazy turns...you get the picture!

- Program note by composer