

University of Missouri School of Music

2022-2023 Series • Faculty Recital

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# **Mizzou Brass**

**Iskander Akhmadullin, trumpet**

**Emily Rahn, trumpet**

**Amanda Collins, horn**

**Erica Ohmann, horn**

**Timothy Howe, trombone**

**Theo Learnard, tuba**

**October 24, 2022 • 7:30pm**

**Sheryl Crow Hall**

## Program

**Fanfare** ..... **Arnold Bax**  
(1883-1953)  
arr. Block

**William Boyce Suite** ..... **William Boyce**  
(1711-1799)  
arr. Cable

- I. Andante-Spiritoso
- II. Moderato e dolce
- III. Allegro
- IV. Moderato
- V. Allegro assai

**American Hymn: Variations on an Original Melody** ..... **William Schuman**  
(1910-1992)

### *Intermission*

**Fanfare for an Angel** ..... **James Stephenson**  
(b. 1969)

**Clydesdale** ..... **Michael Davis**  
(b. 1961)

**Brazen Overture** ..... **Libby Larsen**  
(b. 1950)

**Lux Aeterna** ..... **Evan Williams**  
(b. 1988)

**The Incredibles (Incredits)** ..... **Michael Giacchino**  
(b. 1967)  
arr. Wasson

## Program Notes

**Arnold Bax** (1883 –1953) was an English composer, poet, and author. His prolific output includes songs, choral music, chamber pieces, and solo piano works, but he is best known for his orchestral music. In addition to a series of symphonic poems, he wrote seven symphonies and was for a time widely regarded as the leading British symphonist. Bax was born to a prosperous family. He was encouraged by his parents to pursue a career in music, and his private income enabled him to follow his own path as a composer without regard for fashion or orthodoxy. In 1942 Bax was appointed Master of the King's Music but composed little in that capacity. In his last years he found his music regarded as old-fashioned, and after his death it was generally neglected. From the 1960s onwards, mainly through a growing number of commercial recordings, his music was gradually rediscovered, although little of it is regularly heard in the concert hall.

**William Boyce (1711-1799)** was a prominent English composer of the late Baroque. He began his career as a choirboy and later became an organist. In 1736 he received his first royal appointment as composer to the Chapel Royal, where he was an organist and composed music for many church and court occasions. In 1757 he received an appointment as Master of the King's Music. Most of his compositions are for either solo voice, chorus or theater music. He did compose a small amount of high-quality instrumental music and the Suite is selected from his instrumental music.

Eminent American composer **William Schuman** (1910-1992) is best known for his infusion of American culture and the American experience in his music. *American Hymn* was originally commissioned as a contribution to a new collection of hymns, *American Hymns Old and New*, and later the hymn formed the basis for this brass quintet, written for the American Brass Quintet in 1980. The work is inspired by a text from Langton Hughes:

“The Lord has a Child.  
That child I know is me.  
Even when I'm not all I ought to be  
His Loving care guides me on my way  
Ev'ry place, ev'rywhere, ev'ryday

Sometimes I'm Lost,  
Sometimes I'm lone:  
Sometimes there's no one  
To call my own

But The Lord has a Child.  
That child I know is me.  
Even when I'm not all I ought to be  
His Loving care guides me on my way  
Ev'ry place, ev'rywhere, ev'ryday”

After a simple statement the music undergoes an increasingly complex series of rhythmic, harmonic and contrapuntal treatments, only to return to the simple setting from the introduction. The music is reminiscent of Charles Ives in its muscular and often polytonal treatment of the musical idea yet also beautiful in its simplicity.

Leading American orchestras, instrumentalists, and wind ensembles around the world have performed the music of Chicago based composer **James M. Stephenson**, both to critical praise and the delight of audiences. A formal sense of melody and tonality characterize his music, each embedded in a contemporary soundscape. These qualities, coupled with the composer's keen ability to write to each occasion, have led to a steady stream of commissions and ongoing projects from major soloists and orchestras worldwide. *Fanfare for and Angel* was composed to honor trumpeter Jeanne Pocius, who was known for her work with young musicians in Haiti. Upon returning from such a trip, Jeanne was surprised by a mass ensemble of trumpet colleagues at the airport performing a piece commissioned from Stephenson for the occasion. It has become a staple of the brass repertoire and reset in multiple orchestrations.

Trombonist/composer **Michael Davis** (b.1961) has enjoyed a diverse and acclaimed career over the past 35 years. Best known as the trombonist for five world tours with the Rolling Stones, he has also toured and recorded extensively with Frank Sinatra, has released 11 CDs as a solo artist, composed over 150 works, authored a dozen books for brass players of all levels and appeared on over 500 CDs, television themes and motion picture soundtracks. The list of jazz and pop luminaries he has worked with includes James Taylor, Michael Jackson, Bob Dylan, Aerosmith, Tony Bennett, Jay Z, Sarah Vaughan, Sting, Beck, Branford Marsalis, Peter Gabriel, Sheryl Crow, Lyle Lovett, Bob Mintzer, Paul Simon, David Sanborn, Terence Blanchard, and scores of others. His music reflects the influence of pop, jazz, and rock music he has connected with in his career. *Clydesdale* is an original commissioned for the St. Louis Low Brass Collective and reset for brass quintet.

**Libby Larsen** (b. 1950) has composed over 500 works spanning virtually every genre from intimate vocal and chamber music to massive orchestral works and operas. Grammy award-winning and widely recorded, including over 50 CDs of her work, she is constantly sought after for commissions and premieres by major artists, ensembles, and orchestras around the world, and has established a permanent place for her works in the concert repertory. Her program note for *Brazen Overture* is as follows:

“Brazen: 1. Made of brass. 2. Sounding harsh and loud, like resounding brass. 3. Impudent; immodest, shameless, having a front like brass. 4. To carry through impudently or shamelessly; to brazen the matter through.

The Monarch Brass asked me to compose a fanfare for them for their concert at the national Women’s Museum... In *Brazen Overture* I wanted to feature tuba player Velvet Brown, so I created a rather long tuba solo for the opening of the fanfare... Also, I wanted to create a rather jazzy statement, brash and brazen, to create a first impression for the quintet as well rounded, fearless performers who love what they do and aren’t afraid to show it.”

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 is Assistant Professor of Composition at the Berklee College of Music in Boston, MA. He previously held teaching positions at Rhodes College, Lawrence University, Bennington College, and at The Walden School’s Young Musicians Program. Williams notes that “*Lux Aeterna* is a fantasy on the Lux Aeterna chant, first presenting the theme in a quasi-mensuration canon, followed by a number of permutations of it throughout the work. The reverent chant becomes a hopeful hymn, a celebration, a sinister dance, a malicious taunt, and even morphed into the familiar and fearful Dies Irae motive. However, throughout these moods, whether light or dark, the opposite force is also present, illustrating my view that nothing is pure good or evil, light, or dark, only a shade in this wide spectrum.”

**Michael Giacchino** (b. 1967) is an American composer of music for films, television, and video games. He has also served as a director for film and television. He has received many awards, including an Oscar, an Emmy, and three Grammys. He is best known for his scores for *Ratatouille*, *Up*, and *The Incredibles*.

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