

University of Missouri School of Music
Recital • 2022-2023 Series

MU Student Brass Quintet

Sunday, November 13 • 7PM • Whitmore Recital Hall

Program

Quintet No. 1 (1890) **Victor Ewald**
(1860-1935)

- I. Moderato
- II. Adagio
- III. Allegro Moderato

Canyons (2022) **J.T. Wolfe**
(b. 2003)
**World Premiere*

Sailor's Hornpipe (arr. 2003) **Traditional**
arr. Gary Slechta
Featuring Wyatt Moore, Tuba

Variations on "America" (1891/1964) **Charles Ives**
(1874-1954)
arr. Jari Villanueva

For program notes, scan the QR code on the back of this program.

The MU Student Brass Quintet is coached by Dr. Iskander Akhmadullin.

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*

MU Student Brass Quintet Recital

November 13, 2022 • 7PM • Whitmore Recital Hall



Performers (left to right):

Alex Thomas is currently pursuing his Masters in Euphonium Performance at MU.

Alex Weinzierl is currently pursuing his Bachelor of Music in Music Education at MU.

Wyatt Moore is currently pursuing his Bachelor of Music in Music Education at MU.

Faith Hall is currently pursuing her PhD in Music Education at MU.

Annelise Miner is currently pursuing her Bachelor of Music in Music Performance at MU.

Program Notes

Quintet No. 1 (1890)

Victor Ewald (1860-1935) was a Russian composer of music, mainly for conical brass instruments. He was born in Saint Petersburg and died in Leningrad. He also collected and published Russian folk songs. Ewald's professional life, like that of many of his musical contemporaries, was in an entirely different field; that of a civil engineer, in which he excelled, being appointed in 1900 as professor and manager of the Faculty of Construction Materials at the Institute of Civil Engineers. Brass players however are indebted to him for something very different – a series of quintets which have become a staple of the repertoire, and which represent almost the only, and certainly the most extended examples of original literature in the Romantic style. Ewald's formal musical training began in 1872 when he enrolled at the St Petersburg Conservatory at the age of twelve. Founded in 1861 by Anton Rubenstein, this institution was the first of its kind in Russia and it was here that Ewald received lessons in cornet, piano, horn, cello, harmony, and composition. As an adult he worked alongside fellow musical nationalists known collectively as the Mighty Handful—Borodin, Mily Balakirev, César Cui, Modest Mussorgsky and the most famous of all, Nicolai Rimsky-Korsakov. All of these men had “day jobs” in non-musical fields. Ewald's contributions as a composer reflected an abiding love for brass instruments for which he wrote his quintets scored originally for two cornets, alto horn, baritone horn and tuba.

- *Biography from Roar Kvam, Fossbrekka, April 14, 2020*

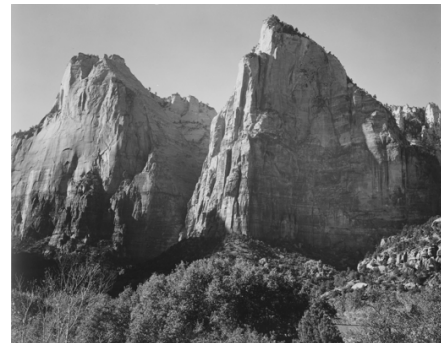
Ewald's first quintet was composed ca. 1890. It is cast in three movements. The first movement is the most substantial, composed in sonata form with two clear themes and a development section. The second movement begins with a beautiful Adagio, contrasted by a very aggressive Presto section, finally returning to the Adagio. The effect is a dramatic ABA which combines a slow movement with a scherzo, normally separate movements in large-scale works. The uplifting finale brings the work to a triumphant end.

- *Program Note from CWU Faculty Brass YouTube performance*

Canyons (2022)

J.T. Wolfe is a sophomore music composition major and pianist studying at the University of Missouri. As a composer, Wolfe has worked with musicians from contemporary music groups such as the Khemia Ensemble and the Mizzou New Music Ensemble, as well as composing numerous works for piano. His music has been described as “appealing and forceful,” “sincere,” and “exceptionally well written.” As a performer, Wolfe continues expanding his repertoire while occasionally performing his own music and music by other contemporary composers. He is from St. Joseph, Missouri.

Canyons is a piece for brass quintet written in the summer of 2022 and commissioned for performance by the MU Student Brass Quintet. The piece is inspired by the powerful and majestic scenery of the American West, particularly of the Grand Staircase, a massive geological region in southwest Utah which includes Bryce Canyon and Zion National Park. The piece is an attempt at expressing the powerful beauty of these locations – and, less directly, of all natural landscapes – through purely musical terms. Conceived in a single movement, the slow-paced, often weighty character of the music conveys the immensity and timelessness of the Western wilderness.



The piece opens with a lengthy trombone solo, presenting the stoic main theme. This melody is soon taken up by the rest of the quintet as grandiose chorale, certainly suggesting images of immovable mountain ranges and stark deserts. The music suddenly becomes intimate, and after a short episode, a tranquil pastorella follows, featuring a lyrical trumpet melody and a chant-like middle section. The pastorella soon fades back into material from the first section, and the chorale is heard once more, this time muted and veiled. With the solo horn echoing the trombone's opening statement, the piece ends in quiet repose.

- *Program Note from composer*

Sailor's Hornpipe (arr. 2003)

Gary Slechta has been a free-lance trumpet player, arranger, orchestrator, and music publisher in Austin, Texas since 1982. In addition to the Riverbend Brass Quintet (whose music and CD are published by Shawnee Press), he is a member of the Austin Symphony, the Austin Ballet, the Capital of Texas Brass Quintet, the Texas Horns, and various jazz and salsa bands. He is active in the recording studios and is heard on many regional and national radio and television jingles and has performed on "Austin City Limits" numerous times.

Sailor's Hornpipe is a traditional tune arranged for brass quintet. While the melody is more suited for an instrument such as the flute, this arrangement features the tuba with a whirlwind of notes in the full range of the instrument. Short and cheerful interludes from the quintet separate the tuba's fast, scalar runs throughout.

Variations on "America" (1891/1964)

Charles Edward Ives was an American modernist composer. He is widely regarded as one of the first American composers of international significance. Ives' music was largely ignored during his

life, and many of his works went unperformed for many years. Over time, Ives came to be regarded as an "American Original". Ives combined the American popular and church-music traditions of his youth with European art music and was among the first composers to engage in a systematic program of experimental music, with musical techniques including polytonality, polyrhythm, tone clusters, aleatoric elements, and quarter tones, thus foreshadowing virtually every major musical innovation of the 20th century. Sources of Charles Ives's tonal imagery are hymn tunes and traditional songs, the town band at holiday parade, the fiddlers at Saturday night dances, patriotic songs, sentimental parlor ballads, and the melodies of Stephen Foster.

- *Biography from Bach Cantatas Website*

Composed in 1891 when Ives was seventeen, *Variations on "America"* is an arrangement of the hymn, "America (My Country, 'Tis of Thee)." The tune is also widely recognized as the British National Anthem, "God Save the Queen." Ives prepared it for a Fourth of July celebration in 1892 at the Methodist church where he was organist in Brewster, New York. He performed it for the first time on February 17, 1892 and made revisions to the work until 1894. Although the piece is considered challenging even by modern concert organists, he spoke of it as being "almost as much fun as playing baseball". It went unpublished until 1949, when the organist E. Power Biggs rediscovered it, and prepared an edition for publication. He incorporated it into his repertoire, and it became a regularly performed piece by American organists. In 1962 it was orchestrated by William Schuman and premiered in this version by the New York Philharmonic under Andre Kostelanetz in 1964. The Schuman orchestration formed the basis of a wind band version by William E. Rhoads, published in 1968.

- *Program Note from publisher*