

Program Notes



Widely performed throughout the country, the music of American composer **Gwyneth Walker** is beloved by performers and audiences alike for its energy, beauty, reverence, drama, and humor. Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 to pursue a career as a full-time composer. For nearly 30 years, she lived on a dairy farm in Braintree, Vermont before returning to live in her childhood hometown of New Canaan, Connecticut. *Fanfare Among Friends* was composed for the Nebraska Brass for their 25th anniversary in 2013 and provides a spirited introduction to tonight's program.



Catherine McMichael is an active composer, performer, arranger, and music educator. She received degrees in piano performance and chamber music from the University of Michigan. As a composer and arranger, she has collaborated with notable ensembles and institutions such as the Canadian Brass, New England Conservatory Metropolitan Flute Orchestra, the Universities of Michigan and Massachusetts, and Ithaca College.

Asteria was commissioned by Seraph Brass, an all-female brass quintet led by Mary Bowden, in 2017. The roots of the word “asteria” refer to stars in both Latin and Greek. Each movement within this piece depicts a constellation that has received its name from female characters

in Greek mythology.

Pleiades, nicknamed “The Seven Sister Star Cluster”, refers to the seven sisters in Greek mythology who were chased by the hunter, Orion. The name of this constellation also translates as “to sail,” in the Greek language. This group of stars was often used as a guide for navigation in the ancient world. Virgo is associated with Dike, the goddess of justice, and sits next to Libra (the scales of justice) in the sky. Lastly, the constellation Andromeda is named after the daughter of King Cepheus in Greek mythology. As the legend is told, she was chained to a rock to be sacrificed to Poseidon's sea monster and was rescued by Perseus before being devoured.

To provide an engaging experience for our audience and to foster new artistic collaborations between students and colleagues, Mizzou Brass has partnered with three talented artists to create a live multi-media experience during the performance of this work. Each student artist has created a piece based on the movement that inspired them the most:

Pleiades, the Sailing Queen and Her Daughters (artwork by Erica Ohmann)

Virgo, Lover of Justice (artwork by Caycee Roth)

Andromeda, the Chained Princess (artwork by Rebecca Brown)

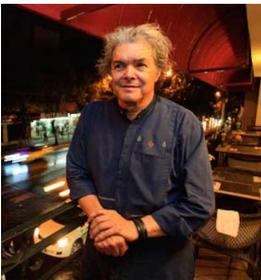
We hope you enjoy!



Oskar Böhme was a German composer and trumpeter. Böhme studied trumpet and composition at the Leipzig Conservatory of Music and graduated in 1888. From 1894 to 1896, he played in the Budapest Opera Orchestra, after which he moved to St. Petersburg, Russia, in 1897. Böhme played cornet for 24 years in the Mariinsky Theatre, then turned to teach at a music school on Vasilievsky Island in St. Petersburg from 1921-1930, after which he returned to opera with the Leningrad Drama Theatre until 1934. In 1934, the Great Terror began under Joseph Stalin, and in 1936 he established a committee to oversee the arts in Soviet Russia that began to implement Stalin's anti-foreign policies, Böhme was exiled to Orenburg because of his German heritage. It is said that he died there in 1938, though he was also said to be seen working on the Turkmenistan Canal in 1941.

Böhme composed 46 known works. His Trompeten-Sextett in E-flat minor for brass sextet (Op.30) and Trumpet Concerto (Op. 18) are the best known. He wrote in the Romantic style, primarily works for trumpet and brass instruments in general. As a result of his exile, his works were neglected during the Stalinist era. Böhme's music is increasingly being rediscovered.

Böhme's sextet was originally called Trompeten-Sextett and was scored for Bb cornet, two Bb trumpets, Eb bass trumpet (horn), Bb baritone horn (trombone), and euphonium (tuba). It is not precisely known when this four-movement sextet was written, but it is considered to originate from Böhme's early years in Russia. The first movement is a sonata-form movement that opens with a brief adagio in the style of a chorale. The allegro uses close imitation, which brings Mendelssohn to mind (especially the introduction to his oratorio Elijah), and the transitional material has a distinct Slavic flavor. The movement is built from short, motivic sequences and closes with a fanfare-like flourish in the trumpets. The second movement is a scherzo in E-flat major. The gossamer writing again suggests Mendelssohn (perhaps Böhme was paying tribute to his former director in Leipzig?), but the teasing syncopations and off-beat accents also reflect Beethoven. The trio is a rustic dance with an agile walking bass from Böhme's native Germany. The andante cantabile returns to E-flat minor and is reminiscent of choral music from the Russian liturgical tradition. Although the music does brighten and grow in confidence, it concludes with the unresolved melancholy that it began with. The finale is a rondo in 6/8 time, and the theme is subject to variation in each of its appearances. Böhme uses highly contrasting episodes, the first of which is allocated to the tuba. After exploring several tonalities, the music finds its way safely back to E-flat major for the finish of this strong and noble work.



Arturo Márquez was born deep in the Sonoran Desert in the colonial town of Alamos, Mexico on December 20, 1950. Arturo's father was a man of many talents. He played the violin, was a mariachi and worked as a carpenter when the family needed to make ends meet. He introduced his first-born son to music. Arturo's father often played with a quartet, so his first music lessons consisted of listening to the traditional music, waltzes, and polkas they performed. Márquez entered the Mexican Music

Conservatory in 1970 where he studied with Joaquin Gutierrez Heras and Federico Ibarra. Later he received a scholarship from the French government to study composition with Jacques Casterede in Paris. After studying in France, he received a prestigious Fulbright Scholarship in the US, which he used to obtain an MFA degree from the California Institute of the Arts. Until the early 1990s, Márquez's music was largely unknown outside his native country. That changed when he was introduced to the world of Latin ballroom dancing. Arturo Márquez has written a series of danzones, works based on an elegant Cuban dance that also has become popular in Veracruz, Mexico. Originally written for orchestra, Danzón No. 2 was commissioned by the National Autonomous University of Mexico (UNAM) and was premiered in 1994 by the Orchestra Filarmonica de la UNAM in Mexico City. The work received international acclaim and propelled the composer into the international spotlight. The composition opens with a suave clarinet (horn) solo accompanied by tango-like rhythms. An oboe (trombone) solo answers the clarinet (horn) before the entire ensemble joins in an increasingly intense dance. A soothing middle section evokes the intimacy of the opening before returning to the primal energy of the main dance theme, and the work builds to a dramatic, foot-stomping close. Arranger Chris Van Hof is the Assistant Professor of Trombone at Ball State University and an active freelance trombonist in a variety of styles.