

University of Missouri School of Music  
Masters Recital • 2023-2024 Series

**Titus Weinzierl, trombone**  
**Dr. Natalia Bolshakova, piano**

*Featuring*

**The 385 Jazz Collective**

April 6, 2024 • 8:30pm • Sheryl Crow Hall

**Program**

Elegy for Mippy II..... **Leonard Bernstein**  
(1928-1990)

Aria et Polonaise..... **Joseph Jongen**  
(1873-1953)

Urlicht, Primordial Light from *Des Knaben Wunderhorn, Part 2*..... **Gustav Mahler**  
(1860-1911)

Concertino ..... **J. C. Kühne**  
(unknown)

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

**Intermission**

My Favorite Things..... **Oscar Hammerstein II**  
(1895-1960)  
arr. J.J. Johnson

Calcutta Cutie..... **Horace Silver**  
(1928-2014)

Free For All ..... **Wayne Shorter**  
(1933-2023)

**The 385 Jazz Collective**

Layden Dukes, Atticus Schlegel, Tucker Sargent, Luke Reaume, Ian Prinster

*This recital is given in partial fulfillment of the requirements for the Masters degree in trombone performance. Titus is a student of Dr. Timothy Howe and Dr. Sam Griffith.*

**Thank You**

Thank you to my teachers who inspired, supported, and believed in me.

Thank you to my friends, who were my family away from home.

Thank you to my family, for everything I have and am.

---

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](http://www.music.missouri.edu)

*Please consider visiting our partner organizations:*

*University Concert Series • [www.concertseries.org](http://www.concertseries.org) | Odyssey Chamber Music Series • [www.odysseymissouri.org](http://www.odysseymissouri.org)*

*Columbia Civic Orchestra • [cco.missouri.org](http://cco.missouri.org) | We Always Swing Jazz Series • [www.wealwaysswing.org](http://www.wealwaysswing.org)*

### Program Notes

#### Elegy for Mippy II

Leonard Bernstein was an American musical phenom. He was a composer, conductor, educator, and an advocate for human rights. The influence of Jazz during the 1930s and 40s is obvious in his works, the most famous example of this being his *Westside Story*. The same is true for *Elegy for Mippy II*, where Bernstein uses elements from jazz like syncopation, triplet rhythms, and glissandi. Burtie Bernstein, Leonard's brother, had a dog named Mippy. Upon this dog's death, Leonard wrote *Elegy for Mippy* for French Horn. Apparently not a very creative man, Burtie soon replaced Mippy with another dog and named him Mippy II. When Mippy II had a disagreement with a truck (and lost) Leonard wrote *Elegy for Mippy II* for the trombone. In this tune, you can hear Mippy II waddling around, sleeping all day, and occasionally barking at strangers.

#### Aria et Polonaise

Joseph Jongen was a Belgian composer, organist, and music educator. A child prodigy, Jongen began his music studies at the Liege Conservatory in Belgium at the age of 7 where he began finding success at just 13 years old. During his career he traveled throughout Europe, studied with Richard Strauss, won national competitions, and eventually settled at the Brussels Royal Conservatory in 1925 where he taught until his death in 1953. His works throughout his life grew increasingly modern for the day, from impressionistic to atonal in his last days. *Aria et Polonaise* was written in 1944 in the French recital standard, reflecting many aspects of impressionism. It starts with a beautiful, lyrical Aria, written to imitate a voice, and ends with a lively polonaise. This dynamic contrast allows for full expression of the musical, rhythmic, harmonic, and range capabilities of the trombone, challenging the trombonist and pianist alike.

#### Urlicht, Primordial Light

Though his music was largely ignored until after his death, Gustav Mahler is now one of the most well-known composers of the western classical music cannon. He combined many aspects of Romanticism in his works. In his symphonies, he wrote for more than the traditional four movements and included poems and lyrics from German folk anthology in solo parts and lyrics from other composers like Franz Schubert in chorus parts. *Urlicht, Primordial Light* comes is the fourth movement of Mahler's *Symphony No. 2 in C minor*, sometimes called the "Resurrection Symphony". Particularly fascinating about Mahler's story was his skepticism, rejection of his taught religion (Judaism), obsession with death, and constant searching for meaning in life. Much of this is thought to have come from his traumatic past, dealing with racial tensions of the time, and a harsh family life where his father abused his mother and many of his siblings died at a young age. These themes are reflected in his *Symphony No. 2 in C minor*, a programmatic work from his first period that outlines the process of death. It starts with a funeral ceremony and closes with "Judgment Day". In the fourth movement, a solo voice is introduced, starting in anguish, then fighting for the right to see God, and ending with a peaceful ascendance to "eternal blissful life". The lyrics of the aria are in German and come from *Des Knaben Wunderhorn* or *The Boy's Magic Horn*.

*O little red rose!  
Man lies in greatest need!  
Man lies in greatest pain!  
How I would rather be in heaven.  
There came I upon a broad path  
when came a little angel and wanted to turn me away.  
Ah no! I would not let myself be turned away!  
I am from God and shall return to God!*

*The loving God will grant me a little light,  
Which will light me into that eternal blissful life!*

### Concertino

J. C. Kühne is a newly discovered composer from the romantic period. For this reason, there is little information available on Kühne's life and compositions. First recorded recently by Dr. Timothy Howe and Dr. Natalia Bolshakova in 2023, this romantic era work has three movements, recitative, adagio, and allegro. In the recitative, J. C. Kühne allows the trombonist to take liberties by writing a simple piano part that acts as periods at the end of 16<sup>th</sup> note runs and arpeggiated phrases. This takes us to the Adagio, a beautiful, singing section whose relatable, lyrical melody is pleasant to listen to. The Allegro Moderato offers alternating 16<sup>th</sup> note runs and longer, half and quarter note, phrases that show technical ability and understanding of musical expression. Overall, this work has the potential to be a standard in trombone repertoire, and therefore it is important for it to be performed.

### My Favorite things

J.J. Johnson was a jazz trombonist who grew up in Indianapolis, Indiana in the 1920s. Its main use in jazz was to "tailgate", a style of trombone playing that stayed primarily in the lower register, relying on glissandi and resembling a baseline. During his time growing up in Indianapolis, Johnson was inspired by the bebop legends of the time, primarily Lester Young. Through his time practicing, replicating his favorite artists, and playing with his friends, J.J. Johnson took the instrument that nobody saw as a bebop solo instrument and proved that the trombone could do what the bebop greats were doing. He began playing in the higher register and displaying incredible flexibility on the horn that allowed him to play quick, rapid passages. He began playing linearly and melodically rather than the bass line, "walking" style of tailgate trombone. Through the years of his playing, teaching, and writing, this validated the trombone as a staple solo instrument in the world of jazz.

*The Sound of Music* was released by Rogers and Hammerstein in 1959. Following the musical's widespread success on live stages and in film, in 1961 John Coltrane released an E minor, 14-minute version of one of the songs from the musical: *My Favorite Things*. Because of its unique, vamp-based form and his ingenious improvisation, it became a signature sound in his performances and boosted him from a sideman in other people's bands to a star as a solo artist. Soon after that in 1963 J.J. Johnson released his album, *J.J.'s Broadway*, a compilation of popular Broadway tunes turned jazz. On this album was *My Favorite Things*. This version was like Coltrane's, still vamp based, but shorter and in a better key for the trombone, D minor.

### Calcutta Cutie

Horace Silver was a founder of hard bop, a response to bebop with African American and African influence that sought to make jazz more palatable for the non-musician. Horace Silver and Art Blakey spearheaded this movement in one of the most famous hard bop ensembles to this day, The Jazz Messengers. Silver later formed his own group *The Horace Silver Quintet*. During his career, Silver produced many jazz standards that are a foundation of the genre, from *The Preacher* to the title track of one of his most influential and remembered albums recorded at the peak of his career, *Song for My Father*. Like *Cape Verdean Blues*, an album inspired by his early exposure to Cape Verde Islands folk music, *Song for My Father* was inspired by his trip to Brazil. Because the recording of this album took place in a transitional phase of Silver's formation of new groups, there are multiple bands that play on the record. The tune *Calcutta Cutie*, however, has only the core members of his group, Blue Mitchell, Junior Cook, Gene Taylor, and Roy Brooks. This track is different from Silver's usual funky, relatable, grooves, and instead takes a laid-back approach. Named after a city in India (Calcutta), the tune's "eastern" feel is emphasized by Roy Brooks playing several auxiliary percussion instruments, from finger symbols to a cog rattle. Though accompanied by trumpet and saxophone in the melody, only Silver takes a solo on this track, his improvisational ideas longer and more chordal than melodic.

This solo may be a reason that the track is not one of the most known from the album, but the unique, continuous melody line and ambient percussion make up for anything lost without the virtuosic improvisation that listeners had come to expect from records of that time.

#### Free for All

In 1959, Wayne Shorter joined the leading group of the hard bop era, the Jazz Messengers led by Art Blakey. Though there was some controversy surrounding the ethics of how Blakey paid the members of the group, they became a “steppingstone” for many of the world’s greatest artists of the genre, Cedar Walton, Curtis Fuller, Hank Mobley, and Freddie Hubbard. The most aggressive of the Jazz Messengers’ studio albums, recorded in 1964, was undoubtedly *Free for All*. During the recording of this album, workers for the blue note label say that Blakey’s energy was more ferocious than that of other recording sessions which inspired his sidemen to play with the same energy. It is speculated that this may have come from the intensity of racial issues of the time, where boycotts of New York City’s Public schools by black and Puerto Rican students, the trial of the murder of the civil rights leader Medgar Evers, and the threatening success of the beatless. Written by Shorter, on *Free for All* we can hear this frustration and fear not only in Blakey’s playing, but in his voice as he shouts orders and encouragement to his sidemen during their solos. Also noteworthy in this tune is Blakey’s conversational playing, constantly responding to the soloists’ ideas with his own. The energy on this tune is like no other in the hard bop era.

## Sources

“Art Blakey.” *National Endowment for the Arts*, [www.arts.gov/honors/jazz/art-blakey](http://www.arts.gov/honors/jazz/art-blakey). Accessed 18 Mar. 2024.

Cunniffe, Thomas. “Art Blakey & The Jazz Messengers: ‘Free for All’ (Blue Note 84170).” *Jazz History Online*, 24 Mar. 2019, [jazzhistoryonline.com/art-blakey-free-for-all/#:~:text=With%20the%20recording%20levels%20readjusted,unique%20character%20to%20the%20album.](http://jazzhistoryonline.com/art-blakey-free-for-all/#:~:text=With%20the%20recording%20levels%20readjusted,unique%20character%20to%20the%20album.)

“Gustav Mahler.” *Encyclopædia Britannica*, Encyclopædia Britannica, inc., 6 Mar. 2024, [www.britannica.com/biography/Gustav-Mahler](http://www.britannica.com/biography/Gustav-Mahler).

“Horace Silver.” *National Endowment for the Arts*, [www.arts.gov/honors/jazz/horace-silver](http://www.arts.gov/honors/jazz/horace-silver). Accessed 18 Mar. 2024.

“J.J. Johnson.” *National Endowment for the Arts*, [www.arts.gov/honors/jazz/jj-johnson](http://www.arts.gov/honors/jazz/jj-johnson). Accessed 18 Mar. 2024.

Judd, Timothy. “Mahler’s ‘Urlicht’ (‘Primal Light’), Jessye Norman.” *The Listeners’ Club*, 28 Nov. 2019, [thelistenersclub.com/2019/11/29/mahlers-urlicht-primal-light-jessye-norman/](http://thelistenersclub.com/2019/11/29/mahlers-urlicht-primal-light-jessye-norman/).

“Leonard Bernstein at 100.” *About | Leonard Bernstein*, [leonardbernstein.com/about](http://leonardbernstein.com/about). Accessed 18 Mar. 2024.

“How John Coltrane’s ‘my Favorite Things’ Changed American Music.” *Smithsonian.Com*, Smithsonian Institution, [www.smithsonianmag.com/arts-culture/john-coltrane-my-favorite-things-changed-american-music-180983453/](http://www.smithsonianmag.com/arts-culture/john-coltrane-my-favorite-things-changed-american-music-180983453/). Accessed 18 Mar. 2024.

Jones, Nick. “Elegy for Mippy II.” *Nick Jones*, 6 Oct. 2015, [nickjonestbn.wordpress.com/2015/10/04/elegy-for-mippy-ii/](http://nickjonestbn.wordpress.com/2015/10/04/elegy-for-mippy-ii/).

Niyogy, Kingshuk. “Calcutta Connection.” *Mint*, 15 Sept. 2015, [www.livemint.com/Leisure/fwz7cjWry5HfCPodIt031K/Calcutta-connection.html#:~:text=Many%20of%20Silver's%20compositions%20from,earlier%20compositions%2C%20The%20Baghdad%20Blues.](http://www.livemint.com/Leisure/fwz7cjWry5HfCPodIt031K/Calcutta-connection.html#:~:text=Many%20of%20Silver's%20compositions%20from,earlier%20compositions%2C%20The%20Baghdad%20Blues.)

“Joseph Jongen.” *Atlanta Symphony Orchestra*, [www.aso.org/artists/detail/joseph-jongen](http://www.aso.org/artists/detail/joseph-jongen). Accessed 18 Mar. 2024.

“OTJ: An Interview with J. J. Johnson.” *OTJ Icon*, [www.trombone.org/articles/view.php?id=84](http://www.trombone.org/articles/view.php?id=84). Accessed 18 Mar. 2024.

“The Sound of Music (1965).” *Sound of Music*, [www.sound-of-music.com/](http://www.sound-of-music.com/). Accessed 18 Mar. 2024.