

Student Recital

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GRADUATE CHAMBER RECITAL

Kizer Brown, trombone

7:30pm, Monday, March 4th, 2024

Giffels Auditorium

University of Arkansas

PROGRAM

Octet for Brasses and Piano

Florence Price (1887-1953)

- I. Tempo Moderato
- II. Adante cantabile
- III. Tempo Moderato

Hannah Laws, piano

Joseph McGee, trumpet

Audra Campbell, trumpet

David Slutsky, horn

Hudson Martin, horn

Mac Dishman, trombone

Henry Sargent, tuba

Motivic Moments

Drew Phillips (b.1989)

Drew Schulz, horn

Henry Sargent, tuba

INTERMISSION

Jigsaw

Richard Lane (1933-1989)

Tyler Trickey, soprano saxophone

Haley Evans, alto saxophone

Erin Newberry, tenor saxophone

Ryan Montemayor, baritone saxophone

Myths and Legends

Eric Ewazen (b.1954)

I. Allegro ritmico

II. Adagio

III. Allegro giocoso

IV. Allegro vivace

Jake Sasser, trombone

Ray Lenhart, trombone

Sam Gassaway, bass trombone

PROGRAM NOTES

Octet for Brasses and Piano, Florence Price written in 1930, Florence Price's Suite for Brasses and Piano was one of many undiscovered works found in her abandoned home in St. Anne, Illinois, where she lived in the summers while maintaining her career in Chicago. Program notes by Barclay Brass.

Motivic Moments, Drew Phillips This piece was composed for the International Low Brass Trio, a chamber ensemble based in San Francisco, California. The work features five movements, several of which are seamless in performance. It is based upon a motive first heard in the prelude by the hornist and varied in different styles throughout the piece in short, stylistic moments. This work features a vast amount of syncopation and layering throughout the piece. Its premiere is by the International Low Brass Trio in recital at the San Francisco Conservatory of Music on October 15, 2013. Program notes by the composer.

Jigsaw, Richard Lane Richard Lane was a very pleasant man whom I knew as a student at the Eastman School of Music way back in the 1950's and as a neighbor in Ridgewood, New Jersey until he passed on. The main "contact" between the American Saxophone Quartet and Richard Lane, however, was with our baritone saxophonist George Marge. I think George was the person who suggested that the piece be composed to round out a program we did with Jim Pugh at a New York Brass Convention at the end of 1984. We subsequently performed the piece successfully at a number of recitals that we did with Jim Pugh around that same time.

Program notes by Albert Regni of the American Saxophone Quartet.

Myths and Legends, Eric Ewazen Written for the Curtis Institute Trombone Quartet (Rittenhouse Quartet) and performed by them on their 2001 tour. The work is in four movements and is not programmatic, despite the title. The first movement is by turns dramatic, playful and heroic. The 2nd movement is in an A-B-A form, with a pastorale chorale framing an extremely contrapuntal section of weaving lines. The 3rd movement is in a rapid waltz tempo, with the gestures swirling, sometimes gracefully, but more boldly and energetically. The 4th movement feels like an eastern European folk dance with its sense of momentum and accented syncopations. The movement culminates with a fugue on the main thematic material. Program notes by the publisher.

Kizer Brown is a student of Dr. Cory Mixdorf

This recital is given in partial fulfillment of the Master of Music in Performance