



THE UNIVERSITY OF  
**MEMPHIS**®

Rudi E. Scheidt School of Music

# **MM Recital**

Jasmine Lockwood, bass trombone  
Maevae Brophy, piano

May 5, 2023  
7:30 PM

Rudi E. Scheidt School of Music  
Harris Concert Hall

**Rudi E. Scheidt School of Music**  
Kevin Sanders, Director

**College of Communication and Fine Arts**  
Ryan Fisher, Interim Dean

Rainy Day in Rio (2001)

Goff Richards  
(1944-2011)

Sonata (1971)

1. I
2. II
3. III
4. IV
5. V

Alec Wilder  
(1907-1980)

*Intermission*

Allegro Maestoso, Op. 58 no. 2 (1972)

Jan Koetsier  
(1911-2006)

Extremely Close (2016)

1. We Will Not Stop Looking
2. Walking Over Bridges Also Makes Me Panicky
3. Why I'm Not Where You Are 5/21/63
4. The Sixth Borough
5. The Falling Man

Daniela Candillari

New Orleans (1962)

Eugène Bozza  
(1905-1991)

## PROGRAM NOTES

**Goff Richards** was a Cornish brass band arranger and composer who was well known for his brass compositions such as “Trailblaze”, “Doyen”, and marches “The Jaguar” and “Barnard Castle.” He also arranged and composed light orchestral and choral works, and his works have been performed by the King’s Singers, Huddersfield Choral Society, London Brass, Evelyn Glennie and various BBC orchestras.

Conductor **Daniela Candillari** continues to garner praise for her dynamic and compelling performances at opera houses and concert stages throughout North America and Europe. Recognized for her “confidence and apparently inexhaustible verve” (New York Times) and “powerful and breathtaking performances” (ReviewSTL), Candillari enters her second season as both Principal Conductor at Opera Theatre of Saint Louis and Principal Opera Conductor at Music Academy. She holds a Doctorate from the Universität für Music in Vienna, a MM from the Indiana University Jacobs School of Music, and a MM and Bachelor’s degree from the Universität für Musik in Graz. Candillari’s “Extremely Close” is a set of five tunes that was inspired by individual chapters from Jonathan Safran Foer’s book titled *Extremely Loud and Incredibly Close*.

**Jan Koetsier** was born in Amsterdam in 1911 and did his musical studies in Berlin. After having learned his profession in several positions, he was engaged as head conductor of the Concertgebouw Orchestra in Amsterdam. In 1950 he assumed the same position with the Bavarian Radio Orchestra in Munich. In 1966 he was named tenured professor at the Staatliche Musikhochschule in Munich. Since his retirement he has devoted himself exclusively to composition. His many works for brass have enjoyed great success throughout the world. *Allegro Maestoso* is a powerful opening piece for a recital. Koetsier’s writing is idiomatic and the piece is extremely satisfying to both play and listen to. It is a rondeau that switches back and forth between a strong opening theme, a singing, lyrical section and a challenging technical section. The piece fully exploits the strengths of the bass trombone.

**Alec Wilder** was an American composer who was known for his unique and diverse composition during the twentieth century. His music has a blend of American musical traditions which included jazz, pop, and classical techniques or forms. He wrote compositions for: Bing Crosby, Clark Terry, Stan Getz while a lot of his music were recorded by jazz musicians like Chet Baker, Keith Jarrett, just to name a few. He was a lifelong friend of the legendary Frank Sinatra, who was a supporting fan of Wilder and his music. Wilder wrote a great amount of music in different forms: sonatas, suites, concertos, operas, ballets, art songs, woodwind and brass quintets, jazz suites and other pop songs. He composed over 300 compositions in folk, jazz, popular, classical. This sonata has a heavy influence of jazz and popular music both harmonically and rhythmically. Each movement has its own different characteristics that express those styles.

The marvelously capable composer **Eugène Bozza** is one of those countless creatures in the forest of modern music who never made it into the mitten. A prodigious talent coming of artistic age in Paris between the wars, Bozza lived through virtually the entire century, and was a coeval of every musical -ism imaginable (expressionism, futurism, objectivism, serialism, minimalism, maximalism). But none of them stuck to him, and he appears to have been quite fine with that. He composed music with no stories attached, immaculately crafted and attentive to the playing idioms of all instruments. He wrote music primarily for the players, and left the historical mitten largely alone. *New Orleans* was written for French bass trombonist Paul Bernard. The piece has three clearly defined sections and contains many of the characteristic motifs of Bozza. The influence of the jazz style is unmistakable, and the imagery of the emotional extremes of New Orleans are vividly evoked by the music. This piece is a staple in the bass trombone solo literature and favorite of European audition committee