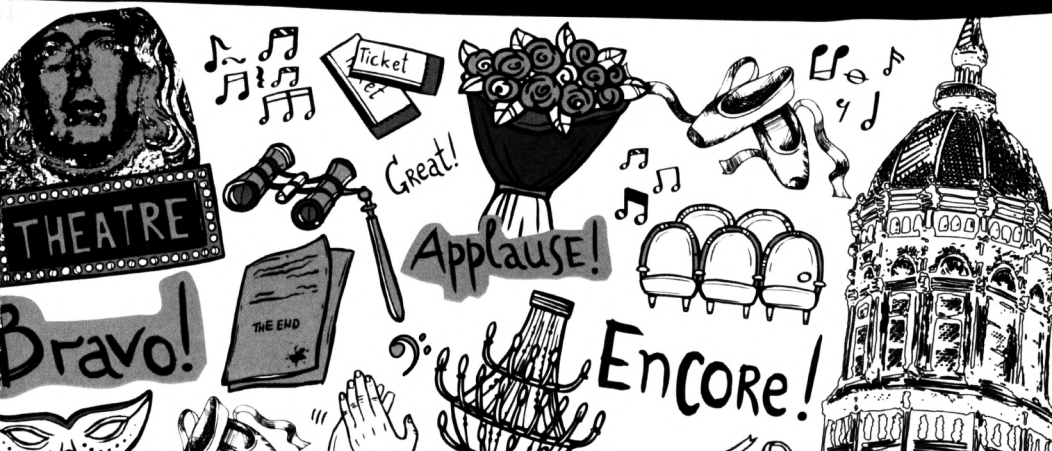




University Concert Series

University of Missouri



1322: Music of the United States

In Memoriam of Dr. Michael J. Budds

(June 11, 1947 - November 19, 2020)

Sunday, April 25 - 3pm

Jesse Auditorium, Columbia, Missouri

Presented by the Zeta Chapter of Phi Mu Alpha Sinfonia

Jack Snelling, concert coordinator

Featuring

University Philharmonic Orchestra

MU Jazz Collective

Sharp the Nine Quartet

University Wind Ensemble

Mizzou Psalmody Singers

Various Soloists and Chamber Groups

Program Notes

For the first time in a year, we are back to performing live music! As a fraternity and as School of Music students, we cannot wait to share our hard work with you, and to celebrate the life and legacy of Dr. Budds, who gave so much to the School of Music and to American music.

1322: Music in the United States is the name of Dr. Budds' infamous freshman music history course. Between the 7:30 AM exam times, the long-winded, crazy lectures, and the 55+ songs one needs to memorize for the final exam, many students have met their match in Dr. Budds' classroom. However, even more students left his class with a renewed love of music, a new perspective on what music means, and an appreciation for what American music is.

That love of American Music is one thing that Phi Mu Alpha and Dr. Budds have always shared – that's why we honored him with the Orpheus Award in 2012 and why we initiated him into our brotherhood in 2016. It's also why, in 2014, we began putting on a yearly concert for the people taking 1322 each spring, as an auditory study guide.

In 2020, due to the pandemic, we did not have a concert, but we have returned this year in what might be our biggest concert yet. This concert is now more than just an auditory study guide - it's also a way to honor everything that Dr. Budds' did for American music. To that end, each piece you will hear tonight is taken directly from the 1322 playlist. We included several facts about each piece in our program notes, as well as direct quotes from Dr. Budds taken from his 1322 lectures. We hope this concert is as immersive of an experience for you as taking his class was to us.

-Jack Snelling

*** denotes members of Phi Mu Alpha Sinfonia**

° denotes students who have taken 1322 with Dr. Budds during their career

Struttin' With Some Barbecue
(1928)

Louis Armstrong
(1901 - 1971)

Mizzou Jazz Collective

Carlot Dorve, trumpet
Zach Scamurra^o, clarinet
James Cookinham^{*}, trombone

Jack Snelling^{*o}, piano
John Lane-Watson^o, bass
Christopher Fusco^{*o}, drums

Louis Armstrong was one of the most influential jazz musicians of his generation. At the time Armstrong was born, jazz was new, unpopular, and widely looked down upon. This did not deter Armstrong. In his teenage years, he learned cornet and would listen to the pioneering jazz artists of the day.

His rise to fame would begin in 1922 when King Oliver, the leader of the King Oliver's Creole Jazz Band, asked Armstrong to play the second cornet. This band championed the early New Orleans ensemble style, the first method of jazz which emphasized improvisation.

He would later leave the band in the pursuit of more fame. It was during this time he composed some of his most important early works, the Armstrong Hot Five and Hot Seven recordings of 1925-28. He emerged with national recognition as the first great jazz soloist. He began to break away from the New Orleans ensemble style, as it allowed few opportunities for soloists. It was clear, through his brilliant technique, innovative harmony, and masterful sense of solo design that these recordings were major breakthroughs for jazz.

"Struttin' With Some Barbecue" was released at the height of Armstrong's career. The tune comes straight from the tradition of brass band music of the French Quarter of New Orleans, bands that would play at funeral marches for people in the city. They would often follow up more somber tunes with lively, upbeat celebrations, which we refer to today as "second line" music.

In early jazz, as well as further on into modern jazz, instruments can be divided into a "melody group" (the horns and the clarinet) and a "rhythm group" (in this case the bass and the drums) that have two distinct roles. The rhythm group lays down the foundation and supports the upper instruments, while the melody group improvises and invents melodies over the top.

Each melody instrument gets a chance to improvise on its own, but towards the end, one can hear "collective improvisation," or every instrument adding to the texture at the same time. This kind of sound is purposefully heterogeneous. However, even within the melody group, the clarinet and trombone take a backseat to the virtuosity of the trumpet - which sets the stage for virtuosic playing to become the focal point of jazz to come.

"In New Orleans, the word "jazz" was not a noun, but a verb." – Dr. Budds

Violin Sonata, op. 32
(1896)

Mrs. H. H. A. Beach
(1867 - 1944)

Alexandre Negrão^o, violin
Hans Bridger Heruth^o, piano

Mrs. H. H. A. Beach was a piano prodigy and a prominent composer. She was born in 1867 in Henniker, New Hampshire as Amy Marcy Cheney. At the age of six, she had begun playing piano, and by the time she was sixteen she had given her first public recital in Boston.

In 1885, she married Dr. Beach who encouraged her to pursue composing. Her composition “Festival Jubilate” won her recognition as a serious composer in 1893. She followed up this success with the “Gaelic Symphony” (1896), and her “Piano Concerto in C-sharp minor” (1899). “Gaelic Symphony” is especially monumental, as it was the first symphony to be published by an American woman.

Over the next 40 years, she would compose more than 150 pieces, almost all of which were published. However, due to her gender, she was never able to make money off of her published works, as she was published under her husband’s name. Her repertoire includes choral works, church music, chamber works, and cantatas. Her romanticism has been described as intimate, homely, sentimental, and passionate.

Written in 1896, Amy Beach’s “**Violin Sonata**” was written for Franz Kneisel, the concertmaster of the Boston Symphony Orchestra and founder of the Kneisel String Quartet. Beach and the Kneisel String Quartet collaborated frequently, both with Beach as a composer and a pianist. Kneisel premiered the piece in 1897 with Beach at the piano, and it was a commercial success in both the United States and in Europe.

The sonata is particularly interesting because it does not clearly feature one instrument over another - in fact, more often than not the pianist is carrying the melody. Beach being a pianist herself has to be a leading factor in that choice; it gives the piece a feeling of true collaboration. The first movement of the piece is written in sonata form, and begins with the pianist entering the sound out of nothing. The slow-moving introduction gives way to an animated primary theme in a harsh A-minor theme that contrasts with a lovely waltz-like romantic theme in E major. The whole piece is in a 3/4 time signature, which makes the whole piece feel like a succession of dances. After the second theme returns in A major, the music gradually fades away into nothing before ending where it began.

“It was not believed at the time that a woman could write a symphony; that a woman could write a sonata; that a woman could write an opera; that a woman could be original. But of course, Mrs. Beach did all of these things... My message this morning is that there have always been remarkable women musicians. We are just now learning ways to honor them.” – Dr. Budds

The Unanswered Question
(1908)

Jane Wang^o, flute I
Zachary Scamurra^o, flute II
Osman Noueir^o, flute III
Ashley Chambers^o, flute IV
Zachary Beran*, trumpet

Charles Ives
(1874 - 1954)

Alexandre Negrão^o, violin I
Sam Li, violin II
Preston Roberts*^o, viola
Sam Whitty*^o, cello

Charles Ives is easily considered one of the more polarizing figures in American music. People who have heard him typically either love or hate his music, and it is not difficult to imagine why. Commanding discordant harmonic content, occasionally muddy textures, and often using a “dreamscape” in his works, Ives’ work may not be considered “pleasant listening” to the average listener.

His importance to American musical canon, however, cannot be understated. Ives was influenced by American transcendentalist poets Henry David Thoreau, Walt Whitman, and Ralph Waldo Emerson, as well as by his own childhood musical experiences with his father George Edward Ives, a musically experimental band director.

Charles Ives was among the first to explore modern musical elements such as polytonality, tone clusters, and quarter tones, which Ives referred to as “stretching the ears” to understand his distinct intonation.

One of the few works in which Ives does not directly quote folk songs or hymn tunes, The “**Unanswered Question**” (1908) was originally written while Ives was still in his twenties, it was then revised in the 1930s. Using his “collage” technique, Ives layered unrelated bits of music one over another in three different layers.

The strings represent “The Silences of the Druids—Who Know, See, and Hear Nothing.” While a lone trumpet asks “The Perennial Question of Existence” seven times, a quartet of woodwinds represents the “Fighting Answerers” that responds six times in increasingly erratic ways. After the sixth time, the “Answerers” mock “The Question” and leave it to call out once more into the universe, never receiving an answer back from The Silences.

“Now it is standard operating procedure for a composer in the score to tell the musicians who’s supposed to be next to each other and how everything’s supposed to be. The composers want to take advantage of the control of the piece and actually tell the musicians where they’re supposed to be in relationship to each other. Nobody ever worried about that before. An orchestra just got together--the strings were here, the horns were there. But Charles Ives was worried about the spatial nature... What is the Unanswered Question? And if you haven’t asked yourself this question yet, get with the program, because every human being does.” – Dr. Budds

Memories
(1897)

Charles Ives
(1874 - 1954)

At the River
(1916)

Charles Ives
(1874 - 1954)

Jordan Ulrich*, baritone
McCade Gordon^o, piano

While a composition student at Yale, Ives wrote *Memories*, a song comprised of two contrasting sections, one titled “Very Pleasant,” and the other “Rather Sad.” The first section emulates the anticipation of waiting for a staged performance to begin. The whimsical nature of the section includes whistling and rapidly declaimed tongue-twisters until it reaches a sudden halt and the call for the curtain to rise is called. The second section is the “performance,” which is a slow melody reminiscent of a Victorian parlor song with lyrics that are evocative of the sentiments associated with these types of songs.

Ives’ composition of *At the River* employs quotes from the revivalist hymn *Beautiful River* (1866) written by Robert Lowry in this setting. Ives’ repurposed the arrangement of this song from his Violin Sonata No. 4 mvt. 2, and set it to the words Lowry wrote. While it is clear that this is a quotation, there is the notable Ivesian “crunch” to the sound, as well as the use of odd harmonies to create a dreamscape that blurs the sense of rhythm, and “plants the seeds of doubt” in where the river will end tonally.

“There was a great tradition of art songs that came out of romanticism in the 19th century when there was a union of the arts--poetry and music came together... With an art song, the words are at the very beginning, and the composer is trying to make the music mean the words.”

– Dr. Budds

“Okay, [Ives] messes with the harmony, he messes with the rhythm, and he plants the seeds of doubt... Charles Ives has a sense of humor, which is something that Americans take pride in; something completely foreign to German art songs.” – Dr. Budds

Boplicity
(1957)

Miles Davis
(1926 - 1991)

Mizzou Jazz Collective

Carlot Dorve, trumpet
Zach Scamurra^o, alto saxophone
Ian Prinster, tenor saxophone
Will Hooton, bari saxophone

James Cookinham^{*}, trombone
Dr. Sam Griffith, trombone
Jack Snelling^{*o}, piano
John Lane-Watson^o, bass
Christopher Fusco^{*o}, drums

Miles Davis is regarded by many as being one of the most influential musicians in jazz history for the way he defined jazz in many different eras. Born in Alton, Illinois (15 miles from St. Louis), Davis grew up in East St. Louis and played trumpet beginning at age nine. After graduating high school there, he moved to New York, where he enrolled at Juilliard for three semesters. After leaving the school, he played in many clubs around New York City and played at jam sessions with musicians like J.J. Johnson, Thelonius Monk, Kenny Clarke, and, most importantly, Charlie Parker. Over the course of his career, he would later work with

Between bebop, cool jazz, hard bop, modal jazz, electric jazz, fusion, and more, Miles Davis was a trendsetter in many genres. His 1959 album “Kind of Blue” is often regarded as one of the greatest jazz albums of all time. Experimental and proficient, Davis consistently pushed the envelope of jazz from a compositional standpoint, and as a trumpeter his sound and feel are unmistakably unique.

Recorded in 1950 as part of the 1957 album *Birth of the Cool*, “**Boplicity**” represents Miles Davis’ first forays into the unknown as a bandleader, leading the Miles Davis Nonet. Formed out of a group of jazz musicians dissatisfied with the virtuosity that dominated bebop, Boplicity makes use of thickly scored texture, written-out harmonies, and a slow tempo that emphasizes texture and feel over speed of notes and virtuous improvisation.

The Miles Davis Nonet was formed with an intent to mimic the human voice, and the listener can hear how, compared to Louis Armstrong, the arrangement makes the horns sound homogenous. Listen for how the lead voice changes throughout to provide acoustic and color changes throughout the work, and how the horns masterfully supply the backup to the trumpet’s lead playing.

“The size of the ensemble is going to require attention. If I have a party and I invite five people, it’s easy. So-and-so brings the vodka, so-and-so brings the whisky, no big deal. But, if I invite a bunch more of you, I’m gonna have a little sheet of paper where I write down exactly what each person is gonna bring. And in this case, music is no different.”

– Dr. Budds

Sherburne

(1785)

I am the Rose of Sharon

(1778)

Daniel Read

(1757 - 1837)

William Billings

(1746 - 1800)

Mizzou Psalmody Singers

Dayton Job*^o, conductor

Sopranos

Dani Major*^o

Madi Myers^o

Michelle Peters^o

Tenors

Holden Franklin^o

Nathan Le^o

Joel Rodriguez*^o

Altos

Mariah Dale^o

Rachel Misner^o

Anna Yannessa^o

Basses

Yonny Astatke*^o

Joshua Engle*^o

Jordan Ulrich*^o

Daniel Read, was one of the first composers of the First New England School. While the classical era was in its prime in Europe, American composers, such as Read, were composing hymn tunes. Due to the popularity of his music, he was prolific and published numerous times.

William Billings, born in 1746 in Boston, is widely regarded as America's first choral composer. He wrote mostly psalms and hymns. He became a significant composer in 1770 when he published the first collection of songs written by an American. It included over 120 compositions. By 1790, most American psalm books had a composition by Billings.

New England Psalmody, the genre for "**Sherburne**" and "**I am the Rose of Sharon**", was an Early American style of music. It was based on psalms and hymns, a religious type of song. Singing masters, who were often composers, would go from town to town organizing songfests. These song masters were often amateur musicians thus free of strict convention.

"Remember that this is sacred poetry that is being used as entertainment, and also being used in a pedagogical way... The macrostructure here, the same unit of music, is repeated over and over and over. But the micro unit has its own interesting identity."

– Dr. Budds, on "Sherburne"

"It's sectional. Each passage in the text is given suitable music that helps express that text. And so whereas there is some local repetition there is no repetition in the course of the piece. Something that you heard, in the beginning, does not return at the end. So what organizes this piece is the text." – Dr. Budds, on "I am the Rose of Sharon"

How High the Moon
(1940)

Nancy Hamilton & Morgan Lewis
as performed by Ella Fitzgerald
(1917 - 1996)

Dani Major*° with Sharp the Nine Quartet

Sharp the Nine Quartet

Alex Jones*°, saxophone

Jack Snelling*°, piano

John Lane-Watson°, bass

Christopher Fusco*°, drums

Ella Fitzgerald, the “First Lady of Song,” spent more than fifty years as the most popular female jazz singer in the world, and is consistently cited as one of the most powerful voices in jazz history. Born in Virginia, Fitzgerald moved to New York at an early age, where both her mother and stepfather died when Ella was only 15. At 17, Ella began singing professionally after participating in an Amateur Night at the Apollo Theatre.

Bracing against tremendous hardships including that of the Great Depression and overt racism, Ella Fitzgerald stood against adversity and flourished through her artistic passion and undying personal spirit. Despite being described by her friends and loved ones as shy and reserved, Fitzgerald came alive on the stage with charisma and vigor. Her magnetic stage presence would come to carry out with her for the rest of her days. Throughout her lifetime she amassed an extensive discography, recording over 200 albums of her renowned performances.

In what many consider her finest live performance, Ella recorded the album *Mack the Knife* live at the Deutschlandhalle, a performing arts venue in Berlin, in 1960. The most popular song on the track (and the namesake of the album) was followed by a version of the Hamilton/Lewis standard “**How High the Moon,**” which, in addition to becoming one of the most memorable live recordings ever, was Dr. Budds’ personal favorite of Ella’s.

In the piece, Ella forgets the words after the first chorus - but she doesn’t let that stop her, as she goes into six straight minutes of scatting over the rhythm section at a tempo that would frighten some bebop players. Her voice is simultaneously virtuosic, full of feeling and emotion, and fun. Towards the end she quotes a number of other standards at random, including “A Tisket, a Tasket,” “Did You Ever See a Dream Walkin’,” “Heat Wave,” and many more. She even quotes “Ornithology,” which is Charlie Parker’s bebop version of “How High the Moon.” The band follows her at every step, and the end result is a masterful performance that you would have thought was totally planned out.

“I truly believe that Ella Fitzgerald is possibly the greatest singer to have ever lived... Sure, that’s an opinion, and each is welcome to their own, but I’ve spent 60 years thinking about it! I don’t think I’m going to change my mind.” – Dr. Budds

–Intermission–

Poor Old Ned
(1848)

Stephen Foster
(1826 - 1864)

Joel Rodriguez*^o, tenor
Yonny Astatke*^o, lead
Anthony Blatter*^o, bass

Stephen Foster was born in 1826 in Lawrenceville, Pennsylvania. He is most noted for his minstrel songs and ballads. He was an untrained musician but was said to have a natural talent for music. His musical aesthetic was influenced by songs he heard from Black church services, and songs sung from Black labourers at the warehouse where Foster worked.

He published many songs between 1842-48. In 1849 Foster entered into a contract with Firth, Pond & Co, and was also commissioned to write for Edwin P. Christy's minstrel show. He reportedly stated that he wished to become "the best Ethiopian [*i.e.*, *Negro minstrel*] song writer." He was white. He was instead most remembered for the racism and cultural appropriation in his music.

"**Poor Old Ned**" was an example of minstrel song, a racist form of entertainment in the 1800s. Minstrel shows, where minstrel songs come from, would feature comic skits, dancing, and musical numbers that would often degrade African Americans. Blackface was common during these performances. Minstrel shows were a fully-fledged form of entertainment by 1848, the same year Poor Old Ned was written. The form survived professionally until 1910, and was performed by amateurs up until the 1960s.

Minstrelsy is often cited as the first example of "acculturation," or the practice of one culture absorbing (or attempting to absorb) aspects of another culture's music into their own. As time passed and different music became popular, acculturation happened in many different avenues, from Black artists and musicians having their music be exploited by white-owned recording companies and studios, to majority-white academia incorporating Black music and genres into their universities.

Acculturation is the double-edged sword of American music. On one hand, the United States' unique sound and musical significance would not have happened without the combination of many different styles from our diverse communities. On the other hand, we *must* recognize that acculturation stems directly from institutional racism and cultural appropriation. Without recognizing the truth of racism behind American music, we cannot truly appreciate what American music has become.

"It's really telling, I think, that the most popular form of entertainment in the mainstream during the 19th century was ... an expression of institutionalized racism. It was a standard operating part of American culture, and it stayed that way up until after World War II. As awful as it is, as destructive as it is, it is at the heart of American Music as we know it today." – Dr. Budds

Adagio for Strings
(1938)

Samuel Barber
(1910 - 1981)

The University Philharmonic Orchestra
Dr. Barry Ford*, conductor

Samuel Barber was an emblem of American 20th century music. A man of extraordinary talent, throughout this career he excelled as a renowned composer, a talented pianist, a professional baritone, a strong conductor, as well as a music educator. When it came to composition, Barber's creative ability met no bounds, flourishing both in the realms of instrumental and vocal music. He was awarded the Pulitzer Prize for Music not once, but twice for his opera *Vanessa* (1956-1957) and his *Concerto for Piano and Orchestra* (1962).

Barber was born in West Chester, Pennsylvania on March 9th, 1910. As the son of a pianist, music had always been an influence on him. Composing since the age of seven and creating his first operetta at only ten, Barber only continued to prosper as his life progressed. Throughout his career he had produced numerous operas, a symphony, several notable orchestral works, as well as compositions geared towards the violin and piano.

Adagio for Strings is one of the most recognizable pieces of classical music. It's become associated with great sadness, as it was used in the funeral for Franklin Delano Roosevelt and JFK

It had its debut in 1938 by the NBC Symphony Orchestra on a radio broadcast. It was conducted by Arturo Toscanini, who had already seen many European Jewish colleagues murdered. It's also significant that this piece was premiered at a time when American was still hurting from the Great Depression and war was brewing in Europe.

The reception for this piece was overwhelmingly positive. Alexander J. Morin wrote that it was "full of pathos and cathartic passion" and that it "rarely leaves a dry eye." Leonard Slatkin made a similar comment: "I know that when it was over I'm visibly crying. I just left the podium and I went in my dressing room and collapsed."

Oh Lady be Good!
(1924)

George Gershwin (1898 - 1937)
Arr. Nelson Riddle
as performed by Ella Fitzgerald

Anna Yannessa^o with the **University Philharmonic Orchestra**

Barry Ford^{*}, conductor

With **Jack Snelling**^{*o}, piano; **John Lane-Watson**^o, bass; and **Christopher Fusco**^{*o}, drums

As a boy, **George Gershwin** was not exactly studious. In 1914, Gershwin dropped out of school to work as a Tin Pan Alley song plugger. Tin Pan Alley refers to a genre of music based in New York.

By 1924, Gershwin teamed up his older brother Ira and they became dominant Broadway songwriters. The Gershwin brothers wrote some of the successful music comedies including *Oh, Lady Be Good* (1924), *Funny Face* (1927), and *Girl Crazy* (1930).

Gershwin was also successful in the fine arts. He wrote his famous *Rhapsody in Blue* in 1924. He was then commissioned to write a piano concerto for the New York Symphony Society in 1925. Many consider the work composed for this commission, *Concerto in F*, to be one of Gershwin's finest compositions.

Gershwin was at the height of his career when he suddenly died of a brain tumor. Despite his early death, Gershwin was a monumental figure in the music scene and is still consistently performed and admired.

“**Oh, Lady Be Good!**” was arranged for Ella’s 1959 album, *Ella Fitzgerald Sings the George and Ira Gershwin Songbook*. As her career wore on, Ella found a lot of success with albums that were full discographies of the music of popular American Tin Pan Alley composers; this represented a shift in her career from primarily a jazz singer who could scat better than anyone to a popular icon whose fans transcended across genre lines.

The arrangement was done by Nelson Riddle, one of the best arrangers of the era and one who is credited with many of Frank Sinatra and Nat King Cole’s greatest hits. Ira Gershwin worked closely with Fitzgerald, Riddle, and Norman Granz (Ella’s manager).

One interesting aspect of the arrangement is it’s slow ballad tempo - Ella had only ever performed “Oh, Lady Be Good!” as a fast-tempo finale, as it was popular with audiences who wanted to hear her scat. This arrangement, however, is the complete opposite, and shows off Ella’s lyricism and tone. Recorded with a full orchestra and rhythm section, this version has become just as famous as her other versions.

The Thunderer
(1889)

John Philip Sousa
(1854 - 1932)

University Wind Ensemble
Dr. Brian Silvey, conductor

John Philip Sousa is most known for his marches. This is hardly surprising considering how he was constantly surrounded by military band music, the precursor to Marches, as a child. His father played trombone in the U.S. Marine Band. Sousa began studying music at the age of 6. When he was 13, he was enlisted in the Marine Band as a band apprentice. He remained in the band until he was 20. By 1880, Sousa had assumed leadership of the U.S. Marine Band. Sousa's first major achievement occurred when he wrote "The Gladiator" in 1886, and "Semper Fidelis" in 1888. In 1892, Sousa resigned and organized a civilian concert band. The band toured around the U.S., Europe, the Canary Islands, and the South Pacific, which bolstered its reputation as the most admired American band.

The Thunderer was written in 1889 in dedication to Columbia Commandery No. 2, Knights Templar, of Washington D.C. The March follows the standard form for a march: AABBCDCDC. This shows that the A and B sections both repeated once, and the C and D sections would alternate. As is typical of a march, the A and B sections are contrasting. These sections are followed by a trio which is songlike.

"Everybody kind of has a job to do, and there's not much mixing and matching, but of course within this little box composers find all kinds of interesting ways to keep us interested and certainly among the greatest is going to be John Phillip Sousa, who is going to retain the title of the 'March King'." - Dr. Budds

University Philharmonic Orchestra

Dr. Barry Ford*, conductor

Violins

Amy Welsh~
Johanny Veiga Barbosa~
Evan Wilde+
Alexandre Negrão°+
Melanie Avery°
Isabelle Borchardt°
Mia Chitwood
Ashley Faber
Emile Gephardt°
Sam Li
Andrea Lin
Maria Lusardi°
Ryan Kee
Wendy Kleintank
Lyubov Kornev

Violins (cont.)

Matthew Newkirk
Meghan Pate
Isabella Reed
Kirsten Sattler°

Violas

Priscilla Honório+
Preston Roberts*°+
Meredith Blucker
Aidan Clark
Morgan Owen
Keeley Roberts
Caelan Walker
Noah Zahn°

Cellos

Andrew Lewis+
Nathan Roberts*°+, co-
section leader
Sofia Copat
Abigail Dickinson
Terry Jones
Paige Spencer°
Sam Whitty*°
Kyle Yerby*

Double Bass

Samantha Asel+

(~ denotes concertmaster/asst., +
denotes section leaders)

University Wind Ensemble

Dr. Brian Silvey, conductor

Flutes

Jane Wang°
Kaitlyn Grubbs
Zach Scamurra°, piccolo

Oboe

Kara Donnelly
Matthew Barnes°

Clarinets

Mitchell Sidden°
Calvin Winkler
Meg Swords°
Meghan Brown°
Ashley Harrington°
Allison Davis, bass clarinet

Bassoon

Cooper Williams*

Saxophones

Daniel Vega, alto
Andrea Lee, alto
Ian Prinster, tenor
Logan King, bari

Trumpets

Carlot Dorve
Alex Weinzierl°
Caycee Roth
Chance Inman°

Horns

Annelise Miner°
Jackson Witt°
Kayla Modlin
Maddie Hogan

Trombone

Caleb Gilbert
James Cookinham*
Tyler Martindale

Euphonium

Mackenzie Chosy

Tuba

Wyatt Moore°

Percussion

Mac McPike°
Jordan Nielsen
Savannah Wittman°

Born in 1947 in Pana, Illinois, **Dr. Michael J. Budds** was an educator, a musicologist, a published author, a philanthropist, and a pianist. He attended Knox College before receiving his PhD in musicology from the University of Iowa. After a stint in the Navy where he served during the Vietnam War, Dr. Budds accepted a position with the University Concert Series, where he gave pre-concert lectures before classical concerts right here in Jesse Auditorium.

His lectures were so popular and loved by the MU community that he was hired as a full-time professor in 1982. For twenty years, he taught a lecture class in Whitmore Recital Hall titled Jazz, Pop, and Rock, which served as many as 240 students per semester. In addition to that class, he taught a music-major specific history class titled 1322: Music in the United States, which was a requirement for all majors in the School of Music. His total number of students over the course of his 37 years here exceeded 10,000.

His honors include being named a 2000 Kemper Fellow for Excellence in Teaching and receiving the 2019 Byler Distinguished Professor award. In addition, Dr. Budds was inducted into the Missouri Music Hall of Fame in 2009, the first musicologist to receive the honor. His works include a comprehensive history of the Mizzou School of Music, titled *100 Years of Music-Making at Mizzou*. He received the Orpheus Award from the Zeta Chapter of Phi Mu Alpha in 2012 and was initiated into the Zeta Chapter of Phi Mu Alpha in 2016.

As a philanthropist, Dr. Budds gave a gift of \$4 million to create the Budds Center for American Music Studies, as a way to carry on his and his family's legacy. While he is the last of his immediate family, his legacy is carried on by those that knew him here, from the faculty he worked with to the thousands of students with unforgettable memories of his classes. In all he did, Dr. Budds displayed an extraordinary commitment to American music, and we are proud and honored to call him our brother.

Phi Mu Alpha Sinfonia, the world's oldest and largest secret national music fraternity, was founded in 1898 at the New England Conservatory in Boston. For over a century, Sinfonians have aimed to transform music in America, both within musical and non-musical fields. Through upholding high standards in music, inspiring musicians to be better men, and uplifting all American voices through music, Phi Mu Alpha tirelessly works to advance music in America.

The Zeta Chapter of Phi Mu Alpha Sinfonia was admitted in 1907 at the University of Missouri-Columbia and has operated consistently since, making it the second-oldest continuously active chapter in the country. The chapter predates the School of Music, existing before Mizzou even offered course credit for taking music lessons. In 1908, the Zeta Chapter founded the original University Concert Series (then called the Phi Mu Alpha Concert Series), which they continued to run until it became too large and popular for the chapter to handle on its own. Throughout the last century, the Zeta Chapter has been an instrumental aspect of music at Mizzou.

2021 SEASON SCHEDULE

INVOKE

7 P.M. Sunday, April 11
Missouri Theatre
Pods: \$35-\$175

SHOW-ME OPERA: FALSTAFF

7 P.M. Saturday, April 17
Missouri Theatre
Pods: \$25-\$125

2 P.M. Sunday, April 18
Missouri Theatre
Pods: \$25-\$125

1322: MUSIC OF THE UNITED STATES, IN MEMORIAM OF DR. MICHAEL J. BUDDS

3 P.M. Sunday, April 25
Jesse Auditorium
Pods: \$25-\$125

MISSOURI CONTEMPORARY BALLET: LIVE!

7 P.M. Saturday, May 1
Jesse Auditorium
Pods: \$42-\$210

2 P.M. Sunday, May 2
Jesse Auditorium
Pods: \$42-\$210