



School of Music

University of Missouri

2021-2022 Series | Student Ensemble

The University of Missouri, School of Music presents

The Family Weekend Choral Concert

featuring

University Glee Club, University Treble Choir, Concert Chorale,
Hitt Street Harmony, and University Singers

Emily Edgington Andrews, Dr. Brandon A. Boyd,
Dr. R. Paul Crabb, Daniel Emerson Shafer

conductors

Brandon M. Brown, Nathan Lange, Daniel Emerson Shafer,
Clara Smith, Karen Zeferino

graduate teaching assistants

McCade Gordon, Anthony Hernandez, Maddie Jenkins, Christian Martin,
Claire Parker, Danny Singh

accompanists

Friday, September 17, 2021 • 5:00 PM

First Baptist Church | Columbia, MO

PROGRAM

University Treble Choir

Let the River Run **Carly Simon**
arr. Craig Hella Johnson, adapt. Emily Crocker

Emily Edgington Andrews, conductor
Emily Shaw, piano

Let the river run,
Let all the dreamers
Wake the nation.
Come, the New Jerusalem.

Silver cities rise,
The morning lights
The streets that meet them,
And sirens call them on
With a song.

It's asking for the taking.
Trembling, shaking.
Oh, my heart is aching.
We're coming to the edge,
Running on the water,
Coming through the fog,
Your sons and daughters

Let the river run,
Let all the dreamers
Wake the nation.
Come, the New Jerusalem.

Silver cities rise,
The morning lights
The streets that meet them,
And sirens call them on
With a song.

University Glee Club

Like A River In My Soul **arr. Tim Osiek**

Brandon A. Boyd, conductor
Christian Martin, piano

I've got peace like a river, like a river, like a river in my soul. I've got peace like a river, soothing river, calmly flow.
When the world closes in, feel the stillness within. I've got peace like a river, like a river, like a river in my soul.
I've got love like an ocean, like an ocean in my soul. I've got love like an ocean, endless ocean, deep and full.
When you're lost and alone, let the waves bring you home. I've got love like an ocean, like an ocean in my soul.
I've got joy like a fountain, like a fountain in my soul. I've got joy like a fountain, like a fountain in my soul.
When your hope nearly dies, just remember, once again you shall rise.
I've got joy like a fountain, love like an ocean, peace like a river in my soul, like a fountain, like an ocean, like a river
in my soul.

Concert Chorale (UTC & UGC)

Good Ale **John Rutter (b. 1945)**

Clara Smith, conductor
Christian Martin, piano

“Bring us in no brown bread, for that is made of bran, nor bring us in no white bread, for there-in is no game,
but bring us in good ale
Bring us in no beef, for there is many bones, but bring us in good all, for that go'th down at once, and bring us
in good ale

Bring us in no bacon, for that is passing fat; But bring us in good ale and give us enough of that.
Bring us in no mutton, for that is often lean, nor bring us in no tripes, for they be seldom clean, but bring us in
good ale.

Bring us in no eggs, for there are many shells; But bring us in good ale, and give us nothing else.
Bring us in no puddings, for there-in is all goat's blood; Nor bring us in no venison for that is not for our good,
but bring us in good ale

Bring us in no capon's flesh, for that is often dear; Nor bring us in no duck's flesh; they slobber in the mere.

My Good Lord's Done Been Here arr. André J. Thomas (b. 1952)

Karen Zeferino, conductor
Danny Singh, piano | Clara Smith, soprano

My good Lord's done been here blessed my soul and gone away.
My Good Lord's done been here blessed my soul and gone.

When I get to heaven, and my work is done, going to sit with Sister Mary and chatter with the darling Son.
Going down to the river of Jordan, one of these, going to sit at the welcome table. There, I will see my Savior's
face.

Hold up the Baptist finger. Hold up the Baptist Hand.
When I get in the heavens, going to join the Baptist band.

My good Lord's done been here blessed my soul and gone away.
My Good Lord's done been here blessed my soul and gone.

Hitt Street Harmony

Daniel Shafer, conductor

Sometimes I Feel Like a Motherless Child Rosephanye Powell (b. 1962)

A long ways from home, A motherless chil'.
Sometimes ah feel like uh motherless chil',
Sometimes ah feel like uh motherless chil',
Sometimes ah feel like uh motherless chil,
A long ways from home.

Bokaya kaya
(something terrible has happened)
Nu wo vinowo he.
(something has happened to mothers)

Sometimes ah feel like ahm almos' gon',
Sometimes ah feel like ahm almos' gon',
Sometimes ah feel like ahm almos' gon',
Way off in duh heav'nly lan',
Way off in duh heav'nly lan.

True believuh,
Way off in duh heav'nly lan',
A long ways from home.
Bokaya kaya
(something terrible has happened)
Nu wo vinowo he.
(something has happened to mothers)

Virtual Insanity **Kerry Marsh (b. 1978)**

McCade Gordon, piano

Well, it's a wonder man can eat at all when things are big that should be small.
Who can tell what magic spells we'll be doin' for us?
And I'm given' all my love to this world only to be told
I can't see, I can't breathe, no more will we be.

And nothin's gonna change the way we live,
Cause we can always take but never give,
And now that things are changing for the worse, see,
Woah it's a crazy world we're livin' in,
And I just can't see that half of us immersed in sin is all we have to give these...

Futures made of virtual insanity,
Now always seem to be govern'd by this love we have
For useless twisting of our new technology,
Oh now there is no sound 'cause we all live underground

Futures made of virtual insanity.

University Singers

O salutaris hostia **Ko Matsushita (b. 1962)**
Text: St. Thomas Aquinas (13th c.)

O salutaris hostia, quae caeli pandis ostium. Bella premunt hostilia, da robur, fer auxilium.
O saving victim who opens the gate of heaven, hostile wars press on us: give strength and bring aid.

Uni trinoque Domino Sit sempiterna gloria, qui vitam sine termino nobis donet in patria. Amen.
To the Lord, three in one, be everlasting glory, for life without end he gives us in his Kingdom. Amen.

Alleluia **Elaine Hagenberg (b. 1979)**
Text: St. Augustine (5th c.)

All shall be Amen and Alleluia. We shall rest and we shall see. We shall see and we shall know.
We shall know and we shall love. Behold our end which is no end.

Alma Mater Thompson/arr. Tom Mills

All choirs and audience!

Verse 1: Old Missouri, fair Missouri, Dear old varsity,
Our are hearts that fondly love thee, Here's a health to thee.

Chorus: Proud art thou in classic beauty, of thy noble past;
With thy watchwords, Honor, Duty, Thy high fame shall last.

Verse 2: Every student, man, and maiden swells the glad refrain.
'Till the breezes, music laden waft it back again.

Chorus

University Treble Choir

Soprano I

Rebekah Beebe
Allie Bruns
Annabel Carter
Anna Colletto
Sophie Heimerl*
Breana Hoover
Kayli Lightner
Jennifer Lochhead
Chloe Prewett*
Shannon Martin
Lilli Moreland
Cora Sadler
Clara Smith+
Brooke Tvrdik
Emma Wickland

Soprano II

Abigail Bray
Maggie Courtney
Valerie Gehrs*
Megan Joyce
Hanna Keeter
Sarah Molitor
Lilyanna Musick
Chloee Rudolph
Jessica Scarce
Ginger Seawel
Rachel Schnelle
Joey Turner
Karen Zeferino*+

Alto I

Monica Dunn
Alexis Hanks
Sarah Kelley
Sophia Leftwich
Andi Petersen
Chloe Schellman
Jenna Sciaroni
Emily Shaw*
Greta Sonnenberg*^
Piper Stow
Marissa Thomas
Kylie Tune

Alto II

Grace Brown
Brenna Donnelly
Macey Hoover*^
Maddie Jenkins*
Mary LePique
Ellie Lin
Grace Noble
Vivian Owens
Claire Parker
Aubri Stewart
Madi Winfield

*section leader

+graduate teaching assistant

^undergraduate rehearsal assistant

University Glee Club

Tenor 1

Cole Barton
Charlie Creely
Ricky Messner
Robert Safley
Logan Sateia
Drew Walls
Mitchell White

Tenor 2

Lucas Barker
Tovi Cayton
Jonathan Edens
Jordan Floures
Cole Fuemmeler
Nick Kanatzar
Nathan Le
Wyatt Moore
Kellen Murrell
Zach Reinert
Danny Singh

Baritone

Brandon Brown
Hayden Camp
Graham Deterding
Jack Grant
Eve Hill
Nathan Lange
Christian Martin
Jayson Musembi
Ben Musgraves
Wesley Nichols
Kristopher Wu
Matthew Zdun

Bass

Carson Gaddie
Charles Knocke
Jacob Laan
Ethen Miller
Kyle Smith
David Steiner
J.T. Wolfe

Hitt Street Harmony

Soprano

Lydia Kelly
Madi Myers
Amanda Obeso
Julia Ringhausen
Victoria Shore

Alto

Mariah Dale
Miranda Frankenbach
Chloe Prewett
Emma Rowden
Emily Rolands

Tenor

Paul Hemingway
Benjamin Roker
Sam Varnon
Quin Wilson

Bass

McCade Gordon
Jonathan Barker
Wesley Nichols
Carrick O'Bleness
Danny Singh

University Singers

Soprano I

Wendy Kleintank
Vaysia Knust
L. Amelia Lufkin
Lauren Rankin
Clara Smith
Emeline Yorty

Soprano II

Alyssa Counts
Sophia Gerling
Megan Lyon
Dani Major
Amanda Obeso
Kate Wyman
Karen Zeferino

Alto I

Isabella Conley
Maddie Jenkins
Morgan Jennings
Haley Mesz
Rachel Misner
Chloe Prewett
Emma Rowden

Alto II

Presley Davis
Ellie DeBeer
Miranda Frankenbach
Haley Miller
Greta Sonnenberg
Aubri Stewart
Emma Stuck

Tenor I

Joey Belmore
Holden Franklin
Nathan Le
Benjamin Roker
Daniel Shafer
Sam Varnon
Quin Wilson

Tenor II

Jonathan Edens
McCade Gordon
Paul Hemingway
Nathan Lange
Connor Lovelace
Trey Ringgold
Eric Throm

Baritone

Yonny Astatke
Brandon Brown
Jack Grant
Carrick O'Bleness
Eric Partridge
Sam Romine

Bass

Keith Bodenhamer
Henry Braeske
Jonathan Crader
Joshua Engle
Jack Kankiewicz
Wesley Nichols
Kyle Smith

The University of Missouri Philharmonic Orchestra

Stephen Rogers Radcliffe, conductor

Monday Evening, September 27, 2021
Missouri Theater

Antonin Dvorak

Festival March, Op. 54

Frank Ticheli

American Elegy

Claude Debussy

Petite Suite

- I. En bateau
- II. Cortége
- III. Menuet
- IV. Ballet

INTERMISSION

Jonathan Bailey Holland

El Jaleo

Johannes Brahms

Tragic Overture, Op. 81

University of Missouri School of Music

2021-2022 Series • Student Ensemble

Concert Jazz Band

Dr. Sam Griffith, director

September 29, 2021 • 7:00PM

Rhynsburger Theatre

Program

Sweet Time Suite **Kenny Wheeler**
(1930-2014)

- Pt. 1 "Opening"
- Pt. 2 "Kind Folk"
- Pt. 3 "For Jan"
- Pt. 4 "For P.A"
- Pt. 5 "Know Where You Are"
- Pt. 6 "Consolation"
- Pt. 7 "Freddy C"

If you wish to visit with the performers, please do so in the lobby after the performance.

Personnel

Saxophone:

Zach Scamurra
Mark Doss
Ian Prinster
Logan King
Will Hooton

Trombone:

Brendan Sullivan
Greg Johnson
Reade Snelling
Tyler Martindale
Hunter Hamby

Trumpet:

Carlot Dorve (feat.)
Layden Dukes
Alex Weinzierl
Connor Giffin
Piper Stow
Quinn Morris

Piano:

Jack Snelling
Robyne Sieh

Bass:

Luis Bezerra

Drums:

Lane Oakes
Jeremiah Ingram

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CAAM • www.ChoralArtsAllianceofMissouri.com | KMUC Classical 90.5 FM • www.kmuc.org



School of Music
University of Missouri

2021-2022 Series | Student Ensemble

Wind Ensemble

Dr. Brian A. Silvey, conductor

Dr. Christian M. Noon, guest conductor

October 4, 2021 | 7:00pm
Missouri Theatre

Program

The Star-Spangled Banner (1814) **Francis Scott Key**
(1779 - 1843)
Arranged by Luigi Zaninelli
(b. 1932)

Early Light (1999) **Carolyn Bremer**
(1957 - 2018)

Suite Francaise (1944) **Darius Milhaud**
(1892 - 1974)

1. Normandie
2. Bretagne
3. Ile de France
4. Alsace-Lorraine
5. Provence

October (2000) **Eric Whitacre**
(b. 1970)

Dr. Christian M. Noon, guest conductor

Lift Every Voice and Sing (1900)..... **John Johnson**
(1873 - 1954)
Arranged by Devan L. Moore
(b. 1989)

Of Our New Day Begun (2015) **Omar Thomas**
(b. 1984)

Program Notes

Early Light (1999)

Carolyn Bremer was an American composer and educator. She studied at the Eastman School of Music, CalArts, and received a PhD in composition from UC Santa Barbara. She served as the chair of composition at the University of Oklahoma from 1991 to 2000 and was the chair of the Bob Cole Conservatory of Music at California State University, Long Beach from 2000 until the time of her death in 2018. She has been dubbed as a composer “driven by hobgoblins of post-modernist cant.” Her works have been performed at Carnegie Hall, the Kennedy Center, and at the steps of the US Capitol.

In her own words, “I am exploring the intersections of many fields – of music, creativity, and meaning; of postmodern thought; of hybrid forms (composition/scholarship); of language as adjudicator of creative activity; of technology as the driver or slave for change. At the crux are these questions: how do I as a composer meld the various influences and ideas I have into a new piece? and how do I bring all of this to the student? The first question, I can answer non-verbally with instinct, experimentation, and chance. But the second question requires much greater commitment. I need to answer it multiple ways to offer meaning to multiple learners. I must answer it non-definitively, ensuring I do not squelch an idea different from mine. I must answer it in a way that will be useful to people outside of my own aesthetics.”

Bremer wrote the following about *Early Light*:

“The material is largely derived from *The Star-Spangled Banner*. One need not attribute an excess of patriotic fervor in the composer as a source for this optimistic homage to our national anthem; Carolyn Bremer, a passionate baseball fan since childhood, drew upon her feelings of happy anticipation at hearing the anthem played before ball games when writing her piece. The slapstick heard near the end echoes the crack of the bat on a long home run.”

The piece was initially written for orchestra, but Bremer later transcribed the work for wind ensemble. Since then, it has become a mainstay in the wind ensemble repertoire, with notable performances by the President’s Own United States Marine Band and the North Texas Winds. The piece is bright, joyous, uplifting, and perfectly encapsulates the atmosphere of the moments before a baseball game.

Suite Francaise (1944)

Darius Milhaud was a French composer, educator, and a member of *Les Six*, a prolific group of six French composers in the early 20th century. He studied at the Paris Conservatory, where he met two of these six composers. As a young man he also worked in a diplomatic post to the ambassador to Brazil, where he was able to experience Brazilian music. Additionally, on a trip to America, he experienced what he described as “authentic” jazz on the streets of Harlem. This left a great impact on his musical outlook, and many of his compositions draw from Brazilian and jazz influences, perhaps most notably, *La Creation du Monde*, a six-scene ballet, which now may be his most recognizable work. He emigrated to America in 1940 and held a teaching role at Mills College in Oakland, California, where he taught jazz pianist Dave Brubeck. Until his retirement, he taught both at Mills College and the Paris Conservatoire.

Milhaud wrote the following about *Suite Francaise*:

“For a long time, I have had the idea of writing a composition fit for high school purposes, and this was the

result. In the bands, orchestras, and choirs of American high schools, colleges and universities where the youth of the nation be found, it is obvious that they need music of their time, not too difficult to perform, but nevertheless keeping the characteristic idiom of the composer.

The five parts of this suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground of the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence (my birthplace).

I used some folk tunes of these provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture, and murder three times to the peaceful and democratic people of France.”

October (2000)

Eric Whitacre is a Grammy award-winning American composer and conductor. He is one of the most popular and well-known musicians, with his compositions being performed in Carnegie Hall, the Walt Disney Concert Hall, and even Buckingham Palace. He graduated from the Juilliard School of Music and served as the composer in residence at the University of Cambridge, as well as the Artist in Residence with the Los Angeles Master Chorale. He is widely considered to be the pioneer of the concept of Virtual Choirs, a digital compilation of singers from across the globe performing his works together at the same time, which as of last year, has become a common performance strategy in the music industry. Additionally, he has given keynote addresses to many Fortune 500 companies, including Apple, Google, as well as in global institutions such as the United Nations. In addition, he recently signed as a model with the Storm modelling agency. He currently lives in Los Angeles with his wife, Belgian soprano Laurence Servaes.

Whitacre wrote the following about *October*:

“October is my favorite month. Something about the crisp autumn air and the subtle change in light always makes me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughn Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I’m quite happy with the end result, especially because I feel there just isn’t enough lush, beautiful music written for winds.”

The piece was commissioned by a consortium of thirty high school bands in Nebraska, brought about by Brian Anderson, the director from Fremont, Nebraska, who after an initial conversation in Chicago, brought together the thirty bands, and contacted the composer to arrange the commission. Thus, the piece was dedicated to Brian Anderson, and was premiered on May 14th, 2000.”

Of Our New Day Begun (2015)

Born to Guyanese parents in Brooklyn, New York, Omar Thomas is an American composer, arranger, and educator. He moved to Boston in 2006 to pursue a Master of Music degree in jazz composition at the New England Conservatory of Music. He is the protégé of Ken Schaphorst and Frank Carlberg and has studied under Maria Schneider. Omar’s music has been performed in concert halls across the country. He has been commissioned to create works in both jazz and classical styles. His work has been performed by such diverse groups as the Eastman New Jazz Ensemble, the San Francisco and Boston Gay Men’s Choruses, and the Colorado Symphony Orchestra.

Hailed by Herbie Hancock as showing “great promise as a new voice in the further development of jazz in the future,” Omar Thomas has created music extensively in the contemporary jazz ensemble idiom. It was while completing his Master of Music Degree that he was appointed the position of Assistant Professor of Harmony at Berklee College of Music at the surprisingly young age of 23. He was awarded the ASCAP Young Jazz Composers Award in 2008, and invited by the ASCAP Association to perform his music in their highly exclusive JaZzCap Showcase, held in New York City. In 2012, Omar was named the Boston Music Award’s “Jazz Artist of the Year.” Following his Berklee tenure, he served on faculty of the Music Theory department at The Peabody Institute of The Johns Hopkins University in Baltimore. In the fall of 2020, he accepted a position as the Assistant Professor of Composition at The University of Texas at Austin.

Thomas wrote the following about his work:

“*Of Our New Day Begun* was written to honor nine beautiful souls who lost their lives to a callous act of hatred and domestic terrorism on the evening of June 17, 2015 while worshipping in their beloved sanctuary, the historic Emanuel African Methodist Episcopal Church (affectionately referred to as “Mother Emanuel”) in Charleston, South Carolina. My greatest challenge in creating this work was walking the line between reverence for the victims and their families, and honoring my strong, bitter feelings towards both the perpetrator and the segments of our society that continue to create people like him. I realized that the most powerful musical expression I could offer incorporated elements from both sides of that line - embracing my pain and anger while being moved by the displays of grace and forgiveness demonstrated by the victims’ families.

Historically, black Americans have, in great number, turned to the church to find refuge and grounding in the most trying of times. Thus, the musical themes and ideas for “Of Our New Day Begun” are rooted in the Black American church tradition. The piece is anchored by James and John Johnson’s time-honored song, *Lift Every Voice and Sing* (known endearingly as the “Negro National Anthem”), and peppered with blues harmonies and melodies. Singing, stomping, and clapping are also prominent features of this work, as they have always been a mainstay of black music traditions, and the inclusion of the tambourine in these sections is a direct nod to black worship services.

Of Our New Day Begun begins with a unison statement of a melodic cell from *Lift Every Voice* before suddenly giving way to ghostly, bluesy chords in the horns and bassoons. This section moves to a dolorous and bitter dirge presentation of the anthem in irregularly shifting 12/8 and 6/8 meter, which grows in intensity as it offers fleeting glimmers of hope and relief answered by cries of blues-inspired licks. A maddening, ostinato-driven section representing a frustration and weariness that words cannot, grows into a group singing of *Lift Every Voice and Sing*, fueled by the stomping and clapping reminiscent of the black church.

In the latter half of the piece the music turns hopeful, settling into 9/8 time and modulating up a step during its ascent to a glorious statement of the final lines of *Lift Every Voice*... in 4/4, honoring the powerful display of humanity set forth by the families of the victims. There is a long and emotional decrescendo that lands on a pensive and cathartic gospel-inspired hymn song. Returning to 9/8 time, the piece comes to rest on a unison F that grows from a very distant hum to a thunderous roar, driven forward by march-like stomping to represent the ceaseless marching of black Americans towards equality.

The consortium assembled to create this work is led by Dr. Gary Schallert and the Western Kentucky University Wind Ensemble.”

Conductor Biographies

Brian A. Silvey (BME, Morehead State; MME, Wichita State; PhD, University of Texas-Austin) is Director of Bands and Professor of Music Education at the University of Missouri. At MU, he teaches undergraduate and graduate music education courses, conducts the Wind Ensemble, and provides oversight to the entire band program. Dr. Silvey has presented music education research and teacher preparation clinics at state, national, and international venues. Recent presentations have included the Society for Music Teacher Education conference in Greensboro, North Carolina (2019), College Band Directors National Association conference in Tempe, Arizona (2019), the Clifford K. Madsen Symposium on Research in Music Behavior in Estes Park, Colorado (2019), the International Society for Music Education conference in Baku, Azerbaijan (2018), and the Music Research and Teacher Education National Conference in Atlanta, Georgia (2018). He is published in the *Journal of Research in Music Education*, *International Journal of Research in Music Education*, *Bulletin of the Council for Research in Music Education*, *Research Studies in Music Education*, *Update: Applications of Research in Music Education*, *Journal of Music Teacher Education*, *Journal of Band Research*, *Missouri Journal of Research in Music Education*, *Research and Issues in Music Education*, the *Choral Conductor's Companion*, and the *Teaching Music Through Performance in Band* series. A co-authored book chapter on conducting (with Dr. Steven Morrison, Northwestern University) is scheduled to appear in the *Oxford Handbook of Music Performance* in 2021. He currently serves as Editor of the National Association for Music Education journal, *Update: Applications of Research in Music Education* and on the editorial board of the *College Band Directors National Association Research Journal*. He previously served on the editorial board of the *Journal of Research in Music Education* and as Editor of the *Missouri Journal of Research in Music Education*.

His research interests include conducting expressivity and effectiveness, instrumental conducting pedagogy, and preservice teacher preparation. While at the University of Missouri, Dr. Silvey has received the Writing Intensive Teaching Excellence Award, the School of Music Faculty Excellence Award, the Gold Chalk Award for Teaching Excellence, and the William T. Kemper Award for Teaching Excellence, the highest teaching award given to faculty at MU. He is an experienced events adjudicator, guest conductor, and guest clinician, having worked with bands across the United States.

Christian M. Noon is Assistant Director of Bands and Assistant Teaching Professor of Music Education at the University of Missouri. At MU, he teaches graduate and undergraduate courses in music education, conducts the University Band, assists in the direction of Marching Mizzou, and directs the women's basketball band. He began his professional career as the instrumental music director at Elizabeth High School in Elizabeth, CO. During his time as a public school music teacher, Dr. Noon worked with bands and orchestras of all levels (beginning to advanced).

As a conductor, Dr. Noon is a proponent of new, exciting, and sophisticated works for winds. In particular, he is devoted to promoting and performing works for winds by underrepresented composers. He is an advocate for more equitable processes of repertoire selection among conductors that give voice to composers of underrepresented groups. He believes that doing so will create more diverse and engaging large ensemble musical experiences for both the ensemble members and the audience.

Dr. Noon's research interests include philosophy, sociology, and social justice in music education, as well as preservice music teacher and music teacher educator identity development and conducting. As a music teacher educator, seeks to provide his students with tools, skills, and experiences that allow them to envision new forms of school music education that are inclusive of, but also much more expansive and diverse than band, orchestra, and choir.

Dr. Noon's research has been published in *Update: Applications of Research in Music Education*, and *Journal of Music Teacher Education*. He has also presented research at the Florida Music Educators Association conference and the Society for Music Teacher Education conference. He holds professional memberships in NAFME, CBDNA, and the Pi Kappa Lambda Honor Society, as well as honorary memberships in Kappa Kappa Psi and Tau Beta Sigma.

Personnel

Piccolo

Ashley Chambers

Flute

Kaitlyn Grubbs, principal
Jillian Russell
Jane Wang

Oboe

Kara Donnelly, co-principal
Matthew Barnes, co-principal

B-Flat Clarinet

John Bell, principal
Mitchell Sidden
James Langen
Meghan Brown
Kiana Fernandes
Ashley Harrington

Bass Clarinet

Allison Davis, bass clarinet

Alto Saxophone

Warren Lane, principal
Logan King

Tenor Saxophone

Nate Beattie

Baritone Saxophone

Breanna Derritt

Bassoon

Jack Snelling, principal
Lauren Nadler

Trumpet

Carlot Dorve, principal
Alex Weinzierl
Faith Hall
Caycee Roth
Eric Kvam
Chance Inman

Horn

Annelise Miner, principal
Chase Webb, assistant principal
Sarah Keely
Maddie Hogan
Sydney Hendrickson

Trombone

Robert Fears, principal
Hunter Hamby
Tyler Martindale
Ben Musgraves, bass

Euphonium

Mackenzie Chosy
Kevin Botkin

Tuba

Theo Learnard
Wyatt Moore

Percussion

Liz Fetzer, principal
Jeremiah Ingram
Emily Miclou
Riley Berens
Chloe Hart
Emma Smullen
Savannah Wittman
Colton Johnson

Piano

Daniel Singh



School of Music
University of Missouri

2021-2022 Series | Student Ensemble

Symphonic Band & University Band

Dr. Amy M. Knopps, conductor

Dr. Christian M. Noon, conductor

Allison Davis, graduate guest conductor

Zack Nenaber, graduate guest conductor

October 7, 2021 | 7:00PM
Missouri Theatre

University Band Program
Dr. Christian M. Noon, conductor

Flourish for Wind Band (1939) **Ralph Vaughan Williams**
(1872–1958)

New Wade 'n Water (2000) **Adolphus Hailstork**
(b. 1941)

Allison Davis, graduate guest conductor

Salon Morisot (2019) **Jodie Blackshaw**
(b. 1971)

- I. Majesty
- II. Devotion
- III. Enchantment

Reverberations (2009) **Brian Balmages**
(b. 1975)

Symphonic Band Program
Dr. Amy M. Knopps, conductor

Twilight in the Wilderness (2003) **Christopher Tucker**
(b. 1976)

Emily Schlittler, piccolo
Hunter Hamby, soundtrack

Planet B (2021) **Catherine Likhuta**
(b. 1981)

Zack Nenaber, graduate guest conductor
with Locust Street Expressive Arts Elementary School Artists

~ *Missouri Premiere* ~

After a Gentle Rain (1979) **Anthony Iannaccone**
(b. 1943)

- I. The Dark Green Glistens with Old Reflections
- II. Sparkling Air Bursts with Dancing Sunlight

Colorado Peaks (2005) **Dana Wilson**
(b. 1946)

University Band Personnel

Flute

Lexie Cheek
Haley Nilsen
Maddie Foster
Michelli Horton
Kathryn Heddens-Kocher
Clare Harmon
Jillian Garrett
Kristyn Morgenthaler
Maribeth Hammers
Lev Baer
Taylor Watson
Gabby Taffe

Oboe

Emily Kirkham

Clarinet

Devin Tilawen
Jane Manson
Julia Beil
Luke Lindberg
Emily Bryant
Alison Clay
Nicole Tinsley

Bass Clarinet

Natalie White
Bre James

Bassoon

Cooper Williams
Gigi Gilliam
Elizabeth Irhke

Alto Saxophone

Hayden Wiseman
Lauren Chong
Moss V Grimm
James Lyerla

Tenor Saxophone

Anya Lewinski
Harry Lillie
Joe McCormick
Chance Inman

Baritone Sax

Erin Clay

Trumpet

Bobby Schalk
Kaeden Schunk
Schuyler Smith-Hohimer
Nate Beattie
Cooper Mathisen
A.J. Rivera
Jacob Woods

F Horn

Jacob Shackelton
Taylor Owens
Ben Zeh
Alex Jackson

Trombone

Micheal McDuell
Clyde Silvey
Lexi Tucker
Rianna Huelsbergen
Meg Swords
Mike McLaughlin

Euphonium

Brooke Lincoln
Brayden Farris
Kat Conaway
Alex Sohl

Tuba

Andrew Rice
Emma Leto

Percussion

Will Garstang
Easton Kerns
Logan Sateia
Zachary Nenaber

Symphonic Band Personnel

Piccolo

Emily Schlittler

Flute

*Kendra Slaughter

Nadia Lake

Mackenzie Harrington

Lauren Marino

Bassoon

Erich Unterschutz

Clarinet

*Brendan Hoffmann

Elizabeth Ganey

Meg Swords

Ava Rittgers

Riley Siebert

Emily Stokes

Abby Twyman

Bass Clarinet

Emily Kirkham

Alto Saxophone

*Zack Nenaber

Clayton Greenlee

Brett Newberry

Tenor Saxophone

Jackson Huenefeldt

Baritone Saxophone

Clayton Henning

Horn

*Henry Albright

Alexis Waltrip, Assist

Hayden Alley

Emili Pezall

Chris Wang

Brandon Guillen

Trumpet

*Layden Dukes

Emily Gilley

Calvin Banks

Kaedynce Kaleikini

Trombone

*Aaron Holloway

Bo Ross

Jack Bode

Samantha Woodward

Josh Camp

Patric Kane

Euphonium

*Reece Hinton

Jacob Presler

Mitchell Summers

Margaret Howell

Tuba

*Adam Johnston

Brandon Merritt

Doug Glasgow

Percussion

*Alex Baur

Colton Johnson

Ethan Welker

Savannah Wittman

Michael Tiffany

Riley Redington

Piano

Mackenzie Harrington

Program Notes

Flourish for Wind Band (1'30")

Ralph Vaughan Williams, a highly respected English composer, wrote some of the earliest works for twentieth-century concert band, with many of his pieces considered pillars of band literature. *Flourish for Wind Band* was written as an overture to the pageant Music and the People performed in the Royal Albert Hall in 1939. The score was then lost, only to reappear in 1971. It was not made available to American bands until it was published in 1972. *Flourish for Wind Band* followed on the heels of Vaughan Williams' great masterworks for band, *English Folk Song Suite* and *Toccata Marziale*, and is significant, in part, because it is a relatively easy work by a composer of high stature and skill.

New Wade'N Water (3'15")

New Wade'N Water is a contemporary adaptation of the traditional African American Spiritual *Wade in the Water*. As many trained composers throughout history, Dr. Hailstork often uses folk music as his source of inspiration for his compositions. *New Wade'N Water* opens with an introduction that is constructed using a G blues scale and mixed meter. Throughout the piece, the material from the introduction serves as an interlude between each variation of the *Wade in the Water* melody. This melody is frequently stated in a hocket style with fragments of the melody being passed from one section of the band to another. Motives from the introduction are also combined with the *Wade in the Water* melody. *New Wade'N Water* concludes with the same motive that began the piece.

Spirituals are one of the earliest forms of traditional folk music that once functioned within African American communities in multiple ways. While spirituals expressed deeply held religious meaning, they also mirrored a desire for freedom which was often communicated through hidden messages within the text. *Wade in the Water* is known for such messages that served as directions to help enslaved Africans to escape cruelty in the pursuit of freedom. *Wade in the Water* was an instruction to fleeing slaves to move through rivers and streams to erase their scent and confuse the bloodhounds tracking their path. The text also includes a reference about Moses, which refers to Harriet Tubman, an African American woman called the "Moses of her People" because of the many enslaved people she led to freedom.

With this old Spiritual as a foundation, Hailstork creates an exciting new composition. He provides a musical representation of rolling water and crashing waves giving one the ominous feeling that the phrase "God's gonna trouble the water" has come to life in the music, while maintaining some of the folk song's original melody and form. Here is one of the earliest written versions of the folk song *Wade in the Water* as documented by African American composer H. T. Burleigh (1925):

CHORUS:

Wade in the water,
Wade in the water, children,
Wade in the water,
God's gonna trouble the water.

VERSE 1:

See that band all dress'd in white,
God's a goin' to trouble the water,
The leader looks like the Israelite,
God's a goin' to trouble the water.

VERSE 2:

See that band all dressed in red,
God's a goin' to trouble the water,

It looks like the band that Moses led,
God's a goin' to trouble the water.

Salon Morisot (9'00")

Salon Morisot is a suite of three miniatures that are inspired by the remarkable artistry of little known female French impressionist artist, Berthe Morisot (1841–1895). Morisot was highly admired by her fellow impressionist colleagues and her works were exhibited in the very first (and many consequential) impressionist Salon of 1874 (a Salon being an exhibition). Many famous artists held an original Morisot artwork in their private collections including Manet, Monet, Degas and Pissarro. Morisot married Édouard Manet's younger brother Eugene Manet and her painting styles are regarded as a driving force behind the Impressionist style. The three miniatures in this program are inspired by three Morisot artworks that depict a particular moment in her life.

I. Majesty: inspired by the painting "The Harbor at Lorient" (1869)

"The Harbor at Lorient" features Morisot's sister Edma and tall ships. Edma and her sister were very close. She had not long been married and they missed each other terribly. Hence, I have attempted to capture not only the grandeur of the tall ships but also to reveal the despair and heartbreak felt by both sisters at this time. It is my desire that the harmonic tensions reveal their hidden emotions whilst maintaining an element of calm on the surface.

II. Devotion: inspired by the painting "The Cradle" (1873)

This delicate and revealing artwork again features Morisot's sister, but this time in a maternal role with her newly born daughter, Blanche. At the time this was painted, Berthe Morisot was 31 years old and unmarried. In her letters to her sister, Berthe was torn between her passion for painting and her desire to marry and become a mother. The tension displayed in this artwork suggests a mother's fatigue and mixed emotions about the daunting task of raising a child. Hence, I have written this work to suggest the cycle of emotions a new parent feels when their child is born including nervousness, joy, intense love, and even a little trepidation. The work begins and ends the same way to represent this ongoing succession of sensations that can be felt over the course of a day, a moment, a lifetime, as suggested in the artwork "The Cradle."

III. Enchantment: inspired by the painting "The Garden at Bougival" (1884)

In late 1874, Bertha Morisot married Édouard Manet's younger brother, Eugene. He dedicated his life to Berthe's painting career, hence alleviating her mixed emotions about marriage. "The Garden at Bougival" is 11 years from "The Cradle" and is painted in quite a different style, reflecting developments in both her professional and personal life. Her painting output was slowed due to the birth of her only child Julie, in 1878. Berthe Morisot and her family loved to holiday in Bougival (25 km west of Paris), and between 1881 and 1884 they rented a home in the area and spent most of their time there. It was a very happy time for the family, before the decline of her husband's health that led to his premature death in 1892. Hence, the final movement in this suite is quite whimsical, reflecting the relaxed emotions associated with holidays as well as Berthe's chance to equally indulge her two passions: family and painting.

Reverberations (3'00")

Based entirely on a 2-note motif (minor 3rd), *Reverberations* explores the concept of sound as it echoes throughout the ensemble. The piece opens and closes with the same two pitches, which appear throughout the work while timbres and harmonies constantly change and evolve. While many references to minimalism do exist, the music does not strictly adhere to that style.

The opening is based on two alternating chords: concert D minor and B-flat major, the only two minor and major triads that have the opening interval in common. As textures continuously change around these two

alternating chords, the music builds until finally reaching a powerful statement in G major, the first deviation from the opening interval. However, woodwinds continue to echo the main motif despite the change in tonality.

As the entire ensemble returns to the familiar two note motif, musical development occurs through color changes and clusters as the motif persists in reverberating throughout the ensemble. Finally, after the music builds, the opening motif is inverted, going upward instead of downward. This sets off a chain reaction in the ensemble as different sections jump into the orchestration out of phase, attempting to keep pace with each other. Big fanfares in the brass are presented in a major key and build to the end, which brings back one final unison announcement of the opening 2 notes.

***Twilight in the Wilderness* (8'30")**

Twilight in the Wilderness is the fourth element in composer Christopher Tucker's larger work, *Sinfonietta No. 1*. It presents a vivid landscape through the composer's use of harmonies and intriguing melodies as described by the composer:

"Twilight in the Wilderness is a musical impression of the body of works created by Hudson River school and landscape painter Frederick Edwin Church. Living around the time of the Civil War, this American painter covered his oil canvas with beautiful sunsets of the American landscape. My main inspiration for this commission was Frederick Edwin Church's painting "Twilight in the Wilderness," a work of magnificence with a dark red sunset encompassing the lush mountains below. A bright clearing in the center of the painting creates a connecting boundary, of which a Hill Country Middle School student termed a 'ray of hope.' The work is in two main sections connected by an interlude, possibly a bright and clear interlude. The first main section describes the painting from a "macro" point of view, very spacious and serene. The second main section represents the vibrancy of each individual color and how they create a harmonious interplay, the "micro" point of view. The term "ray of hope" became my final inspiration for the end of the piece when both sections come together ... the "macro" and "micro" are seen simultaneously."

Twilight in the Wilderness was commissioned jointly by the Hill Country Middle School Bands in Austin, Texas, Cheryl Floyd, Kevin Jedele, and Chuck Fishers, directors, and the University of Texas at Austin Symphony Band, Dr. Robert Carnochan, conductor."

-Program note provided by Christopher Tucker

***Planet B* (7'00")**

"It is no secret to anyone that our planet is suffering, least of all to the children of today. I heard the following sentiment: "Take care of your planet. There is no planet B." And I thought: what if there were an ideal planet without violence, racism, greed, ecological emergencies and global pandemics? A musical journey towards such a planet could give us all some optimism for the future. I believe that in 2021 we need it more than ever. The piece opens with static stacked perfect fifths, representing the vastness and the mysterious power of Space. Then, we zoom in on Earth, singling it out from the entire galaxy. The Earth is crying. It is hurt. It is letting out deep sighs, as if a wounded majestic animal. The next section of the piece, characterized by rising tension, is the musical version of "enough is enough!" It represents the protests, the high-school kids carrying huge posters, the outcries of the young generation. They are brave, bold, and they demand change and action. They came to protest and brought their message across loud and clear. Think about Greta Thunberg screaming: "...we will NEVER forgive you!!!" with tears running down her cheeks. The Earth is shouting with them, and the Earth is grieving with them. The final section opens with the musical imitation of the sky clearing after a storm, sun coming out, and nature starting to awaken. This section is about positivity, hope and healing. In the final chords,

we are zooming out and going back into Space, seeing the Earth get smaller and smaller. The Earth is smiling. It looks greener. It feels healed.”

-Program note provided by Catherine Likhuta

Thank you to Lydia Clark and the students of Locust Street Expressive Arts Elementary School for their brilliant work and artistic contribution to Planet B.

After a Gentle Rain (7'00")

This two-movement piece has drastically different inspirations for each section creating an interesting whole that Anthony Iannaccone expertly ties together. He states:

“After a Gentle Rain is a work in two contrasting movements – the first quiet, meditative and introverted and the second sparkling, dance-like and extroverted. The piece is dedicated to Dr. Max Plank and the Eastern Michigan University Symphonic Band and was recorded by the band for Golden Crest Records (ATH-5072). The first movement begins with a gently rippling, arpeggiated figure that contains the main harmonic and melodic idea of the entire piece: two superimposed major triads. The figure subtly changes color as it migrates through various registers, spacings, and doublings. While the external shape of the sextuplet seems frozen, one can hear an internal, textural progression of changing resonance qualities. Against this backdrop is painted a wide spectrum of both dark and bright mixtures of soft brass, reeds and percussion. Those colorful mixtures constantly re-define the background and foreground of this introverted scenario. The play on words in the title suggests images of light reflecting off moist green foliage in turn evoking reflections “off” old memories in a quiet, meditative context. Memories, images and colors become bolder and more powerful, culminate in a climax and gradually recede into the past with the same delicate afterglow of soft bell sounds heard in the opening measures. In the second movement, ‘Sparkling Air Bursts with Dancing Sunlight,’ extroverted and dance-like in nature this movement gallops with the joy and freshness that seems to fill the air after a gentle rain. The cleansed air sparkles with a sense of re-birth and the celebration of life.”

-Program note provided by Anthony Iannaccone

Colorado Peaks (5'00")

Dana Wilson, the recently retired yet accomplished composer, created a soundscape that aims to match the beauty of the Rockies in Colorado. Though created with the terrain in mind, Wilson explains it is less about the natural landscape and more about the relationship between people and the environment we share:

“Written for large concert band, the piece has recurring thematic material throughout but does not adhere to a set formal structure, just as the peaks of the Rocky Mountains are bound by no set pattern. The work, filled with gentle syncopation, simple chromaticism, and timbral variety, is essentially based on two ideas; a crisp quarter-note pulse representative of hiking and the broad reach of the distant mountains first presented in the horns. There is also a tranquil section intended to be introspective, indicative of all such hiking journeys as metaphors for, and ultimately about, inward growth. Because this piece was commissioned by an ensemble in Colorado, I wanted the piece to make some reference to the awe-inspiring Colorado Rockies. The work is not, however, a depiction of their majesty. Instead it suggests a person’s relation to them via a rugged and persistent climb.”

-Program note provided by Dana Wilson

-Program notes compiled by Hunter Hamby

Conductor Biographies

Amy M. Knopps is the Associate Director of Bands and Director of Athletic Bands at the University of Missouri where she directs Marching Mizzou, Mini Mizzou, Symphonic Band, and teaches courses in the music education curriculum of the School of Music. Prior to her appointment in the fall of 2017, Dr. Knopps served for seven years as Associate Professor of Music, Associate Director of Bands, and Director of Athletic Bands in the School of Music and Dance at Eastern Michigan University. While at Eastern Michigan she was a Faculty Spotlight Recipient, the Eastern Michigan University Thank-A-Teacher Inaugural Recipient, and featured in a historic exhibition titled, "In Her Shoes: Forging Paths at EMU" as she was the first woman to direct the Eastern Michigan University Marching Band and serve as Associate Director of Bands.

Dr. Knopps earned degrees from The University of Georgia (DMA), the University of Kansas (MM), and the University of Missouri (BS, Ed.) where her principal conducting teachers were Dr. John P. Lynch and Dr. Dale J. Lonis. While at Georgia and Kansas she held conducting associate positions that involved conducting both concert and athletic bands as well as teaching courses in the music curriculum. During her time at The University of Georgia, Dr. Knopps received the Hugh Hodgson School of Music Director's Excellence Award and at the University of Kansas she received the Russell L. Wiley Graduate Conducting Award.

Additional teaching experience includes numerous years as Director of Bands at Center High School and Center Middle School in her hometown of Kansas City, Missouri where she guided all aspects of the diverse and award-winning band program. While in the Center School District, Dr. Knopps received the 2003 Missouri Fine Arts Outstanding Teacher Award and the 2004 You Make the Difference Award for her dedication and commitment to excellence in education. As an advocate for new wind music she solely commissioned and premiered Jonathan Newman's *1861* for concert band in 2003 and continues her commitment to contributing to the wind band repertoire through additional commissions for Symphonic Band at the University of Missouri.

Dr. Knopps continues to be an active conductor, clinician, and adjudicator across the United States and internationally having worked and performed throughout Asia, Australia, Canada, Europe, and South America. Each summer she serves as a clinician/instructor at the Smith-Walbridge Clinics held in Charleston, Illinois working with high school and collegiate drum majors from across the country. Dr. Knopps is also known for her published contributions as she has authored several articles for *School Band and Orchestra Magazine* and has contributed to eight volumes of the *Teaching Music Through Performance in Band* series. In addition to her published articles she has completed extensive research on American-Sponsored overseas secondary band programs in the People's Republic of China.

Dr. Knopps maintains professional affiliations with the College Band Directors National Association (CBDNA), currently serving on the CBDNA Athletic Bands Committee, World Association for Symphonic Bands and Ensembles (WASBE), the National Association for Music Education (NAfME), National Band Association (NBA), Phi Beta Mu, Tau Beta Sigma, Kappa Kappa Psi, currently serving as the sponsor for the Eta Upsilon chapter, the Griffiths Leadership Society for Women, currently serving on the Executive Committee as Chair, and QEBH, the oldest of six secret honor societies at the University of Missouri. In February of 2021, Dr. Knopps was named Associate Professor of the Year by the College of Arts and Science. She currently resides in Columbia, Missouri with her two cats Buddy and Rocky.

Christian M. Noon is Assistant Director of Bands and Assistant Teaching Professor of Music Education at the University of Missouri. At MU, he teaches graduate and undergraduate courses in music education, conducts the University Band, assists in the direction of Marching Mizzou, and directs the women's basketball band. He began his professional career as the instrumental music director at Elizabeth High School in Elizabeth, CO. During his time as a public school music teacher, Dr. Noon worked with bands and orchestras of all levels

(beginning to advanced).

As a conductor, Dr. Noon is a proponent of new, exciting, and sophisticated works for winds. In particular, he is devoted to promoting and performing works for winds by underrepresented composers. He is an advocate for more equitable processes of repertoire selection among conductors that give voice to composers of underrepresented groups. He believes that doing so will create more diverse and engaging large ensemble musical experiences for both the ensemble members and the audience.

Dr. Noon's research interests include philosophy, sociology, and social justice in music education, as well as preservice music teacher and music teacher educator identity development and conducting. As a music teacher educator, seeks to provide his students with tools, skills, and experiences that allow them to envision new forms of school music education that are inclusive of, but also much more expansive and diverse than band, orchestra, and choir.

Dr. Noon's research has been published in *Update: Applications of Research in Music Education*, and *Journal of Music Teacher Education*. He has also presented research at the Florida Music Educators Association conference and the Society for Music Teacher Education conference. He holds professional memberships in NAFME, CBDNA, and the Pi Kappa Lambda Honor Society, as well as honorary memberships in Kappa Kappa Psi and Tau Beta Sigma.

Allison Davis is currently a PhD Music Education student at the University of Missouri, where she serves as a university bands graduate teaching assistant. In addition to her roles within the Mizzou music education program, she operates as the woodwind specialist at Rock Bridge High School here in Columbia, MO.

Davis holds both a Bachelor of Music Education degree and a Master of Music Education degree from Bowling Green State University. Prior to pursuing graduate school, she taught a combination of band, choir, and general music courses for grades 5-12 in the Ohio public school system. Due to her time spent with a primarily urban student population, Davis has focused on the performance of contemporary music by historically underrepresented composers during her graduate studies.

Davis has been an adjudicator, clinician, and music arranger for bands and choirs of all ability levels and age ranges. She is also an active researcher and has recently presented at the 2020 CBDNA North Central Regional Conference, the 2021 NAFME National Conference, and the 2021 MMEA Conference. When she isn't spending time walking around campus with her dog Percy or playing in the Wind Ensemble, you'll likely see her with a camera in hand to document various happenings around the School of Music.

Zack Nenaber was born and raised in St. Charles, Missouri. Mr. Nenaber graduated with a Bachelor of Music Education from the University of Missouri - St. Louis in 2015. He had the pleasure of performing and conducting in several ensembles at the School of Music. While part of the University Jazz Ensemble he had the privilege to perform in the Notre Dame Jazz Festival in 2011, the Midwest International Band and Orchestra Clinic in Chicago in 2012, and the Missouri Music Educators Association Conference 2014.

After graduating from UMSL Mr. Nenaber spent three years as assistant director of bands at Gentry Middle School and Rockbridge High School in Columbia, Missouri. His students regularly received "Superior" ratings at small ensemble, large ensemble and jazz festivals. While at Gentry Middle School his 8th grade band was selected as the school's first ever ensemble to perform for the Missouri Music Educators Association Conference in January 2017.

In 2019 Mr. Nenaber moved abroad to Casablanca, Morocco to teach at George Washington Academy (GWA). While at GWA he was tasked with restarting an instrumental/band program after one year of no music

education. After two years at GWA, Mr. Nenaber was successful in instilling a knowledge and love of music in a community where music education has never had a place.

Mr. Nenaber holds memberships in the Association for Music in International Schools, the Missouri Music Educators Association, and Phi Mu Alpha Sinfonia. Both Mr. Nenaber and his wife, Kirsten, are avid travelers, board game enthusiasts, and amateur cooks.



School of Music
University of Missouri

2021-2022 Series | Student Ensemble

University Singers

R. Paul Crabb, director

Anthony Hernandez, accompanist

Graduate Teaching Assistants:

Brandon Brown, Nathan R. Lange, Daniel Shafer,

Clara E. Smith, Karen Zeferino

October 9, 2021 • 7:00PM

Campus Lutheran Church

Program

Alleluia **Elaine Hagenberg**
(b. 1979)

All shall be Amen and Alleluia. We shall rest and we shall see. We shall see and we shall know.
We shall know and we shall love. Behold our end which is no end.
(St. Augustine)

Mille regretz **Nicolas Gombert**
Conductor: Nathan R. Lange (1495-1560)

Mille regretz de vous habondonner
A thousand regrets at deserting you

Et d'eslongier vostre fache amoureuse,
and leaving behind your loving face

Jay si grand doeul et paine doloureuse,
I feel such sadness and painful distress,

Quon me verra brief mes jours definer.
that it seems to me my days will soon dwindle.
(Josquin des Prez)

Stone **Jacob Narverud/Ryan Main**
(b. 1986/b. 1984)

Percussionists: Colton Johnson and Jordan Nielsen

Hard the ringing stone, heavy the flinting edges, as cold as regret.
Volcano daughter, forged of slow and fiery breath, cooled to hardest ice.
Pressed against the night, against the strongest darkness, your iron heart is mine.
(Robert Bode)

Loquebantur variis linguis **Thomas Tallis**
(1505-1585)

Soloists: Nathan Lange and Benjamin Roker

Loquebantur variis linguis Apostoli magnalia Dei. Alleluia.
The Apostles spoke in many languages of the great works of God. Alleluia.

Repleti sunt omnes Spiritu Sancto, et coeperunt loqui.
They were all filled with the Holy Spirit and began to speak.

Gloria patri et Filio et Spiritui Sancto:
Glory to the Father, and to the Son: And to the Holy Ghost.
(Based on Acts 2:4)

Many are the Wonders **Ken Burton**
(Reflections on Tallis 'Loquebantur Variis Linguis') (b. 1970)
Soloist: Daniel Shafer

O Lord, open my lips and my mouth will declare Thy praise.
Many, O Lord my God, are the wonders which You have done.
My tongue shall sing aloud; my tongues shall declare Thy praise.
(Psalm 51:15, Psalm 35:28, Psalm 40:5)

Surge, Propera Amica Mea **Raphaella Aleotti**
(1570-1646)

Surge, propera amica mea, speciosa mea, et veni.
Arise, my love, my fair one, and come away.

Columba mea, in foraminibus petrae, in caverna maceriae,
Oh, my dove, who is in the clefts of the rock, in secret places.

ostende mihi faciem tuam, sonet vox tua in auribus meis:
Let me see your face, let me hear your voice,

vox enim tua dulcis, et facies tua decora.
for your voice is sweet and your face is lovely.
(Song of Solomon 2:13-14)

Epithalame **Jean-Yves Daniel-Lesur**
(1908-2002)

Veni sponsa Christi accipe coronam quam tibi Dominus praeparavit in aeternum. Alleluia.
Come then, bride of Christ, and receive the crown which the Lord has prepared in eternity. Alleluia.

Pose moi comme un sceau sur ton cœur, comme un sceau sur ton bras: Car l'amour est fort comme la mort.
Set me as a seal upon your heart, as a seal upon your arm; for love is strong as death.

La jalousie est dure comme l'enfer, une flamme de Yahvé!
Jealousy is cruel as the grave, a flame of Yahweh!

Les grandes eaux n'ont pu éteindre l'amour, les fleuves ne le submergeront pas!
Many waters cannot quench love, neither can the floods drown it.
(Antiphon at Second Vespers, Song of Solomon)

Intermission

O salutaris hostia **William Byrd**
(1535-1623)

O salutaris Hostia, quae coeli pandis ostium: bella premunt hostilia, da robur, fer auxilium.
O saving victim who opens the gate of heaven, hostile wars press on us: give strength and bring aid.

Uni trinoque Domino sit sempiterna gloria, qui vitam sine termino nobis donet in patria. Amen.
To the Lord, three in one, be everlasting glory, for life without end he gives us in his Kingdom. Amen.

O salutaris hostia. **Ko Matsushita**
(same text as above) (b. 1962)

Cum Sancto Spiritu (Petite Messe Solennelle) **Gioachino Rossini**
(1792-1868)

Cum Sancto Spiritu in gloria Dei Patris. Amen.
With the Holy Spirit in the glory of God the Father. Amen.
(from the traditional Latin Mass)

Cum Sancto Spiritu (Gloria) **Hyo Won Woo**
(b. 1974)

Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis.
Glory to God in the highest, and on earth peace to people of good will.

Laudamus te, benedicimus te, adoramus te, glorificamus te, gratias agimus tibi propter magnam gloriam tuam,
We praise you, we bless you, we adore you, we glorify you, we give you thanks for your great glory,

Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe, Amen.
For you alone are the Holy One, you alone are the Lord, you alone are the Most High, Jesus Christ, Amen.
(from the traditional Latin Mass)

O Praise the the Lord **Adolphus Hailstork**
(b. 1941)

Soloists: Nathan Le, Miranda Frankenbach, L. Amelia Lufkin, Henry Braeske

O Praise the Lord, Hallelujah, O praise the Lord all ye nations; praise him all ye people.
For His loving kindness is great to us, And the truth of the Lord endureth forever.
(Psalm 117)

Personnel

Soprano I

Wendy Kleintank
*Vaysia Knust
L. Amelia Lufkin
Lauren Rankin
Clara Smith
Emeline Yorty

Soprano II

Alyssa Counts
Sophia Gerling
Megan Lyon
Dani Major
*Amanda Obeso
Kate Wyman
Karen Zeferino

Alto I

Isabella Conley
Maddie Jenkins
Morgan Jennings
Haley Mesz
Rachel Misner
Chloe Prewett
*Emma Rowden

Alto II

Presley Davis
Ellie DeBeer
Miranda Frankenbach
Haley Miller
Greta Sonnenberg
Aubri Stewart
Emma Stuck

Tenor I

Joey Belmore
Holden Franklin
Nathan Le
Benjamin Roker
Daniel Shafer
Sam Varnon
Quin Wilson

Tenor II

*Jonathan Edens
McCade Gordon
*Paul Hemingway
Nathan Lange
Connor Lovelace
Trey Ringgold
Eric Throm

Baritone

Yonny Astatke
Brandon Brown
Jack Grant
*Carrick O'Bleness
Eric Partridge
Sam Romine

Bass

Keith Bodenhamer
Henry Braeske
Jonathan Crader
Joshua Engle
Jack Kankiewicz
Wesley Nichols
Kyle Smith

*Officers



School of Music
University of Missouri

2021-2022 Series | Student Ensemble

Mizzou New Music Ensemble

Valentina Arango Sánchez, flutes

Andrew Wiele, clarinets

Johanny Veiga Barbosa, violin

Andy Lewis, cello

Stephen Landy, percussion

Jordan Nielsen, percussion

Eve Werger, piano

Daniel Fitzpatrick, piano

Yoshiaki Onishi, conductor and director

October 10, 2021 • 7:30PM

Sinquefield Music Center Room 132

Program

The Quarry (2021) * **Robyne Sieh**
(b. 2002)

Ngelemen (2021) * **Fernando Zappino Vidal**
(b. 1999)

Matutino/vespertino (2021) * **Ernesto Bojanich Zahnd**
(b. 2000)

Come Round (1992) **Jacob Druckman**
(1928-1996)

I. Variations 1, 2, 3

* *world premiere*

Program Notes

The Quarry

Elephant Rock State Park in southeast Missouri was created to show the natural beauty of formations of granite in the form of large boulders that resemble elephants, as well as lakes where deep mines have been filled with water. Since 1869, the granite mined at the quarry known as “Missouri Red” was used to pave the Eads Bridge piers, downtown streets in St. Louis, the front porch of the Governor’s Mansion, and many other historical landmarks. Today, the granite is primarily used for state monuments.

The beginning of the piece starts slow and melodic to represent a feeling of astonishment, as if one is overwhelmed by the idea of being a part of something much greater than themselves, which is the feeling one gets when they first enter the park. There is a sharp transition between this and a faster, rhythmic movement, symbolic of the construction and physical labor in the quarry of which one realizes what it took to create and transport the red granite.

-- Robyne Sieh

Robyne Sieh

Robyne Sieh is a sophomore at the University of Missouri studying Composition and Public Health. Her main instruments include piano and flute. Robyne received many awards for composing during high school including winning several Mizzou sponsored composition projects as well as being named a St. Louis Fox Talent Finalist for playing her original piano piece. In 2020, she was awarded the Sinquefeld Scholarship for Undergraduate Composition. Robyne’s passion for composing began in late elementary school and continues today. Currently, she is a pianist for the Mizzou Concert Jazz band and is working on a commissioned piece for the Sheldon concert hall.

Ngelemen

Ngelemen means "to gather" in Mapudungun. It is a cry, an essential signal in these times of isolation and in the years to come as well, and at the same time, it is a bridge between distant places and people such as the Mizzou New Music Ensemble and the School of Arts of the UNC.

This work is in gratitude to Quito Mariani.

As an unnecessary supplementary comment I will add the following:

Ngelemen is a continuous sound transit that starts from minimum details to then spread out into an entire ecosystem. In the first bars, the flute begins tentatively with a proposition that then is taken by the other instruments one after another, until the process becomes the whole piece itself. It is like a ray of light that turns out to be the keyhole of a door that hides the sun beneath.

I hope you enjoy the work and be aware that supporting musical composition does not mean supporting the creation of mass products, but supporting a practice. I hope I can manage to pronounce, with sound, something that someone wants to say or hear.

-- Fernando Zappino Vidal

Fernando Zappino Vidal

Fernando Zappino Vidal’s relationship with music composition began at age 9, when he composed his first song in protest against his fourth-grade teacher. From then on, his creative impulse and curiosity about musical

composition has never stopped. From the age of 11 until he became 18, he studied guitar with Professor Guillermo Re following the Suzuki method, completing up to the 7th book. Since 2018, he is pursuing a degree in musical composition with orientation in contemporary languages at the Universidad Nacional de Córdoba, currently in the fourth year of the degree.

Matutino/vespertino

The title of the piece translates to English as “Morning, evening”, and it refers to an idea I had of composing a piece that could be compared to those busy days we all have sometimes, full of different things to do and different places to be. This translates into the form of the piece as a succession of different sections that have in common a rhythmic impulse that, to me, is a reference to the hustle of the city where I live in.

As a pianist I often find it easier to come up with ideas on the piano, and this process is really evident in this piece. The textures I came up with are mostly built around an idea I had on the piano, after which I added the rest of the instruments following an idea of adding ostinato lines in order to create interesting rhythmic situations.

This piece relates aesthetically to the works of the minimalist composers, specially to the works of John Adams, who I have been listening and trying to learn from.

-- Ernesto Bojanich Zahnd

Ernesto Bojanich Zahnd

Ernesto Bojanich Zahnd was born in Corral de Bustos, Argentina in 2000. At the age of 8 he took guitar lessons and piano informally in the local school of music. In 2018 he moved to Córdoba to study in the Universidad Nacional de Córdoba (National University of Córdoba), where he is currently studying in his fourth year of composition and second year of piano. He is also working on having more interesting things to say in my biography section.

This piece is the first piece of his ever to be premiered. Ernesto thanks his composition teachers José Halac and Claudio Bazán and to the people of the University of Missouri for making it possible!

Come Round

Written for Pierrot ensemble and percussion, *Come Round* is a virtual compendium of Druckman’s later style. It is a virtuosic score in three movements, but with six unequally distributed variations (three in the first movement, one in the second, and two in the third). *Come Round* features “six equal incarnations of the same musical materials,” observes Druckman, “coexisting like the parallel truths of the film *Rashômon*.” Instead of a single, privileged motivic “vantage point,” a persistent harmonic scaffolding underlies each of the variations, from which are spun all manner of fresh ideas: quasi-minimalist patterning in the piano and vibraphone; a driving, plaintive melodic theme first initiated by the alto flute; rapid-fire outbursts of the signature harmonies from Stravinsky’s *Petrushka*. Though *Come Round* opens tentatively, most of the new events are strikingly extroverted, and indeed, the work gives considerable rein to the impetuous, assertive side of Druckman’s creative personality (this was a composer who adorned one of his scores with the tempo marking “macho”). This is true, in a way, even of the doleful, dramatic ritornellos that begin the second and third movements: their note of pathos gives way smoothly to the more vigorous music that follows.

One of the senses in which the title can be understood, then, is in terms of Druckman’s ritornello-principle, which may have had roots (so some have speculated) in his love for the music of the French and Italian baroque. There is certainly something of a flighty, almost aristocratic attitude at work in *Come Round*—an attitude some might qualify as “baroque”—and as Harbison said of the piece, in it Druckman’s idiom became

“even more fanciful, and the sensuality took on a kind of philosophical dimension.” But given Druckman’s ever more overt embrace of tonal fundamentals in his last decade, the title can perhaps also be taken as signaling a reaffirmation of first principles—particularly when the score is heard in proximity to a piece like *The Seven Deadly Sins*, a return full circle, even, to basic notions of consonance, rhythmic impetus, and melodic fluency. As Druckman described the situation in a program note written the year before *Come Round*, he felt positively “fate-driven” in those final years, impelled into “a childlike state of delight in those simple harmonies and rhythms that made being a musician the only path my life could take.”

-- Matthew Mendez

Jacob Druckman

One of the most prominent of contemporary American composers, Jacob Druckman was born in Philadelphia in 1928. After early training in violin and piano, he enrolled in the Juilliard School in 1949. In 1949 and 1950 he studied at Tanglewood; later, he continued his studies at the Ecole Normale de Musique in Paris (1954-55).

Druckman produced a substantial list of works embracing orchestral, chamber, and vocal media, and did considerable work with electronic music. In 1972, he was awarded the Pulitzer Prize for *Windows*, his first work for large orchestra. Among his other numerous grants and awards were a Fulbright Grant in 1954, a Thorne Foundation award in 1972, Guggenheim Grants in 1957 and 1968, and the Publication Award from the Society for the Publication of American Music in 1967. Organizations that commissioned his music included Radio France (*Shog*, 1991); the Chicago Symphony Orchestra (*Brangle*, 1989); the New York Philharmonic (Concerto for Viola and Orchestra, 1978; *Aureole*, 1979); the Philadelphia Orchestra (*Counterpoise*, 1994); the St. Louis Symphony Orchestra (*Mirage*, 1976); the Juilliard Quartet (String Quartet No. 2, 1966) and numerous others.

Mr. Druckman taught at the Juilliard School, Bard College, and Tanglewood; in addition, he was director of the Electronic Music Studio and Professor of Composition at Brooklyn College. In April of 1982, he was appointed composer-in-residence with the New York Philharmonic. In the last years of his life, Mr. Druckman was Professor of Composition at the School of Music at Yale University.

Mizzou New Music Ensemble

The Mizzou New Music Ensemble is dedicated to promoting new music at Mizzou through performances on and off campus. The Ensemble is the repertory group for the Mizzou New Music Initiative, working with faculty, students, and visiting composers, and giving public performances on campus and in the community. The Ensemble is comprised of eight University of Missouri graduate students under the direction of Stefan Freund, a cellist, composer, conductor, professor of composition, and artistic director of the Mizzou New Music Initiative and Yoshiaki Onishi, composer, conductor, clarinetist and Postdoctoral Fellow of Music Composition at the University of Missouri School of Music.

Mizzou New Music Initiative

The Mizzou New Music Initiative brings together an array of programs intended to position the University of Missouri School of Music as a leading center in the areas of composition and new music. The Initiative is the direct result of the generous support of Dr. Jeanne and Mr. Rex Sinquefield, and the Sinquefield Charitable Foundation. The Sinquefields’ vision is to create an incubator for the composition and performance of new music, and to position Missouri as a major center for the music of tomorrow.

University of Missouri School of Music

2021-2022 Series • Student Ensemble

**Studio Jazz Band &
Concert Jazz Band**

**Dr. Sam Griffith, director
Carlot Dorve, conductor**

November 15, 2021 • 7:00PM

Rhynsburger Theatre

Program

Studio Jazz Band
Carlot Dorve, conductor

- Stealin' Apples** **Andy Razaf & Thomas Waller**
(1895-1973) (1904-1943)
Arr. by Dave Wolpe
- A Flower is a lovesome thing** **Arr. by Billy Strayhorn**
(1915-1967)
- Christopher Columbus** **Andy Razaf & Leon "Chu" Berry**
(1914-1996)
Arr. By Horace Henderson
- Take the A Train** **Billy Strayhorn**
Transcribed by Brent Wallarab
Edited by Gunther
- Melancholy Lullaby** **Arr. by Benny Carter**
(1907-2003)
- A Tisket A Tasket** **Music by Ella Jane Fitzgerald & Al Feldman**
(1917-1996) (1915-2015)
Transcribed by Klaus Lessmann
- Symphony in Riffs** **Composed & Arr. by Benny Carter**
(1907-2003)

Concert Jazz Band
Dr. Sam Griffith, conductor

Black, Brown and Beige. Duke Ellington
(1899-1974)

Mvmt 1

- Part 1: Work Song
- Part 2: Come Sunday
- Part 3: Light

Mvmt 2

- Part 1: West Indian Dance
- Part 2: Emancipation Celebration
- Part 3: Blues Theme Mauve

Mvmt 3

- Part 1: Various Themes
- Part 2: Sugar Hill Penthouse
- Part 3: Finale

Personnel

Studio Jazz Band

Saxophone

Breanna Derritt
Andrea Lee
Jon Gowan
Anya Lewinski
Clayton Greenlee
Zach Simpson

Trombone

Reade Snelling
Bo Ross
Josh Camp
Cale Lipinski

Trumpet

Isaac Abbott
Chance Inman
Cooper Mathisen
Jack Ferry
Kaedynce Kaleikini
Maverick Haley

Guitar

Mitch Broddon

Piano

Spencer Berger

Bass

Issac Foley

Drums

Greg Goetz

Vocals

Steffi Roche

Concert Jazz Band

Saxophone

Zach Scamurra
Mark Doss
Ian Prinster
Logan King
Will Hooton

Trombone

Brendan Sullivan
Greg Johnson
Reade Snelling
Tyler Martindale

Trumpet

Layden Dukes
Alex Weinzierl
Connor Giffin
Piper Stow
Quinn Morris

Piano

Jack Snelling
Robyne Sieh

Bass

Luis Bezerra

Drums

Lane Oakes
Jeremiah Ingram

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Columbia Civic Orchestra • cco.missouri.org | We Always Swing Jazz Series • www.wealwaysswing.org

CAAM • www.ChoralArtsAllianceofMissouri.com | KMUC Classical 90.5 FM • www.kmuc.org



School of Music
University of Missouri

2021-2022 Series | Student Ensemble

Wind Ensemble

Dr. Brian A. Silvey, conductor
Kevin Botkin, guest conductor

December 1, 2021 | 7:00pm
Missouri Theatre

Program

Aegean Festival Overture (1967) **Andreas Makris**
(1930 – 2005)

Cathedrals (2008) **Kathryn Salfelder**
(b. 1987)

Elsa's Procession to the Cathedral (1846) **Richard Wagner**
(1813 – 1883)
Transcribed by Lucien Cailliet

Aurora Awakes (2009) **John Mackey**
(b. 1973)

Mr. Kevin Botkin, guest conductor

Roma (2009) **Valerie Coleman**
(b. 1970)

Program Notes

Aegean Festival Overture (1967)

Born on March 7, 1930, in Salonika, Greece, Andreas Makris grew up during the difficult years of World War Two. He had begun to study piano as a young boy, but the war intervened. Money was scarce, and many food staples were rationed. One day a desperate man showed up on the doorstep of the Makris household, offering to trade his prized violin for the family's monthly ration of olive oil and salt. Makris's father made the trade and, according to the composer, "for a month, we had our bean soup without olive oil, and I began to play the violin."

Makris apparently learned his new instrument well, as he graduated from the National Conservatory of Greece with honors and was awarded a Rockefeller Grant in 1950 to continue his musical studies at Phillips University in Enid, Kansas. He attended the Kansas City Conservatory from 1951 to 1953 and graduated from the Mannes School of Music in New York City in 1956. Composition training followed at the Fontainebleau School in France, where Makris studied with Nadia Boulanger. In 1958 Makris won his first professional violin position in the Dallas Symphony in Texas and moved on to the St. Louis Symphony in 1959. In 1961 he was invited to join the first violin section of the National Symphony Orchestra (NSO) in Washington, D.C., where he remained for twenty-eight years.

Makris was active as a composer throughout his time as a NSO violinist, and it was that orchestra that performed his works with the greatest frequency, first under the baton of Howard Mitchell, and then Antal Dorati, Mstislav Rostropovich, and Leonard Slatkin. Rostropovich, one of Makris's strongest champions, once lauded him as a "great composer." Makris also screened unsolicited scores for Rostropovich, sifting through new scores in order to identify works with the greatest promise. Makris received several grants and awards for his compositional efforts, including a National Endowment of the Arts grant, an American Society of Composers, Authors, and Publishers (ASCAP) award, and a Martha Baird Rockefeller Fund for Music Award.

Aegean Festival Overture was originally scored for orchestra in 1967 and was premiered by the NSO under the direction of Howard Mitchell. The immediate success of the work caught the attention of Major Albert Bader of the United States Air Force Band, who undertook the transcription in collaboration with the composer. The work has been a staple in the band repertoire ever since, and like Shostakovich's *Festive Overture*, is best known in its version for concert band. Although Makris did not use any actual folk tunes, the melodies and rhythms throughout *Aegean Festival Overture* are unmistakably Greek in origin.

While both melodies and rhythms of the *Aegean Festival Overture* have been undoubtedly influenced by the Greek folk music, there is nothing which has been taken directly from the folk music, and it is all original. If one looks through the pages of the music score casually, one would at once see a definite characteristic, and that is irregular and multiple rhythms.

To quote the composer: "Concerning the melodies, they are all original, but my memories from Greece, the climate, sky, beautiful sea, the gaiety and sorrow of the Greek people undoubtedly have contributed to the general character of these melodies. The elaborate clarinet cadenza is a shepherd's inspiration but obviously too sophisticated to actually be played by the lonely shepherd."

Cathedrals (2008)

Composer Kathryn Salfelder engages late-Medieval and Renaissance polyphony in conversations with 21st-century techniques; she borrows both literally from chansons, motets, and masses, as well as more liberally from Renaissance-era forms and structures. Kathryn teaches harmony and composition at New England Conservatory's School of Continuing Education. Previously, she served on the faculty of NEC's College division and as Lecturer in Music Theory at MIT. In her spare time, she can be found realizing figured bass lines and

dabbling at the organ.

Cathedrals is a fantasy on Gabrieli's *Canzon Primi Toni* from the *Sacrae Symphoniae*, which dates from 1597. Written for St. Mark's Cathedral in Venice, the canzon is transcribed for two brass choirs, each comprised of two trumpets and two trombones. The choirs were stationed in opposite balconies of the church according to the antiphonal principal of *cori spezzati* (It. 'broken choirs'), which forms the basis of much of Gabrieli's writing.

Cathedrals is an adventure in 'neo-renaissance' music, in its seating arrangement, antiphonal qualities, 16th century counterpoint, and canonic textures. Its form is structured on the golden ratio (1: .618), which is commonly found not only in nature and art, but also in the motets and masses of Renaissance composers such as Palestrina and Lassus. The areas surrounding the golden section and its series of extrapolated subdivisions have audible characteristics, often evidenced by cadences, changes in texture, or juxtaposition of ideas.

The work is a synthesis of the old and the new, evoking the mystery and allure of Gabrieli's spatial music, intertwined with the rich color palette, modal harmonies, and textures of woodwinds and percussion.

Elsa's Procession to the Cathedral (1846)

Elsa's Procession to the Cathedral, with its medieval color and pageantry, prefaces her betrothal to Lohengrin, mystic Knight of the Holy Grail, who comes to deliver the people of Brabant (Antwerp) from the Hungarian invaders.

In the operatic presentation, a large double chorus (representing the people of Antwerp) adds its song of solemn praise to that of the orchestra. It is in this music, mystic yet powerful, that we find Wagner striking out with those new and intense musical thoughts that were to culminate in *Tristan*, the *Ring*, and *Parsifal*. Not quite emancipated from the musical speech of his operatic contemporaries, one finds in the *Lohengrin* score those unmistakable flights into musico-dramatic magnificence transcending all that preceded it in idiom and musical adventure.

In this transcription of *Elsa's Procession to the Cathedral*, Lucien Cailliet, with his great talent for instrumentation, has succeeded in building into the instrumental framework of the modern band a true and delicate representation of all that Wagner so eloquently describes with orchestra and chorus.

In the present score, the instrumental solo voices of the original score are paralleled, the choral voices deftly absorbed in the rich instrumental texture and all the luxuriant Wagnerian color re-created in terms of the instrumentation for the band.

Transcriber Lucien Cailliet was a clarinetist in the Philadelphia Orchestra for many years and also served as associate conductor of The Allentown Band in Pennsylvania. This ensemble, with whom Cailliet frequently tested his transcriptions, is the oldest civilian concert band in the nation and has a proud history of talented musicians gracing its roster. His imaginative transcription of this bridal procession from *Lohengrin*, which dates from 1938, seamlessly combines the chorus and the orchestra into a setting that has proved to be one of Cailliet's most successful and popular adaptations for band.

Aurora Awakes (2009)

John Mackey (he/him) has written for orchestras (Brooklyn Philharmonic, New York Youth Symphony), theater (Dallas Theater Center), and extensively for dance (Alvin Ailey American Dance Theater, Parsons Dance Company, New York City Ballet), but the majority of his work for the past decade has been for wind ensembles (the fancy name for concert bands), and his band catalog now receives annual performances numbering in the

thousands.

Aurora – the Roman goddess of the dawn – is a mythological figure frequently associated with beauty and light. Also known as Eos (her Greek analogue), Aurora would rise each morning and stream across the sky, heralding the coming of her brother Sol, the sun. Though she is herself among the lesser deities of Roman and Greek mythologies, her cultural influence has persevered, most notably in the naming of the vibrant flashes of light that occur in Arctic and Antarctic regions – the Aurora Borealis and Aurora Australis.

John Mackey's *Aurora Awakes* is, thus, a piece about the heralding of the coming of light. Built in two substantial sections, the piece moves over the course of eleven minutes from a place of remarkable stillness to an unbridled explosion of energy – from darkness to light, placid grey to startling rainbows of color. The work is almost entirely in the key of E-flat major (a choice made to create a unique effect at the work's conclusion, as mentioned below), although it journeys through G-flat and F as the work progresses. Despite the harmonic shifts, however, the piece always maintains a – pun intended – bright optimism.

Though Mackey is known to use stylistic imitation, it is less common for him to utilize outright quotation. As such, the presence of two more-or-less direct quotations of other musical compositions is particularly noteworthy in *Aurora Awakes*. The first, which appears at the beginning of the second section, is an ostinato based on the familiar guitar introduction to U2's "Where The Streets Have No Name." Though the strains of The Edge's guitar have been metamorphosed into the insistent repetitions of keyboard percussion, the aesthetic is similar – a distant proclamation that grows steadily in fervor. The difference between U2's presentation and Mackey's, however, is that the guitar riff disappears for the majority of the song, while in *Aurora Awakes*, the motive persists for nearly the entirety of the remainder of the piece:

"When I heard that song on the radio last winter, I thought it was kind of a shame that he only uses that little motive almost as a throwaway bookend. That's my favorite part of the song, so why not try to write an entire piece that uses that little hint of minimalism as its basis?"

The other quotation is a sly reference to Gustav Holst's *First Suite in E-flat* for Military Band. The brilliant E-flat chord that closes the Chaconne of that work is orchestrated (nearly) identically as the final sonority of *Aurora Awakes* – producing an unmistakably vibrant timbre that won't be missed by aficionados of the repertoire. This same effect was, somewhat ironically, suggested by Mackey for the ending of composer Jonathan Newman's *My Hands Are a City*. Mackey adds an even brighter element, however, by including instruments not in Holst's original:

"That has always been one of my favorite chords because it's just so damn bright. In a piece that's about the awaking of the goddess of dawn, you need a damn bright ending — and there was no topping Holst. Well... except to add crotales."

Roma (2009)

Valerie Coleman is regarded by many as an iconic artist who continues to pave her own unique path as a composer, GRAMMY®-nominated flutist, and entrepreneur. Highlighted as one of the "Top 35 Women Composers" by The Washington Post, she was named Performance Today's 2020 Classical Woman of the Year, an honor bestowed to an individual who has made a significant contribution to classical music as a performer, composer or educator. Her works have garnered awards such as the MAPFund, ASCAP Honors Award, Chamber Music America's Classical Commissioning Program, Herb Alpert Ragdale Residency Award, and nominations from The American Academy of Arts and Letters and United States Artists. *Umoja, Anthem for Unity* was chosen by Chamber Music America as one of the "Top 101 Great American Ensemble Works" and is now a staple of woodwind literature.

Coleman wrote the following about her composition:

“A nation without a country is the best way to describe the nomadic tribes known as gypsies, or properly called, the Romani. Their traditions, their language (Roma), legends, and music stretch all over the globe, from the Middle East, the Mediterranean region, the Iberian Peninsula [and] across the ocean to the Americas.

Roma is a tribute to that culture, in five descriptive themes, as told through the eyes and hears of Romani women everywhere: “Romani Woman,” “Mystic,” “Youth,” “Trickster,” “History.” The melodies and rhythms are a fusion of styles and cultures: Maleguena of Spain, Argentine Tango, Arabic music, Turkish folk songs, 3/2 Latin claves, and jazz.”

Conductor Biography

Brian A. Silvey (BME, Morehead State; MME, Wichita State; PhD, University of Texas-Austin) is Director of Bands, Professor of Music Education, and Associate Director of the School of Music at the University of Missouri. At MU, he teaches undergraduate and graduate music education courses, conducts the Wind Ensemble, and provides oversight to the entire band program. Dr. Silvey has presented music education research and teacher preparation clinics at state, national, and international venues. Recent presentations have included the Society for Music Teacher Education virtual conference (2021), the Music Research and Teacher Education National Virtual Conference (2021), the College Band Directors National Association conference in Tempe, Arizona (2019), the Clifford K. Madsen Symposium on Research in Music Behavior in Estes Park, Colorado (2019), the International Society for Music Education conference in Baku, Azerbaijan (2018). He is published in the *Journal of Research in Music Education*, *International Journal of Research in Music Education*, *Bulletin of the Council for Research in Music Education*, *Research Studies in Music Education*, *Update: Applications of Research in Music Education*, *Journal of Music Teacher Education*, *Journal of Band Research*, *Missouri Journal of Research in Music Education*, *Research and Issues in Music Education*, the *Choral Conductor's Companion*, and the *Teaching Music Through Performance in Band* series. A co-authored book chapter on conducting (with Dr. Steven Morrison, Northwestern University) is scheduled for publication in the *Oxford Handbook of Music Performance* in 2021. He currently serves as Editor of the National Association for Music Education journal, *Update: Applications of Research in Music Education*, and on the editorial boards of the *College Band Directors National Association Research Journal* and the *Missouri Journal of Research in Music Education*. He previously served on the editorial board of the *Journal of Research in Music Education* and as Editor of the *Missouri Journal of Research in Music Education*.

His research interests include conducting expressivity and effectiveness, instrumental conducting pedagogy, and preservice teacher preparation. While at the University of Missouri, Dr. Silvey has received the Writing Intensive Teaching Excellence Award, the School of Music Faculty Excellence Award, the Gold Chalk Award for Teaching Excellence, and the William T. Kemper Award for Teaching Excellence, the highest teaching award given to faculty at MU. He is an experienced events adjudicator, guest conductor, and guest clinician, having worked with bands across the United States.

Personnel

Piccolo

Ashley Chambers

Flute

Kaitlyn Grubbs, principal
Jillian Russell
Jane Wang
Valentina Arango Sánchez

Oboe and English horn

Kara Donnelly, co-principal
Matthew Barnes, co-principal
Dan Willett

B-Flat Clarinet

John Bell, principal
Mitchell Sidden
James Langen
Meghan Brown
Kiana Fernandes
Ashley Harrington

Bass Clarinet

Allison Davis
Andrew Wiele

Alto and Soprano Saxophone

Warren Lane, principal
Logan King
Zach Nenaber, alto

Tenor Saxophone

Nate Beattie

Baritone Saxophone

Breanna Derritt

Bassoon

Jack Snelling, principal

Trumpet

Carlot Dorve, principal
Alex Weinzierl
Faith Hall
Caycee Roth
Eric Kvam
Chance Inman

Horn

Annelise Miner, principal
Chase Webb, assistant principal
Sarah Keely
Maddie Hogan
Sydney Hendrickson

Trombone

Robert Fears, principal
Hunter Hamby
Tyler Martindale
Ben Musgraves, bass

Euphonium

Mackenzie Chosy
Kevin Botkin

Tuba

Theo Learnard
Wyatt Moore

Percussion

Liz Fetzer, principal
Jeremiah Ingram
Emily Miclon
Riley Berens
Chloe Hart
Emma Smallen
Colton Johnson

Piano

Daniel Singh

Harp

Maria Trevor



School of Music
University of Missouri

2021-2022 Series | Student Ensemble

Symphonic Band & University Band

Dr. Amy M. Knopps, conductor
Dr. Christian M. Noon, conductor
Faith Hall, graduate guest conductor
Zack Nenaber, graduate guest conductor

December 2, 2021 | 7:00PM
Missouri Theatre

University Band Program
Dr. Christian M. Noon, conductor
Zack Nenaber, graduate guest conductor

Zigzag (2019)..... **Elena Specht**
(b. 1993)

Zack Nenaber, guest conductor

The Beethoven Machine (2003).....**Michael Colgrass**
(1932 - 2019)

Reminiscence (2019).....**Kathryn Salfelder**
(b. 1975)

Second Suite in F for Military Band (1911)..... **Gustav Holst**
(1874 - 1934)

- I. March
- II. Song Without Words
- III. Song of the Blacksmith
- IV. Fantasia on the 'Dargason'

Symphonic Band Program
Dr. Amy M. Knopps, conductor
Faith Hall, graduate guest conductor

Summoning Graces (2019)**Michael Markowski**
(b. 1986)

- I. Invocation
- II. Splendor, Mirth, Good Cheer

Autumn (2018).....**Cait Nishimura**
(b. 1991)

Mosaic (2003).....**Stephen Paulus**
(1949-2014)

Contre Qui, Rose (1993/2006)..... **Morten Lauridsen**
(b. 1943)
transcribed by H. Robert Reynolds

Beauty Broken (2015) **Nicole Piuanno**
(b. 1985)

University Band Personnel

Flute

Lexie Cheek
Haley Nilsen
Maddie Foster
Michelli Horton
Kathryn Heddens-Kocher
Clare Harmon
Jillian Garrett
Kristyn Morgenthaler
Maribeth Hammers
Lev Baer
Taylor Watson
Gabby Taffe

Oboe

Emily Kirkham

Clarinet

Devin Tilawen
Jane Manson
Julia Beil
Luke Lindberg
Emily Bryant
Alison Clay
Nicole Tinsley

Bass Clarinet

Natalie White
Bre James

Bassoon

Cooper Williams
Gigi Gilliam
Elizabeth Irhke

Alto Saxophone

Hayden Wiseman
Lauren Chong
Moss V. Grimm

Tenor Saxophone

Anya Lewinski
Harry Lillie
Joe McCormick
Chance Inman

Baritone Sax

Erin Clay

Trumpet

Bobby Schalk
Kaeden Schunk
Schuyler Smith-Hohimer
Nate Beattie
Cooper Mathisen
A.J. Rivera

F Horn

Jacob Shackelton
Taylor Owens
Ben Zeh
Alex Jackson

Trombone

Micheal McDuell
Lexi Tucker
Meg Swords
Mike McLaughlin

Euphonium

Brooke Lincoln
Brayden Farris
Kat Conaway
Alex Sohl

Tuba

Andrew Rice
Emma Leto

Percussion

Will Garstang
Easton Kerns
Logan Sateia
Zachary Nenaber

Symphonic Band Personnel

Piccolo

Emily Schlittler

Flute

*Kendra Slaughter
Nadia Lake
Mackenzie Harrington
Lauren Marino

Bassoon

Erich Unterschutz

Clarinet

*Brendan Hoffmann
Elizabeth Ganey
Meg Swords
Ava Rittgers
Riley Siebert
Emily Stokes
Abby Twyman

Bass Clarinet

Emily Kirkham

Alto Saxophone

*Zack Nenaber
Clayton Greenlee
Brett Newberry

Tenor Saxophone

Jackson Huenefeldt

Baritone Saxophone

Clayton Henning

Horn

*Henry Albright
Alexis Waltrip, Assist
Hayden Alley
Emili Pezall
Chris Wang
Brandon Guillen

Trumpet

*Layden Dukes
Emily Gilley
Calvin Banks
Kaedynce Kaleikini

Trombone

*Aaron Holloway
Bo Ross
Jack Bode
Samantha Woodward
Josh Camp
Patric Kane

Euphonium

*Reece Hinton
Jacob Presler
Mitchell Summers
Margaret Howell

Tuba

*Adam Johnston
Brandon Merritt
Doug Glasgow

Percussion

*Alex Baur
Colton Johnson
Ethan Welker
Savannah Wittman
Michael Tiffany
Riley Redington

Piano

Mackenzie Harrington

Program Notes

Zigzag

Zigzag uses playful rhythmic and melodic patterns to create a lively and unpredictable texture. A core motive of two eighth notes is introduced, developed, and passed between low and high-voiced instruments, while a contrasting lyrical melody twists and turns up and down the scale. Surprising rhythmic accents and syncopation combine with registral displacement and abrupt changes in direction to results in the music that zigs and zags in unexpected ways.

-Program note by Elena Specht

The Beethoven Machine

The Beethoven Machine is based on a sonatina written by Beethoven as a child. The band is divided into what I call the “Children’s Orchestra,” made up of the winds, and the “Adult Orchestra,” which is made up of primarily brass instruments. A handful of musicians make up a third group, a funny-sounding little machine that somehow has the ability to crank out music in the style of Beethoven.

“The Machine” opens the piece, out of which comes the Children’s Orchestra playing their playful version of Beethoven’s melody. This music is answered by the Adult Orchestra in a more mature Beethoven style, almost like parents saying, “This is the way it should be.” The Machine brings the children back in again, playing blissfully in their own light manner, and the adults respond in a minor key, ominously asserting their authority. As the music develops, the two orchestras gradually find a common ground, finally play together in one style, and finish in harmony—though the astute listener will notice that the Adult Orchestra somehow got maneuvered into playing the children’s key (Bb)!

The Beethoven Machine is dedicated to children of all ages.

-Program note by Michael Colgrass

Reminiscence

Reminiscence is one of three pieces commissioned to honor Frank L. Battisti’s 85th birthday, June 27, 2016. A five-note motive—composed by Frank himself (!): F G A F Gb (here, transposed down a fifth: Bb C D Bb B)—saturates every measure of the piece.

In its entirety, the motive serves as the first five notes of the principal melody. The first three pitches (Bb C D) morph into a repeated hemiola, which rises sequentially in pitch as the piece progresses. The motive’s range—major 3rd and minor 3rd—is emphasized via third relations in the harmony.

Reminiscence evokes nostalgia, yearning, and growth. Some moments are peaceful, while others are full of angst. I encourage both performers and listeners to weave their own personal memories and stories into the musical narrative.

-Program note by Kathryn Salfelder

Second Suite in F for Military Band

- I. March
- II. Song Without Words
- III. Song of the Blacksmith
- IV. Fantasia on the ‘Dargason’

The *Second Suite* consists of four movements, all based on specific English folk songs.

Movement I: *March: Morris dance, Swansea Town, Claudy Banks.*

The “March” of the *Second Suite* begins with a simple-five note motif between the low and high instruments of the band. The first folk tune is heard in the form of a traditional British brass band march using the Morris-dance tune “Glorishears”. After a brief climax, the second strain begins with a euphonium solo playing the second folk tune in the suite, *Swansea Town*. The theme is repeated by the full band before the trio. For the trio, Holst modulates to the unconventional sub-dominant minor of B-flat minor and changes the time signature to 6/8, thereby changing the meter. (Usually, one would modulate to sub-dominant major in traditional march form. While Sousa, reputedly the “king of marches,” would sometimes change time signatures for the trio (most notably in *El Capitan*), it was not commonplace.) The third theme, called *Claudy Banks*, is heard in a low woodwind soli, as is standard march orchestration. Then the first strain is repeated da capo.

Movement II: *Song Without Words: I'll Love My Love.*

Holst places the fourth folk song, *I'll Love My Love*, in stark contrast to the first movement. The movement begins with a chord from French horns and moves into a solo of clarinet with oboe over a flowing accompaniment in F Dorian. The solo is then repeated by the trumpet, forming an arc of intensity. The climax of the piece is a fermata in measure 32, followed by a trumpet pickup into the final measures of the piece.

Movement III: *Song of the Blacksmith.*

Again, Holst contrasts the slow second movement to the rather upbeat third movement which features the folk song *A Blacksmith Courted Me*. The brass section plays in a pointillistic style depicting a later Holst style. There are many time signature changes (4/4 to 3/4) making the movement increasingly difficult because the brass section has all of their accompaniment on the up-beats of each measure. The upper-woodwinds and horns join on the melody around the body of the piece, and are accompanied with the sound of a blacksmith tempering metal with an anvil called for in the score. The final D major chord has a glorious, heavenly sound, which opens the way to the final movement. This chord works so effectively perhaps because it is unexpected: the entire movement is in F major when the music suddenly moves to the major of the relative minor.

Movement IV: *Fantasia on the 'Dargason.'*

This movement is not based on any folk songs, but rather has two tunes from Playford's *Dancing Master* of 1651. The finale of the suite opens with an alto saxophone solo based on the tune *Dargason*, a 16th century English dance tune included in the first edition of *The Dancing Master*. The fantasia continues through several variations encompassing the full capabilities of the band. The final tune, *Greensleeves*, is cleverly woven into the fantasia by the use of hemiolas, with *Dargason* being in 6/8 and *Greensleeves* being in 3/4. At the climax of the movement, the two competing themes are placed in competing sections. As the movement dies down, a tuba and piccolo duet forms a call back to the beginning of the suite with the competition of low and high registers.

The name ‘dargason’ may perhaps come from an Irish legend that tells of a monster resembling a large bear (although much of the description of the creature has been lost over time). The dargason tormented the Irish countryside. During the Irish uprising of the late 18th Century, the dargason is supposed to have attacked a British camp, killing many soldiers. This tale aside, ‘dargason’ is more likely derived from an Anglo-Saxon word for dwarf or fairy, and the tune has been considered English (or Welsh) since at least the 16th century. It is also known as ‘Sedony’ (or Sedany) or ‘Welsh Sedony’.

Holst later rewrote and re-scored this movement for string orchestra as the final movement of his *St Paul's Suite* (1912), which he wrote for his music students at St Paul's Girls' School.

-Program Notes by Imogen Holst (Composer and Gustav Holst's Daughter)

Summoning Graces

Summoning Graces, a late addition to our repertoire, has quickly become a favorite of the ensemble due to the unique and memorable writing of Michael Markowski. As stated by the composer:

“Summoning Graces is about rediscovering joy in a world that has all but lost or forgotten it. The first movement, Invocation, is a bit of a prayer, a calling out to the stars, an urgent plea to the gods. Help us regain order. Help us find balance. Help us remember happiness, love, and kindness. Movement two answers the first and grants us our wish by prescribing a healthy dose of Splendor, Mirth, Good Cheer. The heavens send down three of Zeus’s daughters: Aglaea (goddess of “Splendor”), Euphrosyne (goddess of “Mirth”), and Thalia (goddess of “Good Cheer”). Together, they are known as the Three Graces and, when summoned, their main objective is to inspire artists and poets to create beautiful work, to bestow great wisdom upon scientists and philosophers, and to bring joy and good will to both gods and mortals. Through song and dance and joyful festivities, these goddesses help remind us of all the beauty and fun that does exist in the world, even if it’s sometimes hidden.”

Michael Markowski (b. 1986) is fully qualified to watch movies and cartoons. In 2010, he graduated magna cum laude with a Bachelor of Arts degree in ‘Film Practices’ from Arizona State University. While Markowski never studied music in college, he has studied privately with his mentors, Jon Gomez, Dr. Karl Schindler, and Michael Shapiro. He has continued this education by participating in several extracurricular programs, such as The Art of Orchestration with Steven Scott Smalley (2008), the National Band Association’s Young Composer and Conductor Mentorship Project (2008), and the NYU/ASCAP Foundation’s Film Scoring Workshop (2014) where he was named one of ASCAP’s Film & TV “Composers to Watch.” Mark Snow, composer of “The X-Files” and one of the workshop’s guest mentors, says Michael’s music was “extremely sophisticated” and “complimented the mood and emotion of the scene with unusual maturity and sensitivity.” Most recently, Markowski was invited to join the BMI Lehman Engel Musical Theatre Workshop (2015) as a composer and lyricist.”

Summoning Graces was commissioned by the 2018-19 Northeast Oklahoma Band Directors Association. It was premiered on January 12, 2019 in Bartlesville, Oklahoma, with the Northeastern Oklahoma All-District High School Wind Ensemble, Dr. Jeffrey Gershman, conductor.

-Program note provided by Michael Markowski

Autumn

Autumn, a piece based on the following poem, was originally written for choir, but was transcribed for band by the composer herself. This piece captures the fall feeling of a cool and brisk morning, wearing your favorite sweater, warming up with some hot apple cider, and going to pumpkin patches or apple orchards. Please enjoy the original poem below:

“The sun hides
low in the sky
igniting the forest
with rays of light.
The air lies motionless
until a gentle wind whispers,
disrupting this peace.
With this wind
dances a colourful melancholy,
painting the seasons
with brushstrokes of time.
Memories swirl

in this cool breeze,
though warmth lingers
in the arms of trees
holding on
until the last single leaf falls.”

Cait Nishimura is a Canadian composer, songwriter, and music educator based in Waterloo, Ontario. Known for writing melody-driven, programmatic music, Cait has quickly established herself as a prominent voice in the concert band community. With influences from minimalism and pop music, her work is full of simple yet lush harmonies, and themes that linger in listeners’ minds. A lifelong nature-lover, she draws inspiration from the beauty of the natural world and aims to transport listeners to the landscapes she writes about. Cait’s music has become increasingly popular among educational music programs as well as within the professional new music scene, with new works being regularly commissioned and performed by ensembles and individuals around the world. Cait holds degrees in music and education from the University of Toronto, but is an advocate of people pursuing their passions regardless of their field of study. All her concert works are self-published under Cait Nishimura Music. For more information, please visit caitnishimura.com.

-Program note provided by Cait Nishimura

Mosaic

Like the name suggests, this piece is a grouping of small parts and ideas that come together to create a whole scene. The actual definition of the word “mosaic” is a surface decoration made by inlaying small pieces of variously colored material to form pictures or patterns according to the Merriam-Webster dictionary and this piece brings that idea away from a two-dimensional piece to an aural experience.

Stephen Paulus describes the piece as follows:

“*Mosaic* is a work of many facets and layers. I have put it together in much the same way that a muralist would make a mosaic out of little pieces of ceramic tiles. In some sense it is like a jigsaw puzzle. Many little pieces of sound are put together to make one big picture. The different meters (7/8, 2/4, 3/4) make for different sizes of musical bits. I also decided to orchestrate this work differently from the usual band work. So, not everyone plays all the time. Percussion players do much more than simply beat time and are often brought in with the specific purpose of helping to “color” the mural. Many times, only certain woodwinds play while others wait their turn to enter and add their ‘personality’ to the mix. To me, the idea of a mosaic also represents a contemporary picture of our world – vast mixes of people of all colors, backgrounds and experiences – who we might find living in any part of the world.”

Stephen Paulus was a prolific American composer of classical music. He wrote over 600 works for chorus, opera, orchestra, chamber ensemble, solo voice, concert band, piano, and organ, receiving premieres and performances throughout the world as well as a Grammy nomination for Best Contemporary Classical Composition in 2015. His musical style has been described by The New York Times as “lush and extravagant,” and critics from the New York Times, Los Angeles Times, Cleveland Plain Dealer Opera News, and many others have praised his work. The New Yorker described him as a “bright, lyrical inventor whose music pulsates with a driving, kinetic energy.” He was a recipient of both NEA and Guggenheim Fellowships.

Born August 24, 1949, in Summit New Jersey, Paulus lived most of his life in Saint Paul, Minnesota where he earned his doctorate in music composition from the University of Minnesota in 1978. Paulus was a passionate advocate for the works and careers of his colleagues, co-founding the Minnesota Composers Forum in 1973, now known as the American Composers Forum, the largest composer service organization in the U.S. He also served as the Symphony and Concert Representative on the board of ASCAP from 1990 until 2014.

His music has been commissioned, recorded, and performed by various performers such as The New York Philharmonic, Cleveland Orchestra, Atlanta Symphony Orchestra, Minnesota Orchestra, Opera Theater of Saint Louis, Washington Opera, Los Angeles Master Chorale, The Dale Warland Singers, VocalEssence, Doc Severinsen, Thomas Hampson, Leo Kottke, Robert McDuffie, William Preucil, and Deborah Voight.

Stephen Paulus passed away in October 2014 from complications of a stroke, but his music continues to be frequently performed and described by critics as rugged, angular, lyrical, lean, rhythmically aggressive, original, often gorgeous, moving, and uniquely American. The New Yorker characterizes his music as having “impeccable technique and well-honed audience appeal.”, while The New York Times says “Mr. Paulus often finds melodic patterns that are fresh and familiar at the same time.... His scoring is invariably expert and exceptionally imaginative in textures and use of instruments.”

-Program note provided by Stephen Paulus' Website

Contre Qui, Rose

While originally a choral piece that is part of a larger choral cycle, this version by H. Robert Reynolds works out beautifully for concert band. In fact, many of Morten Lauridsen's works are often transcribed for wind band. From the composer, Morten Lauridsen:

“Contre Qui, Rose is the second movement of my choral cycle Les Chansons des Roses, on poems by Rilke, a poet whose texts were also used for my Nocturnes and Chanson Éloignée. Rilke's poetry is often multilayered and frequently ambiguous, forcing his series of questions, and the corresponding musical phrases all end with unresolved harmonies, as the questions remain unanswered. We have all been in situations where we have given affection and not had it returned, where attempts at communication have been unsuccessful, met by resistance or defenses of some kind. A sense of quiet resignation begins the setting as the stark harmony and melodic line, filled with unresolved suspensions and appoggiaturas, gradually build to a nine-part chord on [“on the contrary”] and then the music folds back on itself, ending on a cluster that simply fades away as does the hope of understanding the reasons for the rose's thorny protection.”

The poem the piece is based on is below:

“Against whom, rose,
Have you assumed these thorns?
Is it your too fragile joy that forced you
to become this armed thing?

But from whom does it protect you,
this exaggerated defense?
How many enemies have I lifted from you
who do not fear it at all?
On the contrary, from summer to autumn
you wound the affection that is given you.”

Morten Lauridsen (b. 27 February 1943, Colfax, Washington) is an American composer of Danish ancestry. He grew up in Portland, Oregon, and attended Whitman College and the University of Southern California, where he studied advanced composition. Among his early teachers were Ingolf Dahl, Halsey Stevens, Robert Linn, and Harold Owen.

Lauridsen is most noted for his six vocal cycles — Les Chansons des Roses, Madrigali, Mid-Winter Songs,

Cuatro Canciones, A Winter Come, and Lux Aeterna — and his series of a cappella motets, which are regularly performed by distinguished ensembles and vocal artists throughout the world. A compact disc of his compositions, entitled Lauridsen - Lux Aeterna (which includes a recording of O Magnum Mysterium by the Los Angeles Master Choral conducted by Paul Salamunovich) was nominated for a Grammy award in 1998. His Dirait-on and O Magnum Mysterium are the all-time best-selling choral octavos distributed by Theodore Presser Company, which has been in business since 1783.

In 2006, Morten Lauridsen was named an “American Choral Master” by the National Endowment for the Arts. In 2007, he was the recipient of the National Medal of Arts from the President in a White House ceremony, “for his composition of radiant choral works combining musical beauty, power and spiritual depth that have thrilled audiences worldwide.” The National Medal of Arts is the highest award given to artists and arts patrons by the United States government.

-Program note provided by Morten Lauridsen

Beauty Broken

Beauty Broken was written after the composer encountered a work titled “Blow Up #1” by Ori Gerscht. The collection of photography features vivid imagery of exploding flowers captured in a moment of time. On her impressions of the photo, the composer writes:

“At first sight the photo looked amazing. It was beautiful and exciting. Yet when I looked closely, I realized it was beauty that was broken. The photo was a visual display of the tension that exists between beauty and violence, or life and death. When I first saw the work, I was attracted to the beauty. Then I saw the violence and wanted to turn away. However, once I accepted both and was able to hold the paradox of these two realities, I was able to see the photograph for what it truly was. A sense of hope emerged as I felt a longing for beauty to be restored.”

The work opens with a beautiful brass chorale leading into a celebratory fanfare that ends in a state of brokenness, symbolized by breaking glass. Following the breaking, the “broken theme” alternates between fast and slow sections, reflecting feelings of somber and longing. The chorale melody begins to subtly reappear throughout the piece until it fully emerges in a celebratory return. Finally, the broken theme returns for one final statement.

Nicole Piunno (b. 1985) is an American composer who “views music as a vehicle for seeing and experiencing the realities of life. Her music often reflects the paradoxes in life and how these seeming opposites are connected as they often weave together. Her harmonic language and use of counterpoint mirrors the complexity of our world by acknowledging light and dark, past and present, beauty and brokenness, confinement and freedom, chaos and order, spiritual and physical, life and death” (source: nicolepiunno.com). Piunno earned a DMA in composition and a MM in music theory pedagogy from Michigan State University, as well as a MM in composition from Central Michigan University. Her composition teachers were Ricardo Lorenz and David Gillingham. Her music has been performed by the Principal Brass of the New York Philharmonic, Athena Brass Band, The United State Coast Guard Band, the Wind Symphony of Clovis, and at many universities and conservatories around the world. Her chamber works have also been performed internationally.

-Program note provided by Morten Lauridsen

-Program notes compiled by Hunter Hamby and Faith Hall

Conductor Biographies

Amy M. Knopps is the Associate Director of Bands and Director of Athletic Bands at the University of Missouri where she directs Marching Mizzou, Mini Mizzou, Symphonic Band, and teaches courses in the music education curriculum of the School of Music. Prior to her appointment in the fall of 2017, Dr. Knopps served for seven years as Associate Professor of Music, Associate Director of Bands, and Director of Athletic Bands in the School of Music and Dance at Eastern Michigan University. While at Eastern Michigan she was a Faculty Spotlight Recipient, the Eastern Michigan University Thank-A-Teacher Inaugural Recipient, and featured in a historic exhibition titled, “In Her Shoes: Forging Paths at EMU” as she was the first woman to direct the Eastern Michigan University Marching Band and serve as Associate Director of Bands.

Dr. Knopps earned degrees from The University of Georgia (DMA), the University of Kansas (MM), and the University of Missouri (BS, Ed.) where her principal conducting teachers were Dr. John P. Lynch and Dr. Dale J. Lonis. While at Georgia and Kansas she held conducting associate positions that involved conducting both concert and athletic bands as well as teaching courses in the music curriculum. During her time at The University of Georgia, Dr. Knopps received the Hugh Hodgson School of Music Director’s Excellence Award and at the University of Kansas she received the Russell L. Wiley Graduate Conducting Award.

Additional teaching experience includes numerous years as Director of Bands at Center High School and Center Middle School in her hometown of Kansas City, Missouri where she guided all aspects of the diverse and award-winning band program. While in the Center School District, Dr. Knopps received the 2003 Missouri Fine Arts Outstanding Teacher Award and the 2004 You Make the Difference Award for her dedication and commitment to excellence in education. As an advocate for new wind music, she solely commissioned and premiered Jonathan Newman’s *1861* for concert band in 2003 and continues her commitment to contributing to the wind band repertoire through additional commissions for Symphonic Band at the University of Missouri.

Dr. Knopps continues to be an active conductor, clinician, and adjudicator across the United States and internationally having worked and performed throughout Asia, Australia, Canada, Europe, and South America. Each summer she serves as a clinician/instructor at the Smith-Walbridge Clinics held in Charleston, Illinois working with high school and collegiate drum majors from across the country. Dr. Knopps is also known for her published contributions as she has authored several articles for *School Band and Orchestra Magazine* and has contributed to eight volumes of the *Teaching Music Through Performance in Band* series. In addition to her published articles, she has completed extensive research on American-Sponsored overseas secondary band programs in the People’s Republic of China.

Dr. Knopps maintains professional affiliations with the College Band Directors National Association (CBDNA), currently serving on the CBDNA Athletic Bands Committee, World Association for Symphonic Bands and Ensembles (WASBE), the National Association for Music Education (NAfME), National Band Association (NBA), Phi Beta Mu, Tau Beta Sigma, Kappa Kappa Psi, currently serving as the sponsor for the Eta Upsilon chapter, the Griffiths Leadership Society for Women, currently serving on the Executive Committee as Chair, and QEBH, the oldest of six secret honor societies at the University of Missouri. In February of 2021, Dr. Knopps was named Associate Professor of the Year by the College of Arts and Science. She currently resides in Columbia, Missouri with her two cats Buddy and Rocky.

Christian M. Noon is Assistant Director of Bands and Assistant Teaching Professor of Music Education at the University of Missouri. At MU, he teaches graduate and undergraduate courses in music education, conducts the University Band, assists in the direction of Marching Mizzou, and directs the women’s basketball band.

He began his professional career as the instrumental music director at Elizabeth High School in Elizabeth, CO. During his time as a public school music teacher, Dr. Noon worked with bands and orchestras of all levels (beginning to advanced).

As a conductor, Dr. Noon is a proponent of new, exciting, and sophisticated works for winds. In particular, he is devoted to promoting and performing works for winds by underrepresented composers. He is an advocate for more equitable processes of repertoire selection among conductors that give voice to composers of underrepresented groups. He believes that doing so will create more diverse and engaging large ensemble musical experiences for both the ensemble members and the audience.

Dr. Noon's research interests include philosophy, sociology, and social justice in music education, as well as preservice music teacher and music teacher educator identity development and conducting. As a music teacher educator, seeks to provide his students with tools, skills, and experiences that allow them to envision new forms of school music education that are inclusive of, but also much more expansive and diverse than band, orchestra, and choir.

Dr. Noon's research has been published in *Update: Applications of Research in Music Education*, and *Journal of Music Teacher Education*. He has also presented research at the Florida Music Educators Association conference and the Society for Music Teacher Education conference. He holds professional memberships in NAFME, CBDNA, and the Pi Kappa Lambda Honor Society, as well as honorary memberships in Kappa Kappa Psi and Tau Beta Sigma.

Faith Hall is originally from Decorah, Iowa. She earned her Bachelor's in Music Education from the University of Northern Iowa in 2013. At UNI, Ms. Hall studied trumpet and performed in the concert ensembles, symphony orchestra, and jazz ensembles.

Ms. Hall began her teaching career at Yuma High School in Yuma, Arizona, where she taught instrumental music (band and guitar) for two years. She continued her public-school career at North High School in Sioux City, IA, where she served as Director of Bands, teaching Marching Band, Symphonic Band, Jazz I and assisting with the middle school bands, for four years.

After six years in the classroom, Ms. Hall began her graduate studies at Florida State University in 2019. At FSU, Ms. Hall served as a graduate assistant with the bands, enjoying opportunities to work with the Marching Chiefs and conduct the Wind Ensemble, Tallahassee Winds, and Campus Band. As a master's student, Ms. Hall published articles in the *Florida Music Director* and presented research on creativity in the secondary music classroom and gender issues in band at the 2021 Florida Music Education Association Conference, the 2021 Desert Skies Research in Music Education Symposium, and the 2021 Iowa Bandmasters Association Conference. Ms. Hall earned her Master's in Music Education in Spring 2021 upon completing her master's thesis, "Undergraduate Band Conducting Students' Perceptions of Conductors by Gender and Race."

Ms. Hall is currently a Graduate Teaching Assistant in Band at the University of Missouri School of Music where she is pursuing her PhD in Music Education.

Zack Nenaber is in his first year as a Master of Music Education student at the University of Missouri, where he serves as a university bands graduate teaching assistant.

Mr. Nenaber graduated with a Bachelor of Music Education from the University of Missouri-St. Louis in 2015. He had the pleasure of performing and conducting in several ensembles at the school of music. While part of the University Jazz Ensemble, he had the privilege to perform in the Notre Dame Jazz Festival in 2011, the Midwest International Band and Orchestra Clinic in Chicago in 2012, and the Missouri Music Educators

Association Conference in 2014.

After graduating from UMSL, Mr. Nenaber spent three years as assistant director of bands at Gentry Middle School and Rockbridge High School in Columbia, Missouri. His students regularly received “Superior” ratings at small ensemble, large ensemble, and jazz festivals. While at Gentry Middle School, his 8th grade band was selected as the school’s first ever ensemble to perform for the Missouri Music Educators Association Conference in January 2017.

In 2019 Mr. Nenaber moved abroad to Casablanca, Morocco to teach at George Washington Academy (GWA). At GWA he was tasked with restarting an instrumental/band program after one year of no music education. After two years at GWA, Mr. Nenaber was successful in instilling a knowledge and love of music in a community where music education has never had a place.

Mr. Nenaber holds memberships in the Association for Music in International Schools, the Missouri Music Educators Association, National Association for Music Education and Phi Mu Alpha Sinfonia. Both Mr. Nenaber and his wife, Kirsten, are avid travelers, board game enthusiasts, and amateur cooks.

University of Missouri School of Music

2021-2022 Series • Student Ensemble

Hitt Street Harmony

Daniel Emerson Shafer, director

McCade Gordon, collaborative pianist

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Lydia Kelly
Madi Myers
Amanda Obeso
Julia Ringhausen
Victoria Shore

Tenor

Paul Hemingway
Benjamin Roker
Sam Varnon
Quin Wilson

Alto

Mariah Dale
Miranda Frankenbach
Chloe Prewett
Emily Rolands
Emma Rowden

Bass

Jonathan Barker
Wesley Nichols
Carrick O'Bleness
Danny Singh

December 3, 2021 • 7:00pm

Whitmore Recital Hall

Program

Virtual Insanity Kerry Marsh

Soloist, Victoria Shore
Kevin Botkin, bass

Kerry Marsh is an internationally acclaimed composer and arranger specializing in contemporary music for vocal jazz ensembles. His catalog includes 250+ compositions featuring smooth voice-leading, clean notation, and approachable dissonances. Because of the tidy engraving and flush vocal lines that lead seamlessly into dissonances, his music is favored by directors looking for a gateway into vocal jazz. Marsh was previously a member of the jazz studies faculty at the University of Northern Colorado and Sacramento State University where his ensembles were invited to perform at the International Association for Jazz Education. Marsh currently travels across the country year-round as a clinician, and adjudicator for jazz competitions and workshops.

Originally written and performed by the British funk band, Jamiroquai, *Virtual Insanity* paints a picture of a dystopian world where humanity relies on technology to the point of creating a morbid virtual reality. To drive home the idea of a repetitive virtual world, the first seven bars of the piece create a harmonic loop that Marsh then recycles throughout the work. Living in a time where events, hang-outs, classes, and entire careers have moved online, we as a society can relate to this text now more than ever.

Nature Boy Anders Edenroth

Soloist, Chloe Prewett

During their 5 years at the Royal College of Music in Stockholm, Anders Edenroth and his friends formed an a cappella quintet - The Real Group. They released their debut album in 1987 and have since released 20 albums and performed over 2000 concerts in over 40 countries. In addition to experimenting with new vocal textures and vocal percussion, Anders has also arranged music for other vocal groups, big bands, symphony orchestras and stage shows. Their signature velvet blend combined with Edenroth's ever-growing harmonic and rhythmic language has solidified The Real Group as a household name in musical circles.

Nature Boy is a jazz standard written by Eden Ahbez and first recorded by Nat King Cole, though it has been adapted by the likes of George Benson, Miles Davis, Tony Bennett and Celine Dion, and Harry Connick Jr. Edenroth hatches a fresh take on this classic tune by using interwoven lines and rhythmic play, clearly heard in the contrast between the staggered entrances, homophonic chords, and contrapuntal motion within the choral parts. Tempo fluctuations are the driving force of this arrangement, surging forward and then quickly relaxing making every phrase organic. The undulation of the tempo prioritizes the storytelling of the soloist over the predictability of the beats, which is paramount in this style.

Kiss From A Rose Kerry Marsh

Soloist, Miranda Frankenbach
Kevin Botkin, bass | Stephen Landy, cajon

Initially embarrassed by the song, the British Pop and R&B singer, Seal, "...threw the tape in the corner" for years before he finally played the track for his producer. After winning awards for Record of the Year, Song of the Year, and Best Male Pop Vocal Performance, Seal "...realized it wasn't just a song from a tape in the corner when I was picking up Grammys for it."

Kerry Marsh's arrangement focuses on the text "rose bloom" and "light gloom" which are paraphrases of the lines "your rose is in bloom, the light hits the gloom on the gray." The first image represents the budding love of a woman and the second illustrates that love lighting up his world, depicted by the dark side of a gray lighthouse in the lyrics. Marsh accentuates the

dichotomy between these two images by oscillating between E major and E minor chords in the opening passage. Dissonance builds throughout the piece to emphasize the author's struggle with codependency in his relationship until it culminates in a moment of consonance in the closing phrase representing the warmth he feels from her love.

***Sometimes I Feel Like A Motherless Child* Rosephanye Powell**

Dr. Rosephanye Dunn Powell is recognized as one of America's most popular female composers of choral and vocal music. A highly commissioned composer for all levels of choral singing, Dr. Powell frequently serves as conductor, clinician, and lecturer at All-State and Honor Choirs across the country. She served on the faculties of both Philander Smith College (AR) and Georgia Southern University prior to her arrival at Auburn University in 2001.

Dr. Powell sets a traditional African-American Spiritual text, *Sometimes I Feel Like A Motherless Child*, that on the surface describes the hopelessness of a child being taken from their mother, a common practice during the era of American slavery. In an allusion to life before slavery, Dr. Powell uses the West African phrases "Bokaya kaya" and "Nu wo vinowo" meaning "something terrible has happened" and "something has happened to mothers," respectively. There lies a subtle hope within the word "sometimes" that is repeated throughout the work. While the high, arching soprano lines and rapid dynamic changes emulate mournful weeping, Dr. Powell chose to end the piece on a major chord representing the hope of a new, more promising future.

***O Love* Elaine Hagenberg**

Elaine Hagenberg is an Iowa-based composer who frequently serves as a guest artist and clinician at conferences and festivals across the world. Her music is widely accessible to choirs of all levels and "soars with eloquence and ingenuity" (ACDA Choral Journal).

George Matheson (1842-1906) was a Scottish minister who was blinded at the age of 19 and was promptly left by his fiancé, leaving him to be cared for by his sister as he relearned how to navigate the world. The night before his sister's wedding, Matheson was faced with a reminder of his own heartbreak and wrote this text. Hagenberg's setting features hopeful ascending lines, prolonged dissonances referring to past grief, and a closing phrase taken from the opening of the work sung by the tenors and basses reminding us: "that morn shall tearless be."

***Open Your Eyes, You Can Fly* Darmon Meader**

Mitch Broddon, guitar | Kevin Botkin, bass | Stephen Landy, drums

The late jazz legend Chick Corea originally wrote and recorded this chart for Brazilian jazz singer Flora Purim. "Open Your Eyes, You Can Fly" was the only single released off the 1976 album of the same name. Corea was a leading jazz keyboardist, bandleader, and composer, having written multiple charts that are now considered standards in the jazz world. As a member of Miles Davis' band in the 1960's, he played a vital part in the creation of jazz fusion. Chick Corea is remembered today as a decorated jazz musician, passionate performer, and one of the most influential musicians of his lifetime.

Darmon Meader utilizes the tune from the original track but molds the verses to groove in an asymmetrical meter containing seven beats. It isn't until the refrain containing the text of the title that Meader moves into common time. The choral scat segment before the instrumental solo quickly shifts between close harmony and unison singing, a common compositional tool used by Meader also seen in *I Can't Believe You're In Love With Me*. While challenging to sing, the meter changes and quick harmonic shifts produce a landscape that gives the audience "the courage to be free."

When I Fall In Love **Phil Azelton**

Soloist, Danny Singh

Before his career as a jazz vocal ensemble performer and composer, Phil Azelton first fell in love with singing close harmonies through his high school barbershop ensemble. Following high school, Azelton earned his bachelor's degree in composition from the University of Arizona and a master's degree in choral conducting from the University of Southern California. His professional career has been spent producing film music in Hollywood, performing with the Los Angeles based vocal jazz group, Swing Shift, and composing choral arrangements that are widely performed by both high school and university ensembles.

When I Fall In Love was written by Victor Young (music) and Edward Heyman (lyrics) and recorded by Jeri Southern as a single that was released in April 1952. The chart was first introduced to film as an instrumental piece in the 1952 film, *One Minute to Zero*. Since then, this song has been recorded by the likes of Nat King Cole, Rick Astley, Celine Dion and Clive Griffin, Etta Jones, and Donny Osmond. In Azelton's arrangement, he uses descending chromaticism to represent 'falling' in love, as well as unisons on the phrase "and the moment" to build anticipation for when that love is finally reciprocated.

I Can't Believe You're In Love With Me **Darmon Meader**

Soloists, Amanda Obeso and Paul Hemingway
Stephen Landy, drums | Kevin Botkin, bass | Breanna Derritt, alto saxophone
Ian Prinster, tenor saxophone

Critically acclaimed in both the vocal and instrumental jazz worlds, Darmon Meader is a premier vocalist, saxophonist, and arranger, as well as the founder and musical director of New York Voices, a Grammy Award winning vocal jazz ensemble. He has performed at famed venues including Carnegie Hall, Montreal Jazz Festival, and Blue Note Jazz Clubs (New York and Japan). Meader currently serves as an adjunct faculty member at Indiana University in the Jazz Vocal Department and frequently conducts All-State Vocal Jazz ensembles as well as domestic and international music festivals.

I Can't Believe You're In Love With Me features speechlike rhythms, quartal harmony, and an electrifying solo scat section. Additional musical characteristics to listen for are chromatic descending bass lines, inner voice dissonances, and syncopated entrances, all very common in Meader's arrangements. In this instance, the syncopation and inner voice dissonances are representative of the fluttering, excitable, and erratic energy surrounding newfound love. This love story was originally written by Jimmy McHugh with lyrics by Clarence Gaskill (1926) but has since been adapted by legendary performers like Billie Holiday (1938), Bing Crosby (1945), Tony Bennett (1955), Louis Armstrong (1956), Dean Martin (1960), and New York Voices (2001).

Requests for accommodations related to disability need to be made to building coordinator, Susan Worstell, 206 Sinquefeld Music Center, 573-884-2604, 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

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School of Music

University of Missouri

2021-2022 Series | Student Ensemble

UNIVERSITY GLEE CLUB

Dr. Brandon A. Boyd, conductor

Brandon Brown and Nathan Lange, assistant conductors
Christian Martin and Danny Singh, collaborative pianists

UNIVERSITY TREBLE CHORUS

Emily Edgington Andrews, conductor

Clara Smith and Karen Zeferino, assistant conductors
Maddie Jenkins and Claire Parker, collaborative pianists

MU CONCERT CHORALE

Dr. Brandon A. Boyd, conductor

Assistant Conductors

Emily Edgington Andrews, Brandon Brown,
Nathan Lange, Clara Smith, and Karen Zeferino

Collaborative Pianists

Claire Parker, Christian Martin, and Danny Singh

Percussionists

Megan Arns, Pete Zambito, Emily Miclon, and Chloe Hart

Bassoon

Jack Snelling

Oboe

Matthew Barnes and Kara Donnelly

December 4, 2021 • 3:00 PM

First Baptist Church

CONCERT PROGRAM

UNIVERSITY GLEE CLUB

Dr. Brandon A. Boyd, conductor

Brandon Brown and Nathan Lange, assistant conductors

Christian Martin and Danny Singh, collaborative pianists

Megan Arns, Pete Zambito, Emily Miclon, and Chloe Hart, percussionists

Laus Trinitati **Faith Morgan**
(b. 1997)

Nathan Lange, conductor

Laus Trinitati, que sonus et vita.
Praise to the Trinity—the sound and life.

ac creatrix omnium in vita ipsorum est,
and creativity of all within their life,

et que laus angelice turbe
the praise of the angelic host

et mirus splendor archanorum,
and wondrous, brilliant splendor hid,

que hominibus ignota sunt, est,
unknown to human minds, it is,

et que in omnibus vita est
and life within all things.

Betelehemu (Nigerian Christmas Folk Song) **Via Olatunji**
(1927-2003)
arr. Wendell Whalum
(1931-1987)

Zachary Reinert, tenor | Danny Singh, baritone
Brandon Brown, conductor

Betelehemu. Awa yio ri Baba gbojule.
Bethlehem. We shall see that we have a Father to trust.

Awa yio ri Baba fehinti.
We shall see that we have a Father to rely on.

Nibo labi Jesu? Nibo labe bi i?
Where was Jesus born? Where was he born?

Betelehemu, ilu ara. Nibe labi Baba o daju.
Bethlehem, the city of wonder; that is where the Father was born for sure.

Iyin, iyin, iyin nifun o.
Praise, praise, praise be to Him.

Adupe fun o, adupe fun o, adupe fun, ojo oni Baba oloreo.
We thank You, we thank You, we thank You for this day, Blessed Father.

Iyin, iyin, iyin fun o Baba anu.
Praise, praise, praise be to You, merciful Father.

Baba toda wasi. Betelehemu.
Father who delivered us. Bethlehem.

Like A River in My Soul **arr. Tim Osiek**
(b. 1978)

I've got peace like a river in my soul.
I've got peace like a river, soothing river, calmly flow.
When the world closes in, feel the stillness within;
I've got peace like a river in my soul.

I've got love like an ocean in my soul.
I've got love like an ocean; endless ocean, deep and full.
When you're lost and alone, let the waves bring you home.
I've got love like an ocean in my soul.

I've got joy like a fountain in my soul
I've got joy like a fountain in my soul
When your hope nearly dies, just remember,
once again, you shall rise!

I've got joy like a fountain.
Love like an ocean—peace like a river in my soul.

Bridge Over Troubled Water **Paul Simon**
(b. 1941)
arr. Kirby Shaw
(b. 1942)

Jack Grant, baritone
Brandon Brown, baritone

I'll be your bridge o'er trouble water; When you're down,
I will carry you like bridge o'er troubled water. I will lay me down.

When you're weary, feelin' small, when tears are in your eyes,
I will dry them all; I'm on your side. Oh, when times get rough,
and friends just can't be found,
Like a bridge over troubled water, I will lay me down.

When you're down and out. When you're on the street, my Lord.
When evening falls so hard, I will comfort you. I'll take your part.

Oh, when darkness comes, and pain is all around.
Like a bridge over troubled water, I will lay me down.

Sail on silver girl, sail on by. Your time has come to shine.
All your dreams are on their way.
See how they shine. Oh, if you ever need a friend,
Look around; I'm sailin' right behind.
Like a bridge over troubled water, I will lay me down.

And Yet The Stars **Theodore Morrison**
(b. 1938)

Then a war sweeps up our revolutions, draws edges,
organizes, marries tribes who never intermarried.
People who do not eat the same meat, did not drink
wine together for a thousand years, now all one nation.

Or scattered, by kings who once seemed wise,
who had some magic to their power. No more.
Now all the glory goes to youth -- doomed,
outrageous youth, a generation gone.
And glory to those rational men who bent the light
and opened the night, the night within all things.
Until it could cover the Earth.

And yet the stars are with us, are us.
For if we are stars, there is nothing . . . to stop us!

Sign Me Up (with Roll, Jordan Roll) **Brandon A. Boyd**
(b. 1986)

Sign me up for the Christian jubilee; Write my name on the roll.
I've been changed since the Lord has lifted me.
I wanna be, yes, I got to be born again.

Roll, Jordan, roll. I wanna go to heaven when I die,
to hear ol' Jordan roll. O Lord.

I got a robe in glory; I'm gonna tell the story.
How I made it over. Soon as I get home.

I'm going to glory; Gonna shout my trouble's over.

Hallelujah! Hallelujah! Hallelujah! Hallelujah!
I've been changed since the Lord has lifted me.
I wanna be, yes, I got to be born again.
Born again. Born again!

UNIVERSITY TREBLE CHORUS

Emily Edgington Andrews, conductor

Clara Smith and Karen Zeferino, assistant conductors

Maddie Jenkins and Claire Parker, collaborative pianists

Megan Arns, Pete Zambito, Emily Miclon, and Chloe Hart, percussionists

Jerusalem Trad. Irish melody/arr. Michael McGlynn

Grace Noble, Chloe Prewett, Sophie Heimerl, soloists

Clara Smith, conductor

Jerusalem, our happy home.
When shall we come to thee?
When shall our sorrows have an end?
Thy joys when shall we see?

There's cinnamon that scenteth sweet;
There palms spring on the ground.
No tongue can tell, no heart can think,
What joys do there abound.

Forevermore the trees bear fruit,
And evermore they spring.
And evermore the saints are glad
And evermore they sing.

There Magdalene she has less moan
Likewise there she doth sing;
The happy saints in harmony
Through every street doth ring.

GaudetePlae Cantiones, 1582/arr. Michael Engelhardt

Sophie Heimerl, soprano | Maddie Jenkins, alto

Small group: Rebekah Beebe, Sophie Heimerl, Chloe Prewett, Emma Wickland,

Macey Hoover, Maddie Jenkins, Greta Sonenberg, Madi Winfield

*Gaudete, Gaudete! Christus est natus
Ex Maria virgine, gaudete!
Tempus adest gratiae
Hoc quod optabamus,
Carmina laetitiae
Devote redamus.*

Rejoice, Rejoice! Christ is born
Of the Virgin Mary, rejoice
It is now the time of grace
That we have desired,
Let us devoutly return
Songs of rejoicing.

*Ergo nostra cantio,
Psallat iam in lustris;
Benedicat Domino:
Salus Regi nostro.*

Therefore let our song,
Now resound in purification;
Let it give praise to the Lord:
Salvation to our King.

Down in the River to Pray **Traditional/arr. Jace Wittig**

Chloe Schellman, Clara Smith, Brenna Donnelly, and Maggie Courtney, soloists
Greta Sonnenberg, undergraduate conductor

As I went down in the river to pray,
studyin' about that good old way,
and who should wear the starry crown,
good Lord, show me the way.
O sisters let's go down,
let's go down, come on down.
O sisters, let's go down,
down in the river to pray.

As I went down in the river to pray,
studyin' about that good old way,
and who shall wear the robe and crown,
good Lord, show me the way.
O brothers let's go down,
let's go down, come on down.
O brothers let's go down,
down in the river to pray.

As I went down in the river to pray,
studyin' about that good old way
and who shall wear the starry crown,
good Lord, show me the way.
O fathers let's go down,
let's go down, come on down,
O fathers let's go down,
down in the river to pray.

As I went down in the river to pray,
studyin' about that good old way
and who shall wear the robe and crown,
good Lord, show me the way.
Oh mothers let's go down,
let's go down don'tcha wanna go down?
O mothers let's go down,
down in the river to pray.

Song of Miriam **Elaine Hagenberg**

I, Miriam, stand at the sea and turn to face the desert stretching endless and still.
My eyes are dazzled — the sky brilliant blue, sunburst sands unyielding white.
My hands turn to dove wings.
My arms reach for the sky and I want to sing the song rising inside me.
My mouth open, I stop.
Where are the words?
Where the melody?
In a moment of panic my eyes go blind.
Can I take a step without knowing a destination?
Will I falter?
Will I fall?
Will the ground sink away from under me?
The song still unformed — How can I sing?

To take the first step — to sing a new song —
to close one's eyes and dive into unknown waters.
For a moment knowing nothing, risking all —
But then to discover the waters are friendly.
The ground is firm and the song rises again.
Out of my mouth come words lifting the wind,
and I hear for the first time the song that has been in my heart,
silent, unknown, even to me.

--Rabbi Ruth Sohn

Let the River Run **Carly Simon**
arr. Craig Hella Johnson, adapt. Emily Crocker

Let the river run,
Let all the dreamers
Wake the nation.
Come, the New Jerusalem.

Silver cities rise,
The morning lights
The streets that meet them,
And sirens call them on
With a song.

It's asking for the taking.
Trembling, shaking.
Oh, my heart is aching.
We're coming to the edge,
Running on the water,
Coming through the fog,
Your sons and daughters

Let the river run,
Let all the dreamers
Wake the nation.
Come, the New Jerusalem.

Silver cities rise,
The morning lights
The streets that meet them,
And sirens call them on
With a song.

CONCERT CHORALE (University Glee Club and University Treble Chorus)

Dr. Brandon A. Boyd, conductor

Emily Edgington Andrews, Brandon Brown, Nathan Lange, Clara Smith, Karen Zeferino
assistant conductors

Christian Martin, Claire Parker, Daniel Singh, accompanists

Megan Arns, Pete Zambito, Emily Miclon, and Chloe Hart, percussionists

Matthew Barnes and Kara Donnelly, oboe

Jack Snelling, bassoon

The King Shall Rejoice George Frederic Handel
(1685-1759)

Jack Snelling, bassoon | Matthew Barnes and Kara Donnelly, oboe

The King shall rejoice in thy strength, O Lord!

Denn er hat seinen Engeln befohlen über dir Felix Mendelssohn- Bartholdy

*Denn Er hat seinen Engeln befohlen über dir,
daß sie dich behüten auf allen deinen Wegen,
daß sie dich auf den Händen tragen
und du deinen Fuß nicht an einen Stein stoßest.*

For he shall give his angels charge over thee, (1809-1847)
to keep thee in all thy ways.
They shall bear thee up in their hands,
lest thou dash thy foot against a stone.

When Thunder Comes Maria Esabel Valverde
(b. 1987)

The poor and dispossessed take up the drums
For civil rights - freedoms to think and speak,
Petition, pray, and vote. When thunder comes,
The civil righteous are finished being meek.
Why Sylvia Mendez bet against the long odds,
How Harvel Milk turned hatred on its head,
Why Helen Zia railed against tin gods,
How Freedom Summer's soldiers faced the dread
Are tales of thunder that I hope to tell
From my thin bag of verse for you to hear
In miniature, like ringing a small bell,
And know a million bells can drown out fear.
For history was mute witness when such crimes
Discolored and discredited our times.

My Good Lord's Done Been Here arr. Andre Thomas
(b. 1952)

Cole Barton, tenor
Clara Smith, soprano

My Lord, oh my Lord, My good Lord's been here.

My good Lord's done been here blessed my soul and gone away.

My good Lord's done been here blessed my soul and gone.
When I get to heaven and my work is done, going to sit down with Sister Mary
and chatter with the darling son.

Going down to the river of Jordan one of these days. Going to sit at the welcome table.
There, I will see my Savior's face

Hold up the Baptist finger, hold up the Baptist hand.
When I get in the heavens, going to join the Baptist band.

Invictus **Nathan R. Lange**
(b. 1996)

Out of the night that covers me, Black as the pit from pole to pole,
I thank whatever gods may be for my unconquerable soul.

In the fell clutch of circumstance, I have not winced nor cried aloud.
Under the bludgeonings of chance, my head is bloody but unbowed.

Beyond this place of wrath and tears looms but the Horror of the shade,
And yet the menace of the years finds and shall find me unafraid.

It matters not how strait the gate, how charged with punishments the scroll.
I am the master of my fate, I am the captain of my soul.

Good Ale (15th-century English) **arr. John Rutter**
(b. 1945)

Bring us in good ale, bring us in good ale;
For our blessed Lady's sake, bring us in good ale.

Bring us in no roast beef, for there is many bones;
But bring us in good ale, for that goeth down at once.

Bring us in no bacon, for that is passing fat;
But bring us in good ale and give us enough of that.

Bring us in no mutton, for that is passing lean,
And bring us in no tripes, for they be seldom clean.

Bring us in no eggs, for there are many shells;
But bring us in good ale, and give us nothing else.

Bring us in no puddings, for there is all God's good;
Nor bring us in no venison, that is not for our blood.

Bring us in no capon's flesh, for that is often dear;
Nor bring us in no duck's flesh; they slobber in the mire.

Concert Chorale Personnel

University Treble Choir

Soprano I

Rebekah Beebe
Allie Bruns
Annabel Carter
Anna Colletto
Sophie Heimerl*
Breana Hoover
Kayli Lightner
Jennifer Lochhead
Chloe Prewett*
Shannon Martin
Lilli Moreland
Cora Sadler
Clara Smith+
Brooke Tvrdik
Emma Wickland

Soprano II

Abigail Bray
Maggie Courtney
Valerie Gehrs*
Hanna Keeter
Sarah Molitor
Lilyanna Musick
Chloee Rudolph
Jessica Scarce
Ginger Seawel
Rachel Schnelle
Joey Turner
Karen Zeferino*+

Alto I

Monica Dunn
Alexis Hanks
Sarah Kelley
Sophia Leftwich
Andi Petersen
Chloe Schellman
Jenna Sciaroni
Emily Shaw*
Greta Sonnenberg*^
Piper Stow
Marissa Thomas
Kylie Tune

Alto II

Grace Brown
Brenna Donnelly
Macey Hoover*^
Maddie Jenkins*
Mary LePique
Ellie Lin
Grace Noble
Vivian Owens
Claire Parker
Aubri Stewart
Madi Winfield

University Glee Club

Tenor I

Charlie Creely
Cole Barton
Drew Walls
Logan Sateia
Mitchell White
Robert Safley
Ricky Messner

Tenor II

Cole Fuemmeler
Danny Singh
Jonathan Edens
Jourdan Flores
Kellen Murrell
Lukas Barker
Nathan Le
Nick Kanatzar
Tovi Cayton
Wyatt Moore
Zach Reinert

Bass I

Ben Musgraves
Brandon Brown+
Charles Knocke
Christian Martin
Ethan Miller
Graham Deterding
Hayden Camp
Jack Grant
Jason Musembi
Nathan Lange+
Wesley Nichols
Kristopher Wu
Matthew Zdun

Bass II

Carson Gaddie
David Steiner
J.T. Wolfe
Jacob Laan
Kyle Smith

*indicates section leader

+indicates graduate conductors

^indicates undergraduate rehearsal assistant

University of Missouri School of Music

2021-2022 Series • Student Recital

University Percussion Ensemble

Directed by Dr. Megan Arns

Assisted by Graduate Teaching Assistants:

Jeremiah Ingram

Stephen Landy

Emily Miclon

Jordan Nielsen

December 4, 2021 • 7:00pm

Sinquefield Music Center Room 130

Program

Shine **Clif Walker**

Riley Berens, Jeremiah Ingram, Liz Fetzer, Colton Johnson,
Stephen Landy, Mac McPike, Emily Miclon, Jordan Nielsen

Shell **Emma O'Halloran**

Liz Fetzer, Colton Johnson, Stephen Landy, Emily Miclon

Kyoto **John Psathas**

Liz Fetzer, Jeremiah Ingram, Stephen Landy, Emily Miclon, Jordan Nielsen

Above the Clouds **Joe W. Moore III**

Alex Baur, Riley Berens, Liz Fetzer, Chloe Hart, Colton Johnson, Arren Mallott,
Logan Morris, Lane Oakes, Riley Redington, Emma Smallen,
Michael Tiffany, Ethan Welker

To Beginnings Two **Niko Schroeder**

Megan Arns, Liz Fetzer, Colton Johnson, Stephen Landy

White Feather **John Psathas**

Alex Baur, Riley Berens, Jeremiah Ingram, Liz Fetzer, Chloe Hart,
Colton Johnson, Stephen Landy, Arren Mallott, Emily Miclon, Lane Oakes,
Jordan Nielsen, Emma Smallen, Savannah Wittman

University Percussion Ensemble

Alex Baur
Riley Berens
Jeremiah Ingram
Liz Fetzer
Chloe Hart
Colton Johnson
Stephen Landy
Arren Mallott
Mac McPike

Emily Miclon
Logan Morris
Lane Oakes
Jordan Nielsen
Riley Redington
Emma Smallen
Michael Tiffany
Ethan Welker
Savannah Wittman

If you wish to visit with the performers, please do so in the lobby after the performance.

Program Notes

***Shine* by Cliff Walker**

Shine was commissioned by Ray Ulibarri, Dan Morrison, and the Ronald Reagan High School Wind Ensemble Percussion Section. It was premiered at the 2018 Midwest Band and Orchestra Clinic as the moment in the concert for the featured percussion section to “shine.” The title also refers to the bright colors and textures used in the piece as well as the various moments where individual voices are featured as soloists.

***Shell* by Emma O’Halloran**

SHELL was inspired by the work of photojournalist Seph Lawless who has traveled across the United States capturing images of abandoned shopping malls. There’s a certain feeling evoked from places that should be full of people but are now empty and decaying. Before online shopping, these were vibrant communal places, now the emptiness is amplified. Every so often, I listen to a version of Toto’s “Africa” that has been remixed to sound like it’s playing in an empty mall. In this increasingly virtual world, it conjures up a scenario that is strangely comforting, something to hold on to when we feel like we’re losing parts of ourselves. For this piece, I wanted to re-create that feeling, to project a moment of warmth and nostalgia into the void. SHELL is about remembering these ghostly spaces in their former glory, full of life and laughter.

***Kyoto* by John Psathas**

A departure from Psathas’ earlier aggressive, physically complex percussion works such as *Drum Dances* (PE008) and *Etude from One Study One Summary* (PE087), *Kyoto* is stylistically similar to his marimba concerto *Djinn*. A constant rhythmic semiquaver pulse sustains momentum through varying time signatures, with brief moments of silence giving way to shifts in harmonic content. Two contrasting ideas alternate throughout — the rhythmically driven melodic lines, and arpeggios heard in the vibraphone — before coming together at the climax of the work. Psathas said of the piece: “The title of the work refers to a 1976 improvisation by pianist Keith Jarrett which was recorded in Kyoto. This improvisation of Jarrett’s is, more than anything, the piece that woke the composer in me, and set me on this journey of creating my own music for others.”

***Above the Clouds* by Joe W. Moore III**

I began writing *Above the Clouds* after my flight to Ithaca, NY for my graduate school audition at Ithaca College. The piece is essentially to aid in my own fear of flying by putting more of a focus on the part of flying that is most enjoyable, which is being above the clouds. Looking out the window once the plane has broken through the clouds gives me instant peace because it is such a beautiful sight – almost indescribable.

***To Beginnings Two* by Niko Schroeder**

To Beginnings Two was commissioned by Christian Kuhlman and the Truman State University Percussion Society. It is an adaptation and expansion of *To*

Beginnings, which was commissioned by and premiered at the So Percussion Summer Institute in 2019.

The lifecycle of an aluminum can is dominated by wildly divergent timespans. A brief and unceremonious formation and filling leads to weeks or months of waiting, which is followed by a very brief period of use. Cans stay in our hands for only a few minutes, but their relationship to us defines neither their beginning nor--as I learned by moving to a state with no bottle deposit--their end.

Please recycle.

***White Feather* by John Psathas**

The title of this work refers to what is often considered the most common angel feather. I had originally intended to title the work 'our ever-loving ghosts'. When I imagine angels, I think of the loved ones I've lost, still around me, somehow. Transmitting love and care.

Supposedly, a sign our angels are with us is finding a feather. Coming across a feather in your path, or finding one in an unexpected place is thought to be a message from the angels. Specifically, the white feather is thought to be a sign of faith and protection. It can also be an angel telling you that your loved ones are safe and well.

It is said our angels are always near us, looking over us and protecting us, yet we very rarely know that they are there. Sometimes, in the midst of our rapidly-paced living, they'll send us small signs and signals to let us know they're near, and will always be there for us (until we are 'there' for others). These signs can be anything from a subtle flash of light, a rainbow, or an unexpected, sudden feeling of love and warmth within.

Requests for accommodations related to disability need to be made to building coordinator, Susan Worstell, 206 Sinquefeld Music Center, 573-884-2604, 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

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Columbia Civic Orchestra • cco.missouri.org | *We Always Swing Jazz Series* • www.wealwaysswing.org

CAAM • www.ChoralArtsAllianceofMissouri.com | *KMUC Classical 90.5 FM* • www.kmuc.org



School of Music
University of Missouri

2021-2022 Series | Student Ensemble

Mizzou New Music Ensemble

Valentina Arango Sánchez, flutes

Andrew Wiele, clarinets

Johanny Veiga Barbosa, violin

Andy Lewis, cello

Stephen Landy, percussion

Jordan Nielsen, percussion

Eve Werger, piano

Daniel Fitzpatrick, piano

Yoshiaki Onishi, conductor and director

December 5, 2021 • 7:30PM

Sinquefield Music Center Room 132

Program

reconstruct (2021) * **Kyle Yerby**
(b. 2002)

Sonos (2021) * **Rosario Serafin**
(b. 2000)

Intermission

Desdoblar una grulla de papel y descubrir con sorpresa **Pedro Antonio Sota Taier**
que tiene un esqueleto (2021) * (b. 1996)

Come Round (1992) **Jacob Druckman**
(1928-1996)

II. Ritornello, Variation 4

III. Ritornello, Variations 5, 6

* *world premiere*

Program Notes

reconstruct

reconstruct was written for the Sound of Missouri Parks project with the prompt “recreation” which I had misread as “re-creation.” I decided to use this prompt as a sort of *kakekotoba* (a pivot word, or poetic play on words) to write my piece based on the re-creation of the recreational activities we enjoyed in my childhood. Close to my childhood home, there is a park that my family and I would visit from time to time called Babler State Park. When I was a kid, we would barbecue and camp there, but now thinking back to it, all those memories are hazy. Over the summer, in the midst of the pandemic, I held socially distant picnics and hikes with friends in the same park where I learned to drive and ride a bike. I remember almost none of my childhood, and the memories I do have are often reconstructed from stories other people tell me.

-- Kyle Yerby

Kyle Yerby

Originally from St. Louis, Kyle Yerby is a sophomore Sinquefeld scholar studying music composition at the University of Missouri. He is also a cellist in the Mizzou Cello Choir and Philharmonic Orchestra. Kyle has worked with groups such as the Mizzou New Music Ensemble, Khemia Ensemble, and Mizzou Cello Choir. Kyle Yerby is currently writing an opera to be workshopped on December 8th and performed in the Fall of 2022. Stylistically, he experiments with blending styles and aesthetics ranging from indie pop and rock, traditional Japanese art and poetry, and Western Classical Music. Some of his musical influences include Mitski, Teen Suicide, Penderecki, and Bach.

Sonos

The title of the piece, “Sonos,” is Latin for “sound”.

The title was chosen after I finished composing the piece and came out of my curiosity to know what happens if I let a harmonic sound on the violin play along a bowed vibraphone note. I also wanted to experiment with extreme registers on instruments such as flute or clarinet. The main focus of the piece is, therefore, sound itself.

-- Rosario Serafin

Rosario Serafin

Rosario Serafin was born in the city of Morteros, Córdoba, Argentina in 2000 but grew up in Monte Oscuridad, Santa Fe, Argentina, a rural area. In her teens, she moved to Suardi, Santa Fe, a small town 17 kilometers from her first home. She started guitar and singing lessons when she was 12 years old.

After high school, Serafin started a career at the National University of Córdoba, a Bachelor of Musical Composition degree at the Faculty of Arts.

She is currently composing classical contemporary music but also active as a popular music artist. Both for her are profound ways to learn about music.

Desdoblar una grulla de papel y descubrir con sorpresa que tiene un esqueleto

The concept of this piece came to me after a mathematician friend invited me to write a poem for an article he wrote on origami techniques, linkages and the bridge that unites them. The title of my piece is the title of his article. When I read his article, I found an unknown and completely beautiful world of complex structures all

intermingled in a small piece of paper that fits on the palm of a hand.

Cranes are striking historical creatures whose mechanics are the linkages the article analyzes. My music was not necessarily derived from mathematic calculations, but I used the idea of the fold that is unfolded before our eyes as a structural and metaphoric undercurrent of my compositional strategy. I dedicate this piece to this friend and his curious spirit I had the good fortune to stumble upon.

-- Pedro Antonio Sota Taier

Pedro Antonio Sota Taier

Pedro Antonio Sota Taier is a composer and musician based in Córdoba, Argentina. He is part of the contemporary music collective Lontano, where he is composing thanks to a subsidy granted by the Fondo Nacional de las Artes (National Endowment for the Arts in Argentina). In addition, he is a resident of the diploma “Música Expandida” of the Instituto de Artes Mauricio Kagel. He has composed multi-disciplinary works for different formats and has premiered his own compositions as well. He has taken workshops and seminars with various composers and performers such as Ezequiel Menalled, Marcos Franciosi, Séverine Ballon, Émilie Girard-Charest, UNTREF string quartet, Julian Galay, Peter Ablinger, and many others. The concern of his compositions is to talk about the time and place he inhabits and the importance of human relationships as creative vectors.

Come Round

Written for Pierrot ensemble and percussion, *Come Round* is a virtual compendium of Druckman’s later style. It is a virtuosic score in three movements, but with six unequally distributed variations (three in the first movement, one in the second, and two in the third). *Come Round* features “six equal incarnations of the same musical materials,” observes Druckman, “coexisting like the parallel truths of the film *Rashômon*.” Instead of a single, privileged motivic “vantage point,” a persistent harmonic scaffolding underlies each of the variations, from which are spun all manner of fresh ideas: quasi-minimalist patterning in the piano and vibraphone; a driving, plaintive melodic theme first initiated by the alto flute; rapid-fire outbursts of the signature harmonies from Stravinsky’s *Petrushka*. Though *Come Round* opens tentatively, most of the new events are strikingly extroverted, and indeed, the work gives considerable rein to the impetuous, assertive side of Druckman’s creative personality (this was a composer who adorned one of his scores with the tempo marking “macho”). This is true, in a way, even of the doleful, dramatic ritornellos that begin the second and third movements: their note of pathos gives way smoothly to the more vigorous music that follows.

One of the senses in which the title can be understood, then, is in terms of Druckman’s ritornello-principle, which may have had roots (so some have speculated) in his love for the music of the French and Italian baroques. There is certainly something of a flighty, almost aristocratic attitude at work in *Come Round*—an attitude some might qualify as “baroque”—and as Harbison said of the piece, in it Druckman’s idiom became “even more fanciful, and the sensuality took on a kind of philosophical dimension.” But given Druckman’s ever more overt embrace of tonal fundamentals in his last decade, the title can perhaps also be taken as signaling a reaffirmation of first principles—particularly when the score is heard in proximity to a piece like *The Seven Deadly Sins*, a return full circle, even, to basic notions of consonance, rhythmic impetus, and melodic fluency. As Druckman described the situation in a program note written the year before *Come Round*, he felt positively “fate-driven” in those final years, impelled into “a childlike state of delight in those simple harmonies and rhythms that made being a musician the only path my life could take.”

-- Matthew Mendez

Jacob Druckman

One of the most prominent of contemporary American composers, Jacob Druckman was born in Philadelphia in 1928. After early training in violin and piano, he enrolled in the Juilliard School in 1949. In 1949 and 1950 he

studied at Tanglewood; later, he continued his studies at the Ecole Normale de Musique in Paris (1954-55).

Druckman produced a substantial list of works embracing orchestral, chamber, and vocal media, and did considerable work with electronic music. In 1972, he was awarded the Pulitzer Prize for *Windows*, his first work for large orchestra. Among his other numerous grants and awards were a Fulbright Grant in 1954, a Thorne Foundation award in 1972, Guggenheim Grants in 1957 and 1968, and the Publication Award from the Society for the Publication of American Music in 1967. Organizations that commissioned his music included Radio France (*Shog*, 1991); the Chicago Symphony Orchestra (*Brangle*, 1989); the New York Philharmonic (Concerto for Viola and Orchestra, 1978; *Aureole*, 1979); the Philadelphia Orchestra (*Counterpoise*, 1994); the St. Louis Symphony Orchestra (*Mirage*, 1976); the Juilliard Quartet (String Quartet No. 2, 1966) and numerous others.

Mr. Druckman taught at the Juilliard School, Bard College, and Tanglewood; in addition, he was director of the Electronic Music Studio and Professor of Composition at Brooklyn College. In April of 1982, he was appointed composer-in-residence with the New York Philharmonic. In the last years of his life, Mr. Druckman was Professor of Composition at the School of Music at Yale University.

Mizzou New Music Ensemble

The Mizzou New Music Ensemble is dedicated to promoting new music at Mizzou through performances on and off campus. The Ensemble is the repertory group for the Mizzou New Music Initiative, working with faculty, students, and visiting composers, and giving public performances on campus and in the community. The Ensemble is comprised of eight University of Missouri graduate students under the direction of Stefan Freund, a cellist, composer, conductor, professor of composition, and artistic director of the Mizzou New Music Initiative and Yoshiaki Onishi, composer, conductor, clarinetist and Postdoctoral Fellow of Music Composition at the University of Missouri School of Music.

Mizzou New Music Initiative

The Mizzou New Music Initiative brings together an array of programs intended to position the University of Missouri School of Music as a leading center in the areas of composition and new music. The Initiative is the direct result of the generous support of Dr. Jeanne and Mr. Rex Sinquefield, and the Sinquefield Charitable Foundation. The Sinquefields' vision is to create an incubator for the composition and performance of new music, and to position Missouri as a major center for the music of tomorrow.



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Letter from the Executive Director



Dear friends,

I am so glad that you chose to spend a part of your day listening to symphonic music! It may be cold outside, but the music you hear today will certainly warm your heart. The month of December is always a month of music-making for The Missouri Symphony, and MOSY is delighted to once again offer you the opportunity to join us in the beautiful and historic Missouri Theatre.

For years, I have enjoyed hearing stories of families that have attended our December concerts, whether it be the Missouri Symphony Conservatory's Fall Concert or the Missouri Symphony Orchestra's annual Symphony of Toys.

It is incredibly touching to know that MOSY continues to be such a prominent part of the holiday traditions families of our community and beyond.

Every ticket you buy, every concert you attend, and every dollar you donate helps MOSY to continue making music Mid-Missouri. Thank you for being such a wonderful part of the music!


Yours in music,

Trent J. Rash
Executive Director

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The Missouri Symphony is committed to engaging professional artists, educating young artists, and enthralling diverse audiences through exceptional symphonic performances.

The Missouri Symphony Conservatory provides young musicians in the mid-Missouri area with a holistic music education by nurturing and challenging their musical and personal development.

The MSC also strives to create lifelong music advocates by fostering a community-wide connection to music and the arts.

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Letter from the Ashley

Director of Education and Outreach



Dear Conservatory Students, Families,
Friends, and Supporters,

Happy holidays, everyone! During this time of year, music serves so many purposes – to celebrate, remember, dance and sing, and gather as a community. This week, music brings together young musicians from the mid-Missouri area and beyond to showcase their talents and celebrate their accomplishments. From those just beginning in the Missouri String Project

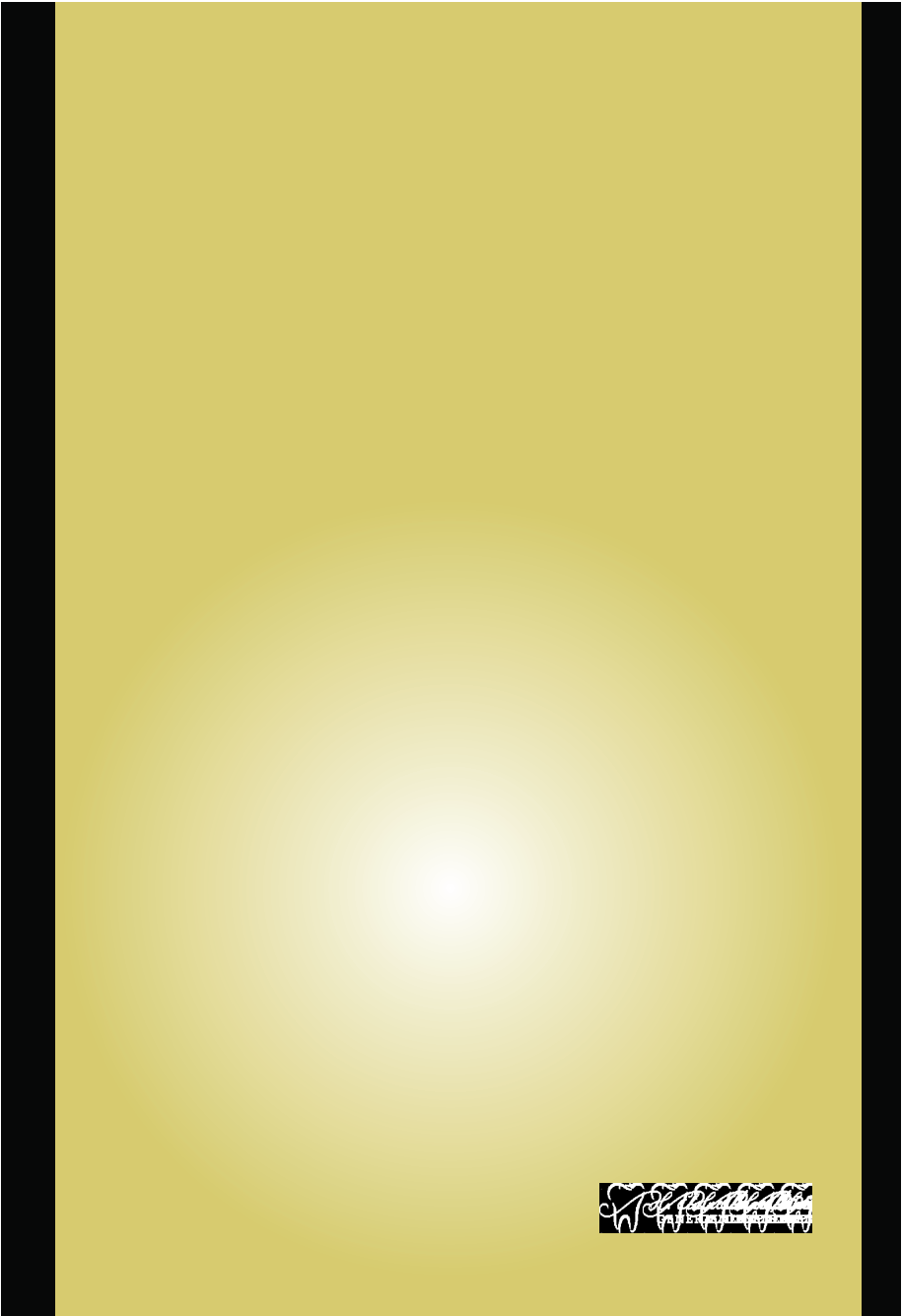
to seniors about to go into the world to share their talents, we can rejoice in every milestone on their musical and personal journeys.

The choice to perform Respighi's 1924 symphonic poem *Pines of Rome* feels like an especially appropriate one. The innocent sounds of children playing in the woods near the Villa Borghese are abruptly interrupted by the mourning melodies of the catacombs, just as the lives of these students have been interrupted by the pandemic. Finally, however, the night begins to fade in the pines of Janiculum hill, with birdsongs signaling the coming dawn of the celebratory final movement at the Appian Way.

Like the end of Respighi's journey, these concerts signify a return and renewal for many of our students after what will be remembered as a challenging time in their lives. Some haven't performed in over a year and a half; for others, this is their first public performance. Yet, for all of them, music has been a light in the darkness, heralding a new day.

Thank you all for your support of these students and our programs. We couldn't do this without the strong commitment to music and arts education that I have continually found in this community.

Sincerely,
Ashley Pribyl, PhD





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Dr. Stephen Radcliffe



Since his Lincoln Center conducting debut in 1986, Stephen Rogers Radcliffe has been recognized for his electrifying, musically acute performances, his passionate dedication to the nurturing of young talent, and his innovative approach to audience development and artistic enrichment in the musical institutions with which he has served.

For over a decade, Maestro Radcliffe was Director of the Seattle Conservatory of Music and Music Director of both the Marrowstone Music Festival and the Seattle Youth Symphony Orchestra, America's largest youth orchestra training program. An artist, educator, and scholar, Maestro Radcliffe was the Harry and Mildred Bemis Endowed Fellow in Musicology at Brandeis University, Director of Orchestra and Opera Programs at the University of Massachusetts, and Staff Conductor of the Boston Lyric Opera, Seattle Opera, and Pacific Northwest Ballet.

From 1987 to 1997, Mr. Radcliffe was the Music Director of the New York Chamber Ensemble, which appeared regularly at Lincoln Center for the Performing Arts, as well as on recordings, radio broadcasts, and international tours. As Principal Guest Conductor of the Hungarian Virtuosi, Maestro Radcliffe performed at the Franz Liszt Academy and Pest Vigado in Budapest, as well as on international tours, radio and television broadcasts, and recordings.

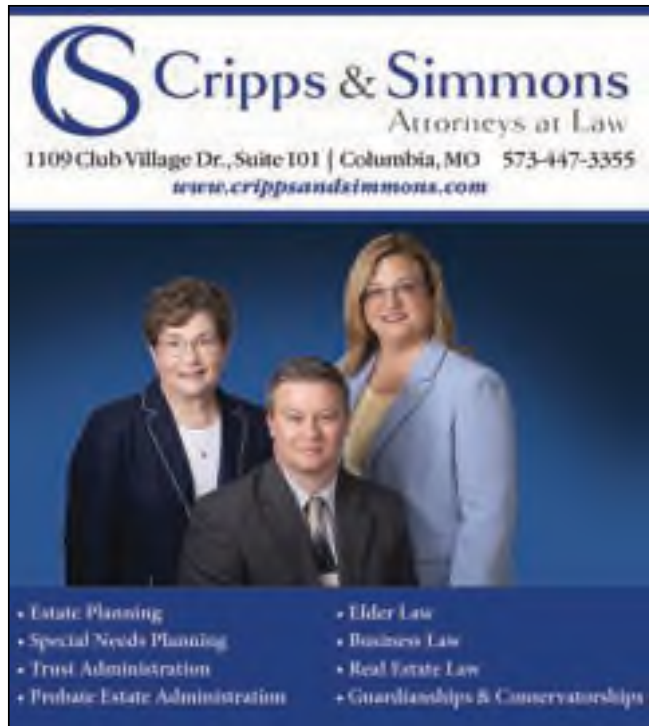
Stephen Rogers Radcliffe is equally at home in the repertoire of symphony, ballet, opera, and musical theater. He conducted the Pacific Northwest Ballet for nearly a decade, leading the company in its educational concerts and its NEXT STEP Choreographers Showcase performances. His work with the Seattle Opera includes three world premiere performances as part of the company's "Our Earth" commissioning project, and in 2017, he returned to the Seattle Opera for performances of Aaron Copland's "The Tender Land." In addition, he has conducted the major operatic works of Puccini and Verdi and has led "Opera in the Park" performances for thousands of music lovers in New York City. His Albany Records CD of operatic works by Gian Carlo Menotti, Douglas Moore, and Paul Hindemith has been acclaimed in *Gramophone* and the *American Record Guide*.

Interim Music Director - Missouri Symphony Conservatory and Director of Orchestral Activities - MU

The roster of internationally acclaimed artists appearing in concert with Maestro Radcliffe is both distinguished and varied. Recent collaborations include performances with pianists Van Cliburn and Andre Watts, Metropolitan Opera stars Frederica von Stade, Dawn Upshaw, Susan Graham, and Veronika Kincses, and pops artists the Moody Blues, Blood Sweat and Tears, and P.D.Q. Bach. Guest conducting has taken Stephen Rogers Radcliffe to leading orchestras throughout the United States, Canada, Austria, Germany, Hungary, Italy, Latin America, Africa, and China. He has also been widely heard in annual broadcasts over National Public Radio.

An enthusiastic advocate of the composers of our own time, Stephen Rogers Radcliffe has commissioned and premiered numerous works, including major compositions by the distinguished American masters John Corigliano, John Harbison, George Rochberg, Ned Rorem, Aaron J. Kernis, and Joan Tower. His critically acclaimed recordings of 20th Century scores include "The Music of George Rochberg" on the New World label and "American Portraits," featuring chamber orchestra works by Copland, Griffes, Piston, and Rorem on Albany Records.

A prizewinner of the 1988 Arturo Toscanini International Conductor's Competition, Stephen Rogers Radcliffe, was a student of Leonard Bernstein, Franco Ferrara, and Gustav Meier. He has conducted at the Tanglewood and Aspen Music Festivals and at the Accademia Musicale Chigiana in Siena, Italy.



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The Missouri String Project

Directed by Leslie Perna
To be announced from the stage

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Conducted by Dr. Stephen Radcliffe

Overture to *La gazza ladra*

Gioachino Rossini (1792-1868)

Pini di Roma

Ottorino Respighi (1879-1936)

- I. I pini di Villa Borghese
- II. I pini presso una catacomba
- III. I pini del Gianicolo
- IV. I pini della Via Appia

DECEMBER 6, 2021 • 6:30 PM

The Missouri Youth Orchestra and the Missouri Junior Youth Symphony

Battle High School Auditorium

Missouri Youth Orchestra

Conducted by Renan Leme

<i>Finlandia (A Song of Peace)</i>	Jean Sibelius (1865-1957) Arr. Gilabert
<i>Death and The Maiden</i>	Franz Schubert (1797-1828) Arr. Gilabert
<i>Hark! The Herald Angels Sing</i>	Felix Mendelssohn (1809-1847) Arr. Gilabert

Missouri Junior Youth Symphony

Conducted by Briana Frieda

<i>"Entrance of the Queen of Sheba" from Solomon</i> Arr. Fisher	George Frideric Handel (1685-1759)
<i>Vanguard Overture</i>	Richard A. Stephan (b. 1929)
<i>Ukrainian Bell Carol</i>	Mykola Leontovych (1877-1921) Arr. Dackow
<i>'Twas in the Moon of Wintertime</i>	Jason W. Krug (b. 1978)

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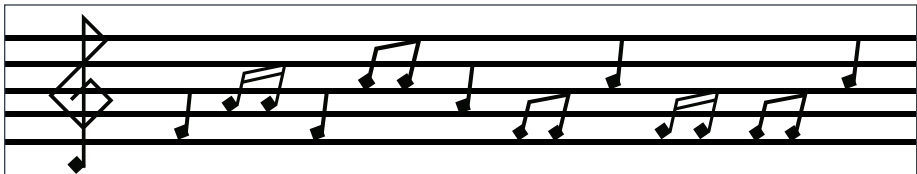


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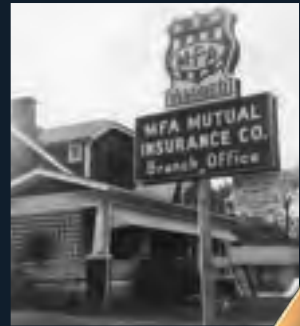
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School of Music
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2021-2022 Series | Student Ensemble

**University of Missouri Wind Ensemble
and the
All-Juniors Honor Band**

Dr. Brian A. Silvey, conductor

Dr. Christian M. Noon, conductor

Dr. Amy M. Knopps, guest conductor

Featuring

Andrew Wiele, clarinet

February 21, 2022 | 7:00pm

Missouri Theatre

Wind Ensemble Program

American Overture for Band (1953) **Joseph Willcox Jenkins**
(1928-2014)

Premiere Rhapsody (1910) **Claude Debussy**
(1862-1918)

Guest soloist, Mr. Andrew Wiele

One Life Beautiful (2010) **Julie Giroux**
(b. 1961)

Guest conductor, Dr. Amy M. Knopps

Finale to Symphony No. 5 (1937) **Dimitri Shostakovich**
(1906-1975)

All-Juniors Honor Band Program

To Dance Among the Stars (2020) **Brian Balmages**
(b. 1975)

Earth Song (2012) **Frank Ticheli**
(b. 1958)

Diamond Tide (2015) **Viet Cuong**
(b. 1990)

- I.
- II.

Galop (1959/1971) **Dmitri Shostakovich**
(1906–1975)
trans. Donald Hunsberger (b. 1932)

Program Notes

American Overture for Band

Joseph Willcox Jenkins was born in Philadelphia and started composing at the same time he began taking piano lessons as a young boy. He studied formally with composer Vincent Persichetti at the Philadelphia Conservatory of Music while simultaneously pursuing a pre-law degree at the nearby St. Joseph's College. Further musical studies followed at the Eastman School of Music in Rochester, New York, where Jenkins earned both bachelor's and master's degrees and counted among his mentors more luminaries of American classical music, including Howard Hanson and Bernard Rogers.

Jenkins embarked on his professional career by joining the military and serving on the arranging staff of the U.S. Army Field Band at Fort Meade, Maryland. With the goal of showcasing the superb horn section of that band, Jenkins composed his *American Overture for Band* in 1953. Although he wrote the work for the Army Field Band, the overture quickly gained attention from the band community at large and has since become one of the most often performed works in the concert band repertoire.

American Overture for Band calls for skilled playing by several sections, especially the French horns. It is written in a neo-modal style being flavored strongly with both Lydian and Mixolydian mode. Its musical architecture is a very free adaptation of the sonata form. The music material borders on the folk tune idiom, although there are no direct quotes from any folk tunes. It was the composer's first band piece and remains his most successful work

One Life Beautiful

Julie Giroux was born in Fairhaven, Massachusetts, and attended Louisiana State University and Boston University. She has studied composition with John Williams, Bill Conti, and Jerry Goldsmith. After graduating from school, Giroux moved to Los Angeles, where she began composing, arranging, and conducting music for television and films, including an engagement writing the music for the Emmy Award-winning miniseries *North and South*. Since then, she has also worked on the television series *Dynasty* and *The Colbys*, as well as the movies *Karate Kid II*, *White Men Can't Jump*, and *Broadcast News*. Giroux received her first Emmy nomination in 1988 for her work on *North and South, Part II: Love and War*, and her first win in 1992 for music direction of the 64th Annual Academy Awards, a category in which she was not only youngest recipient, but also the first woman to win the award. Currently, she has accumulated more than 100 film and television credits and has arranged for celebrities such as Michael Jackson, Madonna, Celine Dion, Billy Crystal, Paula Abdul, and Liza Minnelli, among others.

Giroux wrote the alluring and captivating piece *One Life Beautiful* as a commission by Ray Cramer, former director of bands at Indiana University. The composition pays tribute to Cramer's daughter Heather Cramer Rue, whose life was tragically cut short by a car accident in the summer of 2009. The title has a double meaning. One refers to the delightful "one life" beautifully lived by Cramer's daughter and the strong impact she had on those around her. The other meaning emphasizes that having one life is what makes our existence so sacred and cherished. Giroux's demonstrates her experience as an adept composer of eloquent and passionate music for film and television in this moving work.

The main theme, beautiful yet sad, seems to ebb and flow within the tempo of the piece. Although there is an abundance of agogic and dynamic markings throughout the piece, Giroux stresses that the work could be performed in a myriad of ways and encourages performers to play with their "own heart, mind, and musicality at the helm."

Premiere Rhapsody

Claude Debussy is remembered in music history as one of the leading exponents of Impressionism. This movement in music and art was characterized by lush colors and textures, and great subtleties of shape and contour.

In art, the paintings of Claude Monet (1840-1926), especially his famous “water lilies”, visually exemplify the Impressionist movement. In music, the works of Debussy represent the extraordinarily beautiful musical palette of colors that personify Impressionism. Harmonic innovations of the Impressionists included the use of whole tone scales, pentatonic scales, and non-traditional modulations and chromaticism. These new devices separated Impressionist harmony from other musical forms and previous stylistic periods.

As is the case with many other compositions for clarinet by the great masters, Debussy composed the *Premiere Rhapsody* towards the end of his life. The piece was commissioned by the Paris Conservatoire for their annual examinations in 1910. So, this work is actually a “Solo de Concours” (competition solo) written to test the abilities of the clarinet students at the Conservatoire. As was tradition, the students were given the music to prepare and memorize one month prior to the examinations. In addition to performing the required solo piece at the examinations, the students were also tested on sight reading. For this test in 1910, Debussy composed a very short and charming work for clarinet and piano entitled *Petite Pièce*.

Finale to Symphony No. 5

Shostakovich was the son of an engineer. He entered the Petrograd (now St. Petersburg) Conservatory in 1919 where he studied piano with Leonid Nikolayev until 1923 and composition until 1925 with Aleksandr Glazunov and Maximilian Steinberg. He participated in the Chopin International Competition for Pianists in Warsaw in 1927 and received an honorable mention but made no subsequent attempt to pursue the career of a virtuoso, confining his public appearances as a pianist to performances of his own works.

Symphony No. 5, Op. 47, informally subtitled “A Soviet Artist’s Practical and Creative Response to Just Criticism,” was Shostakovich’s attempt to regain official approval after his work had been condemned by Joseph Stalin. *Symphony No. 5* premiered November 21, 1937, in Leningrad (now St. Petersburg, Russia). The work is dark, dramatic, and ultimately forthright in its courage.

Like other artists of the Stalin era, Shostakovich labored throughout his life under a totalitarian system that took international popularity as evidence that one was flouting the officially sanctioned ideology. Stalin’s negative reaction in 1936 to Shostakovich’s opera *Lady Macbeth of the Mtsensk District* had caused the composer’s music to be banned from the stage throughout the Soviet Union. Shostakovich sought a way to produce a work that would please the authorities without entirely bending to their will. His response took the form of *Symphony No. 5*, which was composed for the 20th anniversary of the 1917 Revolution.

Despite the composer’s statements and the surface acceptance of officials, however, Shostakovich’s fifth symphony is far from repentant. It is a cry of rebellion, with its opening measures steeped in anger and its conclusion only slightly more optimistic. Moreover, the elements of Western style—its forms and patterns and structures—are even more strictly applied here than in Shostakovich’s earlier works.

The symphony’s impact on the public was intense. According to the composer himself, many people in that first audience wept openly because they understood what the music was saying, whereas others, stunned by what they had heard, filed silently out of the hall after the performance, overwhelmed by its powerful message.

To Dance Among the Stars

Joy. Wonder. The infinite backdrop of space and the stars... These thoughts inspire a bold rhythmic fanfare and the uplifting themes found throughout this formative work. A beautiful, ethereal section uses extended percussion techniques to portray the expanse of the universe, allowing the listener to slow down and reset. Having emerged renewed, we dance our hearts out one final time.

Earth Song

With sweeping melodic lines and intense dynamic contrast, Frank Ticheli captures the gamut of emotion with

this beautiful transcription for band. Originally composed for unaccompanied voices with his own text as inspiration and sampled works such as *Sanctuary*, ***Earth Song*** unites the power of words and images with melody, harmony, and dynamics to blend this work into a tonal analogue of emotive life. The following is an excerpt from Ticheli's original text:

But music and singing have been my refuge,
And music and singing shall be my light.
A light of song, shining strong.
Through darkness and pain and strife, I'll sing, I'll be . . . Live . . . See.

Commissioned by and dedicated to the Faubion Middle School Band for its performance at the 2012 Midwest Clinic.

Diamond Tide

A 2010 article published in *Nature Physics* details an experiment in which scientists were able to successfully melt a diamond and, for the first time, measure the temperature and pressure necessary to do so. When diamonds are heated to very high temperatures, they don't melt; they simply turn into graphite, which then melts (and the thought of liquid graphite isn't nearly as appealing or beautiful as liquid diamond.) Therefore, the addition of extremely high pressure -- 40 million times the pressure we feel on earth at sea level -- is crucial to melt a diamond.

The extreme temperature and pressure used in this experiment are found on Neptune and Uranus, and scientists therefore believe that seas of liquid diamond are possible on these two planets. Oceans of diamond may also account for these planets' peculiar magnetic and geographic poles, which do not line up like they do here on earth. Lastly, as the scientists were melting the diamonds, they saw floating shards of solid diamond forming in the pools -- just like icebergs in our oceans. Imagine: distant planets with oceans of liquid diamond filled with bergs of sparkling solid diamonds drifting in the tide...

These theories are obviously all conjecture, but this alluring imagery provided heaps of inspiration for ***Diamond Tide***, which utilizes the "melting" sounds of metallic water percussion and trombone glissandi throughout.

Galop

This rousing gallop was part of a musical comedy and film *Moscow, Cheryomuski*. The story takes place in late 1950s Moscow, where a smart new block of apartments has been built and everyone is desperate to live there. Newlyweds Sasha (a crane operator) and Masha (an explosives expert) along with their friends Boris (a chauffeur) and Sergei (a cook) all dream of having a place of their own. While keys are withheld from their rightful owners, Sasha lifts Boris and Sergei up to their new home in her crane. During a later scene as Sasha and Masha host a house-warming party, a local government official (who illegally plans to knock two apartments into one for his ambitious new wife) comes bursting through the neighboring wall. It is during this scene that *Galop* is scored. The score accompanies a reckless chase full of physical comedy. At the end of this unusual story, the residents find a way of exposing all the corruption, and the wrong-doers are defeated, leaving everyone else to live happily ever after.

CONDUCTORS

Brian A. Silvey

Brian A. Silvey (BME, Morehead State; MME, Wichita State; PhD, University of Texas-Austin) is Director of Bands and Professor of Music Education at the University of Missouri. At MU, he teaches undergraduate and graduate music education courses, conducts the Wind Ensemble, and provides oversight to the entire band program. Dr. Silvey has presented music education research and teacher preparation clinics at state, national, and international venues. Recent presentations have included the Society for Music Teacher Education conference in Greensboro, North Carolina (2019), College Band Directors National Association conference in Tempe, Arizona (2019), the Clifford K. Madsen Symposium on Research in Music Behavior in Estes Park, Colorado (2019), the International Society for Music Education conference in Baku, Azerbaijan (2018), and the Music Research and Teacher Education National Conference in Atlanta, Georgia (2018). He is published in the *Journal of Research in Music Education*, *International Journal of Research in Music Education*, *Bulletin of the Council for Research in Music Education*, *Research Studies in Music Education*, *Update: Applications of Research in Music Education*, *Journal of Music Teacher Education*, *Journal of Band Research*, *Missouri Journal of Research in Music Education*, *Research and Issues in Music Education*, the *Choral Conductor's Companion*, and the *Teaching Music Through Performance in Band* series. A co-authored book chapter on conducting (with Dr. Steven Morrison, Northwestern University) is scheduled to appear in the *Oxford Handbook of Music Performance* in 2021. He currently serves as Editor of the National Association for Music Education journal, *Update: Applications of Research in Music Education* and on the editorial board of the *College Band Directors National Association Research Journal*. He previously served on the editorial board of the *Journal of Research in Music Education* and as Editor of the *Missouri Journal of Research in Music Education*.

His research interests include conducting expressivity and effectiveness, instrumental conducting pedagogy, and preservice teacher preparation. While at the University of Missouri, Dr. Silvey has received the Writing Intensive Teaching Excellence Award, the School of Music Faculty Excellence Award, the Gold Chalk Award for Teaching Excellence, and the William T. Kemper Award for Teaching Excellence, the highest teaching award given to faculty at MU. He is an experienced events adjudicator, guest conductor, and guest clinician, having worked with bands across the United States.

Amy M. Knopps

Amy M. Knopps is the Associate Director of Bands and Director of Athletic Bands at the University of Missouri where she directs Marching Mizzou, Mini Mizzou, Symphonic Band, and teaches courses in the music curriculum of the School of Music. Prior to her appointment in the fall of 2017, Dr. Knopps served for seven years as Associate Professor of Music, Associate Director of Bands, and Director of Athletic Bands in the School of Music and Dance at Eastern Michigan University. While at Eastern Michigan she was a Faculty Spotlight Recipient, the Eastern Michigan University Thank-A-Teacher Inaugural Recipient, and featured in a historic exhibition titled, "In Her Shoes: Forging Paths at EMU" as she was the first woman to direct the Eastern Michigan University Marching Band and serve as Associate Director of Bands.

Dr. Knopps earned degrees from The University of Georgia (DMA), the University of Kansas (MM), and the University of Missouri (BS, Ed.) where her principal conducting teachers were Dr. John P. Lynch and Dr. Dale J. Lonis. While at Georgia and Kansas she held conducting associate positions that involved conducting both concert and athletic bands as well as teaching courses in the music curriculum. During her time at The University of Georgia, Dr. Knopps received the Hugh Hodgson School of Music Director's Excellence Award and at the University of Kansas she received the Russell L. Wiley Graduate Conducting Award.

Additional teaching experience includes numerous years as Director of Bands at Center High School and Center Middle School in her hometown of Kansas City, Missouri where she guided all aspects of the diverse and

award-winning band program. While in the Center School District, Dr. Knopps received the 2003 Missouri Fine Arts Outstanding Teacher Award and the 2004 You Make the Difference Award for her dedication and commitment to excellence in education. As an advocate for new wind music, she solely commissioned and premiered Jonathan Newman's *1861* for concert band in 2003 and continues her commitment to contributing to the wind band repertoire through additional commissions for Symphonic Band at the University of Missouri.

Dr. Knopps continues to be an active conductor, clinician, and adjudicator across the United States and internationally having worked and performed throughout Asia, Australia, Canada, Europe, and South America. Each summer she serves as a clinician/instructor at the Smith-Walbridge Clinics held in Charleston, Illinois working with high school and collegiate drum majors from across the country. Dr. Knopps is also known for her published contributions as she has authored several articles for *School Band and Orchestra Magazine*, and has contributed to eight volumes of the *Teaching Music Through Performance in Band* series. In addition to her published articles, she has completed extensive research on American-Sponsored overseas secondary band programs in the People's Republic of China.

Dr. Knopps maintains professional affiliations with the College Band Directors National Association (CBDNA), currently serving on the CBDNA Athletic Bands Committee and as Missouri State Chair, World Association for Symphonic Bands and Ensembles (WASBE), the National Association for Music Education (NAfME), National Band Association (NBA), Phi Beta Mu, Tau Beta Sigma, Kappa Kappa Psi, currently serving as the sponsor for the Eta Upsilon chapter, the Griffiths Leadership Society for Women, currently serving on the Executive Committee as Chair, and QEBH, the oldest of six secret honor societies at the University of Missouri. In 2021, Dr. Knopps was named Associate Professor of the Year by the College of Arts and Science and received the Purple Chalk Teaching Award. She currently resides in Columbia, Missouri with her two cats Buddy and Rocky.

Christian M. Noon

Christian M. Noon is Assistant Director of Bands and Assistant Teaching Professor of Music Education at the University of Missouri. At MU, he teaches graduate and undergraduate courses in music education, conducts the University Band, assists in the direction of Marching Mizzou, and directs the women's basketball band. He began his professional career as the instrumental music director at Elizabeth High School in Elizabeth, CO. During his time as a public school music teacher, Dr. Noon worked with bands and orchestras of all levels (beginning to advanced).

As a conductor, Dr. Noon is a proponent of new, exciting, and sophisticated works for winds. In particular, he is devoted to promoting and performing works for winds by underrepresented composers. He is an advocate for more equitable processes of repertoire selection among conductors that give voice to composers of underrepresented groups. He believes that doing so will create more diverse and engaging large ensemble musical experiences for both the ensemble members and the audience.

Dr. Noon's research interests include philosophy, sociology, and social justice in music education, as well as preservice music teacher and music teacher educator identity development and conducting. As a music teacher educator, seeks to provide his students with tools, skills, and experiences that allow them to envision new forms of school music education that are inclusive of, but also much more expansive and diverse than band, orchestra, and choir.

Dr. Noon's research has been published in *Update: Applications of Research in Music Education*, and *Journal of Music Teacher Education*. He has also presented research at the Florida Music Educators Association conference and the Society for Music Teacher Education conference. He holds professional memberships in NAfME, CBDNA, and the Pi Kappa Lambda Honor Society, as well as honorary memberships in Kappa Kappa Psi and Tau Beta Sigma.

Wind Ensemble Roster

Piccolo

Nicholas Wu

Flute

Jillian Russell
Emily Schlittler
Lauren Marino

Oboe and English Horn

Kara Donnelly
Matthew Barnes
Graham Bond

B-Flat Clarinet

Mitchell Sidden
James Langen
John Bell
Meghan Brown
Riley Siebert
Elizabeth Ganey
Meg Swords
Tricia Carver-Horner

Bass Clarinet

Allison Davis

Alto Saxophone

Zach Nenaber
Logan King

Tenor Saxophone

Andrea Lee

Baritone Saxophone

Jackson Huenefeldt

Bassoon

Jack Snelling
Lauren Nadler

Trumpet

Carlot Dorve
Alex Weinzierl
Erik Kvam
Nathan Lowell
Emily Gilley
Faith Hall

Horn

Maddie Hogue
Sydney Hendrickson
Kayla Modlin
Hayden Alley

Trombone

Robert Fears
Tyler Martindale
Hunter Hamby, bass

Euphonium

Mackenzie Chosy
Jacob Presler

Tuba

Wyatt Moore
Adam Johnston

Percussion

Jeremiah Ingram
Emily Miclon
Liz Fetzer
Mac McPike
Chloe Hart
Alex Baur
Colton Johnson
Riley Berens

Piano

Mackenzie Harrington

String Bass

Sammy Asel

All-Juniors Honor Band Roster

Piccolo

Jonathan Hazlett

Flute

Noelle Abend
Emma Brownfield
Sarah Brungardt
Sarah Chapman
Robin Chew
Kierra Coleman
Darrah Dickinson
Emma Landwehr
Caroline Ma
Kayla Rolley
Zoe Truax
Mallory Wells
Kennedy Wrisinger

Bb Clarinet

Chloe Crooks
Jillian Fick
Caiti Harts
Angel Hinojoza
Madilyn Irvin
Raylee Jackson
Monica Potter
Kaylee Schibi
Alexis Schnetzler
Yoell Tewolde
Emily Westerman
Andrew Wilkie

Bass Clarinet

Amaya Anderson
Carter Meyerhoff

Alto Saxophone

Isabel Belcher
Cameron King
Mateo Navarro
Allison Schooley
Andrew Underwood

Tenor Saxophone

Jenna Brock
Taryn Fuemmeler

Baritone Saxophone

Caleb Hays

Bassoon

Logan Storck

Trumpet

Zaide Lopez
Skyler Lyons
Matthew Redshaw
Hayden Schapeler
Caleb Shepard
Corban Springs
Robell Tewolde
Reagin Toten

Horn

Dyllan Day
Allison Drennan
Caroline Linberger
Rory Jenkins
Rainier Sode

Trombone

Kyle Drewes
Timothy Pursell
Hannah Rice
Evan Swope

Euphonium

Andrew Edgar
Christopher Harris

Tuba

Conner Baysinger
Anthony Briley
Alex Davidson
Cleo Davis
James Knight
Wesley Miner
Jonathan Price
Carson Safranski

Percussion

Carson Allen
Andrew Gunderson
Ryan Heckman
Caleb Martin
Lillian Moreland
Benjamin Strohm
Case Warson
Hudson Welch



School of Music
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2021-2022 Series | Student Ensemble

University Band & Symphonic Band

Dr. Amy M. Knopps, conductor

Dr. Christian M. Noon, conductor

Dr. Megan Arns, guest artist

Faith Hall, graduate guest conductor

Allison Davis, graduate guest conductor

Brandon Brown, guest soloist

February 24, 2022 | 7:00pm
Missouri Theatre

University Band Program

Dr. Christian M. Noon, conductor

Faith Hall, graduate guest conductor | Brandon Brown, guest soloist

Halcyon Hearts (2021) **Katahj Copley**
(b. 1996)

Faith Hall, graduate guest conductor

Remembering the Remarkables (2020) **Grace Baugher**
(b. 1995)

Simple Gifts: Four Shaker Songs (2002) **Frank Ticheli**
(b. 1958)

I. *In Yonder Valley*

II. *Dance*

III. *Here Take This Lovely Flower*

IV. *Simple Gifts*

Brandon Brown, voice

Intermission

Symphonic Band Program

"The Power of Light"

Dr. Amy M. Knopps, conductor

Dr. Megan Arns, guest artist | Allison Davis, graduate guest conductor

Sun Dance (1997) **Frank Ticheli**
(b. 1958)

Break Forth, O Beauteous Heavenly Light (1641) **Melody: Johann Schop**
(ca. 1590–1664)

Harmonization: Johann Sebastian Bach
(1685-1750)

Luminescence (2009) **David Biedenbender**
(b. 1984)

Gahu **Traditional Ewe**

As taught by Emmanuel Agbeli at the Dagbe Cultural Institute & Arts Centre in Kopeyia, Ghana

Symphonic Band Percussionists

Megan Arns, guest artist

Golden Light: A Celebration Piece for Symphonic Wind Ensemble (1990) **David Maslanka**
(1943-2017)

Allison Davis, graduate guest conductor

Dusk (2004) **Steven Bryant**
(b. 1972)

Program Notes

Halcyon Hearts

Love does not delight in evil
but rejoices with the truth.
It always protects, always trusts,
always hopes, always perseveres.
Love never fails.

Halcyon Hearts is an ode to love and how it affects us all. Halcyon denotes a time where a person is ideally happy or at peace, so in short *Halcyon Hearts* is about the moment of peace when one finds their love or passion. The piece centers around major 7ths and warm colors to represent the warmth that love brings us. The introduction—which is sudden and colorful—symbolizes the feeling of the unexpected journey it takes to find love. Using the colors and natural energy of the ensemble, we create this sound of ambition and passion throughout the work. No matter what race, gender, religion, nationality, or love, we all are united with the common thread of passion from the heart. This piece was written in dedication to those who love no matter what negativity is in the world; do not allow hate and prejudice to guide the way we live our lives. Always choose love and the halcyon days will come.

Program note by Katahji Copley

Remembering the Remarkables

Commissioned in honor of the 100th anniversary of the women's suffrage movement.

This piece is about mountains in many forms. Metaphorically speaking, everyone has his or her own mountain to climb and for me that was a literal mountain. My New Year's resolution for the year 2017 was to climb a 14-er. Those who know me know that strenuous activity is not my idea of fun but I wanted this goal to stretch me. That spring I had a knee injury that caused me to go through a few months of physical therapy making it not possible for me to make the climb that year. Summer 2018 had me working toward my goal again, this time with a bit of hesitation after my injury. On a Sunday in August, I made it to the top.

This experience taught me two things. First, that climbing a mountain has two victories: getting to the top and then getting back to the bottom again. Each had their own challenges but they were all part of the same goal. The second is that mountains have false peaks. You may think you are nearing the top only to realize you are only half way up. I found that these lessons apply to life as well and the women who were part of the suffrage movement no doubt experienced them in their journey. These remarkable women paved the way for women of the future to have the freedom to pursue the lives they want. Writing this piece is only a small tribute when compared to the gratitude they deserve.

The title, *Remembering the Remarkables*, was inspired by my recent trip to New Zealand. There is a mountain range called the Remarkables on the southern island that is so perfectly picturesque and inspiring that I don't think I could ever forget them. It was here that my piece began to take shape.

Program note by Grace Baugher

Simple Gifts: Four Shaker Songs

The Shakers were a religious sect who splintered from the Quaker community in the mid-1700s in Manchester, England. Known then derisively as "Shaking Quakers" because of the passionate shaking that would occur during their religious services, they were viewed as radicals, and their members were sometimes harassed and even imprisoned by the English. One of those imprisoned, Ann Lee, was named official leader of the church

upon her release in 1772. Two years later, driven by her vision of a holy sanctuary in the New World, she led a small group of followers to the shores of America where they founded a colony in rural New York.

The Shakers were pacifists who kept a very low profile, and their membership increased only modestly during the decades following their arrival. At their peak in the 1830s, there were some 6,000 members in nineteen communities interspersed between Maine and Kentucky. Soon after the Civil War their membership declined dramatically. Their practice of intense simplicity and celibacy accounts for much of their decline.

Today there is only one active Shaker community remaining, the Sabbathday Lake Shaker Village in New Gloucester, Maine. They maintain a Shaker library, a Shaker museum, and a website at <https://www.maineshak-ers.com>.

The Shakers were known for their architecture, crafts, furniture, and perhaps most notably, their songs. Shaker songs were traditionally sung in unison without instrumental accompaniment. Singing and dancing were vital components of Shaker worship and everyday life. Over 8,000 songs in some 800 songbooks were created, most of them during the 1830s to 1860s in Shaker communities throughout New England.

My work is built from four Shaker melodies -- a sensuous nature song, a lively dance tune, a tender lullaby, and most famously, *Simple Gifts*, the hymn that celebrates the Shaker's love of simplicity and humility. In setting these songs, I sought subtle ways to preserve their simple, straightforward beauty. Melodic freshness and interest were achieved primarily through variations of harmony, texture, and especially orchestration.

The first movement is a setting of *In Yonder Valley*, generally regarded to be the oldest surviving Shaker song with text. This simple hymn in praise of nature is attributed to Father James Whittaker (1751–1787), a member of the small group of Shakers who emigrated to America in 1774. My setting enhances the image of spring by turning the first three notes of the tune into a birdcall motive.

The second movement, *Dance*, makes use of a tune from an 1830s Shaker manuscript. Dancing was an important part of Shaker worship, and tunes such as this were often sung by a small group of singers while the rest of the congregation danced. One interesting feature in my setting occurs near the end of the movement, when the brasses state the tune at one-quarter speed, in counterpoint against the woodwinds who state it at normal speed.

The third movement is based on a Shaker lullaby *Here Take This Lovely Flower*, found in Dorothy Berliner Commin's extraordinary collection, *Lullabies of the World* and in Daniel W. Patterson's monumental collection *The Shaker Spiritual*. This song is an example of the phenomenon of the gift song, music received from spirits by Shaker mediums while in trance. Although the Shakers practiced celibacy, there were many children in their communities, including the children of recent converts as well as orphans whom they took in. Like many Shaker songs, this lullaby embodies the Shakers' ideal of childlike simplicity.

The finale is a setting of the Shakers' most famous song, *Simple Gifts*, sometimes attributed to Elder Joseph Bracket (1797-1882) of the Alfred, Maine, community, and also said (in Lebanon, New York, manuscript) as having been received from a Negro spirit at Canterbury, New Hampshire, making *Simple Gifts* possibly a visionary gift song. It has been used in hundreds of settings, most notably by Aaron Copland in the brilliant set of variations which conclude his *Appalachian Spring*. Without ever quoting him, my setting begins at Copland's doorstep, and quickly departs. Throughout its little journey, the tune is never abandoned, rarely altered, always exalted.

Program note by Frank Ticheli

Sun Dance

A prolific composer, Frank Ticheli earned a Doctor of Musical Arts and Masters Degree in Composition from

the University of Michigan, as well as a Bachelor of Music in Composition from Southern Methodist University. Ticheli's concert band literature has become his most well-known, earning him multiple awards and recognitions such as an "Arts and Letters Award" from the American Academy of Arts and Letters and winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest. Ticheli is currently the Professor of Composition at the University of Southern California's Thornton School of Music.

"While composing *Sun Dance*, I was consciously attempting to evoke a feeling: bright joy. After completing the work, I found that the music began to suggest a more concrete image -- a town festival on a warm, sun-washed day. I imagined townspeople gathered in the park, some in small groups, some walking hand in hand, others dancing to the music played by a small band under a red gazebo. Throughout the composition process, I carefully balanced the songlike and dancelike components of "bright joy." The oboe's gentle statement of the main melody establishes the work's song-like characteristics, while in the work's middle section, a lyrical theme of even greater passion appears. Several recurring themes are indeed more vocal than instrumental in nature. The work's dancelike qualities are enhanced by a syncopated rhythmic figure... The figure is used not only in the main melody, but also as a structural building block for virtually everything in the piece, including other melodies, accompaniment figures, and episodes."

Program note by Frank Ticheli

Luminescence

David Biedenbender (b. 1984, Waukesha, Wisconsin) is a composer, conductor, performer, educator, and interdisciplinary collaborator. David's music has been described as "simply beautiful" [twincities.com], "striking" and "brilliantly crafted" [Times Argus] and is noted for its "rhythmic intensity" [NewMusicBox] and "stirring harmonies" [Boston Classical Review]. "Modern, venturesome, and inexorable... The excitement, intensity, and freshness that characterizes Biedenbender's music hung in the [air] long after the last note was played" [Examiner.com]. He has written music for the concert stage as well as for dance and multimedia collaborations, and his work is often influenced by his diverse musical experiences in rock and jazz bands as an electric bassist, in wind, jazz, and New Orleans-style brass bands as a euphonium, bass trombone, and tuba player, and by his study of Indian Carnatic music. His creative interests include working with everyone from classically trained musicians to improvisers, acoustic chamber music to large ensembles, and interactive electronic interfaces to live brain data.

In addition to composing, David is a dedicated teacher. He is Associate Professor of Composition in the College of Music at Michigan State University, and he previously taught composition and theory at Boise State University, Eastern Michigan University, Oakland University, Madonna University, the Music in the Mountains Conservatory, and the Interlochen Arts Camp. He has also taught an interdisciplinary course in creativity and collaboration in the Living Arts program at the University of Michigan. His composition students have achieved regional and national recognition for their creative work, including numerous awards and acceptance into renowned summer music festivals and undergraduate and graduate composition programs.

He received the Doctor of Musical Arts and Master of Music degrees in composition from the University of Michigan, Ann Arbor and the Bachelor of Music degree in composition and theory from Central Michigan University. His primary musical mentors include Evan Chambers, Kristin Kuster, Stephen Rush, Michael Daugherty, Bright Sheng, Christopher Lees, David R. Gillingham, José Luis-Maurtua, and John Williamson. He has also studied at the Swedish Collegium for Advanced Study in Uppsala, Sweden with Anders Hillborg and Steven Stucky, the Aspen Music Festival and School with Syd Hodkinson, and in Mysore, India where he studied South Indian Carnatic music, focusing on the mridangam with Vidwan G.S. Ramanujan."

"*Luminescence* is based on fragments from the melody *Break Forth O Beauteous Heavenly Light*, which was written by Johann Schop (ca. 1590–1664) and subsequently harmonized in several settings by Johann Sebastian Bach. *Break Forth O Beauteous Heavenly Light* was first known as "*Ermuntre dich, mein schwacher Geist*"

(Rouse thyself, my weak spirit), and was published in Leipzig in 1641 in Johann Rist's *Himmlische Lieder* (Heavenly or Celestial Songs), where the tune appeared in triple meter along with text by Rist. Johann Sebastian Bach probably found an altered version of the tune in Johann Cruger's *Praxis Pietatis Melica* (1647) and subsequently harmonized it in various settings. This setting is from the second cantata of his *Christmas Oratorio* from 1737.

The original melody had a different character in its original form, as it was more closely related to Renaissance musical style. By the time Bach harmonized the tune in the 18th century, musical preferences had shifted: the rhythm of the melody was made more consistent, the tempo became slower, and the harmony and counterpoint were more complex. This setting is still sung in modern churches at Christmas and is commonly known as *Break Forth O Beauteous Heavenly Light*."

Program note by David Biedenbender

Golden Light: A Celebration Piece for Symphonic Wind Ensemble

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed.

Maslanka's music for winds has become especially well known. Among his more than 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces.

Maslanka has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and was a freelance composer in Missoula, Montana from 1990 until his death in 2017.

"I lived for many years in upper Manhattan -- one block from the A train. One block the other way was Inwood Hill Park, a beautiful "wild" place that still contained old growth trees. It was there that I did my walking meditations. "Golden Light" refers to the quality of late afternoon sunlight that could be seen through the trees as I walked. It was a delicious "green-gold" color. My walking meditations are inward journeys which I use to find the impulse for a piece of music. In the meditation for this piece, I was taken to the coast of Africa. It was a summer night, and a community of people was engaged in a lively song and dance fest. I was allowed to join in. The dance rhythms and the joyous quality of the singing became the push for my music.

Golden Light is not African music, but the small, repetitive bits of tunes, the call-and-response patterns, and the layers of independent rhythms give it a distinctly African feel. It is a very difficult piece to perform because it asks each player to be rhythmically independent much of the time -- each person contributing his or her separate voice to make the joyful sound of the community at play."

Program note by David Maslanka

Dusk

Steven Bryant's music is chiseled in its structure and intent, fusing lyricism, dissonance, silence, technology, and humor into lean, skillfully crafted works that enthrall listeners and performers alike. Winner of the ABA Ostwald award and three-time winner of the NBA Revelli Award, Steven Bryant's music for wind ensemble has reshaped the genre. A prolific composer, his substantial catalogue of music is regularly performed throughout the world. Recently, his *Ecstatic Waters* was premiered by the Minnesota Orchestra to unanimous, rapturous acclaim. The son of a professional trumpeter and music educator, he strongly values music education, and his creative output includes a number of works for young and developing musicians.

“This simple, chorale-like work captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. I’m always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. Dusk is intended as a short, passionate evocation of this moment of dramatic stillness. Dusk is part of a three-work “night cycle,” continuing with *The Marbled Midnight Mile* and concluding with *First Light*.

Dusk was commissioned by the Langley High School Wind Symphony, Andrew Gekoskie, conductor, and was premiered in April 2004 at the MENC National Convention by the commissioning ensemble.”

Program note by Steven Bryant
Program notes compiled by Kevin Botkin

Conductor and Guest Artist Biographies

Amy M. Knopps

Amy M. Knopps is the Associate Director of Bands and Director of Athletic Bands at the University of Missouri where she directs Marching Mizzou, Mini Mizzou, Symphonic Band, and teaches courses in the music curriculum of the School of Music. Prior to her appointment in the fall of 2017, Dr. Knopps served for seven years as Associate Professor of Music, Associate Director of Bands, and Director of Athletic Bands in the School of Music and Dance at Eastern Michigan University. While at Eastern Michigan she was a Faculty Spotlight Recipient, the Eastern Michigan University Thank-A-Teacher Inaugural Recipient, and featured in a historic exhibition titled, "In Her Shoes: Forging Paths at EMU" as she was the first woman to direct the Eastern Michigan University Marching Band and serve as Associate Director of Bands.

Dr. Knopps earned degrees from The University of Georgia (DMA), the University of Kansas (MM), and the University of Missouri (BS, Ed.) where her principal conducting teachers were Dr. John P. Lynch and Dr. Dale J. Lonis. While at Georgia and Kansas she held conducting associate positions that involved conducting both concert and athletic bands as well as teaching courses in the music curriculum. During her time at The University of Georgia, Dr. Knopps received the Hugh Hodgson School of Music Director's Excellence Award and at the University of Kansas she received the Russell L. Wiley Graduate Conducting Award.

Additional teaching experience includes numerous years as Director of Bands at Center High School and Center Middle School in her hometown of Kansas City, Missouri where she guided all aspects of the diverse and award-winning band program. While in the Center School District, Dr. Knopps received the 2003 Missouri Fine Arts Outstanding Teacher Award and the 2004 You Make the Difference Award for her dedication and commitment to excellence in education. As an advocate for new wind music, she solely commissioned and premiered Jonathan Newman's *1861* for concert band in 2003 and continues her commitment to contributing to the wind band repertoire through additional commissions for Symphonic Band at the University of Missouri.

Dr. Knopps continues to be an active conductor, clinician, and adjudicator across the United States and internationally having worked and performed throughout Asia, Australia, Canada, Europe, and South America. Each summer she serves as a clinician/instructor at the Smith-Walbridge Clinics held in Charleston, Illinois working with high school and collegiate drum majors from across the country. Dr. Knopps is also known for her published contributions as she has authored several articles for *School Band and Orchestra Magazine*, and has contributed to eight volumes of the *Teaching Music Through Performance in Band* series. In addition to her published articles, she has completed extensive research on American-Sponsored overseas secondary band programs in the People's Republic of China.

Dr. Knopps maintains professional affiliations with the College Band Directors National Association (CBDNA), currently serving on the CBDNA Athletic Bands Committee and as Missouri State Chair, World Association for Symphonic Bands and Ensembles (WASBE), the National Association for Music Education (NAfME), National Band Association (NBA), Phi Beta Mu, Tau Beta Sigma, Kappa Kappa Psi, currently serving as the sponsor for the Eta Upsilon chapter, the Griffiths Leadership Society for Women, currently serving on the Executive Committee as Chair, and QEBH, the oldest of six secret honor societies at the University of Missouri. In 2021, Dr. Knopps was named Associate Professor of the Year by the College of Arts and Science and received the Purple Chalk Teaching Award. She currently resides in Columbia, Missouri with her two cats Buddy and Rocky.

Christian M. Noon

Christian M. Noon is Assistant Director of Bands and Assistant Teaching Professor of Music Education at the University of Missouri. At MU, he teaches graduate and undergraduate courses in music education, conducts the University Band, assists in the direction of Marching Mizzou, and directs the women's basketball band. He began his professional career as the instrumental music director at Elizabeth High School in Elizabeth, CO.

During his time as a public school music teacher, Dr. Noon worked with bands and orchestras of all levels (beginning to advanced).

As a conductor, Dr. Noon is a proponent of new, exciting, and sophisticated works for winds. In particular, he is devoted to promoting and performing works for winds by underrepresented composers. He is an advocate for more equitable processes of repertoire selection among conductors that give voice to composers of underrepresented groups. He believes that doing so will create more diverse and engaging large ensemble musical experiences for both the ensemble members and the audience.

Dr. Noon's research interests include philosophy, sociology, and social justice in music education, as well as preservice music teacher and music teacher educator identity development and conducting. As a music teacher educator, seeks to provide his students with tools, skills, and experiences that allow them to envision new forms of school music education that are inclusive of, but also much more expansive and diverse than band, orchestra, and choir.

Dr. Noon's research has been published in *Update: Applications of Research in Music Education*, and *Journal of Music Teacher Education*. He has also presented research at the Florida Music Educators Association conference and the Society for Music Teacher Education conference. He holds professional memberships in NAFME, CBDNA, and the Pi Kappa Lambda Honor Society, as well as honorary memberships in Kappa Kappa Psi and Tau Beta Sigma.

Megan Arns

Dr. Megan Arns is a percussionist, ethnomusicologist, and educator with a diverse set of skills and a driven passion for her craft. She is a member of the music faculty at the University of Missouri in Columbia, MO as the Assistant Professor of Percussion, and at Interlochen Arts Camp in Michigan during the summers. Recent past faculty positions include Mansfield University in Pennsylvania and the National Music Conservatory in Amman, Jordan where she was also the Principal Timpanist of the Amman Symphony Orchestra. She has also performed with the Tallahassee, Sarasota, Missouri, Northwest Florida, Albany, Southern Tier and Macon Symphony Orchestras.

Active as a contemporary chamber percussionist, Megan's recent highlights include collaborative performances in Spain, France, India, Jordan, Costa Rica, Ghana, and the United States at venues such as the Kennedy Center, Millennium Park, Smithsonian Institution, and the Percussive Arts Society International Convention. She is an advocate for the creation of new music, co-commissioning, and premiering works by notable composers such as John Luther Adams, Michael Burritt, Alejandro Viñao, Halim El-Dahb, Steven Snowden, Adam Silverman, and Ivan Trevino. Megan regularly performs with two contemporary chamber groups: the [Switch~ Ensemble] – an electroacoustic ensemble based out of New York, and DRAX – a saxophone and percussion duo in residence at Mizzou. She also has extensive experience in the field of marching percussion as a performing member of the Santa Clara Vanguard (Mike Laporta Percussion Award Recipient) and Colts Drum & Bugle Corps, and as a staff member with the Boston Crusaders Drum & Bugle Corps.

Megan received her D.M.A. in Percussion Performance & Literature and M.A. in Ethnomusicology at the Eastman School of Music. She was also awarded performance degrees from Florida State University (M.M.) and Truman State University (B.M.), where she was recognized as a Presser Scholar. Her primary teachers include Michael Burritt, John W. Parks IV, Michael Bump, Bill Cahn, and Nyoman Suadin. Megan is a co-host on the @Percussion Podcast with percussion colleagues Casey Cangelosi, Laurel Black, and Ben Charles. She endorses Vic Firth Sticks & Mallets, Pearl/Adams Musical Instruments, and Zildjian Cymbals.

Faith Hall

Faith Hall is a first-year Ph.D. in Music Education student and graduate assistant at the University of Missouri.

Originally from Iowa, she earned her BME from the University of Northern Iowa and went on to teach high school and middle school band for six years in Arizona and Iowa. Faith then earned her MME from Florida State University before beginning her program at Mizzou.

Allison Davis

Ms. Allison Davis is currently in her second year of the PhD Music Education program here at the University of Missouri. She holds both a Bachelor of Music Education degree and a Masters of Music Education degree with Wind Conducting Emphasis from Bowling Green State University. Prior to pursuing her graduate degrees, Davis taught a combination of grades 5-12 band, choir, and general music courses in the Ohio public school system. Due to her time spent with a primarily urban student population, Ms. Davis has focused on the research and performance of diverse music by underrepresented composers. She has recently presented this research at the 2022 MMEA Conference (in person) and 2022 NAFME National Conference (virtually). In addition to her work with the university bands at Mizzou, Davis also regularly works with the Rock Bridge High School band program. Davis and her dog Percy currently reside in Columbia, MO.

Brandon Brown

Brandon Brown has a passion for music that shines throughout his performances. He has performed with the Celestial Evangel Choir in Kumasi and Accra, Ghana, and Prague. In addition to opera roles, Mr. Brown has performed the baritone solos in Beethoven's *9th Symphony* and *Mass in C Major*, Parker's *A Sermon from the Mountain*, Verdi's *Requiem*, Brahms' *Requiem*, Dubois' *Seven Last Words*, Handel's *Messiah*, Mendelssohn's *Elijah*, Linda Twine's *Changed My Name*, and Fauré's *Requiem*. Brandon has performed with the Beloit Janesville Symphony Orchestra, the Chicago Modern Orchestra Project, College of DuPage, the South Shore Opera Company of Chicago, American Chamber Opera, Main Street Opera, and Katydid Opera Productions. He served as the Music Director and Project Manager of the Chicago Community Chorus, and is currently President of the Chicago Music Association, Br. No. 1 of the National Association of Negro Musicians, Secretary of the United Church of Christ Musicians' Association, and Music Coordinator at Columbia United Church of Christ. Brandon has studied and coached with Jonita Lattimore, David Holloway, Scott Gilmore, Dana Brown, and Giulio Favario. Brandon is currently pursuing a Master's in Choral Conducting from the University of Missouri. He earned his degree as a Bachelor of Music in Vocal Performance from Eastern Illinois University and his Master's in Voice Performance from CCPA at Roosevelt University. He is also a member of Phi Mu Alpha Sinfonia.

University Band Personnel

Flute

Gaby Taffe
Kailey Beaty
Maddie Foster
Clare Harmon
Avery Shultz
Michelli Horton
Maribeth Hammers
Kristyn Morgenthaler
Noel Baer
Kristine Malone
Taylor Watson
Cora Mitchell
Savannah Parry
Kellie Marshall
Bianca Branch

Oboe

Em Kirkham

Clarinet

Nick Cokenour
Abby Jensen
Anna Kochman
Katie Taaffe
Natalie White
Alison Clay
Layla Husson
Reagan Taggart
Kesley Kobielusz
Lacy Schoneboom

Bass Clarinet

Josh Mills
Ava Rittgers
Lara Wibbenmyer

Bassoon

Elizabeth Ihrke
Mikey Alexander
Tyler Thomas

Alto Saxophone

Lauren Chong
Claire Schlote
Kaylee Sands
Caroline Parry

Tenor Saxophone

Harry Lillie
Brandon Marshall

Baritone Sax

Erin Clay
Matthew Whittington

Trumpet

Audrey Shaw
Bobby Schalk
Will Sieracki
Emma Ek
Sean Decker
Schuyler Smith-Hohimer
AJ Rivera
Cooper Mathisen

F Horn

Taylor Owens
Alex Jackson
Ben Zeh

Trombone

Micheal McDuell
Meg Swords
Mike McLaughlin
Tyler Wuestling
Tim Godbey
Thomas McBride
Benjamin Duncan
Rachel Alvarez

Euphonium

Kat Conaway
Trenton Roebke
Jane Manson
Austin Richard

Tuba

Phillip Brucks
Emma Leto
Martin Leija
Jeffrey Mullen
Nick Bentley

Percussion

Will Garstang
Easton Kerns
Robyn Ziegemeier
Faith Hall

Symphonic Band Personnel

Piccolo

Kendra Slaughter

Flute

*Lexie Cheek
Nicole Tinsley
Kendra Slaughter
Osman Noueiry
Nadia Lake

Bassoon

*Cooper Williams
Erich Unterschutz

Clarinet

*Brendan Hoffmann
Joy Mazur
Brianna Korte
Abby Twyman
Aubree Johnson
Emily Stokes
Ava Rittgers
Alicen Dietrich
Devin Tilawen
Luke Lindberg
Emma Pierce
Kaelyn Crews

Bass Clarinet

Ember Kirkham

Alto Saxophone

*Warren Lane
Brett Newberry
Jay Schroeder

Tenor Saxophone

Clayton Greenlee

Baritone Saxophone

Hayden Wiseman

Horn

*Chris Wang
Brandon Guillen
Alexis Waltrip
Colman Jones

Trumpet

*Layden Dukes
Calvin Banks
Michael Mischkot
Kaedynce Kaleikini
Jacob Hudson

Trombone

*Aaron Holloway
Andrew Olds
Samantha Woodard
Josh Camp
Patric Kane
Jack Bode

Euphonium

*Reece Hinton
Maggie Howell
Brooke Lincoln
Brayden Farris

Tuba

*Brandon Merritt
Doug Glasgow
Andrew Rice

Percussion

*Emma Smallen
Riley Berens
Dalton Wright
Michael Tiffany
Riley Redington
+Colton Johnson

**Principal
+Guest Musician*



School of Music
University of Missouri

2021-2022 Series | Student Ensemble

Mizzou New Music Ensemble

Valentina Arango Sánchez, flutes

Andrew Wiele, clarinets

Johanny Veiga Barbosa, violin

Andy Lewis, cello

Stephen Landy, percussion

Jordan Nielsen, percussion

Eve Werger, piano

Daniel Fitzpatrick, piano

Yoshiaki Onishi, conductor and director

with special guests

Emily Shaw, soprano

Jack Snelling, piano

February 27, 2022 • 7:30pm

Sheryl Crow Hall

Program

Night Blossoms (2017) **Ben Colagiovanni**
(b. 1993)

Sagittarius (2021) * **Vitor Gorni**
(b. 1955)

Nubian Dances No. 1 (2013) **Fred Onovwerosuoke**
(b. 1960)

Intermission

the things I heard on the radio (2021) * **Emily Shaw**
(b. 2000)

City Swing (2019) **Jack Snelling**
(b. 2000)

*world premiere

Program Notes and Composer Biographies

Night Blossoms (2017)

This composition is deeply significant to me due to the fact that I started composing it a few months before I became seriously ill with an intestinal parasite during the summer of 2016 and didn't finish writing it until I had recovered a year later. The piece is based on a Paul Klee painting from 1930 called "Blossoms in the Night" but, due to the circumstances surrounding its composition, in the years since I finished writing this piece I've also come to think of it as a representation of what can blossom when we face adversity and persevere through the dark night of hardship in search of personal growth and fulfillment. I generally try not to tell people what to listen for in my music in the hopes that they can glean from it what they wish, but listeners might find it helpful to know that the entire piece is based on the opening melodic statement.

-- Ben Colagiovanni

Ben Colagiovanni is a composer and pianist currently based in Los Angeles where he is studying jazz performance, arranging, and composition with Alan Pasqua. Ben has had his music performed by several notable ensembles, including the St. Louis Symphony, Deviant Septet, and Zodiac Trio, as well as multiple jazz luminaries including Christian McBride, Sean Jones, and Randy Brecker. Ben is a proud graduate of the University of Missouri School of Music, where he earned a B.M. in Music Composition under the guidance of Stefan Freund, Carolina Heredia, and W. Thomas McKenney. He also studied classical piano at Mizzou with Peter Miyamoto, and additionally has been mentored by Hal Crook and Gretchen Parlato. When he isn't composing, practicing, or performing Ben enjoys long drives up and down the Pacific Coast Highway, walks along Dockweiler Beach, and cheering on the Los Angeles Lakers.

Sagittarius (2021)

Sagittarius was composed in September of 2021. Johanny Veiga Barbosa, the violinist of the Mizzou New Music Ensemble, and Stefan Freund, the ensemble's co-director at that time invited me to compose a piece for them. After watching several performances of the group online, I started the composition. *Sagittarius* was written vertically; the melody and harmony, played by various instrumental combinations, intertwine and complement each other. The piece also has a modulating characteristic with which I intended to create harmonic and melodic "surprises." The piece is in a suite form where the movements are played one after another without interruption. As I developed this piece, the harmonic and melodic characteristics reminded me of the Universe, the constellations in the various planetary systems. *Sagittarius* is one of the oldest constellations traced in the sky, which explains why it has several legends associated with it. It is also located in the center of the Milky Way and is one of the most crowded constellations with celestial objects. I was born in December and am a *Sagittarius*, so I took advantage of the astrological sign for the inspiration for this composition and naming of the piece.

-- Vitor Gorni (translated by Johanny Veiga Barbosa)

Vitor Hugo Gorni is an avid Brazilian composer, arranger, conductor, and instrumentalist, trained in both classical and popular traditions. Gorni started his musical studies at the age of 7 with the professor and conductor Maestro Andréa Nuzzi. Later he continued his instrumental studies with his uncle Dorival Gorni and with Sebastião Alcântara. He was trained in theory and solfège studies at the private music college Faculdade de Música Mães de Deus (Londrina, Brazil) and later he pursued a postgraduate degree in conducting. He took

lessons in composition and conducting with the well-known Brazilian conductor Maestro Othonio Benvenuto da Silva. Gorni also worked for 30 years as a professional clarinetist in the Symphonic Orchestra of the University of Londrina (OSUEL), where he had the opportunity to serve as a guest conductor and have several of his compositions and arrangements performed by the orchestra. Gorni acted for 18 years as the conductor and artistic director of the Orchestra of Winds Ensemble in Paranavaí (Brazil), where he actively participated in the regional musical movement in both pedagogical and artistic areas. Gorni also participated in several recordings and shows as an instrumentalist, musical director, and arranger where the following CDs were recorded: Vitor Gorni Entre Amigos (Vitor Gorni and friends) and Vitor Gorni Entre Eles (Vitor Gorni with the guys), Big Band Paranavaí, and the Londrina Big Band, the latter being awarded by the prestigious bank Itaú Cultural.

Nubian Dances (2013)

Nubian Dances alludes to ancient Sahelian traditions along the Nile River. A set of four tone poems highlighting a wide scope of belief systems – the juvenile exuberance of courtship (*Nubian Dances No. 1*, commissioned by Chicago State University, with gratitude to the Center for Teaching and Research Excellence, for MAVerick Ensemble of Chicago), the joy and fortitude of marriage (*Nubian Dances No. 2*), the hopes of fertility and procreation (*Nubian Dances No. 3*), and the mysteries of life, death, transition and reincarnation (*Nubian Dances No. 4*). Collectively, each work of sorts is inspired by a mosaic of dance imagery.

-- Fred Onovwerosuoke

Born in Ghana to Nigerian parents, award-winning composer **Fred Onovwerosuoke** grew up in both countries before settling in the United States. “FredO,” as friends call him, has spent time in over thirty African countries researching and analyzing some of Africa’s rich music traditions. FredO has also traveled in the American Deep South, the Caribbean, and South America for comparative research in what he calls “traceable musical Africanisms.” In 1994 he founded the St. Louis African Chorus to help nurture African choral music as mainstream repertoire for performance and education in America. Today, the organization’s mission has broadened to include classical/art music by lesser-known composers particularly of African descent and renamed Intercultural Music Initiative.

Onovwerosuoke’s works have been featured in audio recordings, films, documentaries, and radio, including Robert De Niro’s film *The Good Shepherd* and three CDs. He has received awards from ASCAP, the American Music Center, Meet-the-Composer, and Brannen-Cooper Brothers. His books and music have been published by Oxford University Press and AM Publishers. Onovwerosuoke serves on the boards of various organizations and maintains an active schedule as composer-in-residence, guest conductor, and speaker on the subject of art music by African descent composers.

the things I heard on the radio (2021)

the things I heard on the radio is an exploration of the fuzzy world between radio stations. The dark static wraps around the strings and sporadic lines break the static blanket. As the radio picks up on signals from the beyond, fragments of channels come through. Melodies swirl in and out of existence and textures grow and change.

-- Emily Shaw

Emily Shaw is a collector of sounds. She is most interested in using composition as musical world building, creating soundscapes through instrumental and electronic mediums. Sometimes whimsical, sometimes painful,

Emily is fascinated by invoking feelings in the listener that cannot always be named. As a senior undergraduate of music composition at the University of Missouri, her works have been performed by ensembles such as Khemia Ensemble, Quatuor Diotima, the Tesla Quartet, and Mizzou New Music Ensemble. She currently studies composition under Dr. Stefan Freund.

City Swing (2019)

City Swing is a piece of appreciation, dedicated to jazz: the first genre of music I fell in love with. There is always an emphasis on the skill and knowledge of the performer just like most genres, however, more important is the aspect of communication. Rhythm sections and small combos are defined by the way in which they communicate (the “feel” of the group). Ahmad Jamal, one of the most influential jazz pianists and composers in history, is a fantastic concert pianist in his own right. However, when he plays with his trio, he’s a minimalist, only adding exactly what’s required to benefit the “feel” of the group. He’s like a limb of a cohesive unit, where the combo is intrinsically together despite each player improvising their own part. Communication and conversation were major themes in the writing of this piece.

I wrote this piece with the styles of many different American musicians in mind, and each of these musicians influenced the way I play, compose, and think about music. This list includes Count Basie, McCoy Tyner, Bill Evans, Freddie Green, Charlie Parker, John Coltrane, Milt Jackson, Art Blakey, Duke Ellington, and many others.

-- Jack Snelling

Jack Snelling is an American composer, pianist, and bassoonist, whose influences span many genres from Oscar Peterson and Lili Boulanger to Earth, Wind, and Fire and Ben Folds. His music is commonly characterized by emphasizing improvisation and creativity within interesting parameters. It is not easy to fit Jack’s works into one or two boxes, either; he describes his style as a meshing of all the different artists and performers that inspire him, regardless of their backgrounds or genres.

Hailing from St. Louis, Jack is currently in his fourth year of study towards bachelor’s degrees in Composition and Geography at the University of Missouri-Columbia. As a composer, he is a recipient of the MNMI Composition Scholarship, and his works have been played by a variety of groups, including the the 442’s, Quatuor Diotima, Khemia Ensemble, Tesla Quartet, Matt Wilson, the Mizzou New Music Ensemble, and more. He additionally serves as the pianist of Mizzou’s Concert Jazz Band and the principal bassoonist in the University Wind Ensemble and the University Philharmonic Orchestra. Jack was formerly a founding member of professional Columbia-based jazz quartet Sharp the Nine, and he serves as the president of Mizzou’s chapter of Phi Mu Alpha Sinfonia.

Jack would like to thank his family and friends for their continued support, and the numerous teachers over the years who continue to inspire him today. He also thanks Dr. Jeanne and Rex Sinquefield for their continued support of his musical career. He currently studies composition with Dr. Stefan Freund.

Mizzou New Music Ensemble

The Mizzou New Music Ensemble is dedicated to promoting new music at Mizzou through performances on and off campus. The Ensemble is the repertory group for the Mizzou New Music Initiative, working with faculty, students, and visiting composers, and giving public performances on campus and in the community. The Ensemble is comprised of eight University of Missouri graduate students under the direction of Stefan Freund, a cellist, composer, conductor, professor of composition, and artistic director of the Mizzou New Music Initia-

tive and Yoshiaki Onishi, composer, conductor, clarinetist and Postdoctoral Fellow of Music Composition at the University of Missouri School of Music.

Mizzou New Music Initiative

The Mizzou New Music Initiative brings together an array of programs intended to position the University of Missouri School of Music as a leading center in the areas of composition and new music. The Initiative is the direct result of the generous support of Dr. Jeanne and Mr. Rex Sinquefield, and the Sinquefield Charitable Foundation. The Sinquefields' vision is to create an incubator for the composition and performance of new music, and to position Missouri as a major center for the music of tomorrow.



School of Music
University of Missouri

2021-2022 Series | Student Ensemble

FROM LIGHT TO LIGHT

University Singers

R. Paul Crabb, director

Anthony Hernandez, accompanist

Graduate Teaching Assistants:

Brandon Brown, Nathan R. Lange, Daniel Shafer,

Clara E. Smith, Karen Zeferino

April 9, 2022 • 7:00pm

First Christian Church

Program

Earth: From Light to Light **J. Aaron McDermid**
(b. 1974)

Clara E. Smith, soloist

The heartbeat of God
Whispers to dark earth
Be.
Here.
Now.

Susan Palo Cherwien (1953 - 2021)

A Soldier's Mother's Lullaby **Ērik Ešenvalds**
(b. 1977)

Rachel Misner, Jonathan Edens, soloists

What passing bells for these who die as cattle?
Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle can patter out their hasty orisons.

No mockeries now for them; no prayers, nor bells;
Nor any voice, nor any voice of mourning save the choirs,
The shrill, demented choirs of wailing shells;
And bugles calling for them from sad shires.

What candles may be held to speed them all?
Not in the hands of boys, but in their eyes
Shall shine the holy glimmers of goodbyes.
The pallor of girl's brows shall be their pall;
Their flowers the tenderness of patient minds,
And each slow dusk a drawing down of blinds.

Now at twilight she's dreaming of the days long ago,
Mid'st the fireside gleaming and the dim candles glow;
While she's humming a lullaby tender and so sweet.
As she did when she fondled his baby feet;
And as the wind, the wind blows oh how the cradle will rock
She softly turns while he goes "O'er the Top".
She's softly sighing, May heaven guide him!
That's a soldier's mother's lullaby.

Wilfred Owen (1893 - 1918), and Jack Whalen (fl. 1918)

Presley Davis, soloist
Colton Johnson, percussion

Load poems like guns —
War's geography calls you
To arms.
The enemy has no signs,
Counter-signs,
Colors
Signals
Symbols!
Load poems like guns —
Each moment is loaded
With bombs
Bullets
Blasts
Death-sounds —
Death and war
Don't follow rules
You can make your pages into white flags
A thousand times
But swallow your words, say no more.
Load your poems —
Your body —
Your thoughts —
Like guns.
The schoolhouses of war rise up
Within you.
Maybe you
Are next.

Somaia Ramish (b. 1986)

O Vos Angeli **Paul Seitz**

(b. 1951)

Morgan Jennings, Holden Franklin, soloists

O vos angeli qui custoditis populos,
qui suscipitis animas iustorum,

O angels, you who guard the people in your care,
the souls of the righteous.

Sit laus vobis, qui loculum antiqui cordis in fonte aspicitis.

Praise be to you who see in the ancient heart a vision
of spring.

O vos angeli qui custoditis populos,
quorum forma fulget in facie vestra,
et o vos archangeli qui suscipitis animas iustorum,

O angels, you who guard the people in your care,
whose beauty shines in our face.
And oh, you archangels who guard the people in your
care, the souls of the righteous,
and thrones, who are counted in the mystic fifth,
and the seraphin, who seal secrets of God:

et troni, qui estis computati in quintum secretum,
et seraphin, sigillum secretorum Dei:

Sit laus vobis, qui loculum antiqui cordis in fonte aspicitis.

Praise be to you who see in the ancient heart a vision
of spring

Videtis enim interiorem vim Patris,
que de corde illius spirat quasi facies.

You see into the Father's inner strength,
and from the heart he breathes as you do.

O vos angeli qui custoditis populos.

O angels, you who guard the people in your care.

Hildegard von Bingen (1098 - 1179)

Intermission

Images, Shadows, and Dreams: Five Vignettes **David N. Baker**

(1931-2016)

Sammy Asel, bass | Anthony Hernandez, piano | Rafael Nieves-Rosario, guitar
Zach Scamurra, flute | Emma Smallen, drums

1. Rents Due Monday

Rents due Monday

The pervasive cold
an icy-fingered fire

Used to want a treehouse

Snowmist invades my bed

would heat th' kitchen with th' oven

'cept the oven don't heat

Rents due Monday

Old mis pattons eyes blazed

between three sweaters two knit hats

Motionless in the icy outer hall the junkie dreams

beneath the frost clouds of his breathing
The consuming cold, searing, pervasive, possessive
Rents due Monday

3. If There Be Sorrow

If there be sorrow then let it be.
For things undone, for unrealized unattained.
For all things undone, undreamed, unrealized and unattained undreamed
To these add one,
Love withheld restrained.

4. The Rebel

When I die I'm sure I will have a Big Funeral
Curiosity seekers coming to see if I'm really Dead
or just trying to make Trouble

5. Let Me Tell You How to Meet the Day

Let Me Tell You How To Meet the Day
Life to be explored
Love, an ambiance
Life and Love
Life to be explored
Love an ambiance
a climate

a Self to be identified
a Self clarified outlined freeform
so there is room to breathe
Ordered so the growth is Upward

That is how we stand before the sunrise
arms outstretched

Mari Evans (1919 - 2017)

For the Future **Andrew Maxfield**
(b. 1980)

Sam Romine, soloist
Clara E. Smith, violin | Andrew Lewis, cello

Planting trees early in spring,
We make a place for birds to sing
In time to come. How do we know?
They are singing here now.
There is no other guarantee
That singing will ever be.

Wendell Berry (1934)

What We Need is Here **James Deignan**
(b. 1994)

Amanda Obeso, soloist

Geese appear high over us,
pass, and the sky closes.
Abandon, as in love or sleep,
holds them to their way,
clear in the ancient faith:
what we need is here.

And we pray,
not for new earth or heaven,
but to be quiet in heart,
and in eye, clear.
What we need is here.

Wendell Berry (b. 1934)

Hands **Jocelyn Hagen**
(b. 1980)

Chloe Prewett, Benjamin Roker, soloists

Personnel

Soprano I

Wendy Kleintank
Vaysia Knust
L. Amelia Lufkin
Lauren Rankin
Clara E. Smith
Emeline Yorty

Soprano II

Alyssa Counts
Sophia Gerling
Megan Lyon
Dani Major
*Amanda Obeso
Kate Wyman
Karen Zeferino

Alto I

Isabella Conley
Maddie Jenkins
Morgan Jennings
Haley Mesz
Rachel Misner
Chloe Prewett
*Emma Rowden

Alto II

Presley Davis
Ellie DeBeer
Miranda Frankenbach
Haley Miller
Aubri Stewart
Emma Stuck

Tenor I

Joey Belmore
Holden Franklin
Nathan Le
Daniel Shafer
Quin Wilson

Tenor II

*Jonathan Edens
McCade Gordon
Nathan Lange
Connor Lovelace
Benjamin Roker
Sam Varnon

Baritone

Yonny Astatke
Brandon Brown
Jack Grant
Eric Partridge
Sam Romine

Bass

Henry Braeske
Jonathan Crader
Joshua Engle
Jacob Laan
Gregory Johnson
Wesley Nichols

*Choir Officers

University of Missouri School of Music

2021-2022 Series

Mizzou Percussion: Drumming Across the Globe

April 14 • 7:00 PM • Missouri Theatre • Directed by Dr. Megan Arns

Featured Guests:

Emmanuel Agbeli

Grant World Music Drumming Ensemble

So Percussion (virtual residency)

Program:

Grant World Music Drumming Ensemble

Love to Drum

Will Smidt / arr. Grant students

Canon in Dorian

Brent M. Holl

Fast Dance – Music for Children

arr. Cyndee Giebler

Chiyedza Mbira Ensemble

Traditional Shona

Nhemamusasa, as taught by Musekiwa Chingodza

Chigwaya, as taught by Patience Munjeri

Emmanuel Agbeli with Mizzou Percussion and Grant Elementary

Traditional Ewe

Atsiagbekor, slow

Gahu

~BRIEF INTERMISSION~

University Percussion Ensemble

Taxidermy

Caroline Shaw

Nine Numbers 6

Jason Treuting

Gone

Angelica Negron

Torque (Parts 2 and 3)

Vijay Iyer

Walk, March, Run

Kendall Williams

Grant World Music
Drumming Ensemble
Elizabeth Tummons, director

Dante Campbell
Corvon Foster
Theo Mauxion
Griffin McNally
Hayden Goebel
Rowan Goebel
Shoshana Trachtenberg
Oliver Kempf
Keira McCay
Koxane Nee
Jude Foeliger
Emmanuel Oyewusi
C.J. Reed
Taylor Young
Taylin Young
Beni Mugwaneza
Seline Mutamurizma

Mizzou Percussion
Dr. Megan Arns, director
Morgan Matsiga, guest
Dr. Megan Murph, guest

Alex Baur
Riley Berens
Justin Cupps
Elizabeth Derner
Jeremiah Ingram
Liz Fetzer
Chloe Hart
Colton Johnson
Stephen Landy
Arren Mallott
Mac McPike
Emily Miclon
Jordan Nielsen
Riley Redington
Emma Smallen
Michael Tiffany
Savannah Wittman

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Artist in Residence Program
Columbia Public Schools
Division of Inclusion, Diversity & Equity
Organization Resource Group

University of Missouri School of Music

2021-2022 Series • Student Ensemble

Studio Jazz Band

Carlot Dorve, graduate conductor

Dr. Sam Griffith, director

April 20, 2022 • 7:00pm

The Shack - MU Student Center

Program

Just Friends **Music by John Klenner**
(1899-1959)
Lyrics by Sam M. Lewis (1885-1959)
arr. Joe Jackson

Beautiful Love **Albert Victor Young**
(1899-1956)
arr. Paul McKee

Featuring Reade Snelling, trombone

Bye Bye For All Birds **Louie Bellson**
(1924-2009)

Hay Burner **Sammy Nestico**
(1924-2021)

Brother Ray **Michael Phillip Mossman**
(b. 1959)

Big Swing Face **Bill Potts**
(1928-2005)

Personnel

Saxophone

Breanna Derritt
Clayton Greenlee
Warren Lane
Jon Gowan
Zach Simpson

Trumpet

Isaac Abbott
Cooper Mathisen
Maverick Haley
Kaedynce Kaleikini
Kamryn Grant
Eric Kvam

Trombone

Reade Snelling
Bo Ross
Sam Medley
Cale Lipinski

Piano

Jack Ferry
Robyne Sieh

Drums

Emma Smallen
Greg Goetz

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Columbia Civic Orchestra • cco.missouri.org | We Always Swing Jazz Series • www.wealwaysswing.org

CAAM • www.ChoralArtsAllianceofMissouri.com | KMUC Classical 90.5 FM • www.kmuc.org

University of Missouri School of Music

2021-2022 Series • Student Ensemble

Hitt Street Harmony

Jazz Not-So-Standards

Daniel Emerson Shafer, director

McCade Gordon, collaborative pianist

April 22, 2022 • 7:00pm

Whitmore Recital Hall

Program

I Am Alive..... Greg Jasperse

Jasperse was inspired to write “I Am Alive” in the wake of the Pulse Nightclub shooting in Orlando, FL. Prior to that tragedy, five cyclists lost their lives when they were hit from behind by a driver under the influence in Kalamazoo, MI. As a member of both the gay and cycling communities, Jasperse was moved to write a piece that would call groups together in solidarity. He wanted to write a work that embodied the joy of living, while also calling all people to sing together and embrace the gift of life!

Jasperse surrounds the only text in the piece, “I Am Alive”, with jazz scat syllables. Similar elements are found in other works by Jasperse such as “Voice Dance”, which solely uses scat syllables. Aside from the main homophonic refrain, “I Am Alive” is packed with syncopations, close harmonies, and a scat melody that travels between the soprano and bass voices. Following a series of bass-driven scat variations, a quadruplet rhythm in the alto and tenor voices deliver us to the final A major chord colored by the alto’s B-natural.

Autumn Leaves.....arr. Ryan O’Connell

Composed in 1945 by French-Hungarian composer Joseph Kosma with lyrics by Jacques Prévert, “Autumn Leaves” (originally “Les Feuilles mortes”) was originally written for the film *Les Portes de la nuit (Gates of the Night)*. The first commercial recordings of “Les Feuilles mortes” were released in early 1950, just a few months before the release of Johnny Mercer’s English translation recorded by American singer, Jo Stafford. Since then, this standard has been recorded by many artists including Bing Crosby, Frank Sinatra, Duke Ellington, Miles Davis, and Roger Williams whose piano rendition was the first instrumental record to reach number one on the U.S. charts.

O’Connell’s choral arrangement preserves the original melodic material while delaying the harmonic gratification with frequent chromatic passing tones. The dynamic ebb and flow of the opening phrase invoke the subtle rustling of leaves. Before being translated to English by Mercer, “Les Feuilles mortes” was a dark lament of lost love and regret. O’Connell encapsulates the original poetry by giving the melody to the dark-sounding bass section while the other voices swell and build intensity leading to the climax of the arrangement.

***A Million Miles*..... Ginny Carr**

Amanda Obeso, Soloist
Elizabeth Derner, Bass
William Thives, Guitar
Stephen Landy, Percussion

Ginny Carr is the leader/founder, musical director, alto voice, and principal songwriter/arranger for the internationally acclaimed Uptown Vocal Jazz Quartet (UVJQ). Press, radio, and celebrity artists have praised Ginny’s work as a standout for melding her creative originality with the swingin’ cadence of the old school style. Inspired by the great Broadway songwriters who merged intelligent lyrics with beautiful melodies and by the masters of vocalese and vocal harmony who ingeniously told stories while preserving the harmonic tapestry and groove of an instrumental jazz ensemble, Carr fuses these two loves into something unique with a harmonic pop and precision of a horn section.

Set in a gentle bossa groove, “A Million Miles” is just as smooth rhythmically as it is harmonically. The beginning of phrases features speech-like rhythms, while the endings of phrases are augmented to allow for harmonic motion and delayed resolutions. The velvety voice leading not only makes the extended harmonies accessible to ensembles of varying degrees of experience, but they allow the listener to be swept away by the lyrics rather than accosted by jarring vocal leaps. Throughout the work, the voices often will begin phrases in unison before venturing to fulfill their own harmonic duties, but the unison ending accentuates the timeless message that even a million miles can’t come between those who truly love each other.

***Chili Con Carne*.....Anders Edenroth**

During their 5 years at the Royal College of Music in Stockholm, Anders Edenroth and his friends formed an *a cappella* quintet - The Real Group. They released their debut album in 1987 and have since released 20 albums and performed over 2000 concerts in over 40 countries. In addition to experimenting with new vocal textures and vocal percussion, Anders has also arranged music for other vocal groups, big bands, symphony orchestras, and stage shows. Their signature velvet blend combined with Edenroth’s ever-growing harmonic and rhythmic language has solidified The Real Group as a household name in musical circles.

“Chili Con Carne” is basically a rhythmically charged recipe! Chock-full of syncopation, rhythmic layering, extended harmonies, and spoken quips, each part brings something unique to the equation. Edenroth also uses voices to imitate other instruments such as string basses, or the sopranos and tenors imitating percussive shakers. With five written key changes and additional momentary key areas, Edenroth challenges the singers harmonically as well as rhythmically. If

you take detailed notes, you may have a new meal to add to your cookbook by the end of this song!

***The Nearness of You*..... arr. Kirby Shaw**
Henry Braeske, Soloist

Debuted in the 1938 movie *Romance in the Dark*, “The Nearness of You” has been recorded by Louis Armstrong, Ella Fitzgerald, Barbra Streisand, Bing Crosby, and even was on Norah Jones’ 2002 Grammy-Award winning album, *Come Away With Me*. The most notable recording, dating back to 1940, features vocals from Ray Eberle backed by Glenn Miller and his orchestra.

The solo that begins the arrangement establishes the effortless melody that pervades throughout. Shaw emphasizes harmonic deviation, suspensions, retardations, and chromatic passing tones rather than intricate rhythms or complex polyphony. The image of a lover held fast in your arms is rendered clearly within the rise and fall of phrases, moments of silence, and dramatic leaps into new emotive lyrics.

***Lover, Come Back To Me*.....arr. Jennifer Barnes**
Carrick O’Bleness and Victoria Shore, Soloists
Elizabeth Derner, Bass
William Thives, Guitar
Stephen Landy, Percussion

Oscar Hammerstein, the winner of eight Tony Awards, two Academy Awards for Best Original Song, and mentor of Stephen Sondheim, combined his lyrics with Sigmund Romberg’s music creating “Lover, Come Back To Me” for the Broadway show *The New Moon*. Recordings by Billie Holiday, Nat King Cole, Barbra Streisand, and Ella Fitzgerald all topped the charts solidifying this song as a standard for generations.

Transforming this 1927 ballad into a jazz swing tune, Barnes sets it at a blazing pace and turns the original solo melody into a duet. Split into two sections, the first presents all the text for the song by the duet and is promptly reiterated homophonically by the choir. The return of the same material in the second section gives opportunities for riffing by the duet and a choral variation with the lower voices acting as a string bass. A quick pace, close harmony, and syncopations permeate this duet-driven reimagination of a Broadway musical love song.

***No One Is Alone*..... arr. Drew Lewis**

Ben Roker and Emma Rowden, Soloists

Stephen Sondheim, the lyricist and composer of *Into the Woods* from which “No One Is Alone” is excerpted, was one of the most important figures in twentieth-century musical theater. His shows addressed darker, more painful elements of the human experience with songs often tinged with ambivalence about various aspects of life. His best-known works include: *Company* (1970), *A Little Night Music* (1973), *Sweeney Todd* (1979), and *Sunday in the Park with George* (1984). Theater closures due to COVID-19 in 2020 delayed a Broadway revival of his show, *Company*, but on November 15, 2021 Sondheim finally was able to attend the revival of *Company* at the Jacobs Theater; this would be his last appearance as he passed away just a couple weeks later.

In *Into the Woods*, the song takes place as the four remaining leads (Baker, Cinderella, Little Red Riding Hood, Jack) try to understand the consequences of their wishes, and begin to decide to place community wishes over their own. This song demonstrates that even when life throws its greatest challenges, you don’t have to face them alone and there are still people who love you. Drew Lewis preserves the framework of the original with the tenor solo that begins the arrangement, supported by a host of swaying upper harmonies and a bass line that anchors the harmony. The crucial lyric, “Witches can be right, giants can be good, you decide what’s right, you decide what’s good”, is emphasized by the addition of a voice to the solo line. The conversion of the solo line into a duet, with the choir underscoring important words, drives home the values of the lyrics; in essence, together, hope can be found in the face of even the most daunting challenges.

***Come Fly With Me*..... arr. Cameron Wilson**

Elizabeth Derner, Bass
Stephen Landy, Percussion

Written for Frank Sinatra by Jimmy Van Heusen with lyrics by Sammy Cahn, “Come Fly With Me” has now been recorded by the likes of Michael Buble, Kurt Elling, The Four Freshmen, Luis Miguel, Frankie Avalon, and many more. The song sets the tone for the rest of Sinatra’s album of the same name, describing adventures in exotic locales, in Bombay, Peru and Acapulco Bay as the Jet Age began.

Wilson shares the tune among the upper and lower voices and adds short text reiterations like conversational quips. The bass line that begins with the first appearance of the melody is soon adopted by the bass voices that pluck up and down the staff before rejoining the ensemble and relinquishing their duties back to the string bass. The final invitation to ‘fly away’ is garnished with parallel chromatic descending lines under the floating soprano voice holding steady on the tonic.

Personnel

Soprano

Lydia Kelly
Amanda Obeso
Victoria Shore

Tenor

Paul Hemingway
Benjamin Roker
Sam Varnon

Alto

Miranda Frankenbach
Emily Rolands
Emma Rowden

Bass

Henry Braeske
Wesley Nichols
Carrick O’Bleness

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CAAM
CHORAL ARTS ALLIANCE OF MISSOURI

Emily Edgington Andrews | Artistic Director



In the DARK & LIGHT

A BENEFIT CONCERT FOR WALK TO END ALZHEIMER'S - COLUMBIA, MO

7 p.m. Concert
Saturday, April 23, 2022

Christian Fellowship Church, 5045 Chapel Hill Rd., Columbia

FEATURING

**Columbia Chorale, University of Missouri Concert Chorale,
& the Leme Ensemble**

PERFORMING

Alzheimer's Stories by Robert S. Cohen

Dr. Brandon A. Boyd, Columbia Chorale Guest Conductor
and MU Concert Chorale Conductor

Julia Scozzafava, Mezzo-soprano

Darrell J. Jordan, Baritone

I Will Lift Up Mine Eyes by Adolphus Hailstork

Emily Edgington Andrews, Columbia Chorale Conductor

David Pelino, Tenor



PROGRAM

Find those you love in the dark and light. Help them through the days and nights. Keep faith. They sense what they cannot show. Love and music are the last things to go. Sing anything.

— Herschel Garfein, librettist for *Alzheimer's Stories*

Opening Remarks

Emily Edgington Andrews, *Artistic Director, Choral Arts Alliance of Missouri*
Chris Cottle, *Walk Manager, Alzheimer's Association Greater Missouri Chapter*

Alzheimer's Stories

Music by Robert S. Cohen (b. 1945)
Libretto by Herschel Garfein (b. 1958)

Part I: The Numbers

Part II: The Caregivers

Part III: The Stories

Brandon A. Boyd, *Conductor*
Julia Scozzafava, *Mezzo-soprano*
Darrell J. Jordan, *Baritone*

Intermission

Mid-Concert Remarks

Chris Cottle, *Walk Manager, Alzheimer's Association Greater Missouri Chapter*

I Will Lift Up Mine Eyes

Adolphus Hailstork (b. 1941)

I: I Will Lift Up Mine Eyes

II: How Long?

III: The Lord is My Shepherd, Alleluia

Emily Edgington Andrews, *Conductor*
David Pelino, *Tenor*
Clara Smith and Aubrianna Stewart, *Duet*



Walk to End Alzheimer's — Columbia, MO

The Alzheimer's Association® is the leading voluntary health organization in Alzheimer's care, support and research. Founded in 1980 by a group of family caregivers and individuals interested in research, the Association includes our home office in Chicago, a public policy office in Washington, D.C. and a presence in communities across the country.

An estimated 55 million people worldwide are living with dementia. In the United States alone, more than 6 million have Alzheimer's, and over 11 million are providing unpaid care. The Association addresses this crisis by providing education and support to the millions who face dementia every day, while advancing critical research toward methods of treatment, prevention and, ultimately, a cure.

Held annually in more than 600 communities nationwide, the Alzheimer's Association Walk to End Alzheimer's® is the world's largest event to raise awareness and funds for Alzheimer's care, support and research. This inspiring event calls on participants of all ages and abilities to join the fight against the disease!

Our mission is to eliminate Alzheimer's disease through the advancement of research; to provide and enhance care and support for all affected; and to reduce the risk of dementia through the promotion of brain health.

Choral Arts Alliance of Missouri is proud to participate as a 2022 Walk to End Alzheimer's — Columbia, MO Team.





PROGRAM NOTES

Alzheimer's Stories

Robert Cohen's *Alzheimer's Stories* movingly gives a voice to the millions of Americans with Alzheimer's and their caregivers by mimicking the progression of the disease through poignant real-life experiences. This powerful work was a result of a commission from an anonymous donor whose parents had both passed away from the disease. It was premiered in 2008 by the Susquehanna Valley Chorale and has since been performed throughout the United States and Europe.

Alzheimer's Stories is a work for soloists, chorus and chamber ensemble based on real stories by ordinary people whose lives have been touched by Alzheimer's disease. The libretto, written by Grammy nominated librettist Herschel Garfein, was written based on submissions describing experiences with relatives and friends impacted by the disease.

According to the composer:

The work is in three movements the arc of which loosely mimics the progression of the disease:

The Numbers — an objective description of the discovery of the disease by Dr. Alois Alzheimer in 1901 including the number of individuals currently afflicted, future projections and dramatized conversations between Dr. Alzheimer and his first patient, Auguste Dieter. The movement ends with an extended setting of a quote from his patient Ich hab mich verloren, "I have lost myself."

The Stories — a pastiche of a number of selected stories taken from the choir's blog. With a mixture of pathos, poignancy and humor, we meet a number of individuals afflicted with the disease, portrayed by the two soloists, as well as the recollections of family members. Two notables: a woman who still thinks she's on a boat to Panama with her father; and a WWII Navy veteran who repeats the same bawdy story of the war so many times that the chorus can recite it by heart.





For the Caregivers — The most difficult part of writing a work about such a terrible and ultimately hopeless disease was how to end the work with some semblance of hope. The clue came in a recollection by one of the chorus members about a visit to a nursing home where a patient asked them to sing. When asked what, the patient replied: “Sing anything.” First referenced in the second movement, this idea became the centerpiece and focus of the last movement. The core of the brilliantly realized libretto is as follows:

Find those you love in the dark and light. Help them through the days and nights. Keep faith. They sense what they cannot show. Love and music are the last things to go. Sing anything.

I Will Lift Up Mine Eyes

Considered one of the most accomplished and industrious composers of his time, American composer and educator, Dr. Adolphus Hailstork (b. 1941) has made a mission to avoid being pigeonholed as a composer, writing over 250 works in nearly every classical genre. The composer wrote this about his process: “I am an African-American. There exists a distinct and rich African-American musical heritage that is more than pop, but has influenced worldwide popular music. That legacy, beginning with the slave songs, is an important part of me which I had overlooked in my attempt to be a classical modernist. Over the decades of my career, I have written some pieces with zero African-American idioms, some other pieces strongly drawing from that rich vein, pieces with Euro-American and African-American styles juxtaposed, and some with both blended in varying strengths. My journey to self increasingly has included music idioms of my people, the gift handed down as folk music, or church music, or jazz, or blues.”





In his sacred cantata “I Will Lift Up Mine Eyes,” written in 1989 and revised nearly a decade later, Hailstork combines European classical traditions with African-American idioms by fusing the two forms through form and the harmonic languages of Ravel and Poulenc with African-American worship traditions such as hymn lining, a call and response technique, and improvisation. Hailstork sets three well-known Psalms – 121, 13, and 23 – in a powerful conversation with each other. Noting his affinity for using the Psalms as text, Hailstork wrote that he selects words that elicit a visceral response in him, ones that evoke imagery and with which he feels a connection. The three movements of his sacred cantata showcase distinct characters that align with each of the psalms used. The first movement is bold and ablaze with energy as the soloist and choir proclaim “I will lift up mine eyes” with confident assurance the “maker of heaven and earth” will provide guidance and protection. In direct contrast, the second movement is a lamentation, marked by profound sorrow and grief, as the choir and soloist plead, “How long must I suffer?” Although the text from Psalm 121 returns at the end of the movement, this time it is sung at half-voice as if the speaker’s faith had been shaken. The third movement begins with the added text “Alleluia” sung in the same whispered quality as the previous section as if still lamenting. When the soloist begins the Psalm 23 text, a more optimistic tone is taken, eventually carrying over to the choir who ecstatically take turns proclaiming verses from the psalm. Instead of ending the work with triumphant affirmation as one might expect, Hailstork creates one final moment for reflection before ending with a solemn “Alleluia.”

The lyrics will be displayed on the screens during the performance, and can also be found by following the QR code.





ARTIST BIOS

Emily Edgington Andrews,

*CAAM Artistic Director, Columbia
Chorale Conductor, University Treble
Choir Conductor*

Long an advocate for quality musical arts in the community, Emily Edgington Andrews is extremely active in Columbia, working with children and adults at every level of their musical development.

Emily is a third-year Ph.D. candidate in music education at the University of Missouri, where she conducts the MU Women's Choir, assists with Concert Chorale, and teaches various courses in music. In addition to her work at MU, she is the Artistic Director and a Conductor for Choral Arts Alliance of Missouri, an organization that offers exceptional choral experiences accessible to everyone from youth to adults. She serves as the Assistant Conductor for the professional chamber vocal ensemble, Prometheus: An American Vocal Consort. Emily is in her thirteenth year as one of the vocal music teachers at Columbia Independent School. Additionally, this year marks her fifteenth as conductor at the historic Sacred Heart Catholic Church in Columbia, MO.

Emily regularly serves as a guest clinician and adjudicator, and is an active member of the American Choral Directors Association and the National Association for Music Education. She received her degrees in Music at Truman State University, Kirksville, Missouri (B.A.; M.A.) and at the University of Missouri (M.M.).





Brandon A. Boyd,

*MU Glee Club and Concert Chorale
Conductor, Columbia Chorale Guest
Conductor*

Dr. Brandon A. Boyd enjoys a versatile career as a conductor, in addition to appearing regularly as a composer-in-residence, collaborative pianist, and presenter for conferences, conventions, collegiate choirs, church choirs, choral symposiums, and festivals. He is the Assistant Director of Choral Activities and Assistant Professor of Choral Music Education at the University of Missouri, where



he conducts the MU Glee Club and Concert Chorale. In addition to his conducting duties at the university, he teaches undergraduate and graduate courses in choral conducting and choral music education.

As a proponent of choral singing to build community, his research interests include organizing choirs for the homeless, identifying the social and physical effects of choral singing on senior citizens, and creating authentic field experiences for music therapy and choral music education students. For three years, Dr. Boyd co-directed three choral community partnerships in Florida: The Tallahassee Senior Choir, RAA Middle School Partnership Choir (university students and middle school singers), and the MTC Women's Prison Glee Club (university students singing with women housed in a correctional facility).

As an active composer and arranger, his music is sung regularly by ensembles throughout the United States and abroad. He is also the curator and editor of the "Brandon A. Boyd Choral Series," a choral series with Hinshaw Music Publications helping promote exciting and innovative works composed by both established and new composers and arrangers. His music also appears in MorningStar, GIA, and Kjos Music Press catalogs. In addition, he is the Executive Editor of Gentry Publications.





He holds two degrees from Florida State University (Ph.D. in choral music education and M.M. in choral conducting) and earned a B.S. in music education (emphasis in piano) from Tennessee State University. He is a proud member of the American Choral Directors' Association (ACDA), National Association for Music Education (NAfME), National Association of Negro Musicians (NANM), American Guild of Organists (AGO), and Chorus America. Dr. Boyd also serves as a member of the National ACDA Composition Initiative committee.

Forthcoming highlights include appearances with The 2022 Metropolitan Youth Orchestra of New York at Carnegie Hall Concert and the 2023 Kenosha Choral Festival.

Chris Cottle,

Walk Manager, Alzheimer's Association Greater Missouri Chapter

Chris Cottle is the Walk Manager for the Columbia Walk to End Alzheimer's. His experience with Alzheimer's began in April 2012 when his father was diagnosed with early-onset Alzheimer's at the age of 52. Following his father's diagnosis, he started volunteering with the Alzheimer's Association as a community educator, support group moderator, and member of the Columbia Walk committee. Two years later, Chris became the event chair for the Columbia Walk and continued to serve in that position for the next five years. In the fall of 2019, he officially became a staff member for the Alzheimer's Association as the Walk Manager in Columbia, Macon, and Kirksville.





Darrell J. Jordan,

Baritone Soloist

Seattle-based lyric baritone Darrell J. Jordan has been praised for his “shining, beautiful voice” (Broadway World), his “expressive baritone and facial expressions” (The SunBreak), and has been called “the star of the show” (Columbia Heart Beat). He holds a B.A. in both Psychology and Music and a M.M. in Voice Performance from the University of Missouri, and a D.M.A. in Voice Performance from the University of Washington. His recent engagements have been with Amherst Early Music

Festival, Odyssey Chamber Music Series, Rolla Choral Arts Society, Choral Arts Alliance of Missouri, Missouri Symphony, Southside Philharmonic Orchestra, Toledo Symphony, Thalia Symphony, Olympia Chamber Orchestra, and the Seattle Art Song Society. Some opera credits include STL Opera Collective, Haymarket Opera, Gateway Opera, Baroque Opera Workshop, Lawrence Opera Theatre, Puget Sound Concert Opera, Operamuse, Seattle Modern Opera Company, Pacific Northwest Opera, the G & S Society of Seattle, Lowbrow Opera, Music On Site, Inc., Opera on Tap, OperaBend, Opera West Santa Fe, and Seattle Opera (outreach cast). In 2022, he will make his main stage debut for Tacoma Opera, Wilmington Opera, and Barn Opera. In 2023, he will sing the role of George in the world premiere of *The Great Gatsby*. He is a member of the award-winning professional vocal chamber ensemble, Vox Nova. For more information, please visit: www.DarrellJJordan.com





Nathan Le,

Tenor Soloist Understudy (Hailstork)

Nathan Le, lyric tenor, is currently pursuing his Bachelor of Music in Vocal Performance at the University of Missouri–Columbia. He currently studies with Kyle Stegall. Nathan has performed roles in both opera and musical theatre, including Basilio in *Le nozze di figaro*, Bardolfo in *Falstaff*, Angel in *RENT*, and The Baker in *Into the Woods*. Nathan hopes to continue his performance career in opera and teaching career in vocal pedagogy.



David Pelino,

Tenor Soloist

David Pelino, tenor, is a vocal artist well versed in both solo and ensemble repertoire. While studying voice with Ron Burrichter, he completed two Bachelors of Music degrees in Music Education and Vocal Performance from the University of Florida. He is currently finishing his Master of Music in Voice Performance from the University of Missouri, having studied with Steven Tharp. Some of David's solo credits include tenor solo repertoire in works such as Theodore Dubois'

The Seven Last Words of Christ, Benjamin Britten's *Rejoice in the Lamb*, G.F. Handel's *Messiah*, as well as performing the roles of King Kaspar in *Amahl and the Night Visitors*, and the Evangelist in J.S. Bach's *St. John Passion*. As a solo singer, he has won numerous awards including the Grady-Rayam 2018 Upper Division Negro Spiritual Prize, the 2019 Central Region NATS Advanced Division 1st Place Winner, as well as being a National NATS semifinalist in 2020.





Equally at home in ensemble singing, David has had the distinct privilege of being able to sing both at home and abroad. As a member of the University Choir at the University of Florida, under the direction of Dr. Will Kesling, David was able to sing in South America twice, including performances on Colombian national television. While at the University of Missouri, he has been able to sing under Dr. Brandon Boyd in the Men's Glee Club, as well as under Dr. R. Paul Crabb in the University Singers. As a part of this diverse catalogue, David has also been a featured member of quartets performing Johannes Brahms' *Liebeslieder Waltzer* and the "Offertorio" from Giuseppe Verdi's *Messa da Requiem*. Most recently, he has sung with *Prometheus*, a professional ensemble that operates as a part of the Choral Arts Alliance of Missouri.

Currently, David works in student recruitment and alumni engagement in the University of Florida's College of the Arts.

Julia Scozzafava,
Mezzo-soprano Soloist

Julia Scozzafava, mezzo-soprano, has been a frequent performer on both the operatic stage and concert hall. As a member of the Kansas City Chorale, Julia has been featured in multiple performances and recordings. Most notably, Julia can be heard as the alto soloist on the Kansas City Chorale's Grammy award winning recording of Rachmaninoff's "All Night Vigil." For her work on this album, *Gramophone* magazine called her alto sound "the genuine article." Around Kansas City, Julia has been heard with NewEar, the Lee's Summit Summer Singers, Mid America Freedom Band, and the Spire Ensemble.





As an opera singer, Julia apprenticed with both the Santa Fe Opera and the Lyric Opera of Kansas City where she performed the third lady in Mozart's "Magic Flute", the Page in "Salome" and Loma Williams in Carlisle Floyd's "Cold Sassy Tree." After completing her graduate studies at UMKC under the tutelage of Inci Bahsar, Julia sang the roles of Madame Butterfly and Tosca with the KC Puccini Festival; made her Chicago debut as Magda Sorel in Menotti's "The Consul" with the Chamber Opera of Chicago and performed on the stage of The Metropolitan Opera as a semi-finalist in the Metropolitan Opera's National Council auditions.

Julia also holds a Master of Arts in theological studies from St. Paul School of Theology, is a wife, and mother to three amazing boys.





School of Music

University of Missouri

University of Missouri Concert Chorale

Dr. Brandon A. Boyd, *conductor*

The University of Missouri Concert Chorale is an innovative twist on the traditional choral experience. This auditioned ensemble is open to any university student regardless of major or year in school. Dedicated to providing a positive and high-quality choral experience, members of Concert Chorale experience a wide variety of diverse and stimulating music.

University Treble Chorus

Emily Edgington Andrews, *conductor*

Mary Shields, Clara Smith, and Karen Zeferino, *graduate conductors*

Claire Parker and Maddie Jenkins, *accompanists*

Soprano I

Becki Beebe
Anna Colletto
Sophie Heimerl*
Ashton Lairmore
Kayli Lightner
Lilli Moreland
Chloe Prewett*
Cora Sadler
Clara Smith+
Brooke Tvrdik
Emma Wickland

Soprano II

Hanna Keeter
Mary Shields*+
Maggie Courtney
Valerie Gehrs
Sarah Molitor

Sophie Molitor
Chloee Rudolph
Jessica Scarce
Rachel Schnelle
Josephine Turner
Karen Zeferino*+

Alto I

Brenna Donnelly
Sarah Gauger*
Maddie Jenkins*
Sarah Mae Kelley
Sophia Leftwich
Ellie Lin
Grace Noble
Chloe Schellman
Jenna Sciaroni
Kylie Tune

Alto II

Maddie Jones
Mary LePique
Vivian Owens
Claire Parker
Andi Petersen
Emily Shaw*
Aubrianna Stewart
Madi Winfield*

*section leader
+graduate teaching
assistant





University Glee Club

Dr. Brandon A. Boyd, *conductor*

Brandon Brown and Nathan Lange, *graduate conductors*

Christian Martin, *accompanist*

Tenor 1

Cole Barton
Drew Walls
Jayden Hayes
Mitchell White
Ricky Messner
Robert Safley
Thom Molen

Jourdan Flores
Nathan Le
Nick Kanatzar
Zach Reinert

Bass 1

Alex Baur
Brandon Brown+
Christian Martin
Guilherme Thives
Santos
Hayden Alley
Jack Grant

Matthew Zdun
Nathan Lange+

Bass 2

Broughton Thompson
Graham Deterding
Jack Kankiewicz
Jacob Laan
J.T. Wolfe

Tenor 2

Charlie Creely
Dionte' Boyd
Jonathan Edens

*section leader
+graduate teaching
assistant



Leme Ensemble

Alzheimer's Stories

Clarinet

Wesley Warnhoff

Violin

Renan Leme

Cello

Andrew Lewis

Horn

Ashley Pribyl*
Annelise Miner

Trumpet

Iskander Akhmadullin*
Zach Beran

Trombone

Joanna Griffith

Tuba

Theodore Leanard

Timpani

Emily Miclon

Percussion

Jeremiah Ingram
Stephen Landy
Darren Long
Jordan Nielson

Piano

Anthony Hernandez
Christian Martin

I Will Lift Up Mine Eyes

Flute

Jane Wang

Oboe

Matthew Barnes

Clarinet

Wesley Warnhoff

Bassoon

Luke Frith

Horn

Ashley Pribyl

Trumpet

Iskander Akhmadullin

Trombone

Joanna Griffith

Timpani

Emily Miclone

Percussion

Darren Long

First Violin

Renan Leme**
Sam Li
Siri Geenen
Linea Geenen

Second Violin

Evan Wilde*
Hazel Keithahn
Anya Akhmadullina

Viola

Preston Roberts*
Briana Frieda
Meredith Bread

Cello

Andrew Lewis*
Nathan Roberts
Nicole Parker

Bass

Elizabeth Derner

*Principal Player

**Concertmaster






COLUMBIA CHORALE

Columbia Chorale is the region's premier mixed-voiced community ensemble. Chartered in 1978, the Chorale strives to promote choral music of the highest artistic quality and stimulate a greater community understanding, appreciation and enjoyment of choral music. The membership, drawn from across central Missouri, consists of a broad spectrum of both professional and amateur musicians unified through a common appreciation for outstanding choral music.

Columbia Chorale

Dr. Brandon A. Boyd, *guest conductor*

Emily Edgington Andrews, *conductor and CAAM Artistic Director*

Nathan Lange, *assistant conductor*

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CHORAL ARTS ALLIANCE OF MISSOURI

Choral Arts Alliance of Missouri (CAAM) provides exceptional choral arts experiences, accessible to all individuals from beginning youth to professional musicians. Through each of its choral ensembles, CAAM seeks to serve everyone from the beginning singer to the professional musician, build a sense of community, and make connections with a diverse demographic with its varied educational and outreach programs.

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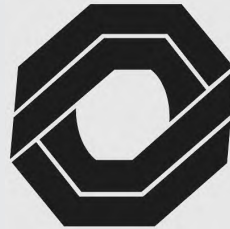
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CAAM

CHORAL ARTS ALLIANCE OF MISSOURI

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CHRISTINE NICHOLS ★ TOPHER OTAKE ★ JORDAN WALKER
ACCOMPANISTS ★ MADDIE JENKINS ★ BRIAN PARKS

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STEPHENS LAKE PARK AMPHITHEATER
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School of Music
University of Missouri

2021-2022 Series | Student Ensemble

Mizzou New Music Ensemble

Valentina Arango Sánchez, flutes

Andrew Wiele, clarinets

Johanny Veiga Barbosa, violin

Andy Lewis, cello

Stephen Landy, percussion

Jordan Nielsen, percussion

Eve Werger, piano

Daniel Fitzpatrick, piano

Yoshiaki Onishi, conductor, director, and clarinets

with special guests

Robyne Sieh, piano

Santiago Beis, piano and electronics

April 24, 2022 • 7:30pm

Sheryl Crow Hall

Program

Conversación a distancia (2020)..... **Angélica Negrón**

Benditos (2022) * **Luis Hermano Bezerra**

In Rilievo (2022) * **Santiago Beis**

Intermission

After Hours (2022) * **Robyne Sieh**

Romance of the Worms (2022) * **Emily Shaw**

Provinciana (2022) * **Santiago Beis**

**world premiere*

Conversación a distancia (2020)

Angélica Negrón's *Conversación a distancia*, scored for piano, clarinet, percussion, violin, cello and accordion, was inspired by the music of Puerto Rican composer Juan Morel Campo and field recordings of music from her hometown of Ponce. Negrón creates a vivid, scintillating musical postcard that captures the rapidly disappearing Afro-Latinx culture of her native Puerto Rico. It is a work full of lively rhythms, exotic music colors, clean textures and placid, pure melodies that only temporarily yield to a more anxious and biting mood.

-- Rick Perdian

Puerto Rican-born composer and multi-instrumentalist **Angélica Negrón** writes music for accordions, robotic instruments, toys, and electronics as well as for chamber ensembles, orchestras, choir, and film. Her music has been described as “wistfully idiosyncratic and contemplative” (WQXR/Q2) while The New York Times noted her “capacity to surprise.” Negrón has been commissioned by the Bang on a Can All-Stars, Kronos Quartet, loadbang, Prototype Festival, Brooklyn Youth Chorus, Sō Percussion, the Dallas Symphony Orchestra, National Symphony Orchestra, Opera Philadelphia, the Louisville Orchestra and the New York Botanical Garden, among others. Angélica received an early education in piano and violin at the Conservatory of Music of Puerto Rico where she later studied composition under the guidance of composer Alfonso Fuentes. She holds a master's degree in music composition from New York University where she studied with Pedro da Silva and pursued doctoral studies at The Graduate Center (CUNY), where she studied composition with Tania León. Also active as an educator, Angélica is currently a teaching artist for New York Philharmonic's Very Young Composers program. She has collaborated with artists like Sō Percussion, Lido Pimienta, Mathew Placek, Sasha Velour, Cecilia Aldarondo, Mariela Pabón & Adrienne Westwood, among others and is a founding member of the tropical electronic band Balún. She was recently an Artist-in-Residence at WNYC's The Greene Space working on El Living Room, a 4-part offbeat variety show and playful multimedia exploration of sound and story, of personal history and belonging. She was the recipient of the 2022 Hermitage Greenfield Prize. Upcoming premieres include works for the Seattle Symphony, LA Philharmonic, NY Philharmonic Project 19 initiative and multiple performances at Big Ears Festival 2022. Negrón continues to perform and compose for film.

Benditos (2022)

Benditos is the given name to a set of old chants from the religious repertoire, particularly in the country part of northeast Brazil. This Portuguese word stands for “blessed” and is customarily performed by old devotees. I was touched by a documentary produced as a result of a dissertation written by ethnomusicologist Ewelter Rocha. In this work, Rocha aimed to investigate why some works of the traditional collection of sacred songs were refused by the new generation of Catholics as they reprove the devotional practices based on penitence.

While reading the dissertation, the disagreement between contemporary Catholics and the old devotees emerged as an important idea for the piece. Musically speaking, the conflict of dynamics in different groups of instruments underlines the dichotomy between different generations. The tape part also reflects this antagonism through fragmented and muffled expositions of the original chants as a way of depicting the rejection coming from the modern religious order. This contrast is broadly illustrated in the dissertation while describing the habits of that community. An extract that provides some context of the atmosphere described above goes as follows.

“The mass and its praises take place normally without disturbing the silence of those people who, with their faces saddened by something that cannot be seen, seem to obey the government of another ceremony.”

Originally from Brazil, **Luis Hermano Bezerra** is a composer, educator, and bassist who currently resides in the United States. He was born in Fortaleza, where he studied composition with German Gras. He holds a degree in music from the Universidade Estadual do Ceará where he also collaborated as a bassist in the

symphony orchestra of that institution. His music presents a variety of traditional musical expressions from his country of origin. As a composer, Bezerra's music has been commissioned and performed by ensembles and organizations, namely the [Switch~ Ensemble], Sheldon Arts Foundation in St. Louis, Sinuefield Foundation, and the Mizzou New Music Ensemble, in Columbia, MO. Additionally, as an educator, he worked as an instructor at the Alberto Nepomuceno Music Conservatory, in Brazil, teaching theory, aural training, and bass. In the United States, Luis has been working as a Lab Assistant for the Missouri Summer Composition Institute at the University of Missouri in Columbia. In this same institution, he is also a graduate teaching assistant with the Mizzou New Music Initiative.

Luis currently pursues his M.M degree in the composition program at the School of Music of the University of Missouri where he has been studying under the mentorship of Dr. Stefan Freund, Dr. Carolina Heredia, and Dr. Yoshiaki Onishi.

***In Rilievo* (2022)**

In Rilievo is an Italian word that means “in relief” to show the poetics of movement and loss of energy that shape the perception of time non-linearly through a virtual moving string. I thought that the loss of energy and momentum is a fundamental factor of movement in the outside world, and thus it becomes a potential element to consider in composition. An instrumental setting is taken as a mass and a single meta instrument that partakes in shifting states of a set of harmonically moving particles in the body of a string created via physical modeling programming. Also, this piece is a journey through different states of harmony in time, from more static to vertiginously spinning toward saturation. These processes, mixed with the possibilities of electronic synthesis, bring forth total microtonal capabilities that complete distanced parts of the instrumental section with further subdivisions of the octave, which filtered, create a sense of perspective to the ensemble.

Santiago Beis is an Uru-Brazilian composer, pianist, audio designer, arranger, and artistic researcher. He holds his Bachelor Degree in composition with Maurício Dottori, Harry Crowl, Márcio Steuernagel, and Felipe de Almeida Ribeiro at Escola de Música e Belas Artes do Paraná – UNESPAR. During this period, he worked with new music ensembles such as Orquestra de Câmara da Cidade de Curitiba, Ensemble Nova Camerata, Ensemble Móbile, Quarteto Brasileira, UM2UO Percussion, Orquestra filarmônica da UFPR, Orquestra de Câmara da Cidade de Curitiba, Orquestra à Base de Sopro de Curitiba, Orquestra à Base de Cordas de Curitiba, and Quinteto Sopro5.

Santiago won prizes at composition festivals including First Prize in XXII Funarte Prémio de Composição Clássica, (2017) and First prize in IV Bienal Música Hoje (2017). He played his compositions at the MadeinNY JazzGala jazz competition at the Tribeca Center of Performing Arts in New York (2017).

Recent works include the Ballet Concert “Águas do éden e do Hades”. Additionally, as a producer with Composteira casa de Criação, Santiago organized workshops for composers in residence such as Marcos Balter, Paulo Rios Filho, Alex Buck, Alexandre Torres Porres, Flora Holderbaum, Marin Herraiz, Guilherme Pelucci and Daniela Veronesi, Mariana Carvalho, Fernando Riederer, Mossa Bildner, Jorge Antunes among other Brazilian Artists. Santiago is taking part in new music festivals and residences in collaboration with ensembles such as Left Coast Chamber Ensemble through the 2021 RedNote New Music Festival, the MU University Philharmonic for the Sinuefield Composition Prize, and the Sheldon Arts Foundation.

Currently, Santiago is a graduate student in music composition at the School of Music of the University of Missouri, Columbia, under the mentorship of Carolina Heredia, Yoshiaki Onishi, and Stefan Freund.

After Hours (2022)

After Hours is a work inspired by both jazz and classical influences. The music reflects the emotions encountered when one has no responsibilities for a brief moment in time. For many, this seems to be after the day's obligations have been completed and there is a time to rest. The piece demonstrates the transitioning from feelings of excitement to relief and relaxation. The music starts off with a theme of enthusiasm and optimism that continues throughout the piece before moving to a different mellow theme. Dedicated to Dean Minderman, the piece reflects his love for jazz and hardworking spirit.

-- Robyne Sieh

Robyne Sieh is a sophomore at the University of Missouri studying Composition and Public Health. Her main instruments include piano and flute. Robyne received many awards for composing during high school including winning several Mizzou sponsored composition projects as well as being named a St. Louis Fox Talent Finalist for playing her original piano piece. In 2020, she was awarded the Sinquefeld Scholarship for Undergraduate Composition. Robyne's passion for composing began in late elementary school and continues today. Currently, she is a pianist for the Mizzou Concert Jazz band.

Romance of the Worms (2022)

The softness of the Earth around you is felt beneath your feet, cool dirt on your skin. The grass grows from mineral and stone, from beetles and whispered words. The creatures below are humming, a sweet melody, spreading like the roots, like the dandelion spores. You could listen in, you know, ears pressed to the ground, hands intertwined with the roots, listening for vibrations. The Earth crumbles beneath you. There are so many songs, so many stories untold. Rain falls cool and sweet, and the worms crawl to the surface beside you.

-- Emily Shaw

Emily Shaw is a collector of sounds. She is most interested in using composition as musical world building, creating soundscapes through instrumental and electronic mediums. Sometimes whimsical, sometimes painful, Emily is fascinated by invoking feelings in the listener that cannot always be named. As a senior undergraduate of music composition at the University of Missouri, her works have been performed by ensembles such as Khemia Ensemble, Quatuor Diotima, the Tesla Quartet, and Mizzou New Music Ensemble. She currently studies composition under Dr. Stefan Freund.

Provinciana (2022)

Provinciana is a piece that works with South-American folkloric elements shared among Argentinian, Uruguayan, and Paraguayan traditions. Namely, the Chacarera and Zamba dances fuse with modern harmonic and improvisatory idioms brought by the Mizzou New Music Ensemble. The bombo legüero drum is prominent in the playing of the Zamba. Thus, the bass drum serves this function with added playing and becomes a central part of the piece with the piano and supports the ensemble by its pulse. As a piece, the ensemble brings to life some aspects of this folkloric landscape wherein contact with nature's mysteries makes the mysticism of some tales of the local life at the borders of Uruguay, Argentina, Brazil, and Paraguay depicted in the writings of Osiris Rodríguez Castillos.

-- Santiago Beis

Mizzou New Music Ensemble

The Mizzou New Music Ensemble is dedicated to promoting new music at Mizzou through performances on and off campus. The Ensemble is the repertory group for the Mizzou New Music Initiative, working with faculty, students, and visiting composers, and giving public performances on campus and in the community. The Ensemble is comprised of eight University of Missouri graduate students under the direction of Stefan Freund, a cellist, composer, conductor, professor of composition, and artistic director of the Mizzou New Music Initiative and Yoshiaki Onishi, composer, conductor, clarinetist and Postdoctoral Fellow of Music Composition at the University of Missouri School of Music.

Mizzou New Music Initiative

The Mizzou New Music Initiative brings together an array of programs intended to position the University of Missouri School of Music as a leading center in the areas of composition and new music. The Initiative is the direct result of the generous support of Dr. Jeanne and Mr. Rex Sinquefield, and the Sinquefield Charitable Foundation. The Sinquefields' vision is to create an incubator for the composition and performance of new music, and to position Missouri as a major center for the music of tomorrow.



School of Music
University of Missouri

2021-2022 Series | Student Ensemble

University Band

Christian M. Noon, conductor

Faith Hall, guest conductor

Alex Weinzierl, guest conductor

and

Lee's Summit North

High School Symphonic Band

Scott Kuhlman, conductor

April 26, 2022 | 7:00pm

Missouri Theatre

PROGRAM

Lee's Summit North High School Symphonic Band

Eagle Squadron (1942) **Kenneth Alford**
(1881–1945)
arr. Harold Gore

Amazing Grace (1994) **Frank Ticheli**
(b. 1958)

Joy in All Things (2012) **Brian Balmages**
(b. 1975)

University Band

Sunscapes (2017) **Chandler L. Wilson**
(b. 1984)

Faith Hall, guest conductor

Cantique (2012) **James Syler**
(b. 1961)

Castles in Europe: The Innovation Trot – Ragtime March (1914/2020) **James Reese Europe**
(1880–1919)
arr. Chandler L. Wilson

Alex Weinzierl, guest conductor

Prelude, Siciliano, and Rondo (1963/1979) **Malcolm Arnold**
(1921–2006)
trans. John P. Paynter

- I. *Prelude*
- II. *Siciliano*
- III. *Rondo*

Tight Squeeze (2013) **Alex Shapiro**
(b. 1962)

PROGRAM NOTES

Eagle Squadron

Kenneth Alford, who has been called the British March King, wrote this march in 1942 to honor the World War II Eagle Squadron, a group of American pilots who joined the British RAF in 1940, before the U.S. entered the war. He held a number of musical posts during his distinguished career in the British Army and the Royal Marines. His best-known march is *Colonel Bogey*, which was used in the film *Bridge on the River Kwai*. Alford skillfully weaves a number of well-known tunes into the fabric of the music, including the *Royal Air Force March Past* and *The Star-Spangled Banner*, while also including a reference to the Siegfried motive from Wagner's *Ring of the Nibelung*.

Program note by the publisher.

Amazing Grace

I wanted my setting of Amazing Grace to reflect the powerful simplicity of the words and melody—to be sincere, to be direct, to be honest—and not through the use of novel harmonies and clever tricks, but by traveling traditional paths in search of truth and authenticity.

I believe that music has the power to take us to a place that words alone cannot. And so my own feelings about *Amazing Grace* reside in this setting itself. The harmony, texture, orchestration, and form are inseparable, intertwined so as to be perceived as a single expressive entity.

The spiritual, Amazing Grace, was written by John Newton (1725–1807), a slave ship captain who, after years of transporting slaves across the Atlantic Ocean to the New World, suddenly saw through divine grace the evilness of his acts. First published in 1835 by William Walker in *The Southern Harmony*, Amazing Grace has since grown to become one of the most beloved of all American spirituals.

Amazing Grace was commissioned by John Whitwell in loving memory of his father, John Harvey Whitwell. It was first performed on February 10, 1994, by the Michigan State University Wind Symphony, John Whitwell conductor.

Program Note by Frank Ticheli.

Joy in All Things

This exuberant expression of joy begins with a series of brass fanfares punctuated by percussion interludes and woodwind flourishes. Moving between bold multi-meter sections and lighter passages, the opening music propels forward until a reflective center section arrives, featuring solos for onstage and offstage flutes. The end of the work brings back all the intensity of the opening along with expanded fanfares and multi-meter passages.

Program note by the publisher.

Sunscapes

This exciting work depicts the lively and sunny nature of the state of Florida. Opening with a brilliant and majestic section highlighting the state's bright and vibrant culture, a flowing melody follows, representing the calming winds and consistent breeze of the state. Dance is a large part of Florida's culture, especially in its southern region, and the 7/8 rhythm captures an Afro-Latin style dance movement. The chorale/hymn section is based on the *Florida Song*, which is a traditional school song of many schools, including Florida A&M in Tallahassee. The work then recapitulates and moves toward a driving and joyful conclusion.

Program note by the publisher.

Cantique

Cantique is the French form of the Latin word “canticle” meaning a song or hymn. This work was written to accentuate long lyrical lines and a legato style. It uses a modified arch form consisting of ABC-A-CBA. The introductory A section is repeated at the zenith before recapitulating in reverse the B and C sections. The A section appears again at the end to function as a coda and bring the work to a quiet ending. The music was completed December 17, 2010 in San Antonio, TX.

Program note by James Syler.

Castles in Europe: The Innovation Trot – Ragtime March

Composer James Reese Europe, one of the most famous African-American musicians of his day, was called the “Martin Luther King of music” by pianist Eubie Blake. The first African-American bandmaster in the United States Army, Europe gained great popularity as a dance band leader, a military band leader, recording artist, and a composer of merit. Known in New York music circles, and also for touring Europe with his National Guard band, Europe is remembered today for composing several works, including *Castles In Europe* with the subtitle “The Innovation Trot – Ragtime March.” This delightful work is arranged for today’s concert band by Chandler L. Wilson.

Program note by the publisher.

Prelude, Siciliano, and Rondo

Prelude, Siciliano, and Rondo was originally written for the brass bands for which England is well-known. It was titled *Little Suite for Brass*. John Paynter’s arrangement expands it to include woodwinds and additional percussion, but faithfully retains the breezy effervescence of the original composition.

All three movements are written in short, clear five-part song forms: The ABACA design will be instantly apparent to the listener while giving the imaginative melodies of Malcolm Arnold a natural, almost folk-like setting. The *Prelude* begins bombastically in fanfare style, but reaches a middle climax, and winds down to a quiet return of the opening measures that fade to silence. The liltingly expressive *Siciliano* is both slower and more expressive, affording solo instruments and smaller choirs of sound to be heard. It, too, ends quietly. The rollicking five-part *Rondo* provides a romping finale in which the technical brilliance of the modern wind band is set forth in boastful brilliance.

Program note by Malcolm Arnold.

Tight Squeeze

Tight Squeeze might be best described by the following suggestion: imagine Arnold Schoenberg, Henry Mancini, and Charlie Parker walking into a techno rave dance club in Havana. And, staying for at least three minutes.

On the heels of composing *Paper Cut*, which pairs a wind band with not only an electronic track, but a ream of printer paper, I knew I wanted to create another, even more up-tempo, groove-oriented piece that would be fun for fidgety teenagers with the attention spans of diabetic gnats. Okay, even fun for calmer musicians. Unexpectedly, that turned out to feature a twelve-tone row theme. Initially, the melody only had eight notes. When I noticed that none repeated themselves, I decided to go for broke, in the in a tip of the hat to my beloved 90-year old German composition teacher Ursula Mamlok, who was a renowned serialist during the earlier years of her career. The only serialism I’ve ever been interested in is granola, but I had a good time with this little tone row, which I paired with a techno-rock-infused percussion groove and electric bass line (yeah, I know, Schoenberg did that first), plus a few Latin rhythms and a hint of jazz. Voila: Electroacoustic Twelve-tone Techno Latin Bebop.

The twelve pitches are first introduced in all their chromatic glory at bar 7–10, and they reappear in different keys throughout the piece. The music, however, is not really in any key at all, since I only think in terms of keys if I'm locked out of my car. And if I were locked out of my car, this is probably the kind of thing I'd be hearing in my head while frantically trying to get back in.

Which leads to the title, which has nothing to do with my car. It has everything to do with a young gull who landed on a rock in front of my desk window as I was finishing this music, with a sizable flounder uh, floundering in his clamped beak. The rather goofy-looking bird was having a challenging time figuring out how to swallow his windfall. Looking up from my work for a moment, I said to the bird, “!ow, tight squeeze!” and immediately realized that all these notes that were cramming the score page would soon be squeezing through the students' instruments, as snugly as a fat flounder in a gull's mouth. I also realized that talking to birds is pointless; They make lousy conversationalists.

Program note by Alex Shapiro.

CONDUCTORS

Scott Kuhlman

Scott Kuhlman is the Director of Bands at Lee's Summit North High School. His teaching duties also include Hazel Grove Elementary School and Mason Elementary School in Lee's Summit, Missouri. Scott previously taught in the Blue Springs, Belton, and Springfield (MO) School Districts. Mr. Kuhlman's bands consistently receive exemplary ratings at the district and state level. In 2011, the Lee's Summit North Symphonic Band performed at the Missouri Music Educators Association Convention. Mr. Kuhlman was a 2014 recipient of the Lee's Summit Chamber of Commerce Excellence in Teaching Award. Scott is active as a clinician and adjudicator in the state of Missouri, served as the Band Vice President of the Missouri Music Educators Association (MMEA) from 2014-2016, and recently served as President of the KC Metro District #3 of MMEA. Bands under Scott's direction at Lee's Summit North have traveled to Hawaii, Hollywood, New York City, Chicago, and twice to Orlando. Scott earned a Bachelor of Music Education degree from Central Methodist University in 1995 and a Master of Music Education from the University of Central Missouri in 2005. His professional affiliations include the National Association for Music Education, Missouri Bandmasters Association, Phi Beta Mu International Bandmasters Fraternity, Phi Mu Alpha Sinfonia, and the Missouri State Teachers Association. Scott lives in Lee's Summit with his wife, Jeanne, who are the parents of two awesome sons, Christian (24) and Nathan (20). At the end of this school year, Scott will be retiring from teaching after 27 years.

Christian M. Noon

Christian M. Noon is Assistant Director of Bands and Assistant Teaching Professor of Music Education at the University of Missouri. At MU, he teaches graduate and undergraduate courses in music education, conducts the University Band, assists in the direction of Marching Mizzou, and directs the women's basketball band. He began his professional career as the instrumental music director at Elizabeth High School in Elizabeth, CO. During his time as a public school music teacher, Dr. Noon worked with bands and orchestras of all levels (beginning to advanced).

As a conductor, Dr. Noon is a proponent of new, exciting, and sophisticated works for winds. In particular, he is devoted to promoting and performing works for winds by underrepresented composers. He is an advocate for more equitable processes of repertoire selection among conductors that give voice to composers of underrepresented groups. He believes that doing so will create more diverse and engaging large ensemble musical experiences for both the ensemble members and the audience.

Dr. Noon's research interests include philosophy, sociology, and social justice in music education, as well as preservice music teacher and music teacher educator identity development and conducting. As a music teacher educator, seeks to provide his students with tools, skills, and experiences that allow them to envision new forms of school music education that are inclusive of, but also much more expansive and diverse than band, orchestra, and choir.

Dr. Noon's research has been published in *Update: Applications of Research in Music Education*, and *Journal of Music Teacher Education*. He has also presented research at the Florida Music Educators Association conference and the Society for Music Teacher Education conference. He holds professional memberships in NAFME, CBDNA, and the Pi Kappa Lambda Honor Society, as well as honorary memberships in Kappa Kappa Psi and Tau Beta Sigma.

Faith Hall

Faith Hall is a first-year Ph.D. in Music Education student and graduate assistant at the University of Missouri. Originally from Iowa, she earned her BME from the University of Northern Iowa and went on to teach high

school and middle school band for six years in Arizona and Iowa. Faith then earned her MME from Florida State University before beginning her program at Mizzou.

Alex Weinzierl

Alex Weinzierl is currently a fourth-year senior at the University of Missouri in Columbia studying Music Education (instrumental emphasis) with a minor in Jazz Studies. He is a conducting student of Dr. Christian Noon, having studied with him for the past two years. Alex is a member of the MU Wind Ensemble, Concert Jazz Band, University Philharmonic Orchestra, and regularly performs with various chamber ensembles. Alex is especially interested in the marching arts and is currently serving his second year as a Drum Major for the University of Missouri's Marching Mizzou in addition to previously marching with the Colts Drum & Bugle Corps from Dubuque, Iowa. Alex holds professional affiliations with the National Association for Music Education (NAfME), Missouri Music Educators Association (MMEA), and the Missouri State Teachers Association (MSTA).

Lee's Summit North High School Symphonic Band Personnel

Flute

Shannen Allaman (picc)
Hailey Wray
Emily Burris
Trinity Zabroski
Olyvia Houchen
Kathleen Huynh
Jia Patel
Cassidy Page

Oboe

Elizabeth Ravasini

Clarinet

Jude Carter
Cam Risner
Owen Snead
Ruth Higgason
Hannah Fuller
Kloee Banks
Zayden Germain
Jayda Jones

Bass Clarinet

Kinsey Gilliland

Bassoon

Ean Atkinson

Alto Saxophone

Anson Pollice
Autumn Nichols

Tenor Saxophone

Zach Ellington

Baritone Saxophone

Max Mask

Trumpet

Miles Goodman
Charlee Mullins
Alison Smith
Axel Sanchez
Kiaya Kimbrough
Liam Snow
Sylvia Hughes
Charles O'Dell
Jade Frazier

F Horn

Regan Martinez
Katelyn Ravasini
Gunnar Stanford

Trombone

Jonathon Millard
Raleigh Doty
Grant Studer
Airam Rivera-Garcia
Bryce Abbott

Euphonium

Ethan Snead
Paxton Tillman

Tuba

Dominic Mitchell
Patrick Campbell

Percussion

Joe Walker
Ethan Godfrey
Luke Kammerdiender
Alex Keeting
Julian Schrenk
Seth Hooper
Carter Fobert
Erin Vaughn
Gabriella Sanford
Michael Chase
Kurt Craven

University Band Personnel

Flute

Gaby Taffe
Kailey Beaty
Maddie Foster
Clare Harmon
Avery Shultz
Michelli Horton
Maribeth Hammers
Kristyn Morgenthaler
Noel Baer
Kristine Malone
Taylor Watson
Cora Mitchell
Savannah Parry
Kellie Marshall
Bianca Branch

Oboe

Em Kirkham

Clarinet

Nick Cokenour
Abby Jensen
Anna Kochman
Katie Taaffe
Natalie White
Alison Clay
Layla Husson
Reagan Taggart
Kesley Kobielusz
Lacy Schoneboom

Bass Clarinet

Josh Mills
Ava Rittgers
Lara Wibbenmyer

Bassoon

Elizabeth Ihrke
Mikey Alexander
Tyler Thomas

Alto Saxophone

Lauren Chong
Claire Schlote
Kaylee Sands
Caroline Parry

Tenor Saxophone

Harry Lillie
Brandon Marshall

Baritone Sax

Erin Clay
Matthew Whittington

Trumpet

Audrey Shaw
Bobby Schalk
Will Sieracki
Emma Ek
Sean Decker
Schuyler Smith-Hohimer
AJ Rivera
Cooper Mathisen

F Horn

Henry Albright
Taylor Owens
Alex Jackson
Ben Zeh

Trombone

Micheal McDuell
Meg Swords
Mike McLaughlin
Tyler Wuestling
Tim Godbey
Thomas McBride
Benjamin Duncan
Rachel Alvarez

Euphonium

Kat Conaway
Trenton Roebke
Jane Manson
Austin Richard

Tuba

Phillip Brucks
Emma Leto
Martin Leija
Jeffrey Mullen
Nick Bentley

Percussion

Will Garstang
Easton Kerns
Robyn Ziegemeier
Faith Hall
Kevin Botkin

University of Missouri School of Music

2021-2022 Series • Student Ensemble

Concert Jazz Band

Dr. Sam Griffith, director

Trent Austin, guest artist

April 27, 2022 • 7:00pm

The Shack - MU Student Center

Program

Selections to be chosen from:

- Jump Down, Spin Around** **Traditional**
arr. Mike Holober
- Thought Trains** **Mike Holober**
(b. 1957)
- Checkpoint Charlie** **Oliver Nelson**
(1932-1975)
- The River Spirit** **Michael Phillip Mossman**
(b. 1959)
- Reverence** **John Clayton**
(b. 1952)
- Belly** **Ron Miles**
(1963-2022)
arr. James Miley
- Sue's Changes** **Charles Mingus**
(1922-1979)
arr. Sy Johnson
- Haitian Fight Song** **Charles Mingus**
arr. Sy Johnson

Personnel

Saxophone

Zach Scamurra
Mark Doss
Breanna Derritt
Ian Prinster
Logan King
Will Hooton

Trumpet

Layden Dukes
Alex Weinzierl
Connor Giffin
Emily Gilley
Quinn Morris

Trombone

Brenden Sullivan
Greg Johnson
Reade Snelling
Tyler Martindale
Hunter Hamby

Piano

Jack Snelling

Bass

Luis Bezerra

Drums

Lane Oakes
Jeremiah Ingram

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Columbia Civic Orchestra • cco.missouri.org | We Always Swing Jazz Series • www.wealwaysswing.org

CAAM • www.ChoralArtsAllianceofMissouri.com | KMUC Classical 90.5 FM • www.kmuc.org



School of Music
University of Missouri

2021-2022 Series | Student Ensemble

Lebanon High School Wind Ensemble

Mr. Aaron Stewart, conductor

University of Missouri Wind Ensemble

Dr. Brian A. Silvey, conductor
Allison R. Davis, guest conductor

April 29, 2022 | 7:00pm
Missouri Theatre

Lebanon High School Wind Ensemble

River of Life Steven Reineke

(not) Alone Randall Standridge

Premiere Performance

American Big Top Brian Balmages

University of Missouri Wind Ensemble

Chester (1957) William Schumann
(1910-1992)

Guest conductor, Allison R. Davis, Graduate Teaching Assistant

Ash (2018) Jennifer Jolley
(b. 1981)

Guest conductor, Jennifer Jolley, Guest Composer-In-Residence

Lichtweg/Lightway (2016) Jennifer Jolley
(b. 1981)

The Eyes of the World Are Upon You (2017) Jennifer Jolley
(b. 1981)

Southern Harmony (1998) Donald Grantham
(b. 1947)

- I. The Midnight Cry
- II. Wondrous Love
- III. Exhilaration
- IV. The Soldier's Return

*Funding for Dr. Jolley's residency made possible by the
Missouri New Music Initiative and the Sinquefield Charitable Foundation*

Program Notes

Chester (1957)

Composer William Schuman originally entered college to prepare for a business degree, while at the same time working for an advertising agency. Though he was not a music major at the time, he collaborated on pop songs with an old friend from summer camp and also wrote songs with a lyricist neighbor who was also at the beginning of his career. Together they wrote many tunes for radio, vaudeville, and nightclub acts. In April 1930, having attended his first professional symphony orchestra concert, Schuman suddenly realized that baseball, business, and popular music must be relegated to subsidiary positions in favor of composing “classical” or concert music.

Chester is the third movement of a larger work by Schuman titled *New England Triptych*, though it is often used as a stand-alone overture or opener. The tune on which this composition is based was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings called *The Singing Master's Assistant*. This book became known as Billings' Best following as it did his first book called *The New England Psalm Singer*, published in 1770. *Chester* was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around the campfires of the Continental Army and played by fifers on the march. The music and words, both composed by Billings, expressed perfectly the burning desire for freedom which sustained the colonists through the difficult years of the Revolution.

Let tyrants shake their iron rod,
And Slav'ry clank her galling chains,
We fear them not, we trust in God,
New England's God forever reigns.

The Foe comes on with haughty Stride;
Our troops advance with martial noise,
Their Vet'rans flee before our Youth,
And Gen'ral's yield to beardless Boys.

What grateful Off'ring shall we bring?
What shall we render to the Lord?
Loud Halleluiahs let us Sing,
And praise his name on ev'ry Chord.

Ash (2018)

The composer provided the following program note:

“I never saw snowfall as a child growing up in Southern California; it was more a phenomenon that I saw in cartoons or read in children's books.

I did, however, witness my first ash-fall when I was in elementary school. I looked up into the clouded sky and saw specks of ash falling from it. Excited but puzzled, I looked to my elementary school teacher during recess and held out my hand. “Oh, that's ash from the wildfires,” she said. At that time, I couldn't comprehend how an enormous forest fire could create a small flurry of ash-flakes.

Now I have the ominous understanding that something so magical and beautiful comes from something so pow-

erful and destructive.”

Lichtweg/Lightway (2016)

The composer wrote the following:

“*Lichtweg/Lightway* is a wind ensemble piece based on Keith Sonnier’s light installation in Connecting Level 03 in Terminal 1 at the Munich Airport. Bright fluorescent neon lights line the walls of a typical airport walkway to guide travelers to where they are going and help them cope with the stress of being in transit. In this piece, I musically portray the rhythmic placement of red and blue light emanating from this neon installation by creating a constant eighth-note ostinato heard throughout the work. Just as the panes of glass, mirrors, and aluminum sheets refract and scatter the colorful neon light, this ostinato is diffused amongst the different colors in the ensemble.”

Please note that tonight’s performance will include a video displayed above the ensemble featuring the Sonnier light installation.

The Eyes of the World Are Upon You (2017)

Jolley provided the following information about her piece:

“Last summer I read an article in the New York Times entitled “Texas Lawmakers Pass a Bill Allowing Guns at Colleges,” which stated that “students and faculty members at public and private universities in Texas could be allowed to carry concealed handguns into classrooms, dormitories, and other buildings. . . .” In a grim coincidence the article also noted that the new campus carry law would go in effect on the fiftieth anniversary of the UT Tower Shootings.

This chilled me.

UT Austin was the scene of the nation’s first campus mass shooting. On Monday, August 1, 1966, Charles Whitman murdered his mother and wife, then climbed to the top of the University of Texas Tower and fired his first shots just before noon. The killing spree went on for ninety-six minutes until Whitman was gunned down; seventeen people were killed.

It has been almost fifty-one years since this shocking event, and many things have changed. There are now campus police forces and significant improvements to mental health services were also made in the aftermath of the shooting. The UT Tower Shooting is both a tragic living history, as well as a celebration of resilience. As stated by the UT Austin President Gregory L. Fenves at the Tower Memorial Rededication, “We will never eliminate the memory of the horror that consumed this campus on August 1, 1966. Nor should we try. But by focusing on the good—on the stories of the heroes and lives of the survivors here with us this afternoon—we can finally begin to remember and endure our burden of the past.”

This piece is a celebration of life: to those who died that day, but also to those who survived.”

Southern Harmony (1998)

Composer Donald Grantham is the recipient of numerous awards and prizes in composition, including the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, First Prize in the Concordia Chamber Symphony’s Awards to American Composers, a Guggenheim Fellowship, three grants from the National

Endowment for the Arts, three First Prizes in the NBA/William Revelli Competition, two First Prizes in the ABA/Ostwald Competition, and First Prize in the National Opera Association's Biennial Composition Competition. His music has been praised for its "elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism" in a Citation awarded by the American Academy and Institute of Arts and Letters. In recent years his works have been performed by the orchestras of Cleveland, Dallas, Atlanta and the American Composers Orchestra among many others, and he has fulfilled commissions in media from solo instruments to opera. His music is published by Piquant Press, E. C. Schirmer, and G. Schirmer, and many of his works have been commercially recorded. The composer resides in Austin, Texas and is Frank C. Erwin, Jr. Centennial Professor of Composition at the University of Texas at Austin. With Kent Kennan he is coauthor of *The Technique of Orchestration* (Prentice-Hall).

In 1835, William "Singin' Billy" Walker" songbook *Southern Harmony* was first published. This remarkable collection contains, according to its title page, "a choice collection of tunes, hymns, psalms, odes and anthems; selected from the most eminent authors in the United States." In fact, few of the numbers in the book are identified as the work of a particular composer. Many are folk songs (provided with religious texts), others are traditional sacred tunes, while some are revival songs that were widely known and sung throughout the South. The book was immensely popular, selling an amazing 600,000 copies before the Civil War, and was commonly stocked "along with groceries and tobacco" in general stores across the American frontier. From 1884 until World War II, an annual all-day mass performance of selections from *Southern Harmony*, called the "Benton Big Singing", was held on the Benton, Kentucky, courthouse lawn. The event drew participants from Kentucky, Tennessee, Missouri and Illinois.

The music of *Southern Harmony* has a somewhat exotic sound to modern audiences. The tunes often use modal or pentatonic rather than major or minor scales. The harmony is even more out of the ordinary, employing chord positions, voice leading and progressions that are far removed from the European music that dominated concert halls at the time. These harmonizations were dismissed as crude and primitive when they first appeared. Now they are regarded as inventive, unique, and powerfully representative of the American character.

In his use of several tunes from *Southern Harmony*, the composer has attempted to preserve the flavor of the original vocal works in a setting that fully realizes the potential of the wind ensemble and the individual character of each song. *Southern Harmony* was commissioned by the Southeastern Conference of Band Directors.

Biographies

Jennifer Jolley (b. 1981) is a composer, blogger, and professor person. She is also a cat lover and part-time creative opera producer.

Jennifer's work draws toward subjects that are political and even provocative. Her collaboration with librettist Kendall A, *Prisoner of Conscience*, has been described as "the ideal soundtrack and perhaps balm for our current 'toxic... times'" by Frank J. Oteri of *NewMusicBox*. Her piece, *Blue Glacier Decoy*, written as a musical response to the Olympic National Park, depicts the Pacific Northwest's melting glaciers. Her partnership with writer Scott Woods, *You Are Not Alone*, evokes the fallout of the #MeToo Movement.

Jennifer's works have been performed by ensembles worldwide. She has received commissions from the National Endowment for the Arts, the MidAmerican Center for Contemporary Music, the Left Coast Chamber Ensemble, Quince Ensemble, and many others.

Jennifer deeply values the relationship that is created between composers and the communities with whom they collaborate. She has been composer-in-residence at multiple institutions. She promotes composer advocacy through her opera company NANOWorks Opera and her articles for *NewMusicBox* & *I CARE IF YOU LISTEN*. Also, she is on the Executive Council of the Institute for Composer Diversity and the New Music USA Program Council.

Jennifer joined the Texas Tech School of Music composition faculty in 2018 and has been a member of the composition faculty at Interlochen Arts Camp since 2015.

Brian A. Silvey (BME, Morehead State; MME, Wichita State; PhD, University of Texas-Austin) is Director of Bands and Professor of Music Education at the University of Missouri. At MU, he teaches undergraduate and graduate music education courses, conducts the Wind Ensemble, and provides oversight to the entire band program. Dr. Silvey has presented music education research and teacher preparation clinics at state, national, and international venues. Recent presentations have included the Society for Music Teacher Education conference in Greensboro, North Carolina (2019), College Band Directors National Association conference in Tempe, Arizona (2019), the Clifford K. Madsen Symposium on Research in Music Behavior in Estes Park, Colorado (2019), the International Society for Music Education conference in Baku, Azerbaijan (2018), and the Music Research and Teacher Education National Conference in Atlanta, Georgia (2018). He is published in the *Journal of Research in Music Education*, *International Journal of Research in Music Education*, *Bulletin of the Council for Research in Music Education*, *Research Studies in Music Education*, *Update: Applications of Research in Music Education*, *Journal of Music Teacher Education*, *Journal of Band Research*, *Missouri Journal of Research in Music Education*, *Research and Issues in Music Education*, the *Choral Conductor's Companion*, and the *Teaching Music Through Performance in Band* series. A co-authored book chapter on conducting (with Dr. Steven Morrison, Northwestern University) is scheduled to appear in the *Oxford Handbook of Music Performance* in 2021. He currently serves as Editor of the National Association for Music Education journal, *Update: Applications of Research in Music Education* and on the editorial board of the *College Band Directors National Association Research Journal*. He previously served on the editorial board of the *Journal of Research in Music Education* and as Editor of the *Missouri Journal of Research in Music Education*.

His research interests include conducting expressivity and effectiveness, instrumental conducting pedagogy, and preservice teacher preparation. While at the University of Missouri, Dr. Silvey has received the Writing Intensive Teaching Excellence Award, the School of Music Faculty Excellence Award, the Gold Chalk Award for Teaching Excellence, and the William T. Kemper Award for Teaching Excellence, the highest teaching award given to faculty at MU. He is an experienced events adjudicator, guest conductor, and guest clinician, having worked with bands across the United States.

Lebanon High School Wind Ensemble Personnel

Flute

Brandi Leifer
Abigail Tapp
Sydney Richardson
Chloe Cross

Oboe

Jadzia Jaynes

Bassoon

Sadie Rinck
Luke Elliott
Owen Antoszewski

Clarinet

Emily Westerman
Grace Johnson
Bionca Little
Emily Hall
Abram Barker
Madison Gladden
Richard Kerns
Destiny Stokes
Reagan Tucker

Low Clarinet

Austin Childers
Reece Rhoades
Elizabeth Neasby

Alto Saxophone

Sierra Elmore
Madelyn Ruble
Low Saxophone
Easton Cromer
Brooke Harrill
Shawn Wears

Trumpet

Caleb Whittington
Devin Langdon
Aiden Jones
Harley Thomas
Tyson Ramer
Dylan Ross

Horn

Rory Jenkins
Allison Drennan
Rainier Sode
Kenten Ruble
Hannah Gerant

Trombone

Rebecca Brown
Devin Blackburn
Skye Snyder
Jason Wong
Matthew Scott
Ella Johnson

Euphonium

Chris Wadley
Jonathyn Gean
Justice Stepp

Tuba

Chance Arthur

Percussion

Case Warson
Maya Elliott
Cross Pezzetti
Brady Hagston
Darrius Schott

Special Thanks to the Lebanon High School Band Staff:

Ben Todd
Laura Mudge
Tony Lucas IV
Heidi Benne

University of Missouri Wind Ensemble Personnel

Piccolo

Nicholas Wu

Flute

Jillian Russell
Emily Schlittler
Lauren Marino

Oboe and English Horn

Kara Donnelly
Matthew Barnes
Graham Bond

B-Flat Clarinet

Mitchell Sidden
James Langen
John Bell
Meghan Brown
Riley Siebert
Elizabeth Ganey
Meg Swords
Tricia Carver-Horner

Bass Clarinet

Allison Davis
Andrew Wiele

Alto Saxophone

Zach Nenaber
Logan King

Tenor Saxophone

Andrea Lee

Baritone Saxophone

Jackson Huenefeldt

Bassoon

Jack Snelling
Lauren Nadler

Trumpet

Carlot Dorve
Alex Weinzierl
Erik Kvam
Nathan Lowry
Emily Gilley
Faith Hall

Horn

Maddie Hogan
Sydney Hendrickson
Kayla Modlin
Hayden Alley

Trombone

Robert Fears
Tyler Martindale
Hunter Hamby, bass

Euphonium

Mackenzie Chosy
Jacob Presler

Tuba

Wyatt Moore
Adam Johnston

Percussion

Jeremiah Ingram
Emily Miclon
Liz Fetzer
Mac McPike
Chloe Hart
Alex Baur

Piano and Celeste

Mackenzie Harrington

String Bass

Sammy Asel

University of Missouri School of Music

2021-2022 Series • Student Ensemble

University Philharmonic Orchestra

Stephen Rogers Radcliffe, conductor

April 30, 2022 • 7:00pm

Missouri Theatre

Program

Selections from “Charlie Parker with Strings” Various

Summertime (George Gershwin)
Just Friends (John Klenner)
I’m In the Mood for Love (Jimmy McHugh)
What is this Thing Called Love? (Cole Porter)

Charlie Mosley, saxophone soloist

Poème for Violin and Orchestra, Op. 25 Ernest Chausson

Alexandre Da Silva Negrão, violin soloist

Intermission

Firebird Suite (1919) Igor Stravinsky

Introduction – The Firebird and it’s Dance – The Firebird Variation
The Princess’s Khorovod (Rondo, round dance)
Infernal Dance of King Kaschei
Berceuse (Lullaby)
Finale

Symphonic Metamorphosis on Themes by Weber Paul Hindemith

Allegro
Scherzo (Turandot)
Andantino
Marsch

If you wish to visit with the performers, please do so in the lobby after the performance.

Personnel

Violin I

Alexandre Da Silva Negrão, concertmaster
Johanny Veiga Barbosa, assistant concertmaster
Melanie Avery
Andrea Lin
Lyubov Kornev
Rose Schauffler
Irina Samsonova
Isabella Reed

Violin II

Evan Wilde, principal
Maya Anand
Isabelle Borhardt
Mia Chitwood
Samantha Duke
Sam Li
Matthew Newkirk
Meghan Pate
Amy Welsh

Viola

Preston Roberts, principal
Meredith Blucker
Aidan Clark
Trentynne Davis
Kylie Groh
Parker Krudop
Mary Lanio
Vaso Mecheas
Caelen Walker
Macy Ryan

Cello

Andrew Lewis, principal
Syd Bolden
Megan Espeland
Jennifer Lochhead
Mason Murphy
Nate Roberts
Kathryn Wenger
Sam Whitty
Kyle Yerby

Bass

Samantha Asel, principal
Kelsey Atteberry
Elizabeth Derner

Flute

Kaitlyn Grubbs
Valentina Arango Sánchez#
Zachary Scamurra+
Jane Wang

Oboe

Matthew Barnes*
Frank Clark
Kara Donnelly#+

Clarinet

Meghan Brown
James Langen
Mitchell Sidden+
Andrew Wiele *

Bassoon

David Firth
Jack Snelling+*
Kimberly Foley

Horn

Nathaniel Grindstaff
Sydney Hendrickson
Maddie Hogan#
Anneliese Miner+
Kayla Modlin*
Jackson Witt

Trumpet

Calvin Banks
Alex Weinzierl#*+

Trombone

Greg Johnson#*+
Eva Oelsner
Hunter Hamby

Tuba

Theo Learnard

Percussion

Jordan Nielsen
Stephen Landy
Chloe Hart
Colton Johnson

Piano

Ryan Kee

Harp

Alexandra Kovatch

*Principal: Hindemith

+ Principal: Stravinsky

#Principal: Chausson

Soloist Biographies

Saxophonist **Charlie Mosley** is a multi-instrumentalist, and music educator from Chesterfield, Missouri who currently works as the Director of Bands for the Salem R-80 School District in Salem, MO, where he teaches concert, marching, and jazz band classes to students grades 6-12. He graduated from the University of Missouri in 2020, where he was recognized as an Outstanding Phase 1 Pre-Service teacher by the College of Education and was awarded the William and Stella Pommer Award for Woodwinds and the Fred Rynearson Jazz Scholarship, in addition to serving as the President of the MU Jazz Society. Charlie has been a sought-after performer throughout the state of Missouri, having performed professionally in various parts of the state and in ensembles under the direction of Dr. Brian Silvey, Dr. Sam Griffith, and Mr. Doug Hoover. He studied saxophone privately with Professor Leo Saguiguit and Mr. Larry Smith. Currently residing in Rolla, MO, Charlie remains active as a performer and private lesson instructor on top of his teaching work. Charlie would like to thank Prof. Saguiguit, Dr. Griffith, and his family and friends for their continuous support and assistance in preparation for this performance.

Violinist **Alexandre Negrão** was born and raised in Belem, Brazil and started his violin studies at the age of 7 at the Fundação Amazônica de Música, an organization providing access to music education for underserved communities. His first mentors were Antônio de Pádua Batista followed by Paulo Keuffer, and then Serguei Firsanov.

Alexandre served as acting concertmaster of the Theatro da Paz Symphony Orchestra from 2014 to 2016 and subsequently was invited to study in a special International string program in Southern Louisiana under the direction of violinist James Alexander. After completing the program Alexandre auditioned and was admitted as a scholarship student at the University of Missouri School of Music. He is currently in his senior year of the BM degree in violin performance in the class of Professor Eva Szekely.

At the University of Missouri, Alexandre has served as concertmaster of the MU Philharmonic, strings coach and assistant conductor with the Mid-Missouri Community Orchestra and has maintained a leading role with the Columbia Civic Orchestra. Alexandre has been a teacher in the University of Missouri Community Outreach program, and co-founded the MU Camerata, an elite student-run chamber ensemble. Alexandre was winner of the MMTA Collegiate Honors Auditions in 2019 and won the MU School of Music Concerto Competition in spring 2021.

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CAAM • www.ChoralArtsAllianceofMissouri.com | KMUC Classical 90.5 FM • www.kmuc.org



School of Music
University of Missouri

2021-2022 Series | Student Ensemble

Moberly High School Concert Band

Jordan Perry, conductor
Nick Welker, guest conductor

University of Missouri Symphonic Band

Dr. Amy M. Knopps, conductor
Roger Zare, guest composer
Jordan Perry, guest conductor
Kevin Botkin, graduate guest conductor

May 1, 2022 | 3:00pm
Missouri Theatre

Moberly High School Concert Band

The Hunt with Belle Meade (1955) **Robert W Smith**
(b. 1958)

- I. Belle Meade Fanfare
- II. The Blessing of the Hounds
- III. The Chase

Flying Eagle March (1910) **H. L. Blankenburg**
(1876-1956)
arr. Bob Watson

Nick Welker, guest conductor

Ammerland (2001) **Jacob de Haan**
(b. 1959)

Emperata Overture (1964) **Claude T Smith**
(1932-1987)

University of Missouri Symphonic Band

Prayer for Ukraine (1995/2022) **Mykola Lysenko**
(1842-1912)
arr. Patrick Dunnigan

We Choose to Go to the Moon (2020) **Roger Zare**
(b. 1985)

Roger Zare, guest conductor

Questions to Heaven (2021) **Jennifer Jolley**
(b. 1981)

Mars, from "The Planets" (1914) **Gustav Holst**
(1874-1934)

Kevin Botkin, graduate guest conductor

National Emblem (1902) **Edwin Eugene Bagley**
(1857-1922)

Jordan Perry, guest conductor

Joy (2005) **Frank Ticheli**
(b. 1958)

Combined Symphonic Band and Moberly High School Concert Band Principal Players

Program Notes

The Hunt with Belle Meade

Robert W. Smith is Coordinator of the Music Industry program at Troy University in Troy, Alabama. His teaching responsibilities are focused in music composition, production, and publishing. Mr. Smith is one of the most popular and prolific composers of concert band and orchestral literature in America today. He has over 600 publications in print with the majority composed and arranged through his long association with Warner Bros. Publications.

A musical narrative of a traditional fox hunt, the opening and second movement capture the traditional events that take place before the hunt. Once those are complete, the aptly named final movements sets us off on the hunt!

Flying Eagle March

Perhaps the most prolific march composer in history, Hermann Ludwig Blankenburg was a German composer of military marches. For twenty years of his life, he wrote approximately one march a week and by his own numbers composed a total of 1,328 marches. Only a little over three hundred of these marches were published with over one hundred recorded in the Heritage of the March series. *Flying Eagle March*, or its original title *Adlerflug*, is listed as Blankenburg's sixty-seventh march, one of his earliest marches and one that gained him acclaim across the European continent.

Ammerland

Jacob de Haan is a wind composer best known for his composition *Oregon*. Born in 1959 in Heerenveen, the Netherlands, his compositional portfolio includes concert works with different grades of difficulty, short concertante works, didactic material for beginners, entertainment music, and marches.

Ammerland depicts the lush, enchanting region surrounding the Zwischenaher Lake in Ammerland, Lower Saxony, Germany. The rural land of Ammerland boasts seemingly endless country roads and an exquisite lakeside. The sonorous sounds of *Ammerland* create the feeling of being carried away to this unique landscape of fields covered with sprawling meadows covered with yellow wildflower blossoms.

Emperata Overture

A native of Monroe City, Missouri, Claude T. Smith received his undergraduate training at Central Methodist College in Fayette, Missouri and at the University of Kansas. In addition to his extensive band, orchestra, and choral works, Smith also served as a member of the faculty of Southwest Missouri State University in Springfield, Missouri. Throughout his career, Smith received numerous ASCAP Composer Awards and several prestigious commissions, including works for the "President's Own" U.S. Marine Band, the U.S. Air Force Band, the U.S. Navy Band, and the U.S. Army Field Band.

Emperata Overture opens with a fanfare-like statement by the brass section accompanied by percussion in the background. The main theme is then stated by the clarinets with a rhythmic brass background in 4/4 meter, but occasionally a 7/8-meter separates phrases. The middle section presents a lyrical statement of a new theme by a flute soloist followed by reiterations of the theme in various sections of the band as well as by the full band. The ending is highlighted by a change of key and a restatement of themes, making a very exciting finish.

Prayer for Ukraine

Prayer for Ukraine was composed for children's choir by Mykola Lysenko in 1885. It has since been adapted for many different uses and is considered a 'spiritual anthem' for the Ukrainian people. (It is not the same as the Ukrainian National Anthem.) This version for concert band was created in April 2022 during the time of Vladimir Putin's invasion of Ukraine. It is intended as a simple gesture of peace and hope for victims of unspeakable acts of cruelty – especially children.

Mykola Lysenko was a Ukrainian composer, pianist, conductor, and ethnomusicologist. The majority of his works are based on Ukrainian folk music, and he mostly utilized text from Ukrainian poets, leading him to be credited as founding the national music tradition of Ukraine.

Program notes by arranger

We Choose to Go to the Moon

Roger Zare has been praised for his “enviable grasp of orchestration” (New York Times) and for writing music with “formal clarity and an alluringly mercurial surface.” He was born in Sarasota, FL, and has written for a wide variety of ensembles, from solo instruments to full orchestra. An award-winning composer, Zare has received the ASCAP Nissim Prize, three BMI Student Composer Awards, an ASCAP Morton Gould award, a New York Youth Symphony First Music Commission, the 2008 American Composers Orchestra Underwood Commission, a 2010 Charles Ives Scholarship from the American Academy of Arts and Letters, a Copland House Residency Award, Grand Prize in the inaugural China-US Emerging Composers Competition, and many other honors.

Zare holds a DMA ('12) from the University of Michigan, where he studied with Michael Daugherty, Paul Schoenfield, Bright Sheng, and Kristin Kuster. He holds degrees from the Peabody Conservatory (MM '09) and the University of Southern California (BM '07), and his previous teachers include Christopher Theofanidis, Derek Bermel, David Smooke, Donald Crockett, Tamar Diesendruck, Fredrick Lesemann, and Morten Lauridsen. Zare currently serves as instructional assistant professor of composition and theory at Illinois State University and is co-director of the RED NOTE new music festival.

Inspired by President John F. Kennedy's 1962 speech, Roger Zare captures the excitement and perils of space travel. Embodying the perseverance of mankind and the drive to achieve monumental accomplishments, Zare celebrates the achievements of the astronauts, scientists, and engineers who made it possible for mankind to explore not just the Earth, but the cosmos itself.

Biography and program notes by composer

Questions to Heaven

Jennifer Jolley is a composer, blogger, and professor person. She is also a cat lover and part-time creative opera producer. Her works have been performed worldwide and she has received commissions from the National Endowment for the Arts, the MidAmerican Center for Contemporary Music, the Left Coast Chamber Ensemble, Quince Ensemble, and many others. Jolly has been composer-in-residence at multiple institutions and is currently a member of the composition faculty at Texas Tech School of Music and Interlochen Arts Camp.

Borne out of the resulting isolation of the COVID-19 pandemic, *Questions to Heaven* explores the beauty in

isolation. Inspired by the writings of NASA astronaut Scott Kelly and the composer's fascination with space exploration, Jennifer Jolley captures the excitement of the new domain of space and the rover expeditions to Mars. Throughout the piece, audio from NASA missions and sounds captured from beyond Earth are heard, from launch countdowns to quakes on Mars.

Biography and program notes by composer

National Emblem

Edwin Eugene Bagley was an American composer and performer. Primarily a cornet and trombone player, Bagley would write marches for his various groups to perform during their shows.

Written during a train ride in 1902, *National Emblem* has become synonymous with the patriotic march. Encapsulated within the first strain are the first twelve notes of "The Star-Spangled Banner" played by low winds, although the rest of the composition is entirely original. This piece became the most famous of Bagley's marches, being selected by John Philip Sousa as his third favorite march (the first two were his own) and being described by Frederick Fennell as "as perfect a march as a march can be."

Joy

Above all, *Joy* is an expression of its namesake: simple, unabashed joy. A boisterous, uninhibited quality is implied in the music, not only at climactic moments, but also by the frequent presence of sudden and dramatic stylistic contrasts. The main melody and overall mood of the work (and its companion piece, *Joy Revisited*) were inspired by a signal event: the birth of our first child. The intense feelings that most any father would feel on such a day were, in my case, accompanied by a simple little tune which grabbed hold of me in the hours preceding her birth, and refused to let go throughout the day and many days thereafter. Indeed, until I jotted it down in my sketchbook, it did not release its grip.

A prolific composer, Frank Ticheli earned a Doctor of Musical Arts and Masters Degree in Composition from the University of Michigan, as well as a Bachelor of Music in Composition from Southern Methodist University. Ticheli's concert band literature has become his most well-known, earning him multiple awards and recognitions such as an "Arts and Letters Award" from the American Academy of Arts and Letters and winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest. Ticheli is currently the Professor of Composition at the University of Southern California's Thornton School of Music.

Biography and program notes by composer
Program notes compiled by Kevin Botkin

Biographies

Jordan Perry is in his 24th year of teaching band, the last 22 in Moberly. A Moberly high school graduate, he is currently the Fine Arts Department Chair in addition to Director of Bands. He received both his Bachelor's Degree and Master's Degree from the University of Missouri-Columbia. Mr. Perry also founded and directs the Moberly Area Community Band, directs the Roanoke Star Cornet Band and is the trumpet player for the Liberty Jazz Band out of Mexico, Missouri.

Nicholas Welker is currently the assistant director of Bands in Moberly Missouri. He has been in Moberly for three years and was band director at Brookfield for four years prior to coming to Moberly. He graduated from Truman State University in 2012 with a BA in Music then completed his Master's degree in 2013 at Truman as well.

Amy M. Knopps is the Associate Director of Bands and Director of Athletic Bands at the University of Missouri where she directs Marching Mizzou, Mini Mizzou, Symphonic Band, and teaches courses in the music curriculum of the School of Music. Prior to her appointment in the fall of 2017, Dr. Knopps served for seven years as Associate Professor of Music, Associate Director of Bands, and Director of Athletic Bands in the School of Music and Dance at Eastern Michigan University. While at Eastern Michigan she was a Faculty Spotlight Recipient, the Eastern Michigan University Thank-A-Teacher Inaugural Recipient, and featured in a historic exhibition titled, "In Her Shoes: Forging Paths at EMU" as she was the first woman to direct the Eastern Michigan University Marching Band and serve as Associate Director of Bands.

Dr. Knopps earned degrees from The University of Georgia (DMA), the University of Kansas (MM), and the University of Missouri (BS, Ed.) where her principal conducting teachers were Dr. John P. Lynch and Dr. Dale J. Lonis. While at Georgia and Kansas she held conducting associate positions that involved conducting both concert and athletic bands as well as teaching courses in the music curriculum. During her time at The University of Georgia, Dr. Knopps received the Hugh Hodgson School of Music Director's Excellence Award and at the University of Kansas she received the Russell L. Wiley Graduate Conducting Award.

Additional teaching experience includes numerous years as Director of Bands at Center High School and Center Middle School in her hometown of Kansas City, Missouri where she guided all aspects of the diverse and award-winning band program. While in the Center School District, Dr. Knopps received the 2003 Missouri Fine Arts Outstanding Teacher Award and the 2004 You Make the Difference Award for her dedication and commitment to excellence in education. As an advocate for new wind music, she solely commissioned and premiered Jonathan Newman's *1861* for concert band in 2003 and continues her commitment to contributing to the wind band repertoire through additional commissions for Symphonic Band at the University of Missouri.

Dr. Knopps continues to be an active conductor, clinician, and adjudicator across the United States and internationally having worked and performed throughout Asia, Australia, Canada, Europe, and South America. Each summer she serves as a clinician/instructor at the Smith-Walbridge Clinics held in Charleston, Illinois working with high school and collegiate drum majors from across the country. Dr. Knopps is also known for her published contributions as she has authored several articles for *School Band and Orchestra Magazine*, and has contributed to eight volumes of the *Teaching Music Through Performance in Band* series. In addition to her published articles, she has completed extensive research on American-Sponsored overseas secondary band programs in the People's Republic of China.

Dr. Knopps maintains professional affiliations with the College Band Directors National Association (CBDNA), currently serving on the CBDNA Athletic Bands Committee and as Missouri State Chair, World Association for Symphonic Bands and Ensembles (WASBE), the National Association for Music Education (NAfME), National

Band Association (NBA), Phi Beta Mu, Tau Beta Sigma, Kappa Kappa Psi, currently serving as the sponsor for the Eta Upsilon chapter, the Griffiths Leadership Society for Women, currently serving on the Executive Committee as Chair, and QEBH, the oldest of six secret honor societies at the University of Missouri. In 2021, Dr. Knopps was named Associate Professor of the Year by the College of Arts and Science and received the Purple Chalk Teaching Award. She currently resides in Columbia, Missouri with her cat Rocky.

Kevin Botkin is a second year Master's student at the University of Missouri where he studies music education and conducting. Prior to his current position, Kevin taught as a public-school teacher in West Plains, MO before enlisting and serving as a euphonium instrumentalist in the United States Marine Corps. Kevin began his musical journey by accompanying his mom to a local community band, sparking a passion for music and community involvement that continues to this day.

Moberly High School Concert Band Personnel

Flutes

Collin Ancell
Leighia Apel
Mara Coulson
Alexis Pagett
Zaden Sorm
Reagan Wilborn

Clarinets

Ashlynn Alexander
Aveline Baldwin
Kelsie Cleek
Ellie Dunwoody
Alyssa Figley
Jack Garrett*
Lana Gladbach*
Mackenzie Hopper
Elizabeth Lack
Emily O'Loughlin
Riley Smyser

Bass Clarinets

Cartia Nott-Hopkins
Kallee Voepel

Bassoon

Noah Lucas*

Alto Saxophones

Lily Barker
Nevaeh Cleeton
Issabelle Counce
Bayden Hopper*
Jacob Lindsey*
Jaidyn Little
AriAnna Wilkey*

Tenor Saxophones

Javaughn Briscoe
Josiah Owen
Devin Snow

Baritone Saxophones

Hayden Camp
Carter Field*

Trumpets

Zack Baker
Aden Campbell
George Freeman
Christian Lucas
Max Meystrick
Anthony Miller*
Addison Orscheln
Sean Palmatory*
Antonio Reyes-Young
Edmond Roberts

French Horns

Abigayle Garvin
Karlye Hardy
Jacob Lindsey*

Trombones

Garret Coon
Drake Hall
Tyler James
Jillian Logan
Ralyn Rampton

Euphonium

Brant Lucas

Tubas

Payton Owen
Abigail Shuler
Rhett Wilborn

Percussion

Jason Carter
Alijah Griffith
Chloe Grisham
Ryver Hipkins
Corbin Samp
Kloiee Wagner
M'Asia Williams

* Denotes Senior Band Members

University of Missouri Symphonic Band Personnel

Piccolo

Kendra Slaughter

Flute

*Lexie Cheek
Nicole Tinsley
Kendra Slaughter
Osman Noueir
Nadia Lake

Oboe

Em Kirkham

English Horn

+Dan Willett

Bassoon

Cooper Williams
Erich Unterschutz

Clarinet

*Brendan Hoffmann
Joy Mazur
Brianna Korte
Abby Twyman
Aubree Johnson
Emily Stokes
Ava Rittgers
Alicen Dietrich
Devin Tilawen
Luke Lindberg
Emma Pierce

Bass Clarinet

Em Kirkham
+Allison Davis

Alto Saxophone

*Warren Lane
Brett Newberry
Jay Schroeder

Tenor Saxophone

Clayton Greenlee

Baritone Saxophone

Hayden Wiseman

Horn

*Chris Wang
Brandon Guillen
Alexis Waltrip
Colman Jones

Trumpet

*Layden Dukes
Calvin Banks
Michael Mischkot
Kaedynce Kaleikini
Jacob Hudson

Trombone

*Aaron Holloway
Andrew Olds
Samantha Woodard
Josh Camp
Patric Kane
Jack Bode

Euphonium

*Reece Hinton
Maggie Howell
Brooke Lincoln
Brayden Farris

Tuba

*Brandon Merritt
Doug Glasgow
Andrew Rice

Percussion

*Emma Smallen
Riley Berens
Dalton Wright
Michael Tiffany
Riley Redington
+Chloe Hart

Harp

+Whitney Farmer

Piano

Emma Stuck

Fixed Media

Kevin Botkin

*Principal
+Guest Musician



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Letter from the Executive Director



Dear Friends of Music,

I want to wish a sincere congratulations to all the students involved in the Missouri Symphony Conservatory for all of their hard work over the past year! Due to our ongoing Music Director search, I had the privilege of sitting in on a number of rehearsals of the Missouri Youth Symphony this semester. It was exciting to hear them grow and develop with each rehearsal.

A heartfelt thank you goes out to all of the parents who make the time and effort to allow their children to be a part of our organization. I know it may not always be easy to get to rehearsal every weekend, but we at The Missouri Symphony are so grateful that you give us the opportunity to enrich your children's music education and offer them experiences that we hope will stay with them for a lifetime.

To all the graduating seniors, best of luck in your future endeavors! We will be thinking of you and will never forget the memories and beautiful music you have given us over the years.


Musically yours,

Trent Rash
Executive Director
The Missouri Symphony

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The Missouri Symphony is committed to engaging professional artists, educating young artists, and enthralling diverse audiences through exceptional symphonic performances.

The Missouri Symphony Conservatory provides young musicians in the mid-Missouri area with a holistic music education by nurturing and challenging their musical and personal development.

The MSC also strives to create lifelong music advocates by fostering a community-wide connection to music and the arts.

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Letter from the Ashley

Director of Education and Outreach



Dear Conservatory Students, Families, Friends, and Supporters,

The final concert of the year is upon us, and what a year it's been! Our students have worked hard during a very difficult time to come together and share with us the fruits of their labor.

The new structure of the Missouri Symphony Conservatory has certainly moved the program closer to our mission of providing a holistic music education for

mid-Missouri students. Our wind, brass, and percussion program has quadrupled in size this year, and we are now offering three large ensembles instead of two. We had our chamber concert on Monday, where seven chamber groups with students from every level performed, and the new Musical Skills and Knowledge course, which offers students ways to experience and learn about music beyond performance, has also proven to be a success.

One of the most exciting aspects of this concert is that we literally hear the past and possible future of our students, from playing only one year with the Missouri String Project to performing music written by some of the most well-known and beloved composers by the Missouri Youth Symphony and all the steps in between.

On a more personal note, this will be my final concert with the Missouri Symphony Conservatory. It has been an honor and privilege to work with each and every one of your students and help them grow as musicians and people. I will miss you all, and I ask that you please keep in touch and share your child's successes with me, as I know there will be many. Thank you all for the support you have provided me and this program these last two years, and I look forward to seeing what you do in the future.

Sincerely,
Ashley Pribyl





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Dr. Stephen Radcliffe



Since his Lincoln Center conducting debut in 1986, Stephen Rogers Radcliffe has been recognized for his electrifying, musically acute performances, his passionate dedication to the nurturing of young talent, and his innovative approach to audience development and artistic enrichment in the musical institutions with which he has served.

For over a decade, Maestro Radcliffe was Director of the Seattle Conservatory of Music and Music Director of both the Marrowstone Music Festival and the Seattle Youth Symphony Orchestra, America's largest youth orchestra training program. An artist, educator, and scholar, Maestro Radcliffe was the Harry and Mildred Bemis Endowed Fellow in Musicology at Brandeis University, Director of Orchestra and Opera Programs at the University of Massachusetts, and Staff Conductor of the Boston Lyric Opera, Seattle Opera, and Pacific Northwest Ballet.

From 1987 to 1997, Mr. Radcliffe was the Music Director of the New York Chamber Ensemble, which appeared regularly at Lincoln Center for the Performing Arts, as well as on recordings, radio broadcasts, and international tours. As Principal Guest Conductor of the Hungarian Virtuosi, Maestro Radcliffe performed at the Franz Liszt Academy and Pest Vigado in Budapest, as well as on international tours, radio and television broadcasts, and recordings.

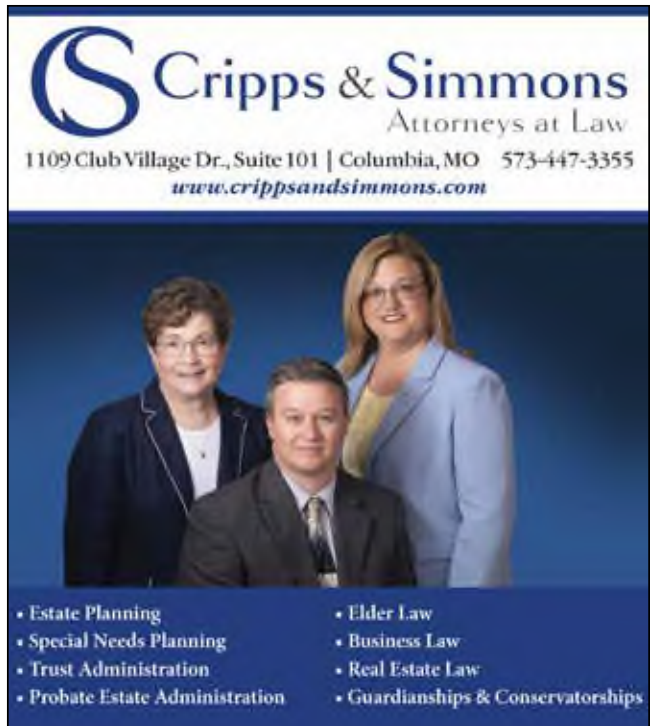
Stephen Rogers Radcliffe is equally at home in the repertoire of symphony, ballet, opera, and musical theater. He conducted the Pacific Northwest Ballet for nearly a decade, leading the company in its educational concerts and its NEXT STEP Choreographers Showcase performances. His work with the Seattle Opera includes three world premiere performances as part of the company's "Our Earth" commissioning project, and in 2017, he returned to the Seattle Opera for performances of Aaron Copland's "The Tender Land." In addition, he has conducted the major operatic works of Puccini and Verdi and has led "Opera in the Park" performances for thousands of music lovers in New York City. His Albany Records CD of operatic works by Gian Carlo Menotti, Douglas Moore, and Paul Hindemith has been acclaimed in *Gramophone* and the *American Record Guide*.

Interim Music Director - Missouri Symphony Conservatory and Director of Orchestral Activities - MU

The roster of internationally acclaimed artists appearing in concert with Maestro Radcliffe is both distinguished and varied. Recent collaborations include performances with pianists Van Cliburn and Andre Watts, Metropolitan Opera stars Frederica von Stade, Dawn Upshaw, Susan Graham, and Veronika Kincses, and pops artists the Moody Blues, Blood Sweat and Tears, and P.D.Q. Bach. Guest conducting has taken Stephen Rogers Radcliffe to leading orchestras throughout the United States, Canada, Austria, Germany, Hungary, Italy, Latin America, Africa, and China. He has also been widely heard in annual broadcasts over National Public Radio.

An enthusiastic advocate of the composers of our own time, Stephen Rogers Radcliffe has commissioned and premiered numerous works, including major compositions by the distinguished American masters John Corigliano, John Harbison, George Rochberg, Ned Rorem, Aaron J. Kernis, and Joan Tower. His critically acclaimed recordings of 20th Century scores include "The Music of George Rochberg" on the New World label and "American Portraits," featuring chamber orchestra works by Copland, Griffes, Piston, and Rorem on Albany Records.

A prizewinner of the 1988 Arturo Toscanini International Conductor's Competition, Stephen Rogers Radcliffe, was a student of Leonard Bernstein, Franco Ferrara, and Gustav Meier. He has conducted at the Tanglewood and Aspen Music Festivals and at the Accademia Musicale Chigiana in Siena, Italy.



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Missouri Junior Youth Symphony

VIOLIN

Natalie Adams
Sofia Canepa
Opparam Chan
Sam Finkel
Esther Harrington
Margaux Harris
Claudia Hayes
Sophia Kim
Isabel Kosira
Bella Nguyen
Lihn Nguyen
Megan Nguyen
Miles Pratte,
Concertmaster

VIOLA

Shrish Aurora
Aidin Brothers
Jessly Guerra-Reyes
Vasumathi Raghavan
Malijha Watts

CELLO

Opal Ao
Lucy Elletson
Olivia Nowlin

FLUTE

Rylee Goodrich
Jiwon Kim

OBOE

Molly Johnson

CLARINET

Emma Gingerich
Briana Guerra-Reyes

TENOR SAXOPHONE

Sienna King

TROMBONE

Carter Green

TUBA

Cohen Nguyen

Missouri Youth Orchestra

VIOLIN

Arzu Bayati

Addison Green

Gideon Hynek

Eleanor Kim

Ella Kim

Suah Lee

Galia Lopez

Gray Riddick

Vennela Telugu

Bobby Yew

Tristan Yew

CELLO

Emerson Boone

Kaelyn Cox

Abhinav Telugu

Missouri Youth Symphony

1ST VIOLIN

Finn Dailey
Alexis Doebelin
Sofia Heredia
Ema Iwasaki
Alexandre Negrão+
Aubrey Walls
Mara Zaner,
Concertmaster

2ND VIOLIN

Lily Finkel*
Thomas Harlan
Tim Market
Matthew Ni
Lily Powell
Michaela Staley

VIOLA

Kara Lawson
Eddy Park*
Preston Roberts+

CELLO

Amin Gozal
Matthew Kamara*
Jennifer Lochhead+
Femi Odemuyiwa
Ben Smith

BASS

Sammy Asel+
Jordan McManus*

HARP

Whitney Farmer

FLUTE

Brianna Doebelin
Alexa Koga
Mikayla Stokes

OBOE

Matthew Barnes+

CLARINET

Samantha Decker
Elizabeth Dorman

BASS CLARINET

Katherine Korte

SOPRANO SAXOPHONE

George Szabo

ALTO SAXOPHONE

Elizabeth Bergfield

BASSOON

Odin Bethune
David Lukas Frith+

HORN

Alexis Doebelin
Ashley Pribyl+
Charlotte Struckhoff

TRUMPET

Piper Stowe+
Alex Weinzierl+

TROMBONE

Trina Blumberg
Gavin Curtis
Evan Swope

TUBA

Theo Learnard+

PERCUSSION

Marie Bergfield
Claire Calhoun
Huck Hall
Anna Shanks

* *PRINCIPAL*

+ *COMMUNITY MEMBER*

Missouri String Project

VIOLIN

Lilly Alexander

Sydney Alexander

Chloe Allen

Sage Allen

Evangilian Anderson

Clara Apperson

Mary Duong

Chris Havens

Jacy Howard

Juah Lee

Isabella Lopez-Marulanda

Maddie Lovell

Charlotte Maltsbarger

Sarah Mathai

Chesa Sihotang

Aarushi Singh

Gabbie Stratman

CELLO

Moses Dewitt-Monroy

Kamyla Gracia

Eliyana Lovell

MAY 8, 2022 • 3:00 PM

The Missouri String Project

Directed by Leslie Perna
To be announced from the stage

The Missouri Youth Orchestra

Renan Leme, conductor

Andante Maestoso

Ignaz Pleyel (1757-1831)
Arr. Whistler and Hummel

***Der Schmetterling* (The Butterfly)**

Robert Schumann (1810-1856)
Arr. Whistler and Hummel

L'Alouette

Felix Mendelssohn (1809-1847)
Arr. Whistler and Hummel

Idylle, op. 146

Charles Dancla (1817-1907)
Arr. Whistler and Hummel

Allegro Moderato

Ignaz Pleyel (1757-1831)
Arr. Whistler and Hummel

Missouri Junior Youth Symphony

Briana Frieda, conductor

Welsh March	Ralph Matesky (1913-2008)
The Moldau	Bedřich Smetana (1824-1884) Arr. Meyer
"Jupiter, Bringer of Jollity" from <i>The Planets</i>	Gustav Holst (1874-1934) Arr. Leidig
Aboriginal Rituals	Elliot Del Borgo (1938-2013)

Missouri Youth Symphony

Stephen Rogers Radcliffe, conductor

Toccata (in the Style of Frescobaldi)	Gaspar Cassadó (1897-1966) Orch. Kindler
Marche Héroïque, op. 34	Camille Saint-Saëns (1835-1921)
Symphony No. 5 in D Major, op. 107 "Reformation" IV. Andante con moto – Allegro vivace	Felix Mendelssohn (1809-1847)
Pavane pour une enfant défunte	Maurice Ravel (1875-1937)

Recognition of Seniors

Announcement of Incoming Conservatory Apprentices

Presentation of the Ed & Judith Chmielewski Community Ambassador Scholarship

Selections from <i>Carmen</i>	Georges Bizet (1838-1875)
I. Prélude	
II. Aragonaise	
III. Intermezzo	
IV. Les Toréadors	

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- David and Lee Russell
- Barbara Schneider
- Shakespeare's Pizza
- Matthew and Alicia Struckhoff
- Jane Wagner

PATRON

- Bonita Baer
- Elizabeth Bird
- Jennifer Brothers
- Tootie Burns
- Terri Cooper
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