



School of Music
University of Missouri

2022-2023 Series | Large 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, Sankofa Chorale, and University Singers

Dr. R. Paul Crabb, Director of Choral Activities
Dr. Brandon A. Boyd, Assistant Director of Choral Activities
conductors

Paul Anderson II, Brandon Brown, Topher Otake,
Clara E. Smith, Ronnie Wilson, Karen Zeferino
graduate teaching assistants

Austin Gaskin, McCade Gordon, Christian Martin, Zachary Kierstead
collaborative pianists

Friday, September 16, 2022 • 5:00pm
First Baptist Church | Columbia, MO

Program

University Glee Club

Battle Hymn of the Republic..... **William Steffe**
(1830-1890)
arr. Peter Wilhousky
(1902-1978)

Dr. Brandon Boyd, conductor

Mine eyes have seen the glory of the coming of the Lord;
He is trampling out the vintage where the grapes of wrath are stored;
He hath loosed the fateful lightning of His terrible swift sword:
His truth is marching on.

Glory, glory, hallelujah! Glory, glory, hallelujah! Glory, glory, hallelujah!
His truth is marching on.

I have seen Him in the watch-fires of a hundred circling camps;
they have built Him an altar in the evening dews and damps;
I can read His righteous sentence by the dim and flaring lamps:
His day is marching on.

In the beauty of the lilies, Christ was born across the sea
With a glory in his bosom that transfigures you and me
As He died to make men holy, let us die to make men free
His truth is marching on.

University Treble Choir

Flight **Craig Cornelia**
(b. 1949)
arr. Ryan Murphy
(b. 1971)

Dr. Brandon Boyd, conductor

Let me run thru a field in the night,
let me lift from the ground 'til my soul is in flight.
Let me sway like the shade of a tree,
let me swirl like a cloud in a storm on the sea.

Wish me on my way thru the dawning day.
I wanna flow, wanna rise, wanna spill,
wanna grow in a grove on the side of a hill.
I don't care if the train runs late,
if the checks don't clear, if the house blows down.
I'll be off where the weeds run wild,
where the seeds fall far from this earthbound town.

And I'll start to soar. Watch me rain 'til I pour.

I'll catch a ship that'll sail me astray,
get caught in a wind, I'll just have to obey 'til I'm flyin' away...
Let me leave behind all the clouds in my mind.
I wanna wake without wondering why,
finding myself in a burst for the sky. High!

I'll just roll. Let me lose all control.
I wanna float like a wish in a well,
free as the sound of the sea in a shell.

I don't know, but maybe I'm just a fool.
I should keep to the ground.
I should stay where I'm at.
Maybe everyone has hunger like this, and the hunger will pass.
But I can't think like that.

All I know is somewhere, thru a clearing,
there's a flickering of sunlight on a river long and wide,
and I have such a river inside.

Let me run through a field in the night,
let me lift from the ground 'til my soul is in flight.
Let me sway like the shade of a tree,
let me swirl like a cloud in a storm on the sea.

Wish me on my way thru the dawning day.
I wanna flow, wanna rise, wanna spill, wanna grow on the side of a hill,
wanna shift like a wave rollin' on,
wanna drift from the path I've been traveling upon, before I am gone.

Concert Chorale

Cum Sancto Spiritu **José Maurício Nunes Garcia**
(1767-1830)

Karen Zeferino, conductor

Cum Sancto Spiritu
In gloria Dei Patris, Amen

With the Holy Spirit
In the glory of God the Father, Amen

I'll Fly Away **arr. Brandon Boyd**
(b. 1986)

Topher Otake, conductor

Some glad morning when this life is o'er,
I'll fly away, yeah, yes, I'll fly away.
To a home on God's celestial shore.
I'll fly away, yeah, yes, I'll fly away.

When the shadows of this life have gone,
I'll fly away, yeah, yes, I'll fly away.
Like a bird from prison bars has flown,
I'll fly away, yeah, yes, I'll fly away.
I'll fly away, O glory;
I'll fly away.
When I die, hallelujah by and by,
I'll fly away, yeah, yes, I'll fly away.

Just a few more weary days and then,
I'll fly away, yeah, yes, I'll fly away.
To a land where joys shall never end,
I'll fly away, yeah, yes, I'll fly away.

I'll fly away, O glory;
I'll fly away.
When I die, hallelujah by and by,
O I'll fly away!

I'll fly, yes, I'll fly away.
I'll fly, yes, I'll fly away.
When you see yeah, see the lightnin' flashin'
When you hear, O hear the thunder crashin'
When you see yeah, see the stars are flashin'
When you hear, O hear the chariot callin'

I'll fly, yes, I'll fly away.
I'll fly, yes, I'll fly away.
Soon as I see my Savior.
Lay down my heavy burdens
Put on my robe in glory; shout and tell the story

When I die hallelu
I'll, I'll fly away.

Hitt St. Harmony

Smile Arr. Ben Bram
(b. 1987)

Paul Anderson II, conductor

Smile though your heart is aching
Smile even though it's breaking
When there are clouds in the sky, you'll get by
If you smile through your fear and sorrow
Smile and maybe tomorrow
You'll see the sun come shining through for you

Light up your face with gladness

Hide every trace of sadness
Although a tear may be ever so near
That's the time you must keep on trying
Smile, what's the use of crying?
You'll find that life is still worthwhile
If you just smile

Gotta to Get You Into My Life **Arr. Kirby Shaw**
(b. 1942)

Clara E. Smith, conductor

I was alone, I took a ride
I didn't know what I would find there
Another road where maybe I could see another kind of mind there
Ooh, then I suddenly see you
Ooh, did I tell you I need you
Every single day of my life

You didn't run, you didn't lie
You knew I wanted just to hold you
And had you gone you knew in time we'd meet again
For I had told you

Ooh, you were meant to be near me
Ooh, and I want you to hear me
Say we'll be together every day
Got to get you into my life

What can I do, what can I be
When I'm with you I want to stay there
If I'm true I'll never leave
And if I do I know the way there

Sankofa Chorale

Total Praise **Richard Smallwood**
(b. 1977)

Ronnie Wilson, conductor

Lord, I will lift
Mine eyes to the hills
Knowing my help
Is coming from You

Your peace you give me
In time of the storm
You are the source of my strength
You are the strength of my life
I lift my hands in total praise to You

Amen

He's Done Great Things/I'll Say Yes to My Lord **Beverly M. Glenn**
(b. 1947)

I'll say yes to my Lord
I'll say yes to my Lord
He's done great things
He's done great things
I'll say yes yes yes to my Lord

Brought me out of darkness
Into the marvelous light
Placed my feet on straight street
Gave me strength to fight
He's done great things
He's done great things
I'll say yes yes yes to my Lord

Yes, Lord
My soul says yes

University Singers

Come to Me **Ily Matthew Maniano**
(b. 1988)

Dr. R. Paul Crabb, conductor
Soloists: Lauren Rankin and Clara Smith

Come to me, all you who are weary and burdened, and I will give you rest.

All of Us (*Considering Matthew Shepard*) **Craig Hella Johnson**
(b. 1962)

Soloists: Tara Boydston, Faith Fullen. Karen Zeferino

What could be the song?
Where begin again?
Who could meet us there?
Where might we begin?
From the shadows climb,
Rise to sing again;
Where could be the joy?
How do we begin?

Never our despair,
Never the least of us,
Never turn away,
Never hide our face;
Ordinary boy,

Only all of us,
Free us from our fear,
Only all of us.

Only in the Love,
Love that lifts us up,
Clear from out the heart
From the mountain's side,
Come creation come,
Strong as any stream;
How can we let go? How can we forgive?
How can we be dream?

Out of heaven, rain,
Rain to wash us free;
Rivers flowing on,
Ever to the sea;
Bind up every wound,
Every cause to grieve;
Always to forgive,
Only to believe.

[Chorale:] Most noble Light, Creation's face,
How should we live but joined in you,
Remain within your saving grace
Through all we say and do
And know we are the Love that moves
The sun and all the stars?
O Love that dwells, O Love that burns
In every human heart.
This evergreen, this heart, this soul,
Now moves us to remake our world,
Reminds us how we are to be
Your people born to dream;
How old this joy, how strong this call,
To sing your radiant care
With every voice, in cloudless hope
Of our belonging here.

(Heaven: Wash me . . .)

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

Personnel

University Singers

Soprano I

Elise Cressey
Grace Gard
Caitlin Kenney
Wendy Kleintank
+Amanda Obeso
Lauren Rankin
*Clara E. Smith

Soprano II

Rebekah Beebe
Alyssa Counts
*Faith Fullen
Sophie Heimerl
Megan Lyon
Kate Wyman
*Karen Zeferino

Alto I

Erin Brage
Isabella Conley
Kampbell Hemeyer
Morgan Jennings
Shannon Martin
Haley Mesz
*Rachel Misner
Chloe Prewett

Alto II

Tara Boydston
*Presley Davis
*Miranda Frankenbach
Maddie Jenkins
Kennedy Kinnick
Haley Miller
+Emma Rowden
Aubri Stewart
Emma Stuck

Tenor I

*Paul Anderson II
+Jonathan Edens
Nathan Le
Zach Reinert
Benjamin Roker
Quin Wilson

Tenor II

Joshua Donaldson
McCade Gordon
+Paul Hemingway
Jack Grant
*Topher Otake
Sam Varnon

Baritone

Yonathan T. Astatke
Preston Bell
*Brandon Brown
Eric Partridge
Sam Romine

Bass

Henry Braeske
Jonathan Crader
*Joshua Engle
Gregory Johnson
Jacob Laan
Carrick O'Bleness

+Officers

*Section Leader

University Glee Club

Tenor I

Andrew Alka
*Paul Anderson II
Cole Barton
Charlie Creely
Nathan Le
Ricky Messner
Robert Safley
Nik VanDyke
Mitchell White

Tenor II

Riley Berens
Jonathan Edens
Jourdan Flores
William Forbes
Matthew Gerber
Nick Kanatzar
Christopher Kennebeck
*Topher Otake
*Ronnie Wilson

Bass I

Alex Baur
*Brandon Brown
Jack Grant
Nuvpreet Kaur
Christian Martin
Kael Miranda
Trey Thompson
Zachary Wehrenberg
Matthew Zdun

Bass II

Graham Deterding
Kolten Fulks
Austin Gaskin
Jack Kankiewicz
Jacob Laan
Ethan Miller
Jerry Potter
Justin Scott
Brady Walters
J.T. Wolfe
Kyle Yerby

*Teacher Assistants

University Treble Choir

Soprano I

Cora Brain
Annabel Carter
Anna Colletto
Emma French
Nuv Kaur
Vaysia Knust
Kayli Lightner
Isabella Moore
Chloe Prewett
Lauren Rankin
Annika Schulstrom
*Clara E. Smith
Cassie Tarrant
Maria Thompson
Anna Tuley
Emma Wickland

Soprano II

Jilli Foley
Samara Lewis
Ruth McCarron
Madison Pruitt
Sammi Rogers
Chloe Rudolph
Mary Shields
Aili Sluga
Molly Symmonds
Joey Turner
Sarah Voshage
*Karen Zeferino

Alto I

Delaney Eischen
Kyler Gher
Amy Hohenberger
Maddie Jenkins
Elizabeth de Kunffy
Sophia Leftwich
Ellie Lin
Isabel Murphy
Chloe Schellman
Kylie Tune

Alto II

Trinity Brown
Jay Ellis Jones
Maddie Jones
Kacey Kennedy
Regan Martinez
Rowan McIntyre
Apolo Midkiff
Colleen Oswald
Vivian Owens
Claire Parker
Aubri Stewart
Madi Winfield

*Teacher Assistants

Hitt Street

Soprano

Maggie Bunch
Lydia Kelly
Megan Lyon
Amy McKinsey
Victoria Shore

Alto

Miranda Frankenbach
Rachel Misner
Emma Rowden
Chloe Schellman

Tenor

McCade Gordon
Paul Hemmingway
Xander Piskulic
Benjamin Roker

Bass

Henry Braeske
Jonathan Crader
Carrick O'Blenness
Sam Romine

Sankofa Chorale

Soprano

Victoria Barnette
Julia Drake
Nadia Gresham
Angela Danso Gyane

Alto

Trinity Brown
Abby Byrd
Elizabeth de Kunfy
Rachel Richardson

Tenor

Paul Anderson II
Nathan Le
Jay Nahm
Joel Pinto

Bass

Yonathan Astatke
Brandon Brown
Austin Gaskin

University of Missouri School of Music

2022-2023 Series • Large Ensemble

University Philharmonic Orchestra

Stephen Rogers Radcliffe, conductor

with

Valentina Arango Sánchez, *flute soloist*

September 22, 2022 • 7:00pm

Missouri Theatre

Program

Soul Force **Jessie Montgomery**

Flute Concerto No. 1 in G Major, K.313..... **Wolfgang Amadeus Mozart**

Allegro maestoso

Adagio ma non troppo

Rondo: Tempo di Menuetto

Valentina Arango Sánchez, *flute soloist*

Intermission

Symphony No. 9 in E minor “From the New World” **Antonin Dvorak**

Adagio – Allegro molto

Largo

Molto vivace

Allegro con fuoco

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

Soloist Biography

A native of Medellín, Colombia, **Valentina Arango Sánchez** received her undergraduate degree at the University of Antioquia as well as at the Conservatoire Royal de Mons, Belgium. Her primary professors have included Hugo Espinosa, Elizabeth Osorio, and Marc Grauwels. Valentina has performed as an additional musician with the Philharmonic Orchestra of Medellín and has participated in festivals such as Medellín Festicámara, Cartagena Music Festival, and Medellín Entre la Flauta.

She has played in masterclasses with esteemed flutists such as Josephine Olech, Vincent Lucas, Toon Fret, Denis Pierre Gustin, Julie Thornton, and Juliette Hurel. In 2022 she performed in the Emerging Artists gala recital at the University of Missouri. Presently, Valentina is pursuing her master's degree at the University of Missouri with Professor Alice Dade. She performs with the University Philharmonic Orchestra as well as the MU New Music Ensemble.

Personnel

Flute

Valentina Arango-Sanchez
John Goodson* +
Ashley Chambers**

Oboe

Matthew Barnes***
Sophia Fasone +
Kara Donnelly, *English Horn*

Clarinet

Meghan Brown**
Mitchell Sidden*

Bassoon

David Frith***
Noah Lucas

Horn

Erica Ohmann**
Sydney Hendrickson
Maddie Hogan*
Anneliese Miner
Kayla Modlin +

Trumpet

Emily Rahn***
Mia Perez

Trombone

Titus Weinzierl*
Alex Thomas**
Ben Musgrave

Tuba

Wyatt Moore

Percussion

Olivia Sletteland
Mary Emmons
Miles Bohlman

*Principal: Dvorak

**Principal: Montgomery

+Principal: Mozart

Violin I

Alexandre Negrão, *concertmaster*
Sam Li
Andrea Lin
Sophia Edwards
Melanie Avery
Sofia Heredia
Irina Samsonova
Mia Chitwood
Maya Anand

Violin II

Johanny Veiga Barbosa, *principal*
Isabelle Borchardt
Lyubov Kornev
Ella Baetje
William Fitzgerald
Catherine Patti
Brandon Merchant
Meghan Pate

Viola

Dean (Preston) Roberts, *principal*
Elaina Maurer
Parker Krudop
Meredith Blucker
Jojo O
Noah Zahn
Mary Lanio
Macy Ryan

Cello

Jiae Lee, *co-principal*
Nathan Roberts, *co-principal*
Sam Whitty
Jennifer Lothead
Gray Morima
Cheyenne Blair
Mason Murphy
Syd Bolton
Felipe Celis
Drake O'Hearn
Megan Espeland
Matthew Hartsfield

Bass

Kelsey Atteberry, *co-principal*
Samantha Asel, *co-principal*
Sam Caldwell
Elizabeth Derner

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

University of Missouri School of Music

2022-2023 Series • Large Ensemble

Concert Jazz Band

Dr. Sam Griffith, director

Featuring

Jason Swagler, saxophone

September 26, 2022 • 7:00pm

Stotler Lounge

Program

First Love Song Bob Brookmeyer

Hello and Goodbye Bob Brookmeyer

Just Plain Meyer Bob Brookmeyer

Boom-Boom Bob Brookmeyer

Skylark Hoagy Carmichael and Johnny Mercer
arr. Bob Brookmeyer

Move Your Rug Jeff Coffin
arr. Ryan Middaugh

Personnel

Saxophone

Zach Nenaber
Breanna Derritt
Nate Beattie
Clayton Greenlee
Will Hooton

Trumpet

Layden Dukes
Alex Weinzerl
Ben Rodebaugh
Isaac Abbott
Ava Lairmore

Trombone

Brendan Sullivan
Greg Johnson
Reade Snelling
Tyler Martindale
Titus Weinzierl

Piano

Jack Snelling
Robyne Sieh

Vibraphone

Riley Redington

Bass

Anders Harms

Drums

Lane Oakes
Emma Smallen

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



School of Music
University of Missouri

2022-2023 Series | Large Ensemble

Wind Ensemble

Dr. Brian A. Silvey, conductor
Faith Hall, guest conductor

October 3, 2022 | 7:00pm
Missouri Theatre

Program

Circuits (1990)..... **Cindy McTee**
(b. 1953)

Colonial Song (1918) **Percy Aldridge Grainger**
(1882-1961)

Faith Hall, guest conductor

Symphony No. 4 (1993) **David Maslanka**
(1943-2017)

Program Notes

Circuits (1990)

Cindy McTee was born in 1953 in Tacoma, Washington and raised in the nearby town of Eatonville. The daughter of musical parents (her father played trumpet and her mother played clarinet), McTee often went to rehearsals of their small dance band where she heard popular music and jazz from the 1940s and 1950s. McTee began piano studies at the age of six with a teacher who encouraged improvisation and she began studying saxophone with her mother a few years later.

McTee studied with David Robbins and Thomas Clark at Pacific Lutheran University (BM 1975), with Jacob Druckman and Bruce MacCombie at the Yale School of Music (MM 1978), and with Richard Hervig at the University of Iowa (PhD 1981).

The composer wrote the following about the work:

“*Circuits* was originally written in 1990 for the Denton Chamber Orchestra of Denton, Texas. Shortly thereafter, I created a version for wind ensemble which was introduced to the larger band community in a performance by Ray Cramer and the Indiana University Symphonic Band at the College Band Directors National Association “Golden Anniversary” National Conference in Kansas City, MO in 1991.

In 2011, I bought back the copyrights to *Circuits* and other works including *Soundings*, *California Counterpoint*, and *Timepiece* with the intention of eventually making all of them available for sale through Bill Holab Music. Following extensive editing and some revisions, *Circuits* is now ready for purchase. I have dedicated the work to Ray Cramer for his many important contributions to the field and for having supported me personally through his early performance of this, my first “mature” work for band.

I would also like to thank Preston Hazzard and the Creekview High School Band for working with me on this project and for giving this revised version of *Circuits* its first performance.

The title, *Circuits*, is meant to characterize several important aspects of the work’s musical language: a strong reliance upon circuitous structures such as ostinatos; the use of a formal design incorporating numerous, recurring short sections; and the presence of an unrelenting, kinetic energy achieved through the use of 16th notes at a constant tempo of 152 beats per minute.

The inclusion of jazz elements and the playful manipulation of musical materials using syncopation, sudden transposition, and juxtaposition are also characteristic of the work.”

Colonial Song (1918)

Colonial Song was written by Percy Grainger between 1905 and 1913. The melodies are original, not based on folk songs. The song was dedicated to Grainger’s dear mother, Rose. He intended to express feelings aroused by thoughts of the scenery and people of his native Australia, and to convey emotion typical of native-born Colonials.

Grainger considered that people living lonely in vast virgin countries and struggling against natural hardships appreciate patiently yearning, inactive sentimental wistfulness like that expressed in much American art of the time. He attempted “to write a melody as typical of the Australian countryside as Stephen Foster’s exquisite songs are typical of rural America.” He noted Australians’ curious, almost Italian-like musical tendencies in brass band performances and ways of singing, such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expression.

Percy Grainger (1882–1961) was an Australian-born composer, arranger, and pianist. He began his career in London as a society pianist and concert performer. He served briefly as a bandsman in the US Army and took US citizenship in 1918. An early experimenter with music machines and recording, he is remembered as a composer and collector of original English and other folk melodies. He eschewed Italian, the customary language of music, in favor of what he called “blue-eyed English.”

Symphony No. 4 (1993)

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. He 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.

Regarding *Symphony No. 4*, David Maslanka wrote:

“The roots of *Symphony No. 4* are many. The central driving force is the spontaneous rise of the impulse to shout for the joy of life. I feel it is the powerful voice of the Earth that comes to me from my adopted western Montana, and the high plains and mountains of central Idaho. My personal experience of the voice is one of being helpless and torn open by the power of the thing that wants to be expressed -- the welling-up shout that cannot be denied. I am set aquiver and am forced to shout and sing. The response in the voice of the Earth is the answering shout of thanksgiving, and the shout of praise.

Out of this, the hymn tune, *Old Hundred*, several other hymn tunes (the Bach chorales *Only Trust in God to Guide You* and *Christ Who Makes Us Holy*), and original melodies which are hymn-like in nature, form the backbone of *Symphony No. 4*.

To explain the presence of these hymns, at least in part, and to hint at the life of the *Symphony*, I must say something about my long-time fascination with Abraham Lincoln. Carl Sandburg’s monumental *Abraham Lincoln* offers a picture of Lincoln in death. Lincoln’s close friend, David Locke, saw him in his coffin. According to Locke, his face had an expression of absolute content, of relief at having thrown off an unimaginable burden. The same expression had crossed Lincoln’s face only a few times in life; when after a great calamity, he had come to a great victory. Sandburg goes on to describe a scene from Lincoln’s journey to final rest at Springfield, Illinois. On April 28, 1865, the coffin lay on a mound of green moss and white flowers in the rotunda of the capitol building in Columbus, Ohio. Thousands of people passed by each hour to view the body. At four in the afternoon, in the red-gold of a prairie sunset, accompanied by the boom of minute guns and a brass band playing *Old Hundred*, the coffin was removed to the waiting funeral train.

For me, Lincoln’s life and death are as critical today as they were more than a century ago. He remains a model for his age. Lincoln maintained in his person the tremendous struggle of opposites raging in the country in his time. He was inwardly open to the boiling chaos, out of which he forged the framework of a new unifying idea. It wore him down and killed him, as it wore and killed the hundreds of thousands of soldiers in the Civil War, as it has continued to wear and kill by the millions up to the present day. Confirmed in the world by Lincoln, for the

unshakable idea of the unity of all the human race, and by extension the unity of all life, and by further extension, the unity of all life with all matter, with all energy and with the silent and seemingly empty and unfathomable mystery of our origins.

Out of chaos and the fierce joining of opposite comes new life and hope. From this impulse I used *Old Hundred*, known as the *Doxology* – a hymn to God; *Praise God from Whom all Blessings Flow*; *Gloria in excelsis Deo* – the mid-sixteenth century setting of Psalm 100.

I have used Christian symbols because they are my cultural heritage, but I have tried to move through them to a depth of universal humanness, to an awareness that is not defined by religious label. My impulse through this music is to speak to the fundamental human issues of transformation and re-birth in this chaotic time.”

Personnel

Piccolo

Amanda Greenbacker-Mitchell

Flute

Nadia Lake
Jill Russell*
Nicholas Tseng

Oboe and English Horn

Kara Balthrop*
Matthew Barnes*
Caden Brewington

E-flat Clarinet

Mitchell Sidden

B-Flat Clarinet

Maddie Balsman
Meghan Brown
Elizabeth Ganey
James Langen*
Emily Stokes
Meg Swords

Bass Clarinet

Riley Siebert

Contrabass Clarinet

Allison Davis

Alto Saxophone

Warren Lane*
Zack Nenaber

Tenor Saxophone

Jackson Huenefeldt

Baritone Saxophone

Logan King

Bassoon

Molly Legg
Jack Snelling*

Contrabassoon

Noah Lucas

Trumpet

Layden Dukes
Faith Hall
Emily Rahn*
Caycee Roth
Bryce Taylor
Alex Weinzierl

Horn

Hayden Alley
Sydney Hendrickson
Kayla Modlin
Erica Ohmann*
Abby Oreskovich

Trombone

Robert Fears*
Eva Oelsner
Tyler Martindale
Chloe Wilson

Euphonium

Reece Hinton
Noah Wright*

Tuba

Theo Learnard*
Atticus Schlegel

Percussion

Alex Baur
Riley Berens
Liz Fetzer
Chloe Hart
Jeremiah Ingram*
Lane Oakes
Emma Smallen

String Bass

Sammy Asel

Piano

Mackenzie Harrington

Organ

Lun Tong

Harp

Debbie Clark

* indicates principal or co-principal player

Names appear in alphabetical order to illustrate the importance of each ensemble member's contributions to the group.



School of Music
University of Missouri

2022-2023 Series | Large Ensemble

University Band & Symphonic Band

Dr. Amy M. Knopps, conductor

Dr. Christian M. Noon, conductor

Amanda Greenbacker-Mitchell, graduate guest conductor

Allison Davis, graduate guest conductor

October 6, 2022 | 7:00pm

Missouri Theatre

University Band Program

Eureka (2020) **Katahj Copley**
(b. 1998)

Niagara Falls (2019) **Adrian B. Sims**
(b. 2000)

Amanda Greenbacker-Mitchell, graduate guest conductor

Canto (1977) **W. Francis McBeth**
(1933–2012)

Cajun Folk Songs (1990) **Frank Ticheli**
(b. 1958)

- I. La Belle et la Capitaine
- II. Belle

Intermission

Symphonic Band Program

Bridges (2022) **Katahj Copley**
(b. 1998)

Let My Love Be Heard (2014/2018) **Jake Runestad**
(b. 1986)

Conversations (2018) **Chandler Wilson**
(b. 1984)

Letters (2021) **Kalijah Dunton**
(b. 1999)

Amanda Greenbacker-Mitchell, graduate guest conductor

Program Notes

Eureka (2020)

Eureka: a word used to express triumph on a discovery. Many of us have felt this feeling before. I've always wanted to write a piece about this, but I could never describe it in music form ... until finally (ironically) EUREKA! I figured out how with this short scherzo-like like piece for concert band.

The beginning, with the woodwinds and percussion, represents the short burst of energy that lights the spark of curiosity. From there, we build all the way to the next big moment of the melody. Finally, we reach the final exclamation—the final discovery that is a culmination of everything!

Program note by Katahji Copley

Niagara Falls (2019)

With flowing melodic lines and rich harmonic texture throughout, this work depicts a beautiful journey down the Niagara River. The music gradually builds in intensity, and, as the river gains strength, gives way to the awe-inspiring view of Niagara Falls. The falls are illustrated by grandiose melodic material accompanied by sustained chords. About halfway through (at measure 73), the texture of the music lightens, reminiscent of the slow-moving water below the falls. The work climaxes with the returning main theme and concludes with the portrayal of the Niagara River gently flowing into Lake Ontario.

Program note by Adrian B. Sims

Canto (1977)

Canto was commissioned by the All-Japan Band Association to be used in their national contest by the Japanese Junior High School bands. The first performance was by the Sony Band, Toshio Akiyama conducting, in the spring of 1978.

The composition is loosely based on the melody *Sakura*, which is well-known to all Japanese children. The hand-clapping part by different sections is vital to the rhythmic movement of the piece and also much fun for the participants.

Program note by W. Francis McBeth

Cajun Folk Songs (1990)

Cajuns are descendants of the Acadians, a group of early French colonists who began settling in Acadia (now Nova Scotia) around 1604. In 1755, they were driven out by the British, eventually resettling in South Louisiana. Today there are nearly a million French speaking descendants of the Acadians living in Louisiana and parts of Texas, preserving many of the customs, traditions, stories, and songs of their ancestors.

Although a rich Cajun folk song tradition exists, the music has become increasingly commercialized and Americanized throughout the 20th century, obscuring its original simplicity and directness. In response to this trend, Alan and John Lomax traveled to South Louisiana in 1934 to collect and record numerous Cajun folk songs in the field for the *Archive of Folk Music* in the Library of Congress. By doing so, they helped to preserve Cajun music in its original form as a pure and powerful expression of Louisiana French society.

“La Belle et la Capitaine” and “Belle” can both be heard in their original versions on the Lomax recordings. “La Belle et la Capitaine” tells the story of a young girl who feigns death to avoid being seduced by a captain. Its Dorian melody is remarkably free, shifting back and forth between duple and triple meters. In this arrangement the melody is stated three times. The third time, an original countermelody is added in the flutes, oboe, clarinet,

and trumpet.

“Belle” is about a man who goes away to Texas only to receive word of his sweetheart’s illness, forcing him to return to Louisiana. Finding her unconscious upon his return, he pawns his horse to try to save her, to no avail. The folk melody is sometimes varied rhythmically, texturally, and coloristically, and an original melody is added for variety.

Cajun Folk Songs is composed as a tribute to the people of the old Cajun folk song culture with hopes that their contributions will not be forgotten.

Program note by Frank Ticheli

Bridges

Copley wrote the following about his work:

While looking for more inspiration for this piece, there was this quote from Greek writer Nikos Kazantzakis I stumbled upon:

“True teachers are those who use themselves as bridges over which they invite their students to cross; then, having facilitated their crossing, joyfully collapse, encouraging them to create their own.”

And from there the title *Bridges* came to me. *Bridges* pays tribute to the teachers that have influenced and inspired us. This piece is dedicated to the passion and commitment of Dr. Terry Flowers and his work with the St. Philip’s School and Community Center. For nearly 40 years, Dr. Flowers’ work with St. Philip’s has influenced and inspired hundreds of students to be more than what the world sees them as. Using the styles of some of his favorite artists: Aretha Franklin and Patti LaBelle while honoring his upbringings within the Gospel world, I wanted to tell the story of the “superhero” Dr. Terry Flowers. I also wanted to highlight how teachers are not only superheroes but they’re also our bridges to a brighter future. The piece also has a section in which younger musicians take the spotlight and shine along with the ensemble- building this bridge of sound and connecting the present with the future of music.

Let My Love Be Heard (2014/2018)

Runestad wrote the following about his work:

Originally a choral work written for Choral Arts Northwest, this work has taken on a new life in light of the 2015 atrocities in Paris and Beirut. Jonathan Talberg, the conductor of the choir at Cal State Long Beach, led his singers in a performance during the memorial vigil for Nohemi Gonzalez, a Long Beach student who was killed in the Paris attacks. The day after the vigil, the choir was supposed to begin rehearsing holiday music; however, Jonathan felt that was not appropriate and wanted time for the singers to grieve this loss. So, at the beginning of rehearsal, he passed out a brand new piece of music (*Let My Love Be Heard*), rehearsed it, and then recorded it. It was posted on SoundCloud and shared in memory of Nohemi and as a plea for peace. Their musical offering is a powerful outpouring of grief but also a glimmer of light. I am honored that this piece, *Let My Love Be Heard*, has helped to provide hope in the darkness of our world.

This work is based on the following poem:

A Prayer

by Alfred Noyes

Angels, where you soar

*Up to God's own light,
Take my own lost bird
On your hearts tonight;
And as grief once more
Mounts to heaven and sings,
Let my love be heard
Whispering in your wings.*

Conversations (2018)

In the American Declaration of Independence, Thomas Jefferson wrote, "If there's something wrong, those who have the ability to take action have the responsibility to take action..." Chandler Wilson's "Conversations" is based on the idea of conversations that are needed for society to progressively move forward, most profoundly in the areas of racial issues and equality. The music eloquently expresses the importance of considering and respecting the points of view of other's. A musical work which is truly thought-provoking.

Letters (2021)

A piece representing overcoming a romantic betrayal. My goal was to illustrate the concept as if it was a story. The "story" of the piece is "told" from the lens of the person who was betrayed by their partner. The piece goes through several iterations of the same melody but each time it's different; taking on a different identity entirely. Sometimes, nostalgic and reminiscent, to bitter, menacing, full of malice and regret.

Program Notes Compiled by Noah Wright

Conductors

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 Past 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. In 2022 Dr. Knopps earned a position on the Provost Leadership Program for the 2022-23 academic year. She currently resides in Columbia, Missouri with her cats Rocky and Macy.

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.

Amanda Greenbacker-Mitchell is a Graduate Teaching Assistant in the University Bands program at the University of Missouri, where she is currently pursuing a PhD in Music Education with a concentration in Conducting. Before her appointment at the University of Missouri, Amanda served as a Teaching Assistant at Syracuse University, and as the Director of Instrumental Music at Charlotte Valley Central School in upstate New York. She holds a Bachelor of Music in Music Education with a minor in Music History and Cultures, as well as a Master of Music in Conducting from Syracuse University.

Ms. Greenbacker-Mitchell is a passionate educator, conductor, and growing scholar of music and the Holocaust. She has the honor to serve as a Raphael Schächter Teacher Ambassador for the Defiant Requiem Foundation, where she developed their music performance curriculum module. She is an active guest conductor and lecturer on the repertoire, circumstances, and musicians affected by genocide, having taught about music as a sociopolitical mechanism of the Holocaust in over fifty classrooms and educational series. She is currently researching interdisciplinary practices in instrumental music education, and historically-performed pedagogy.

Allison Davis is currently a PhD candidate at the University of Missouri, where she is studying Music Education and 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 in Bowling Green, OH. 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 2021-2023 MMEA State Conferences. When she isn't spending time walking around campus with her dog Percy, you'll likely see her with a camera in hand to document various happenings around the School of Music.

University Band Personnel

Flute

Matowi Kohno
Emily Gomez
Haley Stevens
Maddie Foster
Casey Bach
Kristyn Morgenthaler
Gabe Evers
Elizabeth Busch
Nora Scharer
Bethany Russell
Kati Williams
Jonah Rosenbaum

Oboe

Ember Kirkham

Bassoon

Lancing Moore

Clarinet

Carly Kuhse
Aidyn Gleason
Carly Gordon
Evelyn Penrod
Mason Sledge
Emily Bryant
Reagan Taggart
Alison Clay
Allison Collier
Brendan Hoffmann
Ryan Utterson

Bass Clarinet

Layla Husson
Brandon Marshall

Alto Saxophone

Amanda Arbuckle
Dacey Woodruff
Luke Lindberg

Tenor Saxophone

Harry Lillie
Meg Swords

Baritone Saxophone

Erin Clay

Trumpet

Rachel Moore
Cadence Wood
Emma Knudson
Atlas Stallings
Justin Kirkpatrick
AJ Rivera
Logan Kuykendall

F Horn

Henry Moriarty
Regan Martinez
Pauline Rocha
Cole Jones
Alex Jackson
Allison Drennan

Trombone

Blake Ryle
Sierra Paul
Logan Blazek
Jane Manson
Henry Miller

Euphonium

Jacob Presler
Alex Sohl

Tuba

Jack Rufkahr
Teak Carrier
Bennet Bradley

Percussion

Jacob Deeter
Ryan Heckman
Vinnie Young
Jake Pittman Davis
Riley Redington
Rachel Byerly
Will Garstang

Symphonic Band Personnel

Piccolo

Alexa Koga

Flute

*Lexie Cheek
Alexa Koga
Alivia Kimbriel
Lauren Marino
Gaby Taffe

Bassoon

*Cooper Williams
Olivia Lounsbery
Erich Unterschutz

Clarinet

*Ava Rittgers
Anton Yang
Samantha Decker
Alicen Dietrich
Jaden Kaemmerer
Abby Twyman
Layla Husson
Jude Carter
Sam Kiethline
Madison Cook

Bass Clarinet

Em Kirkham

Alto Saxophone

*Andrea Lee
Nathan Leslie
Hayden Wiseman
Kendall Flaherty

Tenor Saxophone

George Szabo

Baritone Saxophone

Hannah Wehrman

Horn

*Henry Albright
Alexis Waltrip, Assistant
Brandon Guillen
Emma Clark
Jacob Shackelton
Taylor Owens
Nick Stover

Trumpet

*Emily Gilley
Douglas Schaedler
Cole Herman
Ava Lairmore
Madelyn Ganley

Trombone

*Aaron Holloway
Andrew Jaggi
Josh Camp
Boden Ross
Jackson Denney
Rebecca Brown
Jacob Bode
Patric Kane

Euphonium

*Maggie Howell
Brayden Farris
Ryan Lowe

Tuba

*Adam Johnston
Andrew Rice
Doug Glasgow
Christopher Gentilia
Henry Miller

Percussion

*Sarah Hasekamp
Olin Guillotte
Michael Tiffany
Colton Johnson
Grace Gard
Anders Harms
Calvin Hinton



Mizzou New Music Initiative

University of Missouri

University of Missouri School of Music 2022-
2023 Series • Student Ensemble

Mizzou New Music Ensemble
featuring resident composer
José Halac

Valentina Arango Sánchez, flutes

Andrew Wiele, clarinets

Alexandre Negrão, violin

Jiae Lee, violoncello

Ludwing Espindola, piano

Anthony Hernandez, piano

Miles Bohlman, percussion

Olivia Sletteland, percussion

Yoshiaki Onishi and Stefan Freund, Co-Directors

7:30 p.m. Sunday, October 9

Sheryl Crow Hall

Program

Ius in Bello Carolina Heredia
(2014)

Conversación a Distancia Angélica Negrón
(2020)

Intermission

Contemporary American Creativity Isabelle Borchardt
(2020)

Fragile Pulsings of Tectonic Folds* José Halac
(2022)

**World Premiere*

Conversación a Distancia

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.

Ius in Bello

Ius in Bello is the Latin for “Law of War,” a set of moral principles that regulate confrontation. These implicit and explicit pacts must be honored during conflict. Inspired by the socio-political confrontations in Venezuela beginning in February 2014, Ius in Bello is my response to the violent repression executed by the government against civilian protesters, costing lives and the demonstrating a continuous violation of human rights. Longing for times of peace and prosperity, the piece engages with dream-like sections in which color saturated imagery of a perfect future is tinted with crispy dissonances. Premiered by JACK Quartet members John Pickford and Ari Streisfeld with Adrienne Pope, Zan Berry, and Thiago Ancelmo, at the New Music on the Point 2014 Festival.

Carolina Heredia is a composer of acoustic and electronic Western classical new music, as well as an Intermedia artist. Her works have been commissioned and performed in the United States, South America, and Europe by several esteemed musicians and ensembles, including JACK Quartet, Alarm Will Sound, Aspen Contemporary Ensemble, Oberlin New Music Ensemble, Alex Fiterstein, Derek Bermel, Tesla Quartet, Duo Cortona, and DRAX, among others. Her music has been featured at the SONIC Festival NYC, Aspen Music Festival and School, Bowling Green New Music Festival, the Mizzou International Composers Festival, among many others. Her choral music is published by Hal Leonard.

Heredia’s 2015 Fromm Music Foundation Commission supported the creation of her work *Ausencias/Ausências/Absences* for the JACK quartet. This piece was awarded several prizes, including the 2018 International New Music Competition John Corigliano Grand Prize, and the 2019 Lake George Music Composition Competition. She was awarded a Barlow Endowment Commission in 2021 to compose a work for Duo Axis.

Carolina holds a Doctorate in Music Composition degree from the University of Michigan where she was awarded a one-year Institute of Humanities Research Fellowship. Her mentors include Michael Daugherty, Evan Chambers, Erik Santos, and Kristin Kuster. She was appointed Assistant Professor in Music Composition and held the position of Assistant/Associate Director of the Mizzou New Music Initiative from 2018 to 2022. She currently holds the position of Director of Artist Support for the American Composers Forum.

Contemporary American Creativity

This piece was written in early 2020 for the partnership with the Amon Carter Museum of American Art with the composition students in the New Music Initiative. It was inspired by Gabriel Dawe's *Plexus* as well as Gabriel Dawe himself. *Plexus* is a series of art pieces created with sewing thread that use the space they are in and light in the room to create a piece of large scale colorful visual art. Creating this piece, Isabelle utilized similar techniques including repetition to represent the repetition within the process of creating this art. It was written for the New Music Ensemble to perform in Texas at the museum in May 2020 but due to the state of the world at that time, this concert will be the first in person premiere.

Isabelle Borchardt is a Sinquefield Scholar at the University of Missouri studying music composition. In her time at Mizzou she has had many opportunities including receiving the Sinquefield Commission to write for Professor Eva Szekeley's violin studio and composing for the Khemia Ensemble, Mizzou New Music Ensemble, and Duo Cortona. She grew up in Kansas City and began composing and performing her own works at the age of 14. She has also been playing violin since she was 9 and currently studies under Professor Eva Szekeley while playing in the University Philharmonic. She finds inspiration for her compositions in the eclectic music experiences available to her while pursuing a music degree at an institution with access to students and experiences from all fields.

Fragile Pulsings of Tectonic Folds

This piece was conceived and structured as a kinetic architectural space whose articulations suffer the contingencies of imaginary subterranean movements (the pulsings) that affect the functions and the design of the (musical) construction. This process is gradually evident in the appearance of tone phasings, spectral dissonances and textural disarray, potential collapse and re-construction.

José Halac is a composer and professor of composition at the National University of Córdoba, Argentina. His music ranges from chamber, orchestral, electroacoustic, and also composes for video art, theatre, film and contemporary dance projects.

He holds a Master in Music degree from Brooklyn College (CUNY) where he studied computer music with Charles Dodge. He also studied composition in Argentina with Horacio Vaggione and César Franchisena. He was awarded several prizes and grants among them the 1st prize at the Bourges Electroacoustic Music Festival (France) 2000 for his piece *The Breaking of the Scream*, the National Endowment for the Arts grant in 1994, the New York Foundation for the Arts (NYFA) fellowship 2001, a Phonos Foundation grant in Barcelona, Spain 1994, American Composers Forum in 2000, Centro Experimental Teatro Colon in Buenos Aires, 2002, UNESCO-Rostrum of Composers in 1996 and 2000. Blown 3 and MAR got honorable mentions 2019 and 2020 at the Destellos Foundations international electroacoustic music competitions. His scores are published by BabelScores in France. His music is published on the Tellus, Bourges GhMB, Wasbe, Centaur records, Innova record labels.

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 Visiting Assistant Professor 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.

Upcoming MNMI events

Duo Axis Residency October 20-21

Friday, October 21 (SMC building)

3 p.m. Presentation during Composition Seminar

7:30 p.m. Concert; Sheryl Crow Hall

María Chávez Residency November 7-11

Thursday, November 10 ; Whitmore Recital Hall (FAB building)

3 p.m. Turntable Demonstration during Convocation

5 p.m. Hands-on Turntable Workshop

Friday, November 11 ; Rm. 385 (SMC building)

3 p.m. Presentation during Composition Seminar

Visit newmusic.missouri.edu for a full list of events and opportunities.

Requests for accommodations related to disability need to be made to building coordinator, Susan Worstell, 206 Sinefield 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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University of Missouri School of Music

2022-2023 Series • Large Ensemble

Studio Jazz Band

Dr. Sam Griffith, director

Titus Weinzierl, graduate conductor

October 26, 2022 • 7:00pm

Stotler Lounge

Program to be selected from

Brazil **Ary Barroso**
(1903-1964)
arr. Chip McNeill & Tom Garling

Solos: Nathan Lee, Ian Prinster, Olin Guillotee, Greg Goetz

Dindi **Antônio Carlos Jobim**
(1927-1994)
arr. Rob McConnell

Solos: Jon Gowan, Jack Ferry

Chega De Saudade **Antônio Carlos Jobim & Vinicius de Moraes**
(1913-1980)
arr. Luiz A. Paes

Solos: Nathan Lee

Andorinha **Antônio Carlos Jobim**
arr. Gil Gagliardi

Featuring: Ian Prinster

Big Dipper **Thad Jones**
(1923-1986)

Solos: Jack Ferry, Maverick Haley, Andrew Jaggi, Sterling Sewell

I'm Confessin' **Neiburg, Dougherty & Reynolds**
(1902-1978)
arr. Manny Mendelson

Solos: Jon Gowan

Watch What Happens **Michel Legrand & Norman Gimbel**
(1932-2019) (1927-2018)
arr. Jerry Nowak

Solos: Andrew Jaggi, Jon Gowan

Brazilian Fantasy **John Fedchock**
(b. 1957)

Solos: Ian Prinster, Maverick Haley, Sterling Sewell, Olin Guillotee, Greg Goetz

Personnel

Saxophone

Ian Prinster
Emma Spalding
Jon Gowan
Emily Steffes
Sterling Sewell

Trombone

Andrew Jaggi
Antonio Flores
Jackson Denney
Cale Lipinski
Ben Musgraves

Trumpet

Nathan Lee
Maverick Haley
Cooper Mathieson
Audrey Shaw
Apolo Midkiff

Guitar

Will Thives

Piano

Jack Ferry

Bass

Elise Frick

Drums

Olin Guillotee
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



School of Music
University of Missouri

2022-2023 Series | Large Ensemble

University Philharmonic Orchestra
and
Columbia Civic Orchestra

Stephen Rogers Radcliffe, conductor
Stefan Freund, conductor

October 27, 2022 | 7:00pm
Jesse Auditorium

Program

Death and Transfiguration (1889) **Richard Strauss**
(1864-1949)

University Philharmonic Orchestra
Stephen Rogers Radcliffe, *conductor*

Romeo and Juliet (1880) **Peter Ilyich Tchaikovsky**
(1840-1993)

University Philharmonic Orchestra and Columbia Civic Orchestra
Stefan Freund, *conductor*

INTERMISSION

Symphonic Dances from *West Side Story* (1960) **Leonard Bernstein**
(1918-1990)

Prologue (Allegro moderato)
Somewhere (Adagio)
Scherzo (Vivace e leggiero)
Mambo (Meno Presto)
Cha-cha (Andantino con grazia)
Meeting Scene (Meno mosso)
Cool Fugue (Allegretto)
Rumble (Molto allegro)
Finale (Adagio)

University Philharmonic Orchestra and Columbia Civic Orchestra
Stephen Rogers Radcliffe, *conductor*

Program Notes

Death and Transfiguration (*Tod und Verklärung*), Op. 24

Only months before his death, Richard Strauss had read Joseph Eichendorff's poem "Im Abendrot" (At Sunset). He soon set it to music, composing his legendary "Four Last Songs" for soprano and orchestra in a final fit of inspiration. Alas, Strauss' musical setting of Eichendorff's eponymous poem proved to be his last, its gentle imagery of a fading sunset portending his own death. "How weary we are of wandering—" the soprano sings, soft chords rocking underneath. "Is this perhaps death?"

And then, as if to sum up his life's work, a seven-note quotation from his earlier *Death and Transfiguration* wells up from the lower orchestra, drifting through the atmosphere like a memory. Composed decades before—at the tender age of 24—the "transfiguration" theme reaches upwards into heaven above, grasping at something higher and beyond what mortal eyes can perceive.

In 1888, without a single gray hair on his head and another 60 years of life before him, Strauss knowingly set off to write *Death and Transfiguration*, the music of a man who grasps his "highest ideal goals" and then, in his closing years, sees his life pass before his eyes. Strauss explained the genesis of the tone poem in a series of letters to friends as "purely a product of the imagination; it is not based on any event. It was just an inspiration like any other. In the last analysis, the musical urge."

However, it is—despite its darkness and solemnity—the work of a young man reflecting on times yet to come, imagined through the rose-colored spectacles of youth and health. Although Strauss did suffer respiratory problems just two years later, one of the common criticisms of *Death and Transfiguration* lies in its incongruous bombastic and swaggering nature, described by English critic Ernest Newman as "too spectacular, too brilliantly lit, too full of a pageantry of a crowd; whereas this is a journey one must make very quietly, and alone."

Strauss envisions "a sick man... breathing heavily and irregularly" in the opening scene, his ragged heartbeat represented in the unstable thumping of the orchestra. Darkness and death hang over the scene like tapestries, their oppressive folds gradually pressing on the old man's heart. The music soon relaxes into the first hints of the transfiguration theme—notes rising by step then soaring upwards—before the calm suddenly shattered in a burst of drama.

Brass blare, drums pound, and strings sound the alarm as the entire orchestra seizes up in a terrifying battle between life and death, the tempestuous music following the protagonist's feverish nightmares. Toward the close of this section the full orchestra briefly states the transfiguration theme as the music slowly winds down into quiet reflection.

The old man recalls his childhood years and his heroic passions, interlaced with jarring returns to the agonizing present in sudden timpani and brass outbursts. The music is at times tranquil and lyrical, at times alarming and hellish, relentlessly driving toward the imminent end.

The striking of the tam-tam seals his fate, clearing the preceding chaos into the final resplendent evolution of the soaring transfiguration theme, the protagonist's soul finally escaping into the ether. As the motif echoes through the orchestra, "the hour of death approaches—the soul leaves the body, in order to find perfected in the most glorious form in the eternal cosmos that which he could not fulfill here on earth."

Program notes by Caleb Ren

***Romeo and Juliet* (1880)**

Tchaikovsky's *Romeo and Juliet*, which is described as an "Overture-Fantasy," features three themes inspired by the play. The opening woodwind chorale represents the noble, yet misguided Friar Laurence. Battle between the Capulets and Montagues follows, featuring energetic rhythms, rapid 16th notes, and unpredictable crashing cymbals. This violence melts away into the sublime love theme, which is one of the most gorgeous melodies in the history of Western music.

An expansive development section returns to an incredibly lush presentation of the love theme. Toward the end, the split personality of the piece switches quickly between the love theme and the battle. In a slower coda, heartbroken variations of the love theme appear, representing the aftermath of the suicides of the two lovers.

Symphonic Dances from *West Side Story* (1960)

Leonard Bernstein was born on August 25, 1918, in Lawrence, Massachusetts. He took piano lessons as a child and later studied at Harvard University. After graduating, he made a few conducting appearances and went on to study piano, conducting, and orchestration at the Curtis Institute of Music. In 1943, Bernstein was appointed to Assistant Conductor of the New York Philharmonic, his first permanent conducting job. In 1951, he became the head of the conducting and orchestral departments at Tanglewood, which he had attended in his youth. Finally, Bernstein was appointed Music Director of the New York Philharmonic in 1958, where he led more concerts than any previous conductor. Of the hundreds of works recorded in this post, he is noted in particular for his recordings of the symphonies of Gustav Mahler. Bernstein's composing career includes several orchestral works, ballets, operas, and Broadway musicals.

One of Bernstein's most famous and enduring works is his 1957 musical *West Side Story*, a retelling of Shakespeare's *Romeo and Juliet* in a modern clash of rival gangs in New York City. The show ran for 772 performances over almost two years. In 1961, Bernstein revisited the *West Side Story* score to create a new, wholly orchestral work, his *Symphonic Dances*. With the help of his colleagues Sid Ramin and Irwin Kostal, Bernstein chose selections from the musical's score to be part of this new work. The *Symphonic Dances* were originally written for and performed at a fundraising gala for the New York Philharmonic.

Symphonic Dances feature nine selections from *West Side Story*. First is the Prologue, a fight between the two rival gangs, the Jets and the Sharks. Their fight segues into the "Somewhere" dream sequence, in which the gangs unite in friendship. In continuation of the dream sequence, the gangs transcend reality in the quiet, rhythmic Scherzo. A loud percussion sequence jolts us back into the real world: the Jets and the Sharks are holding a dance in the local gym. The Mambo threatens to become violent, as the gangs compete in their wild dancing. But suddenly the eyes of two star-crossed lovers meet for the first time, and Tony and Maria dance together in the Cha-Cha, which contains the well-known "Maria" theme. Their first conversation is embodied in the music of the Meeting Scene. As Tony and Maria leave each other for the night, the jazzy "Cool" theme snakes its way up the orchestra into an elaborate fugue. The Jets try to stay cool, but the fugue inevitably erupts into the Rumble, the final battle of the Jets and the Sharks. Both gang leaders are killed. A short flute cadenza begins the Finale, a dirge-like processional that recalls the "Somewhere" theme, this time placed in the harsh light of reality. The piece ends with both musical quotations from Wagner's "*Twilight of the Gods*" and, as in Strauss' tone poem *Zarathustra*, in a bi-tonal realm of two keys played simultaneously, leaving us in doubt of the power of love.

Program notes by Corneila Sommer

Conductor Biographies

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 he was Director of the Seattle Conservatory of Music and Music Director of both the Marrowstone Music Festival and the Seattle Youth Symphony Orchestra. 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.

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.

A prize winner 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 as well as at the Accademia Musicale Chigiana in Siena, Italy.

Stefan Freund received a BM from Indiana University and an MM and a DMA from the Eastman School of Music. He is presently Professor of Composition at the University of Missouri. Previously he was Assistant Professor of Composition at the Eastman School of Music.

Freund is the recipient of prizes from BMI, ASCAP, MTNA, MU, and the National Society of Arts and Letters. He has received commissions from the Barlow Endowment, Carnegie Hall Corporation, the Lincoln Center Festival, the New York Youth Symphony, Town Hall Seattle, the Pittsburgh New Music Ensemble, Sheldon Concert Hall, and other ensembles and venues. His music has been performed by ensembles such as the St. Louis Symphony, the Phoenix Symphony, and the Copenhagen Philharmonic. Internationally, Freund's music has been played in ten European countries, Canada, Mexico, and Puerto Rico. His works have been recorded on the Albany, Innova, Crystal, Centaur, and New Focus labels.

Freund is the founding cellist of the new music ensemble Alarm Will Sound, described by the *New York Times* as "the future of classical music." His cello playing can be heard on 18 released albums featuring Alarm Will Sound. In addition, he serves as the Artistic Director of the Mizzou New Music Initiative and the Music Director of the Columbia Civic Orchestra.

University Philharmonic Orchestra Personnel

Flute

Valentina Arango-Sanchez
Ashley Chambers
John Goodson

Oboe

Matthew Barnes
Sophia Fasone
Kara Balthrop, *English Horn*

Clarinet

Meghan Brown
Mitchell Sidden

Bassoon

David Frith
Noah Lucas, *contrabassoon*

Horn

Sydney Hendrickson
Maddie Hogan
Anneliese Miner
Kayla Modlin
Erica Ohmann

Trumpet

Mia Perez
Emily Rahn

Trombone

Alex Thomas
Titus Weinzierl

Bass Trombone

Ben Musgrave

Tuba

Wyatt Moore

Percussion

Olivia Slettleland
Mary Emmons
Miles Bohlman

Harp

Erin Wood

Violin I

Alexandre Negrão, *concertmaster*
Sam Li
Andrea Lin
Sophia Edwards
Melanie Avery
Sofia Heredia
Mia Chitwood
Maya Anand

Violin II

Johanny Veiga Barbosa, *principal*
Isabelle Borchardt
Lyubov Kornev
Ella Baetje
William Fitzgerald
Catherine Patti
Brandon Merchant
Meghan Pate

Viola

Dean Roberts, *principal*
Meredith Blucker
Elaina Maurer
Parker Krudop
Noah Zahn
Jojo O
Mary Lanio
Macy Ryan

Cello

Jiae Lee, *co-principal*
Nathan Roberts, *co-principal*
Sam Whitty
Jennifer Lohead
Gray Morima
Cheyenne Blair
Mason Murphy
Syd Bolton
Felipe Celis
Drake O'Hearn
Megan Espeland
Matthew Hartsfield

Bass

Samantha Asel, *principal*
Kelsey Atteberry
Sam Caldwell
Elizabeth Derner

Columbia Civic Orchestra Personnel

Flute

Mary Hales
Jane Wang
Valentina Arango-Sanchez

Oboe

Dan Willett
Matthew Barnes
Lauren Beran, *English horn*

Clarinet

Susie Stump
Andrew Wiele, *bass clarinet*

Saxophone

David Stump

Bassoon

Steven Houser
David Frith

Horn

Jedd Schneider

Trumpet

Zach Beran
Sam Mohler

Trombone

Brian Silvey
Doug Clem

Bass Trombone

Ben Musgrave

Tuba

Wyatt Moore

Percussion

Liz Fetzer
Colton Johnson
Sarah Hasekamp

Harp

Hannah Lanning

Violin I

Siri Geenen, *concertmaster*
Tim Langen
Sally Swanson
Hannah Lanning
Elizabeth Sheets
Greg Sheets

Violin II

Amelia Pellegrini
Teagan King
Erica Kallis
Ron Lee
Max Sperry

Viola

Grant Bradshaw, *principal*
Kristen Yu
Heide Schatten
Glenna Johnson
Edward Kolkebeck

Cello

Carol Elliot, *principal*
Nick Shapiro
Patrick Ordway
Kimberly Edwards
Jennifer Mayo
Chad Berchek

Bass

Michael Lewis
Frederick Smith
Nancy Dietz

Piano

Neil Minturn

Jack Snelling, Orchestra Manager
Andrew Wiele, Librarian

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Topher Otake, Clara E. Smith, Karen Zeferino**

Collaborative Pianist: Zachary Kierstead

October 29, 2022 • 7:00PM

First Presbyterian Church

Program

Come to Me **Ily Matthew Maniano**
(b. 1989)

Soloists: Lauren Rankin and Clara E. Smith

Come to me, all you who are weary and burdened, and I will give you rest.
(Matthew 11:28)

When the Violin **Reena Esmail**
(b. 1983)

Cellist: Dr. Eli Lara

Soloists: Tara Boydston, Grace Gard, Paul Hemmingway, Carrick O'Bleness

When
The violin
Can forgive the past

It starts singing.

When the violin can stop worrying
About the future

You will become
Such a drunk laughing nuisance

That God
Will then lean down
And start combing you into
Her
Hair.

When the violin can forgive
Every wound caused by
Others

The heart starts
Singing.

(Hafiz, The Gift, tr. Daniel Ladinsky)

A Chain is Broken **Dominick DiOrio**
(b. 1984)

Soloist: Nathan Le

Gham daaram, Maadar
Kojayee, Pédar?
Gharibeh-am keh dar
Beyneh gharibeh-haast

I'm sad, Mother
Where are you, Father?
I'm a stranger
Among strangers

Deerooz, baa ham boodeem
Deerooz, khandeh
Chehreh-ye Maadar, keh feda kardeh
Khaterehi tanha beyneh sedaahaast

Yesterday, we were together
Yesterday, there was laughter
Mother's countenance and her sacrifice
Are but memories among the voices

Cheh meegooyand?
Cheh meeporsand?
Beh cheh meekhandand?
Gom-shodeh injaa tanhaast

What are they saying?
What are they asking?
What makes them laugh?
He who is lost is here alone

Do they understand?
A smile and
A nod and
A barrier is crossed

And I see unity
Of ideas, of thoughts that brings
Laughter at laughable things
Together, engendering trust

A new world is at hand
New faces, new expressions
Together in diverse collections
An ocean of love and lust

For freedom stands
Facing me, embracing me
Carrying, chasing me
From maybe to must

Certainty replaces
Trepidation and fear
Friends and lovers are here
Laughing, crying, their faces embossed

With joy, with pain
Still, a chain is broken
And moods are spoken
But with freedom comes a cost

Dear to bear the burden of
Standing on both feet and
Shouting to the world, taking a stand
I am no longer tossed

On the waves of will
Of others. I'll speak
For me and mine, no longer meek
And for the globe in whose crust

Is baked the love of all
Sometimes hidden
Some forbidden
But never is Mother thrust

In the dark of hate
For long when all the I's
Proclaim Earth's anthem never dies
Singing the stories of each of us.
(Khashayar Tonekaboni)

Dona nobis pacem **Cho Hye-young**
(b. 1969)

Soloists: Henry Braeske, Presley Davis, Amanda Obeso, Benjamin Roker

Violinist: Wendy Kleintank

Dona nobis pacem.

Grant us peace.

Agnus Dei qui tollis peccata mundi

Lamb of God who takest away the sins of the world

Miserere nobis.

Have mercy on us.

(from the traditional Latin mass text)

INTERMISSION

Dum medium silentium **Vytautas Miškinis**
(b. 1954)

Dum medium silentium tenerent omnia
et nox in suo cursu medium iter haberet,
Omnipotens sermo tuus, Domine,
Da coelis a regalibus sedibus venit.
(Wisdom 18:14-15)

While all things were in quiet silence,
and the night was in the midst of her course,
Thy almighty Word, O Lord,
Came down from heaven from thy royal throne.

Horeini darkecha (Four Motets) **Paul Schoenfield**
(b. 1947)

Teach me Your way, O Lord;

I will walk in Your truth; let my heart be undivided in reverence for Your name.

I will praise You (O Lord, My God,) with all my heart.

(Psalm 86: 11-12)

Wo ist ein so herrlich Volk **Johannes Brahms**
(1833-1897)

Wo ist ein so herrlich Volk,
zu dem Götter also nahe sich tun
als der Herr, unser Gott, so oft wir ihn anrufen.
Hüte dich nur und bewahre deine Seele wohl,
dass du nicht vergessest der Geschichten,
die deine Augen gesehen haben,
und dass sie nicht aus deinem Herzen kommen
alle dein Leben lang.
Und sollst deinen Kindern
und Kindeskindern kund tun. Amen.

Where is so great a nation
that has statutes and decrees that are as just as
the Lord our God's, whenever we call on him.
Protect yourself and watch your soul
that you do not forget the stories
which your eyes have seen,
and that you let them depart from your heart
All of your life.
And teach them to your children
and to your children's children. Amen.

(Deuteronomy 4:8-9)

Ofulú Lorêê **Oswaldo Lacerda**
(1927-2011)

Conductor: Karen Zeferino

Percussion: Calvin Hinton

(Ofulú Lorêrê is a Candomblé chant to Oxalá, collected in Bahia by Camargo Guarnieri).

Ofulú lorêrê ê, O kenhenhen Legibô
Ile ifan moxuá babá, ajiborê mojibá
Oluwá é mawô, é mawô é walêxê
É mawô ê lê sê kan babá, é mawô é walêxê

Air we breathe, Lord of Happiness, He who rules Legibô
All the land of Ifon greets You
Lord of the land, Keeper of the hobbles' secrets
Keeper of the weaker's secrets, Keeper of the hobbles' secrets

Long Time Traveling **Abbie Betinis**
(b. 1980)

Soloists: Yonathan Astatke, Topher Otake

Farewell, my friends, I'm bound for Canaan,
I'm trav'ling through the wilderness;
Your company has been delightful,
You, who doth leave my mind distressed.

I go away, behind to leave you,
Perhaps never to meet again,
But if we never have the pleasure,
I hope we'll meet on Canaan's land.
- Parting Friends (traditional tune and lyrics)

Farewell, my friends, both old and young,
I hope in peace you'll still go on;
How oft I've seen your flowing tears,
And heard you tell your hopes and fears!

Your hearts with love were seen to flame,
Which makes me hope we'll meet again.
Ye mourning souls, lift up your eyes
And live in love, for love's alive.
- Parting Hand (lyrics by John Blain 1818, edited and revised by A. Betinis)

I'm a long time trav'ling here below,
I'm a long time trav'ling away from home,
I'm a long time trav'ling here below,
To lay this body down.

Farewell, my friends, whose tender care
Has long engaged my love;
Your fond embrace I now exchange
For land I know not of..
- White (tune by Edgar Dumas 1856; lyrics from Dobell's New Selection 1810; revised A. Betinis)

All of Us (Considering Matthew Shepard) **Craig Hella Johnson**
(b. 1962)

Soloists: Tara Boydston, Faith Fullen. Karen Zeferino

What could be the song?
Where begin again?
Who could meet us there?
Where might we begin?
From the shadows climb,
Rise to sing again;

Where could be the joy?
How do we begin?
Never our despair,
Never the least of us,
Never turn away,
Never hide our face;
Ordinary boy,
Only all of us,
Free us from our fear,
Only all of us.

Only in the Love,
Love that lifts us up,
Clear from out the heart
From the mountain's side,
Come creation come,
Strong as any stream;
How can we let go? How can we forgive?
How can we be dream?

Out of heaven, rain,
Rain to wash us free;
Rivers flowing on,
Ever to the sea;
Bind up every wound,
Every cause to grieve;
Always to forgive,
Only to believe.

[Chorale:] Most noble Light, Creation's face,
How should we live but joined in you,
Remain within your saving grace
Through all we say and do
And know we are the Love that moves
The sun and all the stars?
O Love that dwells, O Love that burns
In every human heart.
This evergreen, this heart, this soul,
Now moves us to remake our world,
Reminds us how we are to be
Your people born to dream;
How old this joy, how strong this call,
To sing your radiant care
With every voice, in cloudless hope
Of our belonging here.

Heaven: Wash me . . .

(Michael Dennis Browne and Craig Hella Johnson)

Personnel

Soprano I

Rebekah Beebe
Elise Cressey
Grace Gard
Caitlin Kenney
Wendy Kleintank
+Amanda Obeso
Lauren Rankin
*Clara E. Smith

Soprano II

Alyssa Counts
*Faith Fullen
Sophie Heimerl
Megan Lyon
Kate Wyman
*Karen Zeferino

Alto I

Erin Brage
Isabella Conley
Kampbell Hemeyer
Morgan Jennings
Shannon Martin
+Haley Mesz
*Rachel Misner
Chloe Prewett

Alto II

Tara Boydston
*Presley Davis
*Miranda Frankenbach
Maddie Jenkins
Kennedy Kinnick
Haley Miller
Emma Rowden
+Aubri Stewart
Emma Stuck

Tenor I

*Paul Anderson II
Jonathan Edens
Nathan Le
Zach Reinert
Benjamin Roker
Quin Wilson

Tenor II

Joshua Donaldson
McCade Gordon
+Paul Hemingway
Jack Grant
*Topher Otake
+Sam Varnon

Baritone

+Yonathan T. Astatke
Preston Bell
*Brandon Brown
Eric Partridge
Sam Romine

Bass

Henry Braeske
Jonathan Crader
*Joshua Engle
Gregory Johnson
Jacob Laan
Carrick O'Bleness

+Officers
*Section Leader

*Special thanks:
First Presbyterian Church
Lucy Urlacher, MU School of Music Piano Tuner/Technician
MU Applied Voice Faculty*

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Sounds of Blackness**

Janina Jones, *soprano*

Jermaine Manor, *baritone*

Austin Gaskin & Brandon Gregory, Jr., *piano*

Isaac Foley, *bass*

Derrick Enyard, *percussion*

Dr. Brandon A. Boyd, *conductor*

Assistant Professor of Choral Music Education/

Assistant Director of Choral Activities

Ronnie Wilson, *assistant conductor*

November 1, 2022 • 7:30pm

Sheryl Crow Hall

PROGRAM

Ndikheko Bawo *South African Folk Song*
arr. Lhente-Mari Pitout

Janina Jones, soprano

Done Made My Vow to the Lord *American Negro Spiritual*
arr. Nolan Williams

Stand Up (from Harriet) *Motion Picture Ballad*
written by Joshua Campbell and
Cynthia Echuemuna-Erivo

Rachel Richardson, alto

My Soul's Been Anchored in the Lord *American Negro Spiritual*
arr. Florence Price

Yonny Astatke, baritone

We're Goin' Around (from Treemonisha) *Opera Excerpt*
written by Scott Joplin

Roy Thompson and Nathan Le, tenor

If I Ain't Got You *Rhythm and Blues*
Alicia Augello Cook

Janina Jones, soprano

City Called Heaven *American Negro Spiritual*
arr. Josephine Poelinitz

Jermaine Manor, baritone

The Blessing of Abraham *Inspirational Gospel*
by Donald Lawrence

Hallelujah, You're Worthy *Inspirational Gospel*
by Judith Christie McAllister

Janina Simone, soprano; Jermaine Manor, baritone

PERSONNEL

Conductor

Dr. Brandon A. Boyd

Assistant Conductor

Ronnie Wilson

Piano

Austin Gaskin
Brandon Gregory, Jr.

Bass

Isaac Foley

Percussion

Derrick Enyard

Soprano

Victoria Barnette
Grace Gard
Nadia Gresham
Angela Danso Gyane

Alto

Trinity Brown
Abby Byrd
Lauryn Cummings
Elizabeth de Kunffy
Rachel Richardson

Tenor

Paul Anderson II
Nathan Le
Jay Nahm
Joel Pinto
Roy Thompson

Bass

Yonathan T. Astatke
Brandon Brown
Austin Gaskin

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*Dr. Brandon A. Boyd, conductor
Assistant Professor of Choral Music Education/
Assistant Director of Choral Activities*

Assistant Conductors

Paul Anderson II, Brandon Brown, Topher Otake,
Clara E. Smith, Ronnie C. Wilson, and Karen Zeferino

Collaborative Pianists

Austin Gaskin, Maddie Jenkins, Christian Martin, and Claire Parker

**November 5, 2022 | 3:00pm
First Christian Church**

PROGRAM

UNIVERSITY TREBLE CHORUS

Maddie Jenkins and Claire Parker, collaborative pianists

Media Vita **Michael McGlynn**

(b. 1964)

Clara E. Smith, conductor

Media vita in morte sumus	In the midst of life we are in death
Quem quaerimus ad iutorem nihi site domine	What helper do we seek except you, oh Lord
Qui pro peccatis nostris	You who for our sins
Sancte Deus, sancte fortis	Holy God, holy and powerful
Sancte misericor salvator	Oh holy compassionate savior
Amare mortis ne tradas nos	Do not give us over to the harshness of death
In te speraverunt patres nostri	In you our fathers placed their hopes
Speraverunt et liberasti eos	They placed their hopes and you freed them

Flight **Craig Cornelia**

(b. 1949)

arr. Ryan Murphy

(b. 1971)

Dr. Brandon A. Boyd, conductor

Let me run thru a field in the night,
let me lift from the ground 'til my soul is in flight.
Let me sway like the shade of a tree,
let me swirl like a cloud in a storm on the sea.

Wish me on my way thru the dawning day.
I wanna flow, wanna rise, wanna spill,
wanna grow in a grove on the side of a hill.
I don't care if the train runs late,
if the checks don't clear, if the house blows down.
I'll be off where the weeds run wild,
where the seeds fall far from this earthbound town.

And I'll start to soar. Watch me rain 'til I pour.
I'll catch a ship that'll sail me astray,
get caught in a wind, I'll just have to obey 'til I'm flyin' away...
Let me leave behind all the clouds in my mind.
I wanna wake without wondering why,
finding myself in a burst for the sky. High!

I'll just roll. Let me lose all control.
I wanna float like a wish in a well,
free as the sound of the sea in a shell.

I don't know, but maybe I'm just a fool.
I should keep to the ground.
I should stay where I'm at.
Maybe everyone has hunger like this, and the hunger will pass.
But I can't think like that.

All I know is somewhere, thru a clearing,
there's a flickering of sunlight on a river long and wide,
and I have such a river inside.

Let me run through a field in the night,
let me lift from the ground 'til my soul is in flight.
Let me sway like the shade of a tree,
let me swirl like a cloud in a storm on the sea.

Wish me on my way thru the dawning day.
I wanna flow, wanna rise, wanna spill, wanna grow on the side of a hill,
wanna shift like a wave rollin' on,
wanna drift from the path I've been traveling upon, before I am gone.

By Night..... Elaine Hagenberg
(b. 1979)

Clara E. Smith, conductor

Deep in the tarn the mountain
A mighty phantom gleamed,
She leaned out into the midnight,
And the summer wind went by,
The scent of the rose on its silken wing
And a song its sigh.

And, in depths below, the waters
Answered some mystic height,
As a star stooped out of the depths above
With its lance of light.

And she thought, in the dark and the fragrance,
How vast was the wonder wrought
If the sweet world were but the beauty born
In its Maker's thought.

Flow My Tears Nathan Lange
(b. 1996)

Karen Zeferino, conductor

Flow, my tears, fall from your springs!
Exiled for ever, let me mourn;
Where night's black bird her sad infamy sings,
There let me live forlorn.

Down vain lights, shine you no more!
No nights are dark enough for those
That in despair their lost fortunes deplore.
Light doth but shame disclose.

Never may my woes be relieved,
Since pity is fled;
And tears and sighs and groans my weary days
Of all joys have deprived.

From the highest spire of contentment
My fortune is thrown;

And fear and grief and pain for my deserts
Are my hopes, since hope is gone.

Happy, happy they that in hell
Feel not the world's despite.

Children, Go Where I Send Thee **arr. Kevin Johnson**

Samantha Rogers, rapper | Amy Hohenberger, soprano
Clara E. Smith, conductor

Children go where I send thee: how shall I send thee?

Well, I'm gonna send thee one by one
One for the little bitty baby
Who was born, born, born in Bethlehem
Said he was born, born, born in Bethlehem

Children go where I send thee: how shall I send thee?

Hey, I'm gonna send thee two by two
Two for paul and silas
One for the itty bitty baby
Who was born, born, born in Bethlehem.
Children go where I send thee: how shall I send thee?

I'm gonna send thee:

Three by three, three for the hebrew children
Four by four, four for the four that stood at the door
Five by five, five for the five that stayed alive
Six by six, six for the six that never got fixed
Seven by seven, seven for the seven who never got to heav'n
Eight by eight, eight for the eight that stood at the gate
Nine by nine, nine for the nine that dressed so fine
Ten by ten, ten for the ten commandments

He was born, born, born in Bethlehem.

UNIVERSITY GLEE CLUB

Christian Martin and Austin Gaskin, collaborative pianists

Exultate **David C. Dickau**
(b. 1953)

Brandon Brown, conductor

Exultate Deo adjutori nostro
Jubilate Deo Jacob.
Sumite psalmum et date tympanum,
Psalterium jucundum et cithara.

Rejoice to God our helper;
Sing aloud to the God of Jacob.
Take a psalm, and bring forth the timbrel
The pleasant psaltery with the harp.

Bucinate in neomenia tuba
Insignidie solemnitatis nostrae

Blow the trumpet in the new moon
on the noted day of your solemnity.

Quia praeceptum Israel
est et iudicium Jacob.

For it is a commandment of Israel
And a law to the God of Jacob.

In tribulatione invocastime
Et liberavite exaudivite
In obscondito tempestatis probavite

You called upon me in affliction
and I delivered you:
I heard you in the secret place of the tempest

Apud aquam contradictionis
Audi populus meus
Et contestabor
Te Israel si audias me

at the waters of contradiction.
Hear, O my people,
and I will testify to you;
O Israel, if you will hearken to me.

(Psalm 81:1-5, 8-9)

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

Brandon Brown, conductor

Sing, Be, Live, See...

The dark stormy hour, The wind, it stirs.
The scorched earth cries out in vain:

O war and power, you blind and blur.
The torn heart cries out in pain.

But music and singing have been my refuge,
and music and singing shall be my light.

A light of song shining strong: Alleluia!
Through darkness, pain and strife, I'll sing, Be, Live, See...

Peace.

Wankantanhan Hotan'inpe (Traditional Lakota Sioux Spiritual) **arr. Linthicum-Blackhorse**
(b. 1989)

Nathan Le, tenor
Brandon Boyd, conductor

Wankantanhan Hotan'inpe ye
Hotaninpe yelo. (hotain'inpe'lo)
Hena kinyan Wakinyan oyate
ca Hotan'inpe ye
Hotan'inpe yelo.

From above, they are making their voices heard
They are making their voices heard.
The Thunder Nation is flying
so they are making their voices heard
They are making their voices heard.

A Passer-By **Byron Adams**
(b. 1955)

Paul Anderson II, conductor

Whither, O splendid ship, thy white sails crowding,

Leaning across the bosom of the urgent West,
That fearest nor sea rising, nor sky clouding,
Whither away, fair rover, and what thy quest?
Ah! soon, when Winter has all our vales opprest,
When skies are cold and misty, and hail is hurling,
Wilt thou glide on the blue Pacific, or rest
In a summer haven asleep, thy white sails furling.

I there before thee, in the country that well thou knowest,
Already arrived am inhaling the odorous air:
I watch thee enter unerringly where thou goest,
And anchor queen of the strange shipping there,
Thy sails for awnings spread, thy masts bare:
Nor is aught from the foaming reef to the snow-capp'd grandest
Peak, that is over the feathery palms, more fair
Than thou, so upright, so stately and still thou standest.

And yet, O splendid ship, unhail'd and nameless,
I know not if, aiming a fancy, I rightly divine
That thou hast a purpose joyful, a courage blameless,
Thy port assured in a happier land than mine.
But for all I have given thee, beauty enough is thine,
As thou, aslant with trim tackle and shrouding,
From the proud nostril curve of a prow's line
In the offing scatterest foam, thy white sails crowding.

Kwangena Thina Bo (Traditional Xhosa Folk Song) arr. Lhente-Mari Pitout

Topher Otake, conductor

Kwangena thina bo	We are here, we are gathered.
Wemame	Oh mother,
Kwatul'umoya	the spirit is moved
Lilizela, zela	Ululate.

**Harriet Tubman Rollo Dilworth
(b. 1970)**

Ronnie C. Wilson, conductor

Harriet Tubman didn't take no stuff;
wasn't scared of nothing neither.
Didn't come in this world to be no slave
and wasn't going to stay one either.

"Farewell," she sang to her friends one night.
She was mighty sad to leave 'em.

But she ran away that dark, hot night
Ran looking for her freedom.

She ran to woods and she ran through the woods,
with the slave catchers right behind her;
And she kept on going till she got to the North
where those mean men couldn't find her.

Nineteen times she went back South
to get three hundred others.
She ran for her freedom nineteen times
to save Black sisters and brothers.

Harriet Tubman didn't take no stuff
wasn't scared of nothing neither.
Didn't come in this world to be no slave
and wasn't going to stay one either,
And didn't stay one either.

And didn't stay one either.

MU CONCERT CHORALE

Maddie Jenkins, Christian Martin, Claire Parker, collaborative pianists

Cum Sancto Spiritu (from Missa Abreviada, CMP 112) José Maurício Nunes Garcia
(1767-1830)

Karen Zeferino, conductor

Cum Sancto Spiritu.
In gloria Dei Patris, Amen.

With the Holy Spirit.
In the glory of God the Father, Amen.

Hela Rotan (Indonesian Folk Song)..... arr. Ken Steven
(b. 1993)

Ronnie C. Wilson, conductor

Hela, hela rotan-e rotan-e
Tifa Jawa
Jawa-e ba bunyi

Pulling pulling rattan rattan
Drum Java
Java is the sound/noise

Rotan, rotan sudah putus
Sudah putas ujung dua
Dua bakudapa-e

Rattan, rattan, already break
Already break end/tip two
Two meet each other (shake hands)

Mangga mangga muda e manise
Mangga Mangga
Datang dari Nila

Mango, mango young sweet
Mango mango
Come (brought in) from (Mount) Nila

Nona nona muka manis muka manis
Bikin Sinyo

Miss, Miss, face sweet face sweet
Make mister (senhor)

Sinyo jadi gila-e

Mister (senhor) so crazy

Hela!

Pull!

In Love with You..... Alec Powell

Brandon Brown, conductor

I will fetch the golden lilies of the field.
I will paint the sky a hue so bright and blue.
Drifting, fading
Into pools of light.
I have never been this much in love.

I will touch the sky and never leave the earth.
I will sing the sparrow's song and know it's worth.
Diving, falling
Fast for you.
I have never been this much in love.

Watching as the sunset turns to twilight.
Embers burn and glow so strong, so bright!
And with my breath I'll love you till the very end.

Say Her NameAlysia Lee

Trinity Brown, alto

Small Group: Jay Ellis Jones, Elizabeth De Knuffy, Aili Sluga, Maria Thompson, Vivian Owens
Clara E. Smith, conductor

Say her name, she cannot be forgotten by us.
Say his name, he cannot be forgotten by us.

Share the StarsChristian Martin

(b. 2001)

Brandon A. Boyd, conductor

I've no one left to share the stars with me.
To share the stars with you once more.
To feel your warmth, to see your light,
to hold your life within my heart.

Oh, that I might die as well,
and be joined with you In sweetest darkness.
That we might share the stars forevermore.

I reach for you. I weep for you.
I seek for you. I wait for you,
and waiting I will die!

That we might share the stars.

(Hannah Collins)

I'll Fly Away **arr. Brandon A. Boyd**
(b. 1986)

Topher Otake, conductor

Some glad morning when this life is o'er,
I'll fly away, yeah, yes, I'll fly away.
To a home on God's celestial shore.
I'll fly away, yeah, yes, I'll fly away.

When the shadows of this life have gone,
I'll fly away, yeah, yes, I'll fly away.
Like a bird from prison bars has flown,
I'll fly away, yeah, yes, I'll fly away.

I'll fly away, O glory; I'll fly away.
When I die, hallelujah by and by,
I'll fly away, yeah, yes, I'll fly away.

Just a few more weary days and then,
I'll fly away, yeah, yes, I'll fly away.
To a land where joys shall never end,
I'll fly away, yeah, yes, I'll fly away.

I'll fly away, O glory; I'll fly away.
When I die, hallelujah by and by,
O, I'll fly away!

I'll fly, yes, I'll fly away.
I'll fly, yes, I'll fly away.
When you see yeah, see the lightnin' flashin'
When you hear, O hear the thunder crashin'
When you see yeah, see the stars are flashin'
When you hear, O hear the chariot callin',

I'll fly, yes, I'll fly away.
I'll fly, yes, I'll fly away.
Soon as I see my Savior.
Lay down my heavy burdens
Put on my robe in glory; shout and tell the story

When I die hallelu.
I'll, I'll fly away.

Program Notes

Media Vita

Michael McGlynn works as both the prominent composer and director of professional choir, ANÚNA. His focus on medieval chant, modal harmonies and unaccompanied vocal singing are evident in this arrangement of the traditional chant, "Media Vita". The text of this prayer remembers the mortality of humankind and pleads for the mercy of a just god. The solo that occurs throughout the arrangement is reflective of chant traditions in the medieval era of music. The later addition of a low, droning alto harmony gives depth and darkness to the higher, melismatic texture. Additionally, a drum accompanies on a simple repeated ostinato alluding to a funeral march, emphasizing the remembrance of mortality and unavoidable death.

-Program notes by Clara E. Smith

By Night

Harriet Prescott Spofford, an American writer and poet helped pave the way for destroying the female archetype present in the late 1800's. This poem, *By Night* tells the story of a young woman breaking the ceiling of normality and journeying into the night, being carried by the wind into a beautiful new adventure. Elaine Hagenberg's setting of this text creates the illusion of both listeners and performers being carried along on this journey with the melismatic piano accompaniment and vast, rich legato movement within the vocal lines.

-Program notes by Clara E. Smith

Children Go Where I Send Thee

The traditional African-American spiritual, *Children Go Where I Send Thee* has many different names and many different arrangements all tending towards the Christmas season. The text of this song references the Biblical story of the birth of Jesus and the visitations of different biblical characters throughout the piece. Dr. Kevin Phillip Johnson is a composer specializing in music with sacred texts and spiritual settings. His arrangement includes upbeat percussion, a steady walking bass line, a vocal rap portion, and a soulful vocal solo all of which can be attributed to the historical development of African-American spiritual singing.

-Program notes by Clara E. Smith

Exultate

David Dickau was the Director of Choral Activities at Minnesota State University, Mankato where he taught conducting and composition prior to his retirement. In addition to conducting high school, college, church, and community choirs, he has composed more than eighty commissions. Dickau has held several distinguished positions including President of the Minnesota American Choral Directors Association.

The excitement of rejoicing is portrayed immediately with the fast-moving and rising notes of the chorus and 4-hand piano accompaniment repeated five times as an introduction before the A section arrives in 7/8 dancing meter emphasizing the joy of Psalm 81. The B section is a mixed meter which gives a natural stress to the Latin text and has rhythms influenced by the music of Central and South America. The C section changes in mood as the choir sings the words of God saying what He has done for His people. The A section returns for the joyous ending.

-Program notes by Brandon Brown

Earth Song

Earth Song was originally composed in 2006 for wind ensemble as part of a larger work titled *Sanctuary*. Ticheli believed the music was "begging to be sung by a chorus," so the following year he set the music to text. Generally, a composer is inspired by a text before setting it to music. This TTBB arrangement was

commissioned by the Gay Men's Chorus of Los Angeles in 2021. The poetry takes us through a journey of the horrible things that war and the quest for power brings, but music and singing is a refuge that allows us to sing, be, live, and see peace.

Ticheli uses a recurring theme of moving the voices up intervals of a third and down a second but without changing the top voice creating a dissonance that gives the feeling of tension because the listener wants it to resolve. We finally resolve to E flat major on the word "see," showing hope amid turmoil. The recurring accompanying theme is used until the words "but music and singing have been my refuge...my light" which draws attention to the wonders music can make in our lives. Through all of the darkness and strife, music allows us to sing, be, live, and see peace.

-Program notes by Brandon Brown

In Love with You

Alec Powell received acclaim as the composer of the viral video "Ratatouille: The TikTok Musical." He is the choir teacher at Mountain Ridge Junior High School in Utah where he has the honor of being added to the list of "40 under 40" that identifies 40 music educators under the age of 40 that are making a difference in their music programs.

In Love with You encapsulates the different feelings of being in love. It starts with the playful introduction of a motif that happens three times with silence between each one. This represents a young person wanting to express their love, but stopping due to their nerves. The motif recurs until they burst into song. The chorus enters with what they will do for their partner because they have never been so deeply in love. The B section slows down using longer notes in the tenors and basses representing an older love of watching sunsets and loving that person forever. The youthfulness returns with the chorus singing irrepressible, ascending "Ah's" before returning to the canonical A section ending with the playful motif from the introduction.

-Program notes by Brandon Brown

Say Her Name

Alysia Lee is the series editor of Hal Leonard's Exigence for Young Voices, a new series providing a platform for publications by Black, Brown, Indigenous and Asian composers. This piece, *Say Her Name* encourages both listeners and performers to consider and acknowledge the lives and tragic passings of multiple individuals. This piece emulates the aspects of unity, purpose and collective responsibility that are present within the African-American celebration of Kwanzaa. Intense body percussion combined with non-pitched, rhythmic breaths and a repeated, simple yet powerful melody create a quiet, reverent atmosphere while you hear the names and learn the stories of those whose lives have been lost.

-Program notes by Clara E. Smith

Fall 2022 Concert Chorale Personnel

Soprano I

Cora Brain
Annabel Carter
*Emma French
Nuv Kaur
Kayli Lightner
Isabella Moore
*Chloe Prewett
Lauren Rankin
Annika Schulstrom
Clara E. Smith
Emma Wickland

Soprano II

*Anna Colletto
Jilli Foley
Vaysia Knust
Ruth McCarron
Madison Pruitt
Sammi Rogers
Chloee Rudolph
Aili Sluga
Molly Symmonds
Cassie Tarrant
Maria Thompson
Anna Tuley
*Joey Turner
Sarah Voshage
Karen Zeferino

Tenor I

Andrew Alka
Paul Anderson II
*Cole Barton
Charlie Creely
Nathan Le
Ricky Messner
Robert Safley
Nik VanDyke

Tenor II

*Jonathan Edens
Jourdan Flores
William Forbes
Matthew Gerber
Jack Grant
Nick Kanatzar
Christopher Kennebeck
Topher Otake
Ronnie Wilson
Mitchell White

*Section Leaders

Alto I

Delaney Eischen
Kyler Gher
Amy Hohenberger
Maddie Jenkins
Elizabeth de Kunffy
Sophia Leftwich
Samara Lewis
*Ellie Lin
Amy McKinsey
Isabel Morphy
*Mary Shields
Kylie Tune

Alto II

Trinity Brown
Jay Ellis Jones
Maddie Jones
*Kacey Kennedy
Regan Martinez
Rowan McIntyre
Apolo Midkiff
Colleen Oswald
Vivian Owens
Claire Parker
Chloe Schellman
Aubri Stewart
*Madi Winfield
Ricky Messner
Robert Safley
Nik VanDyke

Bass I

*Alex Baur
Brandon Brown
Christian Martin
Ethan Miller
Kael Miranda
Justin Scott
Trey Thompson
Zachary Wehrenberg
Matthew Zdun

Bass II

Graham Deterding
Kolten Fulks
Austin Gaskin
Jack Kankiewicz
*Jacob Laan
Morima
Jerry Potter
Brady Walters
J.T. Wolfe



School of Music
University of Missouri

2022-2023 Series | Large Ensemble

University Percussion Ensemble

with Special Guest Artist

Musekiwa Chingodza & the Chiyedza Mbira Ensemble

Directed by Dr. Megan Arns

Assisted by Graduate Teaching Assistants:

Miles Bohlman
Mary Emmons
Sarah Hasekamp
Jeremiah Ingram
Olivia Sletteland

University Percussion Ensemble:

Alex Baur
Riley Berens
Miles Bohlman
Mary Emmons
Jacob Deeter
Grace Gard
Olin Guillotte
Anders Harms
Sarah Hasekamp
Calvin Hinton
Jeremiah Ingram
Liz Fetzer
Chloe Hart
Colton Johnson
Arren Mallott
Jacob Pittman Davis
Riley Redington
Olivia Sletteland
Emma Smallen
Michael Tiffany

November 6, 2022 | 3:00pm
Missouri Theatre

Program

Traditional Shona Music from Zimbabwe As Taught By Musekiwa Chingodza

Chiyedza Mbira Ensemble

Miles Bohlman, Mary Emmons, Liz Fetzer,
Sarah Hasekamp, Abby Rehard, Olivia Sletteland
Megan Arns and Morgan Matsiga, directors

Rhythmic Ceremonial Ritual (2015).....Zachary Cairns

Megan Arns, Alex Baur, Riley Berens, Miles Bohlman,
Jacob Pittman Davis, Riley Redington, Olivia Sletteland

Ojo (2018)Joe W. Moore III

Miles Bohlman, Mary Emmons, Liz Fetzer, Sarah Hasekamp, Olivia Sletteland

Dark Full Ride, mvt. 1 (2002) Julia Wolfe

Anders Harms, Sarah Hasekamp, Calvin Hinton, Colton Johnson

Death Wish (2017)Gemma Peacocke

Mary Emmons, Grace Gard, Arren Mallott, Michael Tiffany

Bulldog (2021)..... Andrea Venet

Jacob Deeter, Olin Guillotte, Chloe Hart, Jeremiah Ingram

Diabolic Variations (1986) Raymond Helble

Riley Berens, Miles Bohlman, Mary Emmons, Liz Fetzer, Chloe Hart, Sarah Hasekamp, Jeremiah
Ingram, Colton Johnson, Olivia Sletteland, Emma Smallen

Rule of Three (2022) Clif Walker

Full Ensemble

Guest Artist Biography

Musekiwa Chingodza and the Chiyedza Mbira Ensemble

The traditional music of Zimbabwe reveals the Shona people's spiritual beliefs, modes of expression, patterns of communication, and forms of entertainment. Musekiwa Chingodza was born into this rich musical tradition and started playing mbira at the age of five. He says, "Our music is both medicine and food, as mbira has the power to heal and to provide for people. Mbira pleases both the living and the dead." This concert will feature Musekiwa's versions of repertoire from the Shona tradition on the mbira dzavadzimu accompanied by hosho, ngoma, and singing. He will be joined by the Chiyedza Mbira Ensemble, which consists of percussion students and faculty at the University of Missouri. Formed in 2014 as a collaboration between English Professor Anand Prahlad and Percussion Professor Megan Arns, Chiyedza has worked with Zimbabwean musicians Fradreck Mujuru, Patience Munjeri, and Musekiwa Chingodza, focusing on the treasured aural tradition of Shona mbira music.

Musekiwa Chingodza was born into a family of great mbira players in Mwangara village, Murewa, Zimbabwe, in 1970. He began playing mbira at the age of five and is self-taught. Through listening to other gwenyambira, or great mbira players, he developed a strong attachment to and love for mbira music. He has recorded solo albums and also in collaboration with Chris Berry, Jennifer Kyker, Bud Cohen, Sumi Madzitateguru, and Tute and Irene Chigamba. He formerly taught mbira at Prince Edward School in Harare and continues to be in demand to play mbira at ceremonies in Zimbabwe. Since 1999, he has been a regular visitor to the U.S., sponsored biennially by Kutsinhira Cultural Arts Center in Eugene, Oregon, and has recently extended his musical touring to include Japan and France. Musekiwa is known for his engaging personality, gentle teaching style, virtuoso mbira playing, and deep immersion in Shona culture.

Musekiwa's visit was made possible by support from Mizzou's Division of Inclusion, Diversity & Equity and the Artist in Residence Program.

Program Notes

***Rhythmic Ceremonial Ritual* by Zachary Cairns**

Orchestral tambourine playing involves a wide array of unique playing techniques, from the knee-fist playing in the “Trepak” movement of Tchaikovsky’s *Nutcracker*, to the thumb rolls of the “Gypsy Dance” of Bizet’s *Carmen*, and everything in between. The concept behind *Rhythmic Ceremonial Ritual* was to compose a piece for a tambourine ensemble in which each player could work on these different techniques in a fun, entertaining setting.

The ensemble is instructed to begin the piece “in the round,” surrounding the audience, with one player positioned in the center of the performance space. The center player acts both as a leader for some of the call-and-response playing found throughout the piece and also as a focal point for the ensemble’s listening. As the piece progresses, the audience will hear a variety of unison figures surrounding them, as well as rhythmic patterns being passed around and across the performance space.

The piece was premiered by the University of Missouri – St. Louis Percussion Ensemble (Matthew Henry, Director) at the Missouri Music Educators Association conference in January 2016.

- Note by the Composer

***Ojo* by Joe W. Moore III**

Ojo (evil eye) was written in 2018 for the University of Texas Rio Grande Valley Percussion Ensemble. The inspiration for the piece comes from Latin American folklore “mal de ojo” which is essentially staring or looking on someone with envy or praising them without touching them. It is believed that your spirit will haunt the person you’ve looked at with a desire to touch but didn’t. This is the goal of the piece; to keep the audience engaged throughout the work with quick passages, rhythmic variety, and timbre changes, giving the performers “ojo” because there is no other option but to watch and listen intently.

- Note by the Composer

***Dark Full Ride* by Julia Wolfe**

When Talujon Percussion Quartet asked me to write a piece for 4 percussionists I immediately thought of the drums. I am a longtime fan of drummers and their ability to play simultaneously with both hands and feet, so I thought why not four of them? I went to David Cossin’s studio to try ideas out. When we got to the hi-hat I became mesmerized. It’s an amazing instrument – 2 cymbals crashing together by means of a foot pedal and struck from above. It produces an enormous range of shimmering colors. Just opening and closing the cymbals allow for symphonic possibilities. You can play the cymbals on the edge, play on the bell (top), roll, attack, be delicate, and my favorite – make the hi-hat roar. The first 7 minutes of the piece are entirely on hi-hats. Then I add in cymbals. That’s where the title of the piece comes from – it was printed on the back of one of the ride cymbals. From there the piece spreads out to the

drums, eventually leading to a cacophony of conflicting pounding speeds on the whole drum set. Towards the end of *Dark Full Ride* the four players are playing beats at different tempos while speeding up and slowing down relative to each other.

- Note by the Composer

***Death Wish* by Gemma Peacocke**

I wrote *Death Wish* after watching a short film featuring New Zealand survivors of sexual assault. One of the survivors, Hinewirangi Kohu-Morgan, spoke about the out-of-control spiraling of her life for many years and how she developed what she called a death wish. In the piece I thought about the spooling and unspooling of energy and how we are all bound and driven by forces both within and beyond ourselves.

With the greatest respect for Hinewirangi Kohu-Morgan who has used her life to create art and music and to help survivors of abuse and those who have perpetrated abuse.

- Note by the Composer

***Bulldog* by Andrea Venet**

My beloved English bulldog, Shosti, is no stranger to drums and percussion. She has been surrounded by these sounds her whole life. She lays under the marimba while I practice and refuses to be far from sight when I'm playing drums at home. Added bonus, most of the things she does are rhythmic with some level of consistency. For example, Shosti drinks water in combinations of 7/8 and 9/8, which is represented at letter B. She witnesses a lot of creativity that happens at home and much of it is a direct result of interacting with her in idle moments because I am a huge dork. Consequently, one hilarious and interesting thing about her is that she loves paradiddles. Whether it be drumset, or a multi-setup, or tapping a groove on nearby objects, it instantly sets her off into a boisterous "play mode" frenzy, even from a dead-sleep. She also gets very fired up when hearing *Clapping Music* (Reich).

Bulldog is inspired by Shosti and our jam time. The content of the piece is based on paradiddles in various forms, and includes rhythmic grooves and patterns that represent things I associate with the bulldog "freestyle". Within paradiddle groupings of different lengths, there are variations of voicing, sticking, and patterns. One versatile thing about paradiddle language are the funky grooves that emerge when extracting one voice/hand, especially when juxtaposing over a contrasting but steady pulse. Like an English bulldog, the piece is intended to be fun, sturdy, thick, short and sweet! *Bulldog* was commissioned by Third Coast Percussion.

- Note by the Composer

***Diabolic Variations* by Raymond Helble**

Scored for nine keyboard percussion plus timpani, Helble's fine work builds upon his keen understanding and experience in writing sophisticated marimba compositions. A beautifully tonal piece, *Diabolic Variations* requires outstanding technique and a great deal of musical

sensitivity from all ten players. It was commissioned by the University of Oklahoma Percussion Ensemble, directed by Richard Gipson.

Raymond Helble began his composing at the age of 10 and conducting at 12. Although self-taught in composition, and never having had a private music lesson, he was accepted at Julliard, the Manhattan School of Music and the Eastman School due to his highly developed technique. Mr. Helble did his undergraduate and graduate studies at Eastman. His teachers included Samuel Adler, Warren Benson, and Joseph Schwantner. His musical education also included conducting studies with Willis Page and Walter Hendle.

Mr. Helble's music is recognized for its technical excellence, distinctive motivic material, contrapuntal dexterity, and highly polished finish, whether he writes in a tonal, modal, atonal, or serial manner. Due to his long association with Leigh H. Stevens, Helble has produced a large set of works for the marimba that are considered standard repertoire.

Mizzou Percussion would like to dedicate this performance in Raymond's memory, as this brilliant composer recently passed away on October 17, 2022.

***Rule of Three* by Clif Walker**

In writing *The Rule of Three*, composer Clif Walker thought big - very big. This epic work is scored for three percussion sextets and a small rhythm section of bass and piano. Each sextet's instrumentation is centered on a certain instrument family; from left to right (audience perspective), these families consist of drums, woods, and metals.

The piece is intensely rhythmic, with surging 16th note figures by the full ensemble serving as a recurring motif. In between these moments are phrases highlighting the different instrument types, often moving from sextet to sextet in an imitative fashion. The sonic development of the piece is built around the interplay of textures between these main sections of the ensemble. Later in the piece, players pick up accessories that mimic the sounds of opposing sextets - vibraphone players pick up woodblocks, for instance.

Enriched by a colorful, often jazzy harmonic language, this work is a sonic experience that's hard to come by in percussion music. The interplay between the sextets is reminiscent of the shifting power dynamics of a game like rock, paper, scissors. (In fact, this game is where the concept of the piece originates!)

University of Missouri School of Music

2022-2023 Series • Large Ensemble

Concert Jazz Band

Dr. Sam Griffith, director

November 14, 2022 • 7:00pm

Stotler Lounge

Program

- Peanut Brittle Brigade** **Pyotr Ilyich Tchaikovsky**
arr. Duke Ellington
- Autumn Leaves** **Joseph Kosma**
arr. Alex Weinzierl
- Cry Me A River** **Arthur Hamilton**
arr. Jon Gowan
- Leafy Greens** **Andrew Wiele**
- Viaje** **Doug Beavers**
- Fremont Seven** **Jovino Santos Neto**
- Alternate Roots** **Oscar Hernandez**
- Trombonio-Bustoso-Issimo** **William Alonzo "Cat" Anderson**

Personnel

Saxophone

Zack Nenaber
Breanna Derritt
Nate Beattie
Clayton Greenlee
Will Hooton

Trumpet

Layden Dukes
Alex Weinzierl
Ben Rodebaugh
Isaac Abbott
Ava Lairmore

Trombone

Brendan Sullivan
Reade Snelling
Tyler Martindale
Titus Weinzierl

Piano

Jack Snelling
Robyne Sieh

Bass

Anders Harms

Drums

Lane Oakes
Emma Smallen

Requests for accommodations related to disability need to be made to building coordinator, Susan Worstell, 206 Sinquefield 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

2022-2023 Series | Large Ensemble

University Band & Symphonic Band

Dr. Amy M. Knopps, conductor

Dr. Christian M. Noon, conductor

Faith Hall, graduate guest conductor

Amanda Greenbacker-Mitchell, graduate guest conductor

Alex Weinzierl, undergraduate guest conductor

November 15, 2022 | 7:00pm

Missouri Theatre

University Band Program
Dr. Christian M. Noon, conductor

Over Great Waves and Far Away (2012) **Yo Goto**
(b. 1958)

Tapestries (2018)..... **Haley Woodrow**
(b. 1984)

Faith Hall, graduate guest conductor

Stillwater (2019) **Kelijah Dunton**
(b. 1999)

Utopia (2021) **Randall D. Standridge**
(b. 1976)

Intermission

Symphonic Band Program
Dr. Amy M. Knopps, conductor

Illumination (2013) **David Maslanka**
(1943-2017)

Alex Weinzierl, undergraduate guest conductor

Pacem – A Hymn for Peace (2005) **Robert Spittal**
(b.1963)

Unquiet Hours (2017)..... **David Biedenbender**
(b. 1984)

Amanda Greenbacker-Mitchell, graduate guest conductor

A Mother of a Revolution! (2019) **Omar Thomas**
(b. 1984)

PROGRAM NOTES

Over Great Waves and Far Away (2012)

Over Great Waves and Far Away – A Celebration Prelude for Band was commissioned to celebrate the Hakodate (Hokkaido) District Band Association's 60th anniversary in 2012. I had an honor to conduct Hakodate District High School Honor Band at the premiere in November 2012.

The title expresses my wish for the association to be even more successful after its 60 years of history and also my admiration for this international fort city with innovative sense and forward spirit.

I always compose music that would link hearts between performers and audience and cherish each other's lives. I did not intend to "decorate" the piece like I often hear nowadays in band music, but I wanted the song to sing itself in a way that would blossom people's hearts.

Program note by Yo Goto.

Tapestries (2018)

The wide range of musical exposure we have immediate access to in our world today is a powerful resource allowing us to learn from each other, broadening our understanding of our differences. In my own life, I have had the pleasure of working with musicians from a wide range of nationalities, and know that performing music can be a wonderful way to create unity. This work is therefore dedicated to the blending of different cultures, both in music and undoubtedly with the performances themselves.

I previously titles the work *Melting Pot*, under which name it won the 2018 VLAMO International Composition Contest. However, after much consideration, I have changed the title to *Tapestries* for the full work, and *Tapestry* for the shorter, adaptable work. I feel the imagery of many distinct colors actively coming together to make larger, more vivid pictures fits the message of the piece well, in addition to the music itself without any negative connotation. Thank you all for our evolving use of language to create a healthier educational environment and society as a whole!

Program note by Haley Woodrow.

Stillwater (2019)

Inspired by the beauty of a small town: Stillwater, Minnesota. This town has a big lake in its center, and out of everyone's backyard it could be seen. During the winter, the very top of the lake freezes and creates this tranquil effect that could not be seen, but heard. When stepping out into your backyard, you'd see this frozen mass, stuck into place and completely unmovable, but if you listened closely, you could hear that the water underneath continued to flow.

Why is this important?

We, as people, forget sometimes that we are so much more deep and vast beneath our hard surfaces. We work, we go to school, we take care of our families, we deal with the struggles of the day-to-day routine militantly. But if we just take a moment to listen within ourselves, we discover our passions, our longings, and our sense of belonging.

Program note by Kelijah Dunton.

Utopia (2021)

We are all different and you know what? That's okay. Great, in fact.

One thing that has always made me want to scream is when people, in an effort to build bridges or make certain populations feel welcome, say, "Well, we're all the same!"

No. No we are NOT all the same. And again...that's okay. Great, in fact. Why do we HAVE to be the same? Why not celebrate and accept those very qualities that make us unique?

UTOPIA was commissioned by the High School Bands of Anoka-Hennepin ISD #11 in Minnesota (Andover HS, Anoka HS, Blaine HS, Champlin Park HS, and Coon Rapids HS). With this work, I drew inspiration from numerous musical customs throughout the world and channeled it through my own personal aesthetic to create a celebration of all of the faces and identities of humanity. While not every single culture is represented (this would be impossible and impractical), I tried to pull from every continent in some facet or another. The two largest emotions I wanted to convey were hope and joy, as different cultures' sounds are juxtaposed together in harmonious ways. I am pleased with the final results, and hope you will be too. I want to especially thank Steve Lyons for spearheading this commission and being in constant contact with me, as well as for letting me express my creative vision.

In closing, I believe it is never too late for humanity to move closer to a more peaceful, joyful existence. We all have much in common, and we all have differences that define us and set us apart.

And that's okay.

Great, in fact.

Peace, Love, and Music.

(The composer wishes to note that while inspiration has been drawn from various musical cultures, they have been channeled through the composer's own aesthetic and are in no way intended to be viewed as authentic representations of those musical cultures.)

Illumination (2013)

Maslanka wrote the following about his work:

“Illumination” – lighting up, bringing light. I am especially interested in composing music for young people that allows them a vibrant experience of their own creative energy. A powerful experience of this sort stays in the heart and mind as a channel for creative energy, no matter what the life path. Music shared in community brings this vital force to everyone. Illumination is an open and cheerful piece in a quick tempo, with a very direct A-B-A song form.

Pacem – A Hymn for Peace (2005)

Spittal wrote the following about his work:

As is the case with most of my compositions, I wrote *Pacem – A Hymn for Peace* for a friend who also happens to be a musician. The work was composed for Patrick Brooks and his wind ensemble at Idaho State University. The thematic structures of the piece are based on the second movement of my *Consort for Ten Winds*, which impressed at a chamber recording session I led in 1999. I intended *Consort* to be a contemporary reflection of older music, and for the second movement to reflect the beautiful, imitative motet style of the Renaissance composers I admire, such as Josquin Des Prez and Palestrina. While many of the stylistic and inherently lyrical elements of *Consort* are retained in *Pacem* (the title in Latin for “peace”), the large-scale instrumental forces of the symphonic wind ensemble presented opportunities to expand the music proportions of *Pacem*. Rather than simply an “arrangement” of the earlier chamber work, *Pacem* became an original piece unto itself. The musical propositions of *Pacem* range from the introspective to the epic, reflecting the scope of humanity’s persistent, hopeful and often difficult struggle toward the realization of personal and universal peace.

Pacem is a musical expression of humankind’s desire for universal peace among all people, as well as the personal peace that comes from within. “*Pacem*” is the Latin word for “peace.” The choice of Latin is significant for two reasons: 1) as a kind of tribute to the Franco-Flemish Renaissance composers, whose music strongly influenced this work, and 2) as a symbol of the universality of humankind’s desire for peace — a collective desire that cuts across geographic, religious, ethnic, historical, or other boundaries. The reflective, more peaceful moments in the work represent our hope for personal peace. The stronger, *maestoso* statements of the main theme convey a hopeful optimism for the realization of peace among all people. Other statements are more conflicted and ambiguous and remind us that achieving universal peace requires persistence and struggle, and that it remains an unrealized challenge in the world.

Unquiet Hours (2017)

Biedenbender wrote the following about his work:

This piece is about the unquiet hours—the times when sadness, doubt, anxiety, loneliness, and frustration overwhelm and become a deluge of unceasing noise. When the distant din of the past and the steadily approaching uncertainty of the future grow closer and become louder than the present moment. When the world swirls and churns like a hurricane of discord and anger. And this piece is about finding peace inside this noise—it is about listening, it is about being still, and it is about empathy.

Musically, there is one central idea in this piece: an *idée fixe* around which everything centers. This idea is repeated and varied—even meditated upon—slowly changing color and shape, becoming increasingly tumultuous until eventually returning to the quiet stillness of the opening.

The title comes from the opening line of George William Russell’s poem *The Hour of Twilight*.

A Mother of a Revolution! (2019)

Thomas wrote the following about his work:

This piece is a celebration of the bravery of trans women, and in particular, Marsha “Pay It No Mind” Johnson. Marsha is credited with being one of the instigators of the famous Stonewall uprising of June 28, 1969 – one of the pivotal events of the LGBTQ liberation movement of the 20th century – which is commemorated annually during the worldwide Gay Pride celebrations. Existing as a trans woman, especially a trans woman of color, and daring to live authentically, creating space for oneself in a transphobic world is one of the bravest acts I can imagine. Over 20 trans women were murdered in the United States in 2018 alone. There is no demographic more deserving, and frankly, long overdue for highlighted heroism and bravery. The disco vibe in the latter half of the piece is meant to honor club culture, a sacred space held amongst LGBTQ persons in which to love, live, mourn, heal, strategize, connect, disconnect, and dance in defiance of those outside forces who would seek to do LGBTQ persons harm simply for daring to exist and take up space.

We pump our fists to honor the life, heroism, activism, and bravery of Marsha P. Johnson, to honor the legacy of the Stonewall revolution, to honor the memory of the trans lives violently ended due to fear and hatred, and in honor of trans women worldwide who continue to exist unapologetically and who demand to be seen.

CONDUCTORS

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 Past 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. In 2022 Dr. Knopps earned a position on the Provost Leadership Program for the 2022-23 academic year. She currently resides in Columbia, Missouri with her cats Rocky and Macy.

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 a second-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 both Arizona and Iowa. Faith then earned her MME from Florida State University before beginning her program at Mizzou.

Alex Weinzierl is currently a fifth-year senior at the University of Missouri pursuing a Bachelor

of Music in Music Education (instrumental emphasis) and a Certificate in Jazz Studies. He has studied conducting with Dr. Christian Noon, Dr. Amy Knopps, and Dr. Stephen Rogers Radcliffe, the latter two being his current teachers. While studying with Dr. Noon, Alex had the distinct pleasure of serving as a guest conductor with the University Band in the spring of 2022. In the fall of 2022, Alex had the opportunity to perform as a guest conductor with the Symphonic Band while under the instruction of Dr. Knopps. Alex currently plays trumpet in the MU Wind Ensemble, Concert Jazz Band, and has played principal trumpet for the University Philharmonic Orchestra under the baton of Dr. Radcliffe. During his time at MU, Alex founded the MU Student Brass Quintet and currently performs with them along with other chamber ensembles.

Alex is highly involved in the marching arts, having served two years as a Section Leader and two years as a Drum Major for Marching Mizzou. Alex served on staff with the Battle High School Marching Band in the fall of 2022. He also marched trumpet with the Colts Drum & Bugle Corps from Dubuque, Iowa in the summer of 2021. Alex is a graduate of Smith Walbridge Clinics, America's oldest marching band leadership camp, earning his "Drum Major First Class" in the mace style as well as being awarded "Outstanding Conductor" in the advanced conducting class in the summer of 2022.

After student teaching in the Platte County School District in the spring of 2023, Alex plans to graduate in May and begin his music teaching career. Alex holds professional affiliations with the National Association for Music Education (NAfME), Missouri Music Educators Association (MMEA), and the Missouri State Teachers Association (MSTA).

Amanda Greenbacker-Mitchell is a Graduate Teaching Assistant in the University Bands program at the University of Missouri, where she is currently pursuing a PhD in Music Education with a concentration in Conducting. Before her appointment at the University of Missouri, Amanda served as a Teaching Assistant at Syracuse University, and as the Director of Instrumental Music at Charlotte Valley Central School in upstate New York. She holds a Bachelor of Music in Music Education with a minor in Music History and Cultures, as well as a Master of Music in Conducting from Syracuse University.

Ms. Greenbacker-Mitchell is a passionate educator, conductor, and growing scholar of music and the Holocaust. She has the honor to serve as a Raphael Schächter Teacher Ambassador for the Defiant Requiem Foundation, where she developed their music performance curriculum module. She is an active guest conductor and lecturer on the repertoire, circumstances, and musicians affected by genocide, having taught about music as a sociopolitical mechanism of the Holocaust in over fifty classrooms and educational series. She is currently researching interdisciplinary practices in instrumental music education, and historically-performed pedagogy.

University Band Personnel

Flute

Matowi Kohno
Emily Gomez
Haley Stevens
Maddie Foster
Casey Bach (piccolo)
Kristyn Morgenthaler
Gabe Evers
Elizabeth Busch
Nora Scharer
Bethany Russell
Kati Williams
Jonah Rosenbaum

Oboe

Ember Kirkham

Bassoon

Lancing Moore

Clarinet

Carly Kuhse
Aidyn Gleason
Carly Gordon
Evelyn Penrod
Mason Sledge
Emily Bryant
Reagan Taggart
Alison Clay
Allison Collier
Brendan Hoffmann
Ryan Utterson

Bass Clarinet

Layla Husson
Brandon Marshall

Alto Saxophone

Amanda Arbuckle
Dacey Woodruff
Luke Lindberg

Tenor Saxophone

Harry Lillie
Meg Swords

Baritone Saxophone

Erin Clay

Trumpet

Rachel Moore
Cadence Wood
Emma Knudson
Justin Kirkpatrick
AJ Rivera
Logan Kuykendall

French Horn

Henry Moriarty
Regan Martinez
Pauline Rocha
Cole Jones
Allison Drennan
Atlas Stallings

Trombone

Blake Ryle
Sierra Paul
Logan Blazek
Henry Miller

Euphonium

Jacob Presler
Alex Sohl

Tuba

Teak Carrier
Bennet Bradley

Percussion

Jacob Deeter
Ryan Heckman
Vinnie Young
Jake Pittman Davis
Riley Redington
Rachel Byerly
Will Garstang

Symphonic Band Personnel

Piccolo

Alexa Koga

Flute

*Lexie Cheek
Alexa Koga
Alivia Kimbriel
Lauren Marino
Gaby Taffe

Bassoon

*Cooper Williams
Olivia Lounsbery
Erich Unterschutz

Clarinet

*Ava Rittgers
Anton Yang
Samantha Decker
Alicen Dietrich
Jaden Kaemmerer
Abby Twyman
Layla Husson
Jude Carter
Sam Kiethline
Madison Cook

Bass Clarinet

Em Kirkham

Alto Saxophone

*Andrea Lee
Nathan Leslie
Hayden Wiseman
Kendall Flaherty

Tenor Saxophone

George Szabo

Baritone Saxophone

Hannah Wehrman

Horn

*Henry Albright
Alexis Waltrip, Assistant
Brandon Guillen
Emma Clark
Jacob Shackelton
Taylor Owens
Nick Stover

Trumpet

*Emily Gilley
Douglas Schaedler
Cole Herman
Ava Lairmore
Madelyn Ganley

Trombone

*Aaron Holloway
Andrew Jaggi
Josh Camp
Boden Ross
Jackson Denney
Rebecca Brown
Jacob Bode
Patric Kane

Euphonium

*Maggie Howell
Ryan Lowe

Tuba

*Adam Johnston
Andrew Rice
Doug Glasgow
Christopher Gentilia
Henry Miller

Percussion

*Sarah Hasekamp
Olin Guillotte
Michael Tiffany
Colton Johnson
Grace Gard
Anders Harms
Calvin Hinton

Piano

Anders Harms



School of Music
University of Missouri

2022-2023 Series | Large Ensemble

Wind Ensemble

Dr. Brian A. Silvey, conductor

Dr. Amy M. Knopps, guest conductor

Featuring

Dr. Sam Griffith, trombone

Dr. Troy Hall, drum set

Isaac Foley, bass

Jack Snelling, piano

November 16, 2022 | 7:00pm

Missouri Theatre

Program

Clutch (2019)..... **Andrew David Perkins**
(b. 1978)

Sweet Chariot (2019) **Carlos Simon**
(b. 1986)

Handel in the Strand (1911) **Percy Grainger**
(1882-1961)

Dr. Amy M. Knopps, guest conductor

Moth (2013)..... **Viet Cuong**
(b. 1990)

Intermission

Sail waves of crop (on asphalt wind) (2022) **Jack Snelling**
(b. 2000)

World Premiere

Dr. Sam Griffith, trombone

Dr. Troy Hall, drum set

Isaac Foley, bass

Jack Snelling, piano

Program Notes

***Clutch* (2019)**

Composer, conductor, and Grammy nominated music educator Andrew David Perkins holds an advanced specialist certificate in Orchestration from the Berklee College of Music, a Master of Music degree from the University of Michigan, and a Bachelor of Fine Arts degree from Michigan State University. Finalist for The National Band Association Revelli Award, Merrill Jones Award, and The Ravel International Composition Prize, Perkins' music is regularly performed at state, national, and international contests and conferences, and at the Midwest International Band Clinic. Mr. Perkins is the winner of the 2018 National Band Association/Alfred Publishing Young Band Composition Contest, and the 2021 American Prize in Wind Band Composition.

As the title suggests, *Clutch* is a high-octane piece that is fast and furious, pushing the boundaries of tempo, range, and technique. An excellent balance of theme and effect, this work utilizes a driving tempo, furious rhythms, and fresh harmonic language to create a thrill ride that will have the musicians and audience on the edge of their seats. Perkins writes, "The pitch-bending sounds of the Formula One cars screaming past us at insane speeds, the roar of the crowd at the checkered flag. Wildly dangerous, every boundary being tested, all for a chance at the winner's circle."

***Sweet Chariot* (2019)**

Carlos Simon is an American composer and arranger. He earned his doctoral degree at the University of Michigan, where he studied with Michael Daugherty and Evan Chambers. Simon also gained degrees from Georgia State University and Morehouse College. Additionally, he studied in Baden, Austria at the Hollywood Music Workshop with Conrad Pope and at New York University's Film Scoring Summer Workshop.

Composed in 2019, *Sweet Chariot* was commissioned by a consortium led by Robert Ambrose at Georgia State University. Simon, the son of a minister, wanted to use an African American spiritual as a melodic resource because there is so much depth and meaning ingrained in spirituals.

Simon wrote the following program note:

Swing Low, Sweet Chariot is perhaps one of the most well-known African American spirituals. As beautiful and rapturing as its melody is, it should be. However, its beauty and popularity is often overlooked by the song's true meaning about death. I have taken fragments of the melody and combined it with the Gregorian chant from the Latin mass for the dead, *In Paradisum*. Its text is as follows: "May the angels lead you into paradise; may the martyrs receive you at your arrival and lead you to the holy city Jerusalem. May choirs of angels receive you and

with Lazarus, once (a) poor (man), may you have eternal rest.

***Handel in the Strand* (1911)**

Percy Grainger was a piano prodigy turned composer who was known for his strange personal habits, his colorful prose, and his equally unusual music – his many admirers today still recognize that he possessed the supreme virtue of never being dull. Born in Australia, he began studying piano at an early age. He came to the U. S. at the outbreak of World War I and enlisted as an Army bandsman, becoming an American citizen in 1918. He went on to explore the frontiers of music with his idiosyncratic folk song settings, his lifelong advocacy for the saxophone, and his Free Music machines which predated electronic synthesizers. His many masterworks for winds include *Lincolnshire Posy*, *Irish Tune from County Derry*, and *Molly on the Shore*.

Handel in the Strand is one of Grainger's early light orchestral pieces, written in 1911, before he enlisted in the US Army during World War I. Grainger had no trouble allowing other musicians to arrange his music to suit their needs, so *Handel in the Strand* has existed in several different versions. After its original massed piano and string orchestra setting came versions for full orchestra, piano (solo and 4 hands), organ, trombone choir, and two different settings for band (Goldman and Sousa). Grainger gives an amusing anecdote on its origin:

My title was originally “Clog Dance.” But my dear friend William Gair Rathbone (to whom the piece is dedicated) suggested the title “Handel in the Strand” because the music seemed to reflect both Handel and English musical comedy [the “Strand” — a street in London — is the home of London musical comedy] — as if jovial old Handel were careering down the Strand to the strains of modern English popular music.

***Moth* (2013)**

Cuong holds the Curtis Institute of Music's Daniel W. Dietrich II Composition Fellowship as an Artist Diploma student of David Ludwig and Jennifer Higdon. Viet received his MFA from Princeton University as a Naumburg and Roger Sessions Fellow, and he finished his Ph.D. there in 2021. At Princeton, he studied with Steven Mackey, Donnacha Dennehy, Dan Trueman, Dmitri Tymoczko, Paul Lansky, and Louis Andriessen. Viet holds Bachelor and Master of Music degrees from the Peabody Conservatory of the Johns Hopkins University, where he studied with Pulitzer Prize-winner Kevin Puts and Oscar Bettison.

The composer wrote the following about his piece:

The “moth to the flame” narrative is a familiar one. We have all seen moths in the glow of flames or stadium lights. Scientists call this phenomenon “phototaxis,” but I prefer to think of this attraction in much more romantic terms. The dusty moth, though destined to live in shadow, has an insatiable craving for the brightness of day. Drab, but elegant, nervous, but swift, his taste for

the glow of the flame or the filament is dire. Perhaps he dances in the light because it holds the promise that he might be as beautiful as his favored kin, the butterfly. For only there, in its ecstatic warmth, may he spend the last of his fleeting life, and believe himself to be.

Moth seeks inspiration from the dualities between light and dark, beautiful and grotesque, reality and fantasy, and the ultimate decision to sacrifice sensibility for grace.

Sail waves of crop (on asphalt wind) (2022)

Jack Snelling is an American composer, pianist, and bassoonist, whose influences span many genres from Oscar Peterson and Brad Mehldau to Earth, Wind, and Fire and Ben Folds. His music is commonly characterized by emphasizing improvisation and/or encouraging 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 final year of study towards bachelor's degrees in Composition and Geography at the University of Missouri-Columbia where he is currently the principal bassoonist in the Wind Ensemble and pianist in the Concert Jazz Band. As a composer, he is a recipient of the MNMI Composition Scholarship, and his works have been played by a variety of groups thanks to the MNMI's support, including the Mizzou New Music Ensemble the 442's, Quatuor Diotima, Khemia Ensemble, Tesla Quartet, Matt Wilson, the Mizzou New Music Ensemble, and more. Jack also was formerly a founding member of a professional jazz quartet Sharp the Nine.

His other passions within music include arts administration, and in April 2021 he collaborated with the University Concert Series and the Zeta Chapter of Phi Mu Alpha Sinfonia to produce that year's "1322: Music in America" concert. He also currently serves as the orchestra manager for the Columbia Civic Orchestra.

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, including but not limited to Carolbeth True, Dr. Samuel Griffith, Dr. Carolina Heredia, and Dr. Yoshiaki Onishi. He also thanks the Sinquefield Charitable Foundation for their continued support over his musical career. He currently studies composition with Dr. Stefan Freund.

Mr. Snelling provided the following program note:

Dedicated to my grandparents, *sail waves of crop (on asphalt wind)* is a response to memories of weekend trips to the home of my mother's family in northern Missouri. The title of the piece is a depiction of driving up U.S. Highway 63 north out of Columbia, Missouri, where the gently rolling hills and frequent winds give the illusion of a boat on the sea. My grandparents on both sides of my family brought me up to love the outdoors and to explore the

less-traveled routes, both ideals that will stick with me for the rest of my life.

sail waves of crop (on asphalt wind) is based on two themes of music quoted from jazz ballads that have deeply influenced my musical career: Hoagy Carmichael's *The Nearness of You* and Arthur Hamilton's *Cry Me a River*, though neither are ever presented in conventional jazz-ballad fashion. Rather, the piece is primarily set in an energetic, unrelenting, even-eights feel driven by both the jazz combo as well as the percussion section.

As a jazz pianist myself, there is nothing I love more in performing and listening to jazz than ensemble communication. To that end, I hoped to write for plenty of collaboration and compromise between jazz quartet and wind ensemble, allowing each to show off their respective strengths while still allowing for conversation between the two. For example, in the middle section of the piece, the wind ensemble breaks down and gives way to unaccompanied piano, bass, and drums, who are free in the moment to listen to and respond to each other in a way that can only happen without directly notated music.

Many thanks to Dr. Brian Silvey and Dr. Samuel Griffith for their instrumental help in making this work possible. Getting to work with an ensemble I've been a part of since I was a freshman here is a dream come true!

Personnel

Piccolo

Amanda Greenbacker-Mitchell

Flute

Lexie Cheek
John Goodson
Nadia Lake
Jill Russell*
Nicholas Tseng

Oboe and English Horn

Kara Balthrop*
Matthew Barnes*
Caden Brewington

E-flat Clarinet

Mitchell Sidden

B-Flat Clarinet

Maddie Balsman
Meghan Brown
Elizabeth Ganey
James Langen*
Emily Stokes
Meg Swords

Bass Clarinet

Riley Siebert

Contrabass Clarinet

Allison Davis

Alto Saxophone

Warren Lane*
Andrea Lee
Zack Nenaber

Tenor Saxophone

Jackson Huenefeldt

Baritone Saxophone

Logan King

Bassoon

Luke Frith
Molly Legg
Jack Snelling*

Contrabassoon

Noah Lucas

Trumpet

Layden Dukes
Faith Hall
Emily Rahn*
Caycee Roth
Bryce Taylor
Alex Weinzierl

Horn

Hayden Alley
Sydney Hendrickson
Kayla Modlin
Erica Ohmann*
Abby Oreskovich

Trombone

Robert Fears*
Tyler Martindale
Eva Oelsner
Chloe Wilson

Euphonium

Reece Hinton
Noah Wright*

Tuba

Theo Learnard*
Atticus Schlegel

Percussion

Alex Baur
Riley Berens
Liz Fetzer
Chloe Hart
Jeremiah Ingram*
Lane Oakes
Emma Smallen

String Bass

Sammy Asel

Piano

Mackenzie Harrington

* indicates principal or co-principal player

Names appear in alphabetical order to illustrate the importance of each ensemble member's contributions to the group.



School of Music
University of Missouri

2022-2023 Series | Student Ensemble

Hitt Street Harmony

Clara E. Smith and Paul Anderson II, conductors
McCade Gordon, collaborative pianist

Anders Harms, electric bass

Elizabeth Derner, upright bass

Zach Beran, trumpet

Guilherme Thives Santos, guitar

Breanna Derritt, saxophone

Colton Johnson, drums

December 3, 2022 | 7:00pm
Whitmore Recital Hall

Program

Got to Get You into My Life **Paul McCartney (b. 1942)**
arr. Kirby Shaw

Colton Johnson, drums | Elizabeth Derner, upright bass | Breanna Derritt, saxophone
Zach Beran, trumpet | Guilherme Thives Santos, guitar

Smile.....**Charlie Chaplin (1889-1977)**
arr. Ben Bram

Soloist: Emma Rowden

On a Clear Day **Burton Lane (1912-1997)**
Alan Jay Lerner (1918-1986)
arr. Darmon Meader

Soloists: Rachel Misner, Sam Romine, Victoria Shore, Jonathan Crader
Colton Johnson, drums | Elizabeth Derner, upright bass | Breanna Derritt, saxophone
Zach Beran, trumpet | Guilherme Thives Santos, guitar

Besame Mucho **Consuelo Velázquez (1916-2005)**
arr. Kirby Shaw

Soloist: Miranda Frankenbach

All of Me.....**Gerald Marks (1900-1997)**
Seymour Simons (1896-1949)
arr. Jay Althouse

Soloists: Lydia Kelly, Xander Piskulic

What Is This Thing Called Love?**Cole Porter (1891-1964)**
arr. by Monica Pabelonio

Words..... **Anders Edenroth (b. 1963)**

Blast Off.....**Bruno Mars (b. 1985)**
Anderson Paak (b. 1986)
arr. by McCade Gordon

Soloists: Benjamin Roker, Paul Hemingway
Colton Johnson, drums | Guilherme Thives Santos, guitar | Anders Harms, electric bass

This concert is in partial fulfillment of Clara E. Smith's Masters in conducting degree.

PROGRAM NOTES

Got to Get You into My Life

The well-known musical hit, *Got to Get You into My Life* was released by the Beatles on their 1966 album *Revolver*. This song held spots on the Billboard Hot 100's list and was covered by many musical groups including Earth Wind and Fire, and Cliff Bennett and the Rebel Rousers. The original version of this song includes brass fanfare, soul-style horns, and an upbeat, fast-moving tempo with a text that—according to lead singer Paul McCartney—is a subtle homage to the psychedelic experience.

Kirby Shaw is a popular music educator and choral composer whose arrangements are sung by musicians all around the world. Shaw has extensive experience with jazz music evident in his collaborations with the COS Vocal Jazz Ensemble, Bobby McFerrin, Al Jarreau, Jon Hendricks and others. This arrangement of *Got to Get You into My Life* maintains the instrumental nuances of the original version with the addition of the expanded vocal melody embellished with choral harmonies.

Smile

Ben Bram is a Grammy Award-winning vocal arranger, producer and engineer. He received a degree in music industry and vocal jazz from the University of Southern California Thornton School of Music. Bram has made innumerable contributions to the contemporary a cappella canon with published arrangements and serving as a co-founder for world-renowned vocal sensation Pentatonix. Film and TV credits also include projects such as the movies *Pitch Perfect* and *Pitch Perfect 2* and TV shows *The Voice*, *The Sing-Off* and *Glee*.

Smile is based on the theme song used in the 1936 film *Modern Times* by Charlie Chaplin. Originally composed by Chaplin, John Turner and Geoffrey Parsons penned the lyrics and title in 1954. Ben Bram's arrangement captures the essence of the message, that there will be a brighter future despite the present circumstances. He passes the melody throughout the voices and uses changes in meter and harmony to drive forward this message. This coupled with the lush and blooming harmonies help to bring forth a feeling of reassurance and encouragement.

On a Clear Day

On a Clear Day was composed by Burton Lane and Alan Jay Lerner for the 1965 musical, "On a Clear Day." This piece has been recorded by many popular artists including Barbara Streissand, Frank Sinatra, the Peddlers (whose version was featured in Season five of the popular television show, *Breaking Bad*) and the professional jazz ensemble, New York Voices. The piece speaks of the possibility of self-reflection and perception in a positive light.

Darmon Meader is a distinguished jazz vocalist, instrumentalist, arranger and is the founder, director and tenor for the New York Voices jazz ensemble. His arrangement is no easy-task for vocalists and instrumentalists, due to constant switching between swung meters of three and four, vocal and instrumental improvisation and close, fast-moving harmonies. Dissonant chords and syncopated rhythms may contradict the clarity in self-reflection that is purveyed in the text.

Bésame Mucho

Recognized as one of the most recorded and covered songs in Spanish of all time, *Bésame Mucho* was written by Mexican composer and songwriter Consuelo Velázquez. When she wrote both the music and lyrics while still a teenager, Velzquez had never kissed anyone before and imagined what it must feel like. The title can be directly translated as "kiss me a lot" with English lyrics written by Sunny Skylar. It is important to note the English lyrics are not a direct translation. Despite this, the song has remained one of the most popular songs

of the 20th century and received widespread appeal in both English and Spanish markets.

Kirby Shaw's name has become almost synonymous with Pop and Jazz choral music arrangements in the 21st century with nearly 3000 choral compositions/arrangements in print. This *Bésame Mucho* follows the song's original Bolero genre in style. It is written in a laid back bossa nova tempo with tight harmonies and scatting that sits the piece and a more Jazz centered style. This particular performance will include a sampling of both the English and Spanish text that help to convey feelings of love, longing and devotion present in this song.

All of Me

Not to be confused with the platinum single by John Legend, *All of Me* is a jazz standard written in 1931 by Gerald Marks and Seymour Simons. One of the most recorded songs of all time, there have been renditions dating back to its year of conception. As the story goes, in 1931 Vaudeville star Belle Baker had just lost her husband. During a performance she was struck by the personal sense of loss conveyed in the lyrics and broke down weeping. The national press picked up the story and before long the song was a hit.

This arrangement by Jay Althouse includes tight jazz harmonies, scat singing and solos. It begins right away with a bassline and swinging melody that sets the mood. Althouse preserves the original melody and text but also incorporates moments for expression through slight rhythmic variations, scat and solo sections. The use of harmony between the piano and voices creates a welcome blend of remembrance and anticipation.

What Is This Thing Called Love?

The Cole Porter classic, *What is This Thing Called Love*, is well-known for its romantic lyrics and quiet, sensitive melodic writing. The lyrics speak of the unexpected arrival of love and its ability to make fools out of the wise. Written in 1929 for the musical, "Wake Up and Dream" this piece has become a standard in the jazz community.

Monica Pabelonio is a well-renowned and highly successful vocal jazz artist. She received a Masters in jazz performance from the New England Conservatory and has produced a jazz album entitled, *Sea Journey*. Her acapella arrangement of this piece is filled with vocal textures ranging from rich harmonies to exposed, unison singing. This arrangement calls for a great sensitivity to rubato, textual deliverance and harmonic balance.

Words

Words is an unaccompanied piece that discusses the power and uses of words that are often taken for granted. The piece begins with a rhythmic, spoken section that plays with the sounds of consonants and vowels. This leads into the rich melody that is accompanied by tight, dissonant harmonies in the lower voices. Vocal slides, syllabic singing, and unpredictable rhythms make this piece exciting and allows for the important meaning of the text to be conveyed.

Anders Edenroth is the founder and composer for the Swedish acapella quintet, The Real Group. This ensemble focuses on unconventional vocal techniques, textures and refined unaccompanied singing. Edenroth says, "Art is more than a pretty painting. It is a mirror that reflects what is happening around us, and it is the toolbox we need to reconstruct the world." The lyrics within this piece emulate his belief that music and speech have the power to change the world.

Blast Off

The album, *An Evening with Silk Sonic* was released in 2021 by popular pop artists Bruno Mars and

Anderson Paak. *Blast Off* is the final song on the album. Beginning with an arpeggiated, grandiose scale in the keys, the piece settles into the smooth melody of the tenor solo over continuous, suspended chords in the accompanying voices. The lyrics of this piece serve as the album's farewell to its listeners and gives the illusion that the singers are "blasting off" on the good vibrations elicited by the R&B, funk style of music.

Personnel

Soprano

Megan S. Lyon
Victoria Shore
Lydia Kelly
Maggie Bunch
Amy McKinsey

Alto

Rachel Misner
Miranda Frankenbach
Chloe Schellman
Emma Rowden

Tenor

Paul Hemingway
Benjamin Roker
Xander Piskulic

Bass

Carrick O'Blenness
McCade Gordon
Jonathan Crader
Sam Romine



Mizzou New Music Initiative
University of Missouri

University of Missouri School of Music
2022-2023 Series • Student Ensemble

Mizzou New Music Ensemble

Valentina Arango Sánchez, flutes

Andrew Wiele, clarinets

Alexandre Negrão, violin

Jiae Lee, violoncello

Ludwing Espindola, piano

Anthony Hernandez, piano

Miles Bohlman, percussion

Olivia Sletteland, percussion

with guest

Dani Major, mezzo-soprano

Stefan Freund and Yoshiaki Onishi, Co-Directors

7:30 PM Sunday, December 4, 2022
Sheryl Crow Hall

Program

Illegal Cycles José Martínez
(2015)

The Hunter's Dream Ben Dawson
(2020)

El fin del mundo: I - Expansión Patricia Martínez
(2019)

Intermission

Sonic Score - Mizzou, 2022 Maria Chávez
(2022)

Selections from Pierrot Lunaire, Op. 21 Arnold Schönberg
(1912)

1. Mondestrunken

8. Die Nacht

18. Der Mondfleck

20. Heimfahrt

21. O alter Duft

Dani Major, mezzo-soprano

José Martínez

José's music incorporates a wide range of influences from Colombian folk tunes to contemporary composition techniques while borrowing from Latin music, heavy metal, and audio sampling techniques. His works range from solo pieces with electronics to orchestral works, passing through chamber ensembles, electroacoustic pieces, and interdisciplinary collaborations. Among others, his music has been performed by groups such as Alarm Will Sound, Wild Up, and Grammy award-winning quartet Third Coast Percussion. An alumnus in percussion and composition at the National University of Colombia, he studied composition at the University of Missouri and UT Austin. José was Visiting Professor at East Carolina University and at the New College of Florida. Currently, he is an Assistant Professor of Music at Colby College.

Illegal Cycles

There is a simple way to describe this piece. Put on your headphones. On one side play a piece by—let's say—Lutosławski, Prokofiev, or even John Cage. On the other one, play your favorite Latin Jazz band; something like Fania All-Stars or Michel Camilo. Initially, your head might struggle with this combination but keep the faith. Sometimes you will hear more of a busy, aleatoric, or even non-sensical sound. Sometimes your body will respond by tapping your foot and grooving. After a while, you may hear the sides getting along, sounding like a unity. Yet again, they each pull their own way and refuse to mix. *Illegal Cycles* is an attempt to contaminate salsa with some experimentation, and at the same time, to look for the groove in the experimental sound in academic music. You can call it a by-product of our post-postmodern world, where the artistic boundaries between genres become blurrier and blurrier everyday.

Ben Dawson (b. 1996)

Ben C. Dawson is an American composer of acoustic and electronic music, educator, and performer. Heavily inspired by the video game music of his childhood, his musical voice mixes elements of Western classical tradition, American Jazz, and electronica. Ben's music is vibrant, fluid, and persuasive; his works draw on a love for and fascination with the natural world to illustrate issues of environment, identity, and belonging. A strong proponent of programmatic music with a focus on video game/film scoring and other interactive media, his projects strive to create distinct, engaging soundscapes as finely nuanced as the narratives they describe. Based out of Atlanta, GA, Ben holds a Bachelor's of Music in Composition from the University of Missouri-Columbia where he studied under Drs. Carolina Heredia, Yoshiaki Onishi, and Stefan Freund.

The Hunter's Dream

The Hunter's Dream is a sonic portrayal of two "Hudson River School" paintings: *The Hunter's Return* by Thomas Cole and *Sunrise, Yosemite Valley* by Albert Bierstadt. Both landscapes depict vibrant, wild scenes bursting with life and filled with the hope, awe, and gravitas of the 19th-Century American Midwest. I wanted to capture the rustic, untouched nature present in both pieces and *The Hunter's Return* strikes me as a humble, honest family doing their part in expanding the reaches of the States. You will hear the first rays of light begin to creep along the horizon, and then dance across the forest's leaves as the morning continues. This leads to the raw, unwieldy peak of *Yosemite Valley*, and the timely repercussions of avarice towards the natural world later in the piece. Pulling from both Cole's artwork and essay, I imagined a dialogue involving the conflicting principles of Manifest Destiny and the early beginnings of industrialization.

The wonder and thrill of exploring new frontiers paired with the utility of modern technology and industry; that is *The Hunter's Dream*. Yet, through the lens of time, it's unclear whether it is a dream or a nightmare.

Patricia Martínez (1973–2022)

El fin del mundo: I - Expansión

Patricia Martínez was an active composer, interdisciplinary artist and performer, working and multi-awarded internationally for 28 years. Her creative and research interests are focused on new music composition and interdisciplinary projects, specially contemporary music theatre, new opera, symphonic and chamber works, computer music, improvisation, choreography-composition and video art. She creates music as a multidimensional expression about the “impossible”: that something that magically shows up, but overflows any artistic language to interconnect them organically into a spiritual, immeasurable and poetical new music-staging dimension, addressing an unsettling examination about loss and suffering. Her works received awards including: Recommendation Award, International Eisenacher Bach Composition Prize 2020 (DE); selected, First International Music Theatre Competition/Staatstheater Darmstadt/Internationales Musikinstitut Darmstadt (2015); Prizewinner, “12 Minutes for Moniuszko”–International Stanisław Moniuszko Composers’ Competition for a Micro-Opera (PL); 2nd Prize, International Composition Competition NEW NOTE 2019 (Cr); 2nd Prize, Musicworks’ 2019 Electronic Music Composition Contest (CA); 2st Prize, American (US) and 2019/2015 Casa de las Méricas Prize (CU).

Maria Chávez (b. 1980)

Born in Lima, Perú and based in NYC, Maria Chávez is best known as an abstract turntablist, sound artist and DJ. Coincidence, chance and failures are themes that unite her book objects, sound sculptures, installations and other works with her improvised solo turntable performance practice. Chávez's 2012 book on abstract turntablism, *Of Technique: Chance Procedures on Turntable*, written and illustrated by Maria, has developed a reputation as both an academic resource and a foundational text for a new generation of turntablists. She currently has a piece on view as part of the group exhibition, *Don't Blame it on ZEN: The Way of John Cage & Friends* at MOCA Jacksonville in Florida until May 7, 2023.

Sonic Score - Mizzou, 2022

Originally intended to complement a Baroque work by Carlo Farina, the imaginative *Capriccio stravagante* ("bizarre caprice"), for the St. Luke's ensemble in 2015. *Capriccio stravagante* calls upon the string instruments to use techniques that were new at the time in order to evoke the sounds of a bustling city.

For *Sonic Scores - Mizzou, 2022*, musicians with the Mizzou New Music Ensemble were given a 10-minute sound file that they were then encouraged to memorize and reinterpret without taking notes. The sound sources were a combination of an original sound piece composed with a synthesizer and some ambient field recordings, recorded by Maria during one of her frequent tours in Europe.

The practice of developing Sonic Scores was inspired by the music concrete movement, Pauline Oliveros' *Deep Listening Practices* (TM) & Christian Marclay's series of text and graphic scores. Rather than depending on a musical notation as a means to conduct others, the focus becomes more rooted in the act of 'listening interpretation'. The original electronic sound canvas will not be heard during the performance, either by the musicians or the audience; instead, each player becomes a performative filter for the piece.

Arnold Schönberg (1874–1951)

Pierrot Lunaire

Pierrot Lunaire was clearly marked by the style of the late nineteenth century, and influences of Brahms, Mahler, and others can be seen in pieces such as his *Verklärte Nacht*. But as his compositional style developed, it became more concise and contrapuntally intricate. At the same time, Schönberg's chromaticism intensified to the point that any strong tonal focus disappeared. Such works as *Pierrot Lunaire* are in a fully atonal style. The music of this period is also marked by a style that is referred to as expressionist, and Schoenberg had contact with, and a great deal of admiration for, the expressionist painters and writers (Schönberg himself painted in an Expressionist style). These ideals can be seen in the dark and dreamlike atmosphere conveyed in *Pierrot Lunaire*, based on the expressionist poetry of Albert Giraud. The kinds of internal conflicts we associate with Freud and his school of psychoanalysis are played out in exquisite musical detail. Arnold Schönberg wrote *Pierrot Lunaire* in 1912 at the request of actress Albertine Zehme, whose acquaintance the composer had made soon after he moved from Vienna to Berlin in 1911. *Pierrot Lunaire* ("Pierrot in the Moonlight", or "Moonstruck Pierrot") consists of three groups of seven poems each, each poem being of two four-line verses followed by a five-line verse, and each begins and ends with the same line. Schoenberg composed *Pierrot Lunaire* very quickly, all but two of the pieces were composed between March 12 and May 30, and fourteen of them were each written within a day.

— Program Notes by Earplay

Texts (Poems from Albert Giraud's *Pierrot Lunaire*, translated into English by Cecil Gray, after the German translation by Otto Erich Hartleben)

1. Mondestrunken

Den Wein, den man mit Augen trinkt,
Gießt nachts der Mond in Wogen nieder,
Und eine Springflut überschwemmt
Den stillen Horizont.

Gelüste, schauerlich und süß,
Durchschwimmen ohne Zahl die Fluten!
Den Wein, den man mit Augen trinkt,
Gießt nachts der Mond in Wogen nieder.

Der Dichter, den die Andacht treibt,
Berauscht sich an dem heiligen Tranke,
Gen Himmel wendet er verzückt
Das Haupt und taumelnd saugt und schlürft er
Den Wein, den man mit Augen trinkt.

8. Nacht

Finstre, schwarze Riesenfalter
Töteten der Sonne Glanz.
Ein geschlossnes Zauberbuch,
Ruht der Horizont – verschwiegen.

Aus dem Qualm verlornen Tiefen
Steigt ein Duft, Erinnerung mordend!
Finstre, schwarze Riesenfalter
Töteten der Sonne Glanz.

Und vom Himmel erdenwärts
Senken sich mit schweren Schwingen
Unsichtbar die Ungetüme
Auf die Menschenherzen nieder ...
Finstre, schwarze Riesenfalter.

1. Moondrunk

The wine which through the eyes we drink,
Flows nightly from the moon in torrents,
And as a spring-tide overflows
The far and distant land.

Desires terrible and sweet
Unnumbered drift in floods abounding.
The wine which through the eyes we drink,
Flows nightly from the moon in torrents.

The poet, in an ecstasy,
Drinks deeply from the holy chalice,
To heaven lifts up his entranced
Head, and reeling quaffs and drains down
The wine which through the eyes we drink.

8. Night

Heavy, gloomy giant black moths
Massacred the sun's bright rays;
Like a close-shut magic book
Broods the distant sky in silence.

From the mists in deep recesses
Rise up scents, destroying memory.
Heavy, gloomy giant black moths
Massacred the sun's bright rays;

And from heaven earthward bound
Downward sink with sombre pinions
Unperceived, great hordes of monsters
On the hearts and souls of mankind ...
Heavy, gloomy giant black moths.

18. Der Mondfleck

Einen weißen Fleck des hellen Mondes
Auf dem Rücken seines schwarzen Rockes,
So spaziert Pierrot im lauen Abend,
Aufzusehen Glück und Abenteuer.

Plötzlich stört ihn was an seinem Anzug,
Er besieht sich rings und findet richtig –
Einen weißen Fleck des hellen Mondes
Auf dem Rücken seines schwarzen Rockes.

Warte! denkt er: das ist so ein Gipsfleck!
Wischt und wischt, doch bringt ihn nicht herunter!
Und so geht er giftgeschwollen weiter,
Reibt und reibt bis an den frühen Morgen
Einen weißen Fleck des hellen Mondes.

20. Heimfahrt

Der Mondstrahl ist das Ruder,
Seerose dient als Boot,
Drauf fährt Pierrot gen Süden
Mit gutem Reisewind.

Der Strom summt tiefe Skalen
Und wiegt den leichten Kahn.
Der Mondstrahl ist das Ruder,
Seerose dient als Boot.

Nach Bergamo, zur Heimat,
Kehrt nun Pierrot zurück;
Schwach dämmert schon im Osten
Der grüne Horizont.
Der Mondstrahl ist das Ruder.

18. The Moonfleck

With a snowy fleck of shining moonlight
On the shoulder of his black silk frock-coat
So strolls Pierrot this languid evening,
Seeking everywhere for love's adventure.

But what! something wrong with his appearance?
He looks round and round and then he finds it –
Just a snowy fleck of shining moonlight
On the shoulder of his black silk frock-coat.

Wait now (thinks he) 'tis a piece of plaster,
Wipes and wipes, yet cannot make it vanish.
So he goes on poisoned with his fancy,
Rubs and rubs until the early morning –
Just a snowy fleck of shining moonlight.

20. Journey Home

The moonbeam is the rudder,
Nenuphar serves as boat,
On which Pierrot goes southward,
The wind behind his sails.

In deep tones hums the river
And rocks the light canoe.
The moonbeam is the rudder,
Nenuphar serves as boat.

To Bergamo, his homeland,
Pierrot returns once more.
Soft gleams in the horizon
The orient green of dawn.
The moonbeam is the rudder.

21. O alter Duft

O alter Duft aus Märchenzeit,
Berauschest wieder meine Sinne!
Ein närrisch Heer von Schelmerein
Durchschwirrt die leichte Luft.

Ein glücklich Wünschen macht mich froh
Nach Freuden, die ich lang verachtet.
O alter Duft aus Märchenzeit,
Berauschest wieder mich.

All meinen Unmut geb ich preis;
Aus meinem sonnumrahmten Fenster
Beschau ich frei die liebe Welt
Und träum hinaus in selge Weiten ...
O alter Duft aus Märchenzeit!

21. O Ancient Scent

O ancient scent from far-off days
Intoxicate once more my senses!
A merry swarm of idle thoughts
Pervades the gentle air.

A happy whim makes me aspire
To joys which I too long neglected.
O ancient scent from far-off days,
Intoxicate me again.

Now all my sorrow is dispelled,
And from my sun-encircled casement
I view again the lovely world
And dream beyond the far horizon.
O ancient scent from far-off days!

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 Visiting Assistant Professor 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.

Upcoming MNMI events

Alarm Will Sound Residency: Tuesday, Jan 10 - Jan 17

Concert: 7:30 pm, Tuesday, Jan 17, SMC 130

Visit newmusic.missouri.edu for a full list of events and opportunities.

Requests for accommodations related to disability need to be made to building coordinator, Susan Worstell, 206 Sinquefield 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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University of Missouri School of Music

2022-2023 Series • Large Ensemble

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with
University Singers

Dr. R. Paul Crabb, Director

**Graduate Teaching Assistants: Paul Anderson II, Brandon Brown,
Topher Otake, Clara E. Smith, Karen Zeferino**

Collaborative Pianist: Zachary Kierstead

Friday, January 13

Blue Springs High School
Pleasant Lea Middle School

Saturday, January 14, 7:30 p.m.

Church of the Redeptorist
(shared with Staley High School)

Sunday, January 15, 10:00 a.m.

St. Paul's Episcopal Church

Sunday, January 15, 4:00 p.m.

Country Club Christian Church
(shared with UMKC Conservatory Singers)

Program

(to be selected from the following)

Come to Me **Ily Matthew Maniano**
(b. 1989)

Soloists: Amanda Obeso and Clara E. Smith

Come to me, all you who are weary and burdened, and I will give you rest.
(Matthew 11:28)

***When the Violin** **Reena Esmail**
(b. 1983)

Cellist: Dr. Eli Lara

Soloists: Tara Boydston, Grace Gard, Paul Hemmingway, Carrick O'Bleness

When
The violin
Can forgive the past

It starts singing.

When the violin can stop worrying
About the future

You will become
Such a drunk laughing nuisance

That God
Will then lean down
And start combing you into
Her
Hair.

When the violin can forgive
Every wound caused by
Others

The heart starts
Singing.

(Hafiz, The Gift, tr. Daniel Ladinsky)

A Chain is Broken **Dominick DiOrio**
(b. 1984)

Soloist: Nathan Le

Gham daaram, Maadar
Kojayee, Pédar?
Gharibeh-am keh dar
Beyneh gharibeh-haast

I'm sad, Mother
Where are you, Father?
I'm a stranger
Among strangers

Deerooz, baa ham boodeem
Deerooz, khandeh
Chehreh-ye Maadar, keh feda kardeh

Yesterday, we were together
Yesterday, there was laughter
Mother's countenance and her sacrifice

Khaterehi tanha beyneh sedaahaast

Are but memories among the voices

Cheh meegooyand?
Cheh meeporsand?
Beh cheh meekhandand?
Gom-shodeh injaa tanhaast

What are they saying?
What are they asking?
What makes them laugh?
He who is lost is here alone

Do they understand?
A smile and
A nod and
A barrier is crossed

And I see unity
Of ideas, of thoughts that brings
Laughter at laughable things
Together, engendering trust

A new world is at hand
New faces, new expressions
Together in diverse collections
An ocean of love and lust

For freedom stands
Facing me, embracing me
Carrying, chasing me
From maybe to must

Certainty replaces
Trepidation and fear
Friends and lovers are here
Laughing, crying, their faces embossed

With joy, with pain
Still, a chain is broken
And moods are spoken
But with freedom comes a cost

Dear to bear the burden of
Standing on both feet and
Shouting to the world, taking a stand
I am no longer tossed

On the waves of will
Of others. I'll speak
For me and mine, no longer meek
And for the globe in whose crust

Is baked the love of all
Sometimes hidden
Some forbidden
But never is Mother thrust

In the dark of hate
For long when all the I's
Proclaim Earth's anthem never dies
Singing the stories of each of us.
(Khashayar Tonekaboni)

Dona nobis pacem **Cho Hye-young**
(b. 1969)

Soloists: Henry Braeske, Presley Davis, Amanda Obeso, Benjamin Roker, Clara E. Smith

Dona nobis pacem.	Grant us peace.
Agnus Dei qui tollis peccata mundi	Lamb of God who takest away the sins of the world
Miserere nobis.	Have mercy on us.

(from the traditional Latin mass text)

INTERMISSION

***Dum medium silentium** **Vytautas Miškinis**
(b. 1954)

Dum medium silentium tenerent omnia et nox in suo cursu medium iter haberet, Omnipotens sermo tuus, Domine, Da coelis a regalibus sedibus venit.	While all things were in quiet silence, and the night was in the midst of her course, Thy almighty Word, O Lord, Came down from heaven from thy royal throne.
---	--

Horeini darkecha (Four Motets) **Paul Schoenfield**
(b. 1947)

Teach me Your way, O Lord;
I will walk in Your truth; let my heart be undivided in reverence for Your name.
I will praise You (O Lord, My God,) with all my heart.
(Psalm 86: 11-12)

***Wo ist ein so herrlich Volk** **Johannes Brahms**
(1833-1897)

Wo ist ein so herrlich Volk, zu dem Götter also nahe sich tun als der Herr, unser Gott, so oft wir ihn anrufen. Hüte dich nur und bewahre deine Seele wohl, dass du nicht vergessest der Geschichten, die deine Augen gesehen haben, und dass sie nicht aus deinem Herzen kommen alle dein Leben lang. Und sollst deinen Kindern und Kindeskindern kund tun. Amen.	Where is so great a nation that has statutes and decrees that are as just as the Lord our God's, whenever we call on him. Protect yourself and watch your soul that you do not forget the stories which your eyes have seen, and that you let them depart from your heart All of your life. And teach them to your children and to your children's children. Amen.
---	---

(Deuteronomy 4:8-9)

Ofulú Lorêê **Oswaldo Lacerda**
(1927-2011)

Conductor: Karen Zeferino
Percussion: Grace Gard

(Ofulú Lorêrê is a Candomblé chant to Oxalá, collected in Bahia by Camargo Guarnieri).

Ofulú lorêrê ê, O kenhenhen Legibô
Ile ifan moxuá babá, ajiborê mojobá
Oluwá é mawô, é mawô é walêxê
É mawô ê lê sê kan babá, é mawô é walêxê

Air we breathe, Lord of Happiness, He who rules Legibô
All the land of Ifon greets You
Lord of the land, Keeper of the hobbles' secrets
Keeper of the weaker's secrets, Keeper of the hobbles' secrets

***All of Us (*Considering Matthew Shepard*)Craig Hella Johnson
(b. 1962)**

Soloists: Tara Boydston, Faith Fullen, Karen Zeferino

What could be the song?
Where begin again?
Who could meet us there?
Where might we begin?
From the shadows climb,
Rise to sing again;
Where could be the joy?
How do we begin?
Never our despair,
Never the least of us,
Never turn away,
Never hide our face;
Ordinary boy,
Only all of us,
Free us from our fear,
Only all of us.

Only in the Love,
Love that lifts us up,
Clear from out the heart
From the mountain's side,
Come creation come,
Strong as any stream;
How can we let go? How can we forgive?
How can we be dream?

Out of heaven, rain,
Rain to wash us free;
Rivers flowing on,
Ever to the sea;
Bind up every wound,
Every cause to grieve;
Always to forgive,
Only to believe.

[Chorale:] Most noble Light, Creation's face,
How should we live but joined in you,
Remain within your saving grace
Through all we say and do
And know we are the Love that moves
The sun and all the stars?
O Love that dwells, O Love that burns
In every human heart.

This evergreen, this heart, this soul,
Now moves us to remake our world,
Reminds us how we are to be
Your people born to dream;
How old this joy, how strong this call,
To sing your radiant care
With every voice, in cloudless hope
Of our belonging here.

Heaven: Wash me . . .

(Michael Dennis Browne and Craig Hella Johnson)

* Missouri Music Educators Conference January 27, 2023

Personnel

*Paul Anderson II	MM	Choral Conducting	Raleigh, NC
+Yonathan T. Astatke	Senior	Vocal Performance	KC, MO
Becki Beebe	Sophomore	Music	Liberty, MO
Preston Bell	Freshman	Music Education	KC, MO
Tara Boydston	Senior	Vocal Perf./Psychology	KC, MO
Henry Braeske	Senior	Music/Chemistry	University City, MO
Erin Brage	Freshman	Music Education	KC, MO
*Brandon Brown	MM	Choral Conducting	Chicago, IL
Isabella Conley	Senior	Music Education	Hannibal, MO
Alyssa Counts	Sophomore	Journalism	Wichita, KS
Jonathan Crader	Senior	Music	Columbia, MO
Elise Cressey	Sophomore	Music/Communications	KC, MO
*Presley Davis	Junior	Music Education	Lee's Summit, MO
Joshua Donaldson	Freshman	Biological Engineering	St. Joseph, MO
Jonathan Edens	Senior	Music Education	Liberty, MO
*Miranda Frankenbach	Senior	Music Education	KC, MO
*Faith Fullen	MM	Vocal Performance	Columbus, OH
Grace Gard	Freshman	Music Education	Lee's Summit, MO
McCade Gordon	Senior	Music Education	Nevada, MO
Jack Grant	Junior	Music Education	O'Fallon, MO
Sophie Heimerl	Junior	Music Education	Naperville, IL
Kampbell Hemeyer	Freshman	Music/Journalism	Hermann, MO
+Paul Hemingway	Senior	Information Technology	Independence, MO
Maddie Jenkins	Senior	Music Education	Bolivar, MO
Morgan Jennings	Senior	Music Education	LaGrange, MO
Caitlin Kenney	Senior	Music	KC, MO
Kennedy Kinnick	Freshman	Vocal Performance	Raymore, MO
Jacob Laan	Senior	Music/Economics	Bonne Terre, MO
Nathan Le	Senior	Vocal Performance	KC, MO
Megan Lyon	Senior	Music Education	Independence, MO
Shannon Martin	Junior	Music Education	Perryville, MO
+Haley Mesz	Junior	Music/Marketing	Lee's Summit, MO
*Rachel Misner	Senior	Vocal Performance	Chesterfield, MO
+Amanda Obeso	Senior	Music Education	Nixa, MO
Carrick Joseph O'Bleness	Senior	Music/Interdisciplinary Studies	KC, MO

*Tophier Otake	MM	Choral Conducting	Plainfield, IL
Eric Partridge	PhD	Mathematics Education	Rochester, NY
Chloe Prewett	Senior	Music Education	Cairo, MO
Lauren Rankin	Senior	Music Education	Liberty, MO
Zach Reinert	Senior	Vocal Performance	St. Joseph, MO
Benjamin Roker	Junior	Music Education	Bolivar, MO
Sam Romine	Junior	Music	Dallas, TX
Emma Rowden	Senior	Music Education	Arnold, MO
*Clara E. Smith	MM	Choral Conducting	Ozawkie, KS
+Aubri Stewart	Sophomore	Music/Business Admin.	Independence, MO
Emma Stuck	Sophomore	Music/Math Education	Raytown, MO
+Sam Varnon	Junior	Music/Finance	Cape Girardeau, MO
Quin Wilson	Junior	Music Education	Lee's Summit, MO
Kate Wyman	Senior	Music/Journalism	Dexter, MO
*Karen Zeferinozil	MM	Choral Conducting	Maringá, Paraná, Brazil

+Officers

*Section Leader

Requests for accommodations related to disability need to be made to building coordinator, Susan Worstell, 206 Sinquefield 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

University of Missouri

Wind Ensemble

Dr. Brian A. Silvey, conductor

Dr. Amy M. Knopps, guest conductor



MISSOURI MUSIC EDUCATORS ASSOCIATION

85th Annual In-Service Workshop/Conference

Thursday, January 26, 2023 | 9:45PM

Tan-Tar-A Conference Center

Program

Clutch (2019)..... Andrew David Perkins
(b. 1978)

Sweet Chariot (2019) Carlos Simon
(b. 1986)

Handel in the Strand (1911) Percy Grainger
(1882-1961)

Dr. Amy M. Knopps, guest conductor

Moth (2013)..... Viet Cuong
(b. 1990)



Program Notes

***Clutch* (2019)**

Composer, conductor, and Grammy nominated music educator Andrew David Perkins holds an advanced specialist certificate in Orchestration from the Berklee College of Music, a Master of Music degree from the University of Michigan, and a Bachelor of Fine Arts degree from Michigan State University. Finalist for The National Band Association Revelli Award, Merrill Jones Award, and The Ravel International Composition Prize, Perkins' music is regularly performed at state, national, and international contests and conferences, and at the Midwest International Band Clinic. Mr. Perkins is the winner of the 2018 National Band Association/Alfred Publishing Young Band Composition Contest, and the 2021 American Prize in Wind Band Composition.

As the title suggests, *Clutch* is a high-octane piece that is fast and furious, pushing the boundaries of tempo, range, and technique. An excellent balance of theme and effect, this work utilizes a driving tempo, furious rhythms, and fresh harmonic language to create a thrill ride that will have the musicians and audience on the edge of their seats. Perkins writes, "The pitch-bending sounds of the Formula One cars screaming past us at insane speeds, the roar of the crowd at the checkered flag. Wildly dangerous, every boundary being tested, all for a chance at the winner's circle."

***Sweet Chariot* (2019)**

Carlos Simon is an American composer and arranger. He earned his doctoral degree at the University of Michigan, where he studied with Michael Daugherty and Evan Chambers. Simon also gained degrees from Georgia State University and Morehouse College. Additionally, he studied in Baden, Austria at the Hollywood Music Workshop with Conrad Pope and at New York University's Film Scoring Summer Workshop.

Composed in 2019, *Sweet Chariot* was commissioned by a consortium led by Robert Ambrose at Georgia State University. Simon, the son of a minister, wanted to use an African American spiritual as a melodic resource because there is so much depth and meaning ingrained in spirituals.

Simon wrote the following program note:

Swing Low, Sweet Chariot is perhaps one of the most well-known African American spirituals. As beautiful and rapturing as its melody is, it should be. However, its beauty and popularity is often overlooked by the song's true meaning about death. I have taken fragments of the melody and combined it with the Gregorian chant from the Latin mass for the dead, *In Paradisum*. Its text is as follows: "May the angels lead you into paradise; may the martyrs receive you at your arrival and lead you to the holy city Jerusalem. May choirs of angels receive you and with Lazarus, once (a) poor (man), may you have eternal rest.

Handel in the Strand (1911)

Percy Grainger was a piano prodigy turned composer who was known for his strange personal habits, his colorful prose, and his equally unusual music – his many admirers today still recognize that he possessed the supreme virtue of never being dull. Born in Australia, he began studying piano at an early age. He came to the U. S. at the outbreak of World War I and enlisted as an Army bandsman, becoming an American citizen in 1918. He went on to explore the frontiers of music with his idiosyncratic folk song settings, his lifelong advocacy for the saxophone, and his Free Music machines which predated electronic synthesizers. His many masterworks for winds include *Lincolnshire Posy*, *Irish Tune from County Derry*, and *Molly on the Shore*.

Handel in the Strand is one of Grainger's early light orchestral pieces, written in 1911, before he enlisted in the US Army during World War I. Grainger had no trouble allowing other musicians to arrange his music to suit their needs, so *Handel in the Strand* has existed in several different versions. After its original massed piano and string orchestra setting came versions for full orchestra, piano (solo and 4 hands), organ, trombone choir, and two different settings for band (Goldman and Sousa). Grainger gives an amusing anecdote on its origin:

My title was originally "Clog Dance." But my dear friend William Gair Rathbone (to whom the piece is dedicated) suggested the title "Handel in the Strand" because the music seemed to reflect both Handel and English musical comedy [the "Strand" — a street in London — is the home of London musical comedy] — as if jovial old

Handel were careering down the Strand to the strains of modern English popular music.

***Moth* (2013)**

Cuong holds the Curtis Institute of Music's Daniel W. Dietrich II Composition Fellowship as an Artist Diploma student of David Ludwig and Jennifer Higdon. Viet received his MFA from Princeton University as a Naumburg and Roger Sessions Fellow, and he finished his Ph.D. there in 2021. At Princeton, he studied with Steven Mackey, Donnacha Dennehy, Dan Trueman, Dmitri Tymoczko, Paul Lansky, and Louis Andriessen. Viet holds Bachelor and Master of Music degrees from the Peabody Conservatory of the Johns Hopkins University, where he studied with Pulitzer Prize-winner Kevin Puts and Oscar Bettison.

The composer wrote the following about his piece:

The “moth to the flame” narrative is a familiar one. We have all seen moths in the glow of flames or stadium lights. Scientists call this phenomenon “phototaxis,” but I prefer to think of this attraction in much more romantic terms. The dusty moth, though destined to live in shadow, has an insatiable craving for the brightness of day. Drab, but elegant, nervous, but swift, his taste for the glow of the flame or the filament is dire. Perhaps he dances in the light because it holds the promise that he might be as beautiful as his favored kin, the butterfly. For only there, in its ecstatic warmth, may he spend the last of his fleeting life, and believe himself to be.

Moth seeks inspiration from the dualities between light and dark, beautiful and grotesque, reality and fantasy, and the ultimate decision to sacrifice sensibility for grace.

Conductor Biographies



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 International Society for Music Education conference in Brisbane, Australia (2022), Clifford K. Madsen Symposium on Research in Music Behavior in Kansas City, Missouri (2022), Society for Music Teacher Education in Greensboro, North Carolina (2021), the Music Research and Teacher Education National Conference (2021), and the College Band Directors National Association conference in Tempe, Arizona (2019). He is published in the *Journal of Research in Music Education*, *International Journal of Research in Music Education*, *Psychology of Music*, *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 from Northwestern University was published in the *Oxford Handbook of Music Performance* in 2022. 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*. Dr. Silvey is the Research Grant Chair for the American Bandmasters Association. 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 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 Past 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. In 2022 Dr. Knopps earned a position on the Provost Leadership Program for the 2022-23 academic year. She currently resides in Columbia, Missouri with her cats Rocky and Macy.

Personnel

Piccolo

Amanda Greenbacker-Mitchell PhD Music Education Bristol, CT

Flute

Lexie Cheek Sophomore Music Performance Millsap, TX
John Goodson Junior Music Performance Grenada, MS
Nadia Lake Sophomore BA, Music/Psychology Columbia, MO
Nicholas Tseng* MM Music Performance San Juan Capistrano, CA

Oboe and English Horn

Kara Balthrop* MM/MA Music Performance/Musicology Paducah, KY
Matthew Barnes* Senior Music Performance Columbia, MO
Caden Brewington Freshman Chemical Engineering Sedalia, MO

E-flat Clarinet

Mitchell Sidden Senior Music Performance Liberty, MO

B-Flat Clarinet

Maddie Balsman Freshman BS, Business Lee's Summit, MO
Meghan Brown Senior Music Performance Warrenton, MO
Elizabeth Ganey Junior BA, Music Festus, MO
James Langen* Junior Music History Columbia, MO
Emily Stokes Sophomore Music Education Grain Valley, MO
Meg Swords Senior Music Education Springfield, MO

Bass Clarinet

Riley Siebert Senior Music Education Troy, MO

Contrabass Clarinet

Allison Davis PhD Music Education Boston, MA

Alto Saxophone

Warren Lane* Sophomore BA, Music/Biology Macon, MO
Andrea Lee Junior BA, Music/Business St. Charles, MO
Zack Nenaber MM Music Education St. Peters, MO

Tenor Saxophone

Jackson Huenefeldt Sophomore Music/Chemical Engineering Columbia, MO

Baritone Saxophone

Logan King Junior Music Education Moberly, MO

Bassoon

Molly Legg Freshman Mathematics Lenexa, KS
Jack Snelling* Senior Music Composition Webster Groves, MO

Contrabassoon

Noah Lucas Freshman Information Technology Moberly, MO

Trumpet

Layden Dukes	Senior	Music Performance	St. Louis, MO
Faith Hall	PhD	Music Education	Decorah, IA
Emily Rahn*	MM	Music Performance	Oshkosh, WI
Caycee Roth	Senior	BFA, Art	Camdenton, MO
Bryce Taylor	Freshman	Mechanical Engineering	Murphy, TX
Alex Weinzierl	Senior	Music Education	Belton, MO

Horn

Hayden Alley	Sophomore	Music Performance	Boonville, MO
Sydney Hendrickson	Sophomore	Music Performance	Columbia, MO
Kayla Modlin	MM	Music Performance	Manassas, VA
Erica Ohmann*	MM	Music Performance	Williamsburg, VA
Abby Oreskovich	Freshman	BA, Music/BS, Anthropology	Columbia, MO

Trombone

Robert Fears*	Senior	Music Education	Barnhart, MO
Tyler Martindale	Junior	Music Performance	Columbia, MO
Eva Oelsner	Junior	International Business/ French	Wildwood, MO
Chloe Wilson	Freshman	Music Education	Arnold, MO

Euphonium

Reece Hinton	Sophomore	Music Education	Platte County, MO
Noah Wright*	MM	Music Performance	Jasper, IN

Tuba

Wyatt Moore*	Senior	Music Education	Columbia, MO
Atticus Schlegel	Junior	Music Composition	St. Louis, MO

Percussion

Alex Baur	Sophomore	Music Education	Osage Beach, MO
Riley Berens	Senior	Music Education	Wildwood, MO
Liz Fetzer	Senior	Music Performance	Springfield, MO
Chloe Hart	Sophomore	Music Education	Bloomington, IL
Jeremiah Ingram*	MM	Music Performance	Opelika, AL
Lane Oakes	Senior	Music Education	Camdenton, MO
Emma Smallen	Sophomore	Music Education	St. Charles, MO

String Bass

Sammy Asel	Junior	Music Education	Lees Summit, MO
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Piano

Mackenzie Harrington	Junior	BA, Music	Columbia, MO
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Names appear in alphabetical order to illustrate the importance of each ensemble member's contributions to the group.

** indicates principal or co-principal player*



School of Music
University of Missouri

The University Singers

Dr. R. Paul Crabb, Director

Graduate Teaching Assistants:

Paul Anderson II, Brandon Brown, Topher Otake, Clara E. Smith, Karen Zeferino

Collaborative Pianist:

Zachary Kierstead



**2023 Missouri Music Educators Association
In-Service Workshop/Conference**

**Tan-Tar-A Resort, Osage Beach, Missouri
January 27, 2023 | 2:00 p.m.**

Program

Wo ist ein so herrlich Volk Johannes Brahms
(1833-1897)

Wo ist ein so herrlich Volk,
zu dem Götter also nahe sich tun
als der Herr, unser Gott, so oft wir ihn anrufen.
Hüte dich nur und bewahre deine Seele wohl,
dass du nicht vergessest der Geschichten,
die deine Augen gesehen haben,
und dass sie nicht aus deinem Herzen kommen
alle dein Leben lang.
Und sollst deinen Kindern
und Kindeskindern kund tun. Amen.

Where is so great a nation
that has statutes and decrees that are as just as
the Lord our God's, whenever we call on him.
Protect yourself and watch your soul
that you do not forget the stories
which your eyes have seen,
and that you let them depart from your heart
All of your life.
And teach them to your children
and to your children's children. Amen.

(Deuteronomy 4:8-9)

When the Violin Reena Esmail
(b. 1983)

Cellist: Dr. Eli Lara (MU Faculty)

Soloists: Tara Boydston, Grace Gard, Paul Hemmingway, Carrick O'Bleness

When
The violin
Can forgive the past

It starts singing.

When the violin can stop worrying
About the future

You will become
Such a drunk laughing nuisance

That God
Will then lean down
And start combing you into
Her
Hair.

When the violin can forgive
Every wound caused by
Others

The heart starts
Singing.

(Hafiz, *The Gift*, tr. Daniel Ladinsky)

Dum medium silentium Vytautas Miškinis
(b. 1954)

Dum medium silentium tenerent omnia
et nox in suo cursu medium iter haberet,
Omnipotens sermo tuus, Domine,
Da coelis a regalibus sedibus venit.
(Wisdom 18:14-15)

While all things were in quiet silence,
and the night was in the midst of her course,
Thy almighty Word, O Lord,
Came down from heaven from thy royal throne.

All of Us (Considering Matthew Shepard) Craig Hella Johnson
(b. 1962)

Soloists: Tara Boydston, Faith Fullen, Karen Zeferino

What could be the song?
Where begin again?
Who could meet us there?
Where might we begin?
From the shadows climb,
Rise to sing again;
Where could be the joy?
How do we begin?
Never our despair,
Never the least of us,
Never turn away,
Never hide our face;
Ordinary boy,
Only all of us,
Free us from our fear,
Only all of us.

Only in the Love,
Love that lifts us up,
Clear from out the heart
From the mountain's side,
Come creation come,
Strong as any stream;
How can we let go? How can we forgive?
How can we be dream?

Out of heaven, rain,
Rain to wash us free;
Rivers flowing on,
Ever to the sea;
Bind up every wound,
Every cause to grieve;
Always to forgive,
Only to believe.



Program cont.

[Chorale:] Most noble Light, Creation's face,
How should we live but joined in you,
Remain within your saving grace
Through all we say and do
And know we are the Love that moves
The sun and all the stars?
O Love that dwells, O Love that burns
In every human heart.
This evergreen, this heart, this soul,
Now moves us to remake our world,
Reminds us how we are to be
Your people born to dream;
How old this joy, how strong this call,
To sing your radiant care
With every voice, in cloudless hope
Of our belonging here.

Heaven: Wash me . . .

(Michael Dennis Browne and Craig Hella Johnson)

About the School of Music

The University of Missouri School of Music prepares students to make meaningful contributions in the world as performers, composers, teachers, and scholars.

Its notable alumni include Grammy award-winning singer/ songwriter Sheryl Crow, Canadian Brass founder Eugene Watts, opera stars, Ryan MacPherson and Caroline Worra, America's Got Talent 2008 winner, Neal Boyd, as well as members of major orchestras, arts administrators, and leaders in the field of music education.

The School of Music offers professionally oriented bachelor's and master's degrees in performance (brass, percussion, piano, strings, voice, and woodwinds), composition, music education, music history, and music theory. Master's degrees are also available in conducting (choral, orchestral, and wind ensemble), collaborative piano, and piano pedagogy, and the Ph.D. is offered in music education. Another music degree option is the Bachelor of Arts in music, a degree program attracting numerous double majors, students who combine study in music and another field, drawing from the numerous academic options available on the Mizzou campus. Two certificates are offered at both the undergraduate and graduate levels in jazz and music entrepreneurship. These two extra credentials can be very helpful to performance majors and BA degree candidates in preparing for the job market as an entrepreneurial musician.

Major ensembles include the University Philharmonic, Wind Ensemble, Symphonic Band, University Band, Marching Mizzou, Concert Jazz Band, University Singers, Concert Chorale, University Treble Choir, University Glee Club, Choral Union, Sankofa Chorale, and Show-Me Opera, and these are augmented by numerous chamber and studio ensembles. The Mizzou New Music Initiative brings together a full-scholarship undergraduate composition program; a graduate-assistantship-based new music ensemble, serving as a laboratory for composition students; a major summer festival for composers; and the Creating Original Music Project (COMP), an outreach program directed at composers in grades K-12.

Over 250 music majors and numerous music minors enjoy extensive interaction with the School of Music's distinguished faculty, comprising 35 full-time and 10 part-time members. Hundreds of non-music majors also participate in School of Music activities—everything from courses such as “Jazz, Pop, and Rock” to Marching Mizzou. The School of Music is also home to several community programs housed within Community Music @ Mizzou: private lesson opportunities, Missouri String Project, Experiencing Piano, Esterhazy Chamber Music Seminar, and several options for community ensembles.

The Sinquefeld Music Center opened in January 2020 with 47,000 square feet of brand new, acoustically appropriate educational space. Included in this facility are two rehearsal spaces, one for choral and one for instrumental ensembles, a state-of-the-art recording studio, twenty new practice rooms, three classrooms, and 15 faculty studios.

Personnel

*Paul Anderson II	MM	Choral Conducting	Raleigh, NC
+Yonathan T. Astatke	Senior	Vocal Performance	KC, MO
Becki Beebe	Sophomore	Music	Liberty, MO
Preston Bell	Freshman	Music Education	KC, MO
Tara Boydston	Senior	Vocal Perf./Psychology	KC, MO
Henry Braeske	Senior	Music/Chemistry	University City, MO
Erin Brage	Freshman	Music Education	KC, MO
*Brandon Brown	MM	Choral Conducting	Chicago, IL
Isabella Conley	Senior	Music Education	Hannibal, MO
Alyssa Counts	Sophomore	Journalism	Wichita, KS
Jonathan Crader	Senior	Music	Columbia, MO
Elise Cressey	Sophomore	Music/Communications	KC, MO
*Presley Davis	Junior	Music Education	Lee's Summit, MO
Joshua Donaldson	Freshman	Biological Engineering	St. Joseph, MO
Jonathan Edens	Senior	Music Education	Liberty, MO
*Miranda Frankenbach	Senior	Music Education	KC, MO
*Faith Fullen	MM	Vocal Performance	Columbus, OH
Grace Gard	Freshman	Music Education	Lee's Summit, MO
McCade Gordon	Senior	Music Education	Nevada, MO
Jack Grant	Junior	Music Education	O'Fallon, MO
Sophie Heimerl	Junior	Music Education	Naperville, IL
Kampbell Hemeyer	Freshman	Music/Journalism	Hermann, MO
+Paul Hemingway	Senior	Information Technology	Independence, MO
Maddie Jenkins	Senior	Music Education	Bolivar, MO
Morgan Jennings	Senior	Music Education	LaGrange, MO
Caitlin Kenney	Senior	Music	KC, MO



Personnel cont.

Kennedy Kinnick	Freshman	Vocal Performance	Raymore, MO
Jacob Laan	Senior	Music/Economics	Bonne Terre, MO
Nathan Le	Senior	Vocal Performance	KC, MO
Megan Lyon	Senior	Music Education	Independence, MO
Shannon Martin	Junior	Music Education	Perryville, MO
+Haley Mesz	Junior	Music/Marketing	Lee's Summit, MO
*Rachel Misner	Senior	Vocal Performance	Chesterfield, MO
+Amanda Obeso	Senior	Music Education	Nixa, MO
Carrick Joseph O'Bleness	Senior	Music/Interdisciplinary Studies	KC, MO
*Topher Otake	MM	Choral Conducting	Plainfield, IL
Eric Partridge	PhD	Mathematics Education	Rochester, NY
Chloe Prewett	Senior	Music Education	Cairo, MO
Lauren Rankin	Senior	Music Education	Liberty, MO
Zach Reinert	Senior	Vocal Performance	St. Joseph, MO
Benjamin Roker	Junior	Music Education	Bolivar, MO
Sam Romine	Junior	Music	Dallas, TX
Emma Rowden	Senior	Music Education	Arnold, MO
*Clara E. Smith	MM	Choral Conducting	Ozawkie, KS
+Aubri Stewart	Sophomore	Music/Business Admin.	Independence, MO
Emma Stuck	Sophomore	Music/Math Education	Raytown, MO
+Sam Varnon	Junior	Music/Finance	Cape Girardeau, MO
Quin Wilson	Junior	Music Education	Lee's Summit, MO
Kate Wyman	Senior	Music/Journalism	Dexter, MO
*Karen Zeferino	MM	Choral Conducting	Maringá, Paraná, Brazil
+Officers			
*Section Leader			



Director Biography



R. Paul Crabb, University of Missouri's Director of Choral Activities, earned degrees in vocal Performance and Music Education. His ensembles have performed at state, regional and national conventions and have traveled extensively in Mexico, Germany, Austria, Slovakia, Poland, Italy, Hungary, Slovakia, Czech Republic, Russia, China, Bulgaria, Sweden, Estonia, and Australia. Crabb served as assistant conductor at the Russian/American Choral Symposium for two years where his choir was invited as the resident American choir at the Moscow Conservatory. He served for one year as a visiting professor in Salzburg, Austria, where he taught and worked with the choir of the Salzburg Cathedral. He has taught conducting in Taiwan, eighteenth-century music in England, and studied sixteenth century polyphony in Italy with the renowned Peter Phillips. He also served as Guest Visiting Choral Professor at the Liszt Academy of Music in Budapest, Hungary - the first American selected for that position. His lecture at the Choral Department at the University of Vienna's *Universität für Musik und Darstellende Kunst* was the first given by an American conductor in that institution's storied history. In 2008 Crabb accepted the position as Resident Guest Conductor of the Baroque Orchestra of Domenico Cimarosa in Avellino, Italy, where he has since conducted performances in the

Naples and the Amalfi Coast region for the past several years and recently completed a recording project with the same ensemble. He has also served as the resident conductor for the Dante Music and Arts Festival in Nagoya, Japan. In 2015 he was awarded a research leave at MU, using the time to lecture, perform and research choral music in Sweden, including lectures and performances at Lund University, Luleå University, Malmö College of Music, and the Royal Conservatory in Stockholm. He also presented seminars and workshops in Austria, Italy and Slovakia.

Crabb has also been recognized for his teaching skills. He was the recipient of the Walker and Doris Allen Teaching Award (Truman State University), was Missouri's Professor of the Year, and in April of 2012 received the William T. Kemper Award for Teaching Excellence from MU. Crabb is also Artistic Director and conductor of the professional vocal chamber ensemble, Prometheus, consisting of singers from across the US.

About the University Singers

MU's University Singers have been recognized as one of the premiere university choirs in the United States. They have been invited to sing at national conferences of the American Choral Directors Association (2010, 2019) and the National Collegiate Choral Organization. In 2020 the University Singers collaborated with Prairie View A & M University and the Arkansas Symphony in a rare performance of William Grant Still's *And They Lynched Him on a Tree* at the regional ACDA convention in Little Rock, Arkansas.

In addition to annual regional tours, MU's University Singers frequently travels internationally. Since 2003 they have taken performance tours to Austria, Hungary, Sweden, Estonia, and China. In May of 2010, they accepted an all-expenses paid invitation to perform at some of the most prestigious venues in Milan, Bologna, Rome and Salerno, Italy. This tour was sponsored by several institutions in these cities, as well as the office of the U. S. Consulate General in Naples. Unfortunately, due to the pandemic in 2020, University Singers was unable to accept invitations to Cuba, and a residency in Inner Mongolia.



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School of Music
University of Missouri

2022-2023 Series | Large Ensemble

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

Dr. Brian A. Silvey, conductor

Dr. Christian M. Noon, guest conductor

Dr. Amy M. Knopps, guest conductor

Featuring

Dr. Timothy Howe, trombone

February 20, 2023 | 7:00pm
Missouri Theatre

Wind Ensemble Program

Shoutout (2009) **Roshanne Etezady**
(b. 1973)

Dr. Christian M. Noon, guest conductor

Promise of Living (1954/2002) **Aaron Copland**
(1900-1990)
arr. Kenneth Singleton

Red Sky (2002) **Anthony Barfield**
(b. 1983)

Dr. Timothy Howe, trombone

Dance of the Jesters (1873/1997) **Peter Ilyich Tchaikovsky**
(1840-1893)
trans. Ray E. Cramer

All-Juniors Honor Band Program

Lauda (2011) **Timothy Miles**
(b. 1970)

Dr. Amy M. Knopps, conductor

Stillwater (2019) **Kelijah Dunton**
(b. 1999)

Dr. Brian A. Silvey, conductor

Tapestries (2018) **Haley Woodrow**
(b. 1984)

Dr. Christian M. Noon, conductor

Sol y Sombra (1974) **George Gates**
(1920 – 2004)
arr. Van Ragsdale

Dr. Amy M. Knopps, conductor

Program Notes

Shoutout (2009)

As a young musician, Roshanne studied piano and flute, and developed an interest in many different styles of music, from the musicals of Stephen Sondheim to the 1980's power ballads and Europop of her teenage years. One fateful evening in 1986, she saw Philip Glass and his ensemble perform as the musical guests on Saturday Night Live. This event marked the beginning of her interest in contemporary classical music, as well as her interest in being a composer herself. Dr. Etezady holds degrees from Northwestern University and Yale University, and she has worked intensively with numerous composers, including William Bolcom, Martin Bresnick, Michael Daugherty, and Ned Rorem. She completed her doctorate at the University of Michigan in March 2005.

Since then, Etezady's works have been commissioned by the Albany Symphony, Dartmouth Symphony, eighth blackbird, Music at the Anthology, and the PRISM Saxophone Quartet. She has been a fellow at the Aspen Music Festival, the Norfolk Chamber Music Festival and at the Atlantic Center for the Arts. Performers and ensembles including Rêlache, Amadinda Percussion Ensemble, Ensemble De Ereprijs, and the Dogs of Desire have performed Etezady's music throughout the United States and Europe. Roshanne Etezady's music has earned recognition from the American Academy of Arts and Letters, the Korean Society of 21st Century Music, the Jacob K. Javits Foundation, Meet the Composer, and ASCAP.

According to the composer, *Shoutout*, a rich and vibrant opening fanfare, signals good things to come. The prominent motive in the piece, two quick staccato notes, mimics the articulation of the word "shoutout." The piece is organized into three main sections: an opening section that features the main motive above constant background chatter, a calmer section with solo lines and rolling piano figures, and an energetic "dance" with a hard groove. The piece ends with a spirited call of the "shoutout" motive.

Promise of Living (1954/2002)

Aaron Copland was an American composer, often referred to as "the Dean of American composers." He studied closely with the legendary pedagogue Nadia Boulanger, and his music achieved a balance between modern music and American folk styles, and the open, slowly changing harmonies of many of his works are said to evoke the vast American landscape. Copland incorporated percussive orchestration, changing meter, polyrhythms, polychords and tone rows. Copland was awarded the Pulitzer Prize in composition for *Appalachian Spring*. His scores for *Of Mice and Men* (1939), *Our Town* (1940), and *The North Star* (1943) all received Academy Award nominations, and *The Heiress* won Best Music in 1949.

The Promise of Living is a quintet that unites hobos and family at the end of the first act in celebration of the harvest and its traditions. Even without voices, the use of the folk hymn *Zion's Walls* and Copland's transparent scoring create a clear dramatic sequence. A dramatic gesture gives way to a quiet, lyrical passage, in which the gentle rise and fall of the melody suggests the unfolding sequence of wistful thoughts. Woodwinds gradually interject to create a sense of dialogue, both internal and, eventually, external.

The answer comes, this time fuller, building to a passage that is signature Copland: a smooth melody rooted in open harmonies, with bits of short repeated motives in call and response style which keep the music moving. Brass eventually join the scene, their chorale style underscoring the ritualistic role of the moment without losing the introspective quality that draws together community and individual, past and present.

Red Sky (2002)

Anthony Barfield is a composer, teacher, and audio engineer in New York City. Known for his lyrical writing style, Barfield's compositions have been performed throughout the U.S. and Europe. He has received commissions from groups such as the University of Kentucky Wind Ensemble and Joseph Alessi of the New York Philharmonic. He made his Carnegie Hall debut at the 2012 New York Wind Band Festival where his work *Here We Rest* was performed. In demand as a composer in residence, Mr. Barfield has worked with groups such as the University of Scranton Singers, Manhattan School of Music Brass Ensemble and The Baldwin Wind Symphony. He released his first composition album in the fall of 2013 titled *The Works of Anthony Barfield* with the University of Alabama Wind Ensemble.

Mr. Barfield holds degrees in trombone performance from the Juilliard School and Manhattan School of Music. His primary trombone instructors include Joseph Alessi, Dr. Per Brevig, Jay Evans, and Dan Drill. Anthony studied composition with C.P. First, Avner Dorman, Thomas Cabaniss, and Nils Vigeland.

Red Sky is a 14-minute work based upon the Big Bang Theory. Commissioned by Professor Brad Kerns and The University of Kentucky Wind Symphony, this work was premiered in October of 2012 and recorded in November of the same year.

According to the theories of physics, if we were to look at the universe one second after the Big Bang, the scientific explanation of how our universe started, what we would see is a 10-billion degree sea of neutrons, protons, electrons, anti-electrons (positrons), photons, and neutrinos. *Red Sky* paints a picture of the Big Bang Theory and space, matter and energy, but it also has a deeper meaning: that we are all the same as human beings, and to realize that wherever we are in the world, in this large universe, that we're all connected.

Dance of the Jesters (1873/1997)

Peter Ilyich Tchaikovsky was a Russian composer. Although musically precocious, he was educated for a career as a civil servant. When an opportunity for a musical education arose, he entered the nascent Saint Petersburg Conservatory, from where he graduated in 1865. The formal Western-oriented teaching he received there set him apart from composers of the contemporary nationalist movement embodied by other Russian composers, with whom his professional relationship was mixed. Tchaikovsky's training set him on a path to reconcile what he had learned with the native musical practices to which he had been exposed from childhood. From this reconciliation, he forged a personal, independent but unmistakably Russian style, a task that did not prove easy. The principles of Russian nationalist artists were fundamentally at odds with those supporting European traditions, and this caused personal antipathies that dented Tchaikovsky's self-confidence.

Dance of the Jesters is a prime example of Tchaikovsky's keen sense of musical nationalism. Originally composed as incidental music for the ballet *The Snow Maidens*, the dance forever captures the color and zest of Russian folk dance music. The ballet about the Snow Maiden, the daughter of Father Frost, tells of her forbidden love with a human, Misgir, who is already betrothed to Coupava. The Snow Maiden follows him southward with plans to interrupt his wedding, but tragically melts under the rays of the southern sun. Upon meeting Nikolai Rimsky-Korsakov in 1868, Tchaikovsky renewed his keen sense of musical nationalism. Inspired by the master composer, Tchaikovsky's compositional style would forever capture the color and zest of Russian folk dance and music. The flurry, energetic drive, and playful melodies associated with his ballet scores are all heard in this invigorating music.

Conductor and Guest Artist Biographies

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 International Society for Music Education conference in Brisbane, Australia (2022), Clifford K. Madsen Symposium on Research in Music Behavior in Kansas City, Missouri (2022), Society for Music Teacher Education in Greensboro, North Carolina (2021), the Music Research and Teacher Education National Conference (2021), and the College Band Directors National Association conference in Tempe, Arizona (2019). He is published in the *Journal of Research in Music Education*, *International Journal of Research in Music Education*, *Psychology of Music*, *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 from Northwestern University was published in the *Oxford Handbook of Music Performance* in 2022. 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*. Dr. Silvey is the Research Grant Chair for the American Bandmasters Association. 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 a firm 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 focuses his research in four areas: social justice in music education, philosophy of music education, preservice music teacher socialization and development, and conducting. He is particularly interested in the ways in which those areas interact and intersect. His doctoral dissertation at the University of South Carolina examined the effects of music by underrepresented composers (or that otherwise contained social justice content) on the socialization of preservice music educators in collegiate bands. As a music teacher educator,

he works to instill values of equity and social justice within his students and seeks to provide them with experiences that allow them to envision school music education as 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 (2018) and the Society for Music Teacher Education conference (2019). 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.

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 Past 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. In 2022 Dr. Knopps earned a position on the Provost Leadership Program for the 2022-23 academic year. She currently resides in Columbia, Missouri with her cats Rocky and Macy.

Timothy Howe received a Bachelor of Music degree in trombone performance from Northwestern University in 1983, where he was a student of the late Chicago Symphony trombonist, Frank Crisafulli. Shortly after his graduation from Northwestern, Dr. Howe was appointed Second Trombone of the Omaha Symphony in 1983. He served in this position for over 20 years, performing everything from great symphonic and operatic masterworks to concerts with popular music artists and educational programs. In addition to his orchestra duties, Dr. Howe was a member of the Omaha Symphony Brass Quintet. During his time in Omaha, Dr. Howe also was appointed Principal Trombone of the Lincoln (NE) Symphony, a position he held from 1997-2003, and Principal Trombone of the Des Moines Metro Opera, a position which he still currently holds. He also performs regularly with the Shreveport Symphony, the Arkansas Symphony, South Arkansas Symphony, and was Principal Trombone of the Pine Bluff (AR) Symphony.

Dr. Howe received a Master of Music degree in 1995 and a Doctor of Musical Arts in 2002 from the University of Nebraska-Lincoln and was a student of Vernon Forbes and Dr. Scott Anderson. He has received additional instruction and master classes with Max Bonecutter, Glenn Dodson, and Michael Mulcahy. Dr. Howe's thesis was entitled: Developing a Historical Model for Trombone Performance Practice in German and Austrian Orchestral Works from the Period 1785-1830. The University of Nebraska-Lincoln honored Dr. Howe as a distinguished arts alumni and he performed a guest recital on campus in 2004. In addition he has performed solo recitals and concerto performances at colleges in Michigan, Indiana, Arkansas, Nebraska and Iowa. In May 2006 and 2008 he presented master classes and recitals at the Sichuan Conservatory in Chengdu, China. Recent premieres include Episodes for Trombone and Timpani by Phillip Parker at the South Central Conference of the College Music Society, and Fanfare for Trombone and Computer by Jeremy Baguyos at the Society for Electro Acoustic Music in the United States National Conference at Iowa State University. He has been a region jazz clinician in Arkansas and president of the Arkansas Jazz Educators Association. He released his solo and chamber music CD "Across the Wide Missouri, New Music for Trombone" in 2014. It is available on CD Baby.

Dr. Howe performs with the Drei Bones Trombone Trio, which has presented concerts and master classes at the International Trombone Festival, The Americam Trombone Workshop, Midwest Trombone and Euphonium Conference, Big Twelve Trombone Conference, and many universities. They released their debut CD "Drei Bones" in 2016 on Emeritus Recordings and their second CD, "Of Hammered Gold" will be released in spring 2019 on Emeritus as well.

Dr. Howe teaches trombone, low brass methods and directs the Trombone Choir at the University of Missouri. Before coming to Missouri, Dr. Howe was Assistant Professor of Music at Arkansas Tech University. He has also served as a faculty member at the University of Nebraska-Lincoln, Grace University, Nebraska Wesleyan University, Dana College, Concordia College, and Union College.

Wind Ensemble Roster

Piccolo

Amanda Greenbacker-Mitchell

Flute

Ashley Chambers *

Lexie Cheek

John Goodson

Nadia Lake

Oboe

Kara Balthrop *

Matthew Barnes *

B-Flat Clarinet

Maddie Balsman

Elizabeth Ganey

Ava Rittgers

Mitchell Sidden*

Abby Twyman

Anton Yang

Bass Clarinet

Meghan Brown

Alto Saxophone

Zack Nenaber *

Andrea Lee

Tenor Saxophone

Warren Lane

Baritone Saxophone

Jackson Huenefeldt

Bassoon

Jack Snelling *

Erich Unterschutz

Trumpet

Layden Dukes

Emily Gilley

Faith Hall

Ava Lairmore

Emily Rahn *

Horn

Henry Albright

Hayden Alley

Annelise Miner *

Erica Ohmann

Trombone

Ben Musgraves, bass

Eva Oelsner

Titus Weinzierl *

Chloe Wilson

Euphonium

Reece Hinton

Noah Wright *

Tuba

Adam Johnston

Atticus Schlegel

Percussion

Alex Baur

Riley Berens

Mary Emmons *

Liz Fetzer

Chloe Hart

Colton Johnson

Olivia Sletteland

String Bass

Sammy Asel

Names appear in alphabetical order to illustrate the importance of each ensemble member's contributions to the group.

** Indicates principal player*

All-Juniors Honor Band Roster

Flute

Tatum Anderson
Josie Cable
Ben Choi
Shya Harrington
Meloray Linderer
Erica Mallott
Haley Parks
Layla Strickland

Oboe

Quinten Dodson
Cadence Donlon
Hannah Kleyh
Emilie Vinyard

Clarinet

Emma Daniel
Elizabeth Dorman
Alyssa Evey
Emma Friend
Eliana Giroux
Amelia Kidd
Matthew Kim
Max Miller
Justin Nelson
Aidan Prenger
Christina Sanchez
Natalie Wiseman

Contra-Alto Clarinet (Eb)

Emma Wells

Bass Clarinet

Gavin Eaton
Jocelyn Kiriou
Chris Stover

Alto Saxophone

Avery Morgan
Sarah Shaheen
Madelaine Sonnenberg
Luke Soule
Gauge Spier
Andrew Turner
Alondra Valdez
Chuck Warren
Parker White
Lindsey Winston

Tenor Saxophone

Kail Dixon
Chris Johnson
Julie Patton

Baritone Saxophone

Adam VanDyke

Bassoon

Grayson Helsel
Ruby Hord
Olivia Williams

Tumpet

Harper Allie
Bobby Barrentine
Trevan Ehrhart
Jackson Elsea
Connor Firman
Brooklynn Gorman
Eli Hallock
Judd Hodge
Jake Kochenderfer
Alex Lee
Sydney Lockridge
Peyton Monteer
Makenzie Morgan
Caleb Wright

Horn

Rory Dahms
Alexis Doebelin
Kyle Ferron
Lucas Nevois
Eli Sullivan

Trombone

Trina Blumberg
Zane Boren
Mason Burnett
Andrew Busch
Dillon Hartschen
Chas Lankford
Andrew McGuire
Abel Richardson
Caleb Scantlin
Jacob Smith
Maia Trotter
Darien Yu

Euphonium

Evianna Aeschliman
Braydon Barbre
Joel Walker

Tuba

McKoy Dobbs
Bryce Herin
William (Oscar) Hilgedick

Percussion

Brayden Boone
Grace Flener
Ethan Galvan
Easton Kimber
Colette Miller
Gregory Sallee
Carter Sidden
Nathan Stokes
Ajay Tosh



School of Music
University of Missouri

2022-2023 Series | Large Ensemble

University Band & Symphonic Band

Dr. Christian M. Noon, conductor

Dr. Amy M. Knopps, conductor

Allison Davis, graduate guest conductor

Zachary Nenaber, graduate guest conductor

February 23, 2023 | 7:00pm

Missouri Theatre

University Band Program
Dr. Christian M. Noon, conductor

Overture for Winds (1959).....**Charles Carter**
(1926–1999)

Spring Festival (2002).....**Chen Yi**
(b. 1953)

Remembrance (2018)**D. I. D. Choi**
(b. 1998)

Salt March (2022) **Aakash Mittal**
(b. 1985)

Allison Davis, guest conductor

Intermission

Symphonic Band Program
Dr. Amy M. Knopps, conductor

Origin (2022)..... **Cait Nishimura**
(b. 1991)

Fields of Gold (2019)..... **Julie Giroux**
(b. 1961)

Zachary Nenaber, guest conductor

First Suite in Eb for Military Band (1909)..... **Gustav Holst**
(1874-1934)
ed. (1984) Colin Matthews

- I. Chaconne
- II. Intermezzo
- III. March

PROGRAM NOTES

Overture for Winds

Composed in 1959, *Overture for Winds* has stood the test of time as Charles Carter's most popular band composition. Featuring strong melodic content, unpredictable contrasts, and exciting technical passages, *Overture for Winds* is as enjoyable to listen to as it is for an ensemble to perform. Frequent ritardandos challenge the band to remain in sync with one another and the conductor. Written in three parts, the brisk and driving main theme bookends a lyrical and triumphant middle section. Carter expertly defies expectations through deceptive variations of phrase throughout the work.

Program note by Ryan Pilius.

Spring Festival

Chen Yi wrote *Spring Festival* for the most important Chinese celebration of the year, New Year or Yüan Tan, a 15-day event. Chinese New Year is also called Spring Festival because it marks the time when winter ends and spring is close at hand. This festival begins on the first day of the first month of the lunar calendar. On a western calendar, the date usually falls between the end of January and the beginning of February.

The composer drew her melodic material from a southern Chinese folk ensemble piece called *Lion Playing Ball*. The form of the music is constructed using a mathematical scheme called the golden section. We write the ratio of the golden section as 1:1.61803. When the ratio of line segments, geographic shapes, objects in nature, or proportions in a building is 1:1.16, it is a golden ratio. Ancient civilizations thought it was the perfect proportion—the one most pleasing to the eye.

Math and music work together well in this spirited, ringing celebration of the Chinese New Year. Gongs and cymbals make it exciting. Crisp articulation, rhythmic syncopation, and uneven phrases enhance the style and spirit of the music.

Program note by Chen Yi.

Remembrance

Remembrance was written in November 2018. "In remembrance of what it took for us to be here..." was the only original program note. The piece can mean different things to different people; however, it brings unity to all under the theme of remembrance.

We fight for many things: love, patriotism, freedom, ideology, possession...all of which have taken tremendous sacrifice. It was the battles, the blood and sweat, and the sacrifice of those that came before us that created the world as we know it. *Remembrance* is a tender, melancholic reflection that silently gives thanks to every step and every sacrifice that was made to bring us what we have today. Yes, what we have may not be perfect—nor is it anywhere near complete—but with each generation's responsibility to "carry the torch" and never forget, hopefully we can make everything worth it.

Program note by D. I. D. Choi.

Salt March

While at the heart and soul of *Salt March for Wind Ensemble* is a tribute to Mohandas K. Gandhi's historical protest and the music of that moment, fragments of the marching music prevalent during my childhood are woven into this composition. When I was 11 years old and still living in Dallas, Texas, I joined a Civil War-era fife and drum band. Around the same time that I was playing the Battle Hymn of the Republic on fife, I also began playing clarinet in my school's wind band. This marked the beginning of a decade-long experience

playing marches by Sousa, Grainger, and Berlioz. Cemented by four years of competitive high school marching band, marching in local parades and playing marches at the town's veterans club, the March became ingrained in my musical DNA.

The March became a part of my life again during the 2020 pandemic. Black Lives Matter and the Women's March spotlighted the power of the march as an effective type of nonviolent protest that is still in use today. As the pandemic raged on, the idea of expressing our current climate of activism by writing a piece about Gandhi's Salt March came to mind again and again. I wanted the piece to be an opportunity to study an important point in history and remind students that they already have the power to make positive change in the world. My intent for *Salt March* was to remind us of where we have been and relate that history to the activism taking place right now.

As I read about Gandhi's work, I discovered that he was quite a proponent of music. Politically, he believed that "in true music there is no place for communal differences and hostility." This was further highlighted in a letter Gandhi wrote to the music teacher at the Satyagraha Ashram, Sabarmati, stating that "I have gradually come to look upon music as a means of spiritual development... Music is a constructive activity, which uplifts the soul." Gandhi's regard for music as a vehicle for spiritual development and political activism resonated with me and informed the writing of *Salt March*. This piece is as much an expression of the inner journey one must undertake to transform oppressive systems as it is about the power of communal protest. It is also about the idea that joy, celebration, and healing are revolutionary forces in and of themselves. I hope you enjoy the music.

Program note by Aakash Mittal.

Origin

Of this piece, the composer wrote:

"*Origin* was commissioned by Dr. Jeff Reynolds for the University of Toronto Wind Ensemble. As an alumna of the school and a former student of Dr. Reynolds, it was an honour to compose this short fanfare to open the 2022-23 concert season at UofT. *Origin* is an uplifting, empowering piece that evokes the feeling of returning home to a significant place in one's journey, reflecting on all that has changed and all that has remained. I have come to cherish the magical full-circle experiences that occur when my music is performed in spaces that were meaningful or inspiring to me as a young musician. This piece is an ode to all the people and places that leave a lasting impact on the lives of others."

Cait Nishimura (she/her) is a Japanese Canadian composer based in Waterloo, Ontario. Known for writing nature-inspired, programmatic music, Cait has established herself as a prominent voice in the concert band community. Cait's music has been presented at The Midwest Clinic, MusicFest Canada, and numerous other international conferences and festivals. Her work has become increasingly popular among educational music programs and within the professional new music scene, with new works being regularly commissioned and performed by ensembles and individuals around the world.

Cait is committed to creating contemporary music that is approachable, relevant, and enjoyable for all; before transitioning to a full-time career as a composer, she taught instrumental music and continues to prioritize and advocate for the value of music education. She actively seeks opportunities to connect personally with the communities for whom she writes, and she is passionate about empowering others through art. She strives to set a positive example for future generations of musicians— especially those from historically underrepresented groups— through her creative work and her dedication to mental health awareness. As a lifelong environmentalist, she not only draws inspiration from the natural world but also uses her platform to advocate for conservation awareness and action.

Cait was the winner of the Canadian Band Association's composition prize in 2017 and is an Associate Composer of the Canadian Music Centre. She 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 works are self-published under *Cait Nishimura Music*.

Program note and biography provided by the composer.

Fields of Gold

Of this piece, the composer wrote:

“The story of an alien child sent to Earth, the last survivor of a doomed planet and civilization, it is a story that has been capturing the imaginations of Earthlings since its first publishing in Actions Comics #1, June 1938. Raised by farmers with love, taught to be fair, humble, hardworking and to never tell a lie, the child grows into the son they could never have and the superhero everyone can admire. Jonathan and Martha Kent weren't just his parents. They were his mentors, like real mentors the world over, silently contributing to the world in a remarkable, Earth defining way.

Fields of Gold tells the early story of Superman. The piece starts out with a child's journey from Krypton to Earth. Then we meet the Kents and rural America. Then 2 times, events happen in his young life when Superman uses his powers for good and comes to terms with who he is, who he is to become. There are scenes from Superman movies that always strike home with me; when Superman is standing alone, surrounded by fields of gold as a farmer, a son and an honest man of quality and just worth. That is how I will always think of him, how I will always think of Superman.”

Julie Ann Giroux was born in Fairhaven, Massachusetts on December 12, 1961. She graduated from Louisiana State University, Baton Rouge LA in 1984. She started playing piano at 3 years of age and began composing at the age of 8 and has been composing ever since. Her first published work for concert band, published by Southern Music Company was composed at the age of 13.

Julie began composing commercially in 1984. She was hired by Oscar winning composer Bill Conti as an orchestrator, her first project with Conti being “North & South” the mini-series. With over 100 film, television and video game credits, Giroux collaborated with dozens of film composers, producers, and celebrities including Samuel Goldwyn, Martin Scorsese, Clint Eastwood, Madonna, Liza Minnelli, Celine Dion, Paula Abdul, Michael Jackson, Paul Newman, Harry Connick Jr. and many others. Projects she has worked on have been nominated for Oscars, Emmys, Grammys, and Golden Globe awards. She has won individual Emmy Awards in the field of “Outstanding Individual Achievement in Music Direction”. When She won her first Emmy Award, she was the first woman and the youngest person to ever win that award. She has won it three times.

Giroux has also published a large category of classical works with emphasis on original compositions for Wind Band which are published by Musica Propria and distributed internationally. She is greatly sought after as a composer and recently completing her 5th Symphony “Sun, Rain & Wind” which premiered in June 2018. Her music has been recorded and reviewed internationally receiving top reviews and her music has been performed at major music festivals the world over.

Giroux has been a true force in a male dominated field and has accrued many previously male only awards. She is a member of ASCAP, The Film Musicians Fund, Kappa Kappa Psi, Tau Beta Sigma, and a member of the American Bandmasters Association. She is a recipient of the Distinguished Service to Music Medal Award, Emmy Awards and was the first female composer inducted into the American Bandmasters Association i

Program note and biography provided by the composer.

First Suite in Eb for Military Band

Gustav Holst's *First Suite in E-flat for Military Band* occupies a legendary position in the wind band repertory and can be seen, in retrospect, as one of the earliest examples of the modern wind band instrumentation still frequently performed today. Its influence is so significant that several composers have made quotation or allusion to it as a source of inspiration to their own works.

Holst began his work with "Chaconne," a traditional Baroque form that sets a series of variations over a ground bass theme. That eight-measure theme is stated at the outset in tubas and euphoniums, and, in all, fifteen variations are presented in quick succession. The three pitches that begin the work -- E-flat, F, and B-flat, ascending -- serve as the generating cell for the entire work, as the primary theme of each movement begins in exactly the same manner. Holst also duplicated the intervallic content of these three pitches, but descended, for several melodic statements (a compositional trick not dissimilar to the inversion process employed by the later serialist movement, which included such composers as Schoenberg and Webern). These inverted melodies contrast the optimism and bright energy of the rest of the work, typically introducing a sense of melancholy or shocking surprise. The second half of the *Chaconne*, for instance, presents a somber inversion of the ground bass that eventually emerges from its gloom into the exuberant final variations.

The "Intermezzo," which follows is a quirky rhythmic frenzy that contrasts everything that has preceded it. This movement opens in C minor and starts and stops with abrupt transitions throughout its primary theme group. The contrasting midsection is introduced with a mournful melody, stated in F Dorian by the clarinet before being taken up by much of the ensemble. At the movement's conclusion, the two sections are woven together, the motives laid together in complementary fashion in an optimistic C major.

The "March" that follows immediately begins shockingly, with a furious trill in the woodwinds articulated by aggressive statements by brass and percussion. This sets up the lighthearted and humorous mood for the final movement, which eventually does take up the more reserved and traditional regal mood of a British march and is simply interrupted from time to time by an uncouth accent or thunderous bass drum note. The coda of the work makes brief mention of elements from both the "Chaconne" and "Intermezzo" before closing joyfully.

Gustav Holst was born into a musical family in Cheltenham, England. His father conducted the town's chamber orchestra and the young Holst's first experience with orchestration came from writing in cues for the orchestra. During the 1890s, he studied composition with Robert Bridges and Charles Villiers Stanford at the Royal College of Music where he met fellow student Ralph Vaughan Williams, who would remain a close friend for life. One of England's most prominent composers, Holst was a teacher of composition and organ, as well as a professional trombonist. It was his experience as a trombonist that made him aware of the expressive qualities of the brass choir and potential of the military band as a serious artistic medium. His music includes operas, ballets, symphonies, chamber music, and songs. His most popular work is the orchestral suite *The Planets* (1916), which musically portrays the planets as astrological symbols. His band works, *Suite No. 1 in E-flat*, Opus 28 (1909) and *Suite No. 2 in F*, Op 28 (1911) are universally acknowledged as the foundation of the serious band repertoire. These works, coupled with *Hammersmith: Prelude and Scherzo* (1930), are considered among the band's standard repertoire.

Program note by Jacob Wallace.

Program notes compiled by Amanda Greenbacker-Mitchell.

CONDUCTORS

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.

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 Past 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. In 2022 Dr. Knopps earned a position on the Provost Leadership Program for the 2022-23 academic year. She currently resides in Columbia, Missouri with her cats Rocky and Macy.

Allison Davis is currently a PhD candidate at the University of Missouri, where she is studying Music Education and 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 in Bowling Green, OH. 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 2021-2023 MMEA State Conferences. When she isn't spending time walking around campus with her dog Percy, you'll likely see her with a camera in hand to document various happenings around the School of Music.

Zack Nenaber is from St. Charles Missouri. Mr. Nenaber graduated with honors with a Bachelors 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 Rock Bridge 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 is in his last semester as a Masters of Music Education student at MU. He holds memberships in the National Association for Music Education, Missouri Music Educators Association, International Society for Music Education, and Phi Mu Alpha Sinfonia.

University Band Personnel

Flute

Casey Bach
Alivia Kimbriel
Kailey Beaty
Nathan Leslie
Marianne Atup
Maddie Foster
Clare Harmon
Gabe Evers
Cora Mitchell
Nora Scharer
George Szabo
Elizabeth Busch
Emma Spalding
Kati Williams
Bethany Russell
Jonah Rosenbaum

Oboe

Kristyn Morgenthaler
Kellie Marshall

Bassoon

Lancing Moore
Samantha Decker

Clarinet

Carly Kuhse
Nick Cokenour
Anna Kochman
Yahshuah Horton
Abby Jensen
Amanda Unverferth
Allison Collier
Katie Taaffe
Maria Thompson
Mason Sledge
Kaylee Sands
Layla Husson
Madison Slaughter
Bonnie Niedermann
Lacy Schoneboom
Kesley Kobielusz
Austin Richard
Brooklyn Cross
Emma Pavlik

Bass Clarinet

Sam Kiethline
Michael Alexander
Alison Clay

Alto Saxophone

Claire Schlote
Haley Stevens
Luke Lindberg
Garrett Pfeifer
Lauren McClure
Naomi Wipfler
Abby Serati

Tenor Saxophone

Caden Hicks
Harry Lillie
Brady Steele

Baritone Saxophone

Erin Clay

Trumpet

Raffaele Vinzon
Ezra Erickson
Cadence Wood
Emma Knudson
Will Sieracki
Justin Kirkpatrick
Emma Ek
AJ Rivera
Annabelle Bowman

F Horn

Pauline Rocha
Colman Jones
Atlas Stallings
Henry Moriarty
Jonas Ferguson
Ben Zeh
Minna Arthurs

Trombone

Quincy Crawford
Austin Kirn
Sierra Paul
Blake Ryle
Laurel Bayless
Benjamin Duncan

Bass Trombone

Henry Miller

Euphonium

Kate Dodson
Alex Sohl
Thomas McBride
Hannah Wehrman
Abigale Shell

Tuba

Nick Kovalski
Nick Bentley
Tim Godbey
Teak Carrier

Percussion

Jacob Deeter
John Hess
Daniel McGowan
Ember Kirkham

Symphonic Band Personnel

Piccolo

Gaby Taffe

Flute

**Lauren Marino

**Nicole Tinsley

Gaby Taffe

Emily Gomez

Haley Stevens

Oboe

Caden Brewington

Bassoon

*Cooper Williams

Olivia Lounsbery

Clarinet

*Emily Stokes

Samantha Decker

Joy Mazur

Jaden Kaemmerer

Jude Carter

Alicen Dietrich

Abby Serati

Em Krikham

Layla Husson

Bass Clarinet

Brendan Hoffmann

Alto Saxophone

*Nathan Leslie

Kendall Flaherty

Hayden Wiseman

Tenor Saxophone

Joey Yancey

Baritone Saxophone

George Szabo

Horn

*Nick Stover

Abby Oreskovich

Regan Martinez

Emma Clark

Taylor Owens

Alexis Waltrip

Trumpet

*Nathan Lowry

Douglas Schaedler

Michael Mischkot

Audrey Shaw

Connor Clark

Madelyn Ganley

Trombone

* Jackson Denney

Andrew Jaggi

Josh Camp

Jacob Bode

Patric Kane

Rebecca Brown

Euphonium

Maggie Howell

Ryan Lowe

Henry Miller

Jacob Presler

Tuba

Christopher Gentilia

Andrew Rice

Brady Sohn

Percussion

*Michael Tiffany

Olin Guillotte

Anders Harms

Grace Gard

Calvin Hinton

Ryan Heckman

**Principal*

***Co-Principal*



Mizzou New Music Initiative
University of Missouri

University of Missouri School of Music
2022-2023 Series • Student Ensemble

Mizzou New Music Ensemble

Valentina Arango Sánchez, flutes
Andrew Wiele, clarinets
Alexandre Negrão, violin
Jiae Lee, violoncello
Ludwing Espindola, piano
Anthony Hernandez, piano
Miles Bohlman, percussion
Olivia Sletteland, percussion

Stefan Freund and Yoshiaki Onishi,
Co-Directors

7:30 PM Sunday, February 26, 2022
Sheryl Crow Hall, SMC

Program

Views from Above Sam Whitty
(2020)

- I. Butterflies
- II. A Valley
- III. The City

The Clouds are Machines Santiago Beis
(*Le nuvole sono macchine*) (2022)

Intermission

Terraza María Laura Disandro
(2023)

Arpège Franco Donatoni
(1986)

Sam Whitty

Is a cellist and composer from Kansas City, Missouri. He is a Sinquefield Scholar at the University of Missouri studying music composition and will graduate this spring. He has collaborated with a number of groups, including the Mizzou New Music Ensemble, Khemia Ensemble, and Duo Cortona. He also received commissions from the Sheldon Foundation and the Northland Symphony Youth Orchestra last year. On March 1st, his new orchestral work *Contrarian* will be premiered by the St. Louis Symphony in Powell Hall.

Views from Above (2020)

Views from Above was written as part of the Mizzou New Music Initiative's Sound of Art Series in collaboration with the Amon Carter Museum of American Art in Fort Worth, Texas. The piece draws inspiration from 20th Century Modern Abstractions by Alexander Calder, Stuart Davis, Arthur Dove, Marsden Hartley, and Georgia O'Keeffe. The music follows a butterfly as it explores the world around it, capturing snapshots of what it sees along the way. The first movement begins with a kaleidoscope of butterflies, whose fluttering wings soon rouse a dizzying flurry of excitement until one member drifts away from its companions. Afterwards, the butterfly drifts through a quiet valley until it is exposed to the rhythmic and busy city.

Santiago Beis

Santiago Beis is an Uru-Brazilian composer, pianist, audio designer, producer, and artistic researcher. He has participated in new music festivals and residences in collaboration with ensembles such as the Left Coast Chamber Ensemble, [Switch~ Ensemble], the Divertimento Ensemble (IT), and Mizzou NME. In Brazil, the Orquestra de Câmara da Cidade de Curitiba, Ensemble Nova Camerata, Ensemble Móbile, Quarteto Brasileira, UM2UO Percussion, Orquestra filarmônica da UFPR, Orquestra à Base de Sopro de Curitiba, and Quinteto Sopro5. Prizes and selections include the XXII Funarte Prémio de Composição Clássica (Rio de Janeiro), IV Bienal Música Hoje, the Sinquefield Composition Prize in 2021, JACK Quartet's JACK Studio 2022 and more recently the 2023 Mizzou International Composers Festival. Beis has recorded eleven albums distributed internationally, notably "Universom" (Japan Inpartmaint.inc, 2016), and recently "Images-After" with the Onishi-Beis Duo. In 2023 Beis will graduate with a master's degree in music composition at the University of Missouri-Columbia.

The Clouds are Machines (*Le nuvole sono macchine*) for six players (2022)

Considering sound and its morphology as having the ability to change physical state, from solid to liquid analogies, implies transition and energy loss. Most of the instrumental gestures in this piece were composed with the group as a single entity in mind, and each event as the decay of energy from impulses applied to a virtually constructed string made of discrete particles that move independently over time according to weight and elasticity. As a result, the envelope directing to ultimate depletion demonstrates this process's polyphonic possibilities in harmony and duration. In this surrealist scenario, a cloud encloses a sophisticated system that may transform into a machine, crystal, or rock before returning to its original gaseous density.

María Laura Disandro

María Laura Disandro is an Argentinian composer. She studied Musical Composition at the National University of Córdoba, in Argentina; the Master's Degree in Musical Heritage imparted by the University of Granada, University of Oviedo and International University of Andalucía, in Granada, Spain; and now she is studying the Master in Music (Composition) in the University of Missouri, in Columbia, U.S.A. She has participated in numerous courses taking master classes with internationally renowned composers, such as Martín Matalón, Yann Robin, Valerio Sanicandro, Jaime Reis, Hilda Paredes, Mark André, Michael Maierhof, Mathías Spahlinger, Juan Carlos Tolosa and Gabriel Valverde. She has worked with diverse ensembles such as Neo Ensemble, Trama Ensemble, Nonsense EVS and Suono Mobile from Argentina; Taller Sonoro Ensemble and Barcelona Modern Ensemble from Spain; Collective Love Music Ensemble from France; Kommas Ensemble from Germany, LF3 from México, and the String Quartet of the St. Louis Symphony Orchestra from the U.S.A. She has also made the sound design and musical composition for the dance work entitled *Nido, nunca dejan de emigrar* (2019, directed by C. Gómez Comini and C. Pino, Córdoba- Argentina), and the theater play *La tiranía de los secretos* (2017-2018, authorship of D. Gaitán and directed by C. Arguello Pitt, Córdoba- Argentina); the latter being nominated to best sound design (Prizes of the Theater of Córdoba, Argentina).

Terraza (2023)

Terraza in English means “terrace,” and it is a term from geology, referring to a step-like landform that is artificially made on the surface of a mountain. In mountainous areas, this technique is employed to make the earth useful and possible to be inhabited by the human. I chose this name for my work since its structure is stratified using different layers that sustain the main axis of the work. The main important aspect of the work is the employment of three sound categories: harmonic, inharmonic and toneless sound. This stratified compositional technique allows making a gradual transition over these categories and a progressive density in rhythmic and pitch parameters.

Franco Donatoni

The noted Italian composer and pedagogue Franco Donatoni (1927–2000) started studying violin at the age of 7. His composition teachers included Piero Bottagisio, Ettore Desderi, Lino Liviabella and Ildebrando Pizzetti. He attended Ferienkurse für Internationale Neue Musik Darmstadt.

Franco Donatoni taught at the Conservatories in Bologna, Turin, and Milan before holding the chair in advanced composition at the Accademia di Santa Cecilia. He also gave masterclasses around the world. His composition students, spanning at least three generations, included Italians Giulio Castagnoli, Ivan Fedele, Sandro Gorli, Fausto Romitelli, Giuseppe Sinopoli, Alessandro Solbiati among others, as much as composers from all over the world, including Pascal Dusapin, Magnus Lindberg, Javier Torres Maldonado, Katia Tiutiunnik, Esa-Pekka Salonen, and Yoichi Sugiyama.

Franco Donatoni is among the most prominent Italian composers of his generation, along with his contemporaries Luciano Berio and Luigi Nono. Donatoni's most prominent early influence was Béla Bartók, along with his countryman Goffredo Petrassi. To them one might trace the roots of Donatoni's distinctively vibrant rhythmic style and concern for instrumental color.

Marked by compositional crises he had—some of which lasting more than two years—Franco Donatoni worked in different compositional thoughts of the postwar music, including total serialism, chance operations, and others. His late work since the 1980's is characterized by driven rhythms, quick-cut changes in texture, and compulsive development of constrained melodic material. Donatoni continued to reuse and re-contextualize material from one piece to the next. To some degree the composer considered each piece a part of a single, larger work comprising his output as a whole, an ongoing transformation of a limited amount of expression, material, and processes. The technique and invention of this output relied on, but was not limited by, Franco Donatoni's assimilation of the major tenets of avant-garde musical thought since the 1950's.

Arpège (1986)

Commissioned by the Ensemble Contrechamps, *Arpège* (1986) exhibits one of the typical compositional styles of Donatoni in the eighties, a particularly productive period that followed after overcoming his creative crisis. Donatoni, the master of Verona, had successfully escaped from the “Vale of Tears”—the music of Cage (or at least his reception in Europe)—that strongly influenced him before, yet also led him to an impasse to such an extent that he even considered abandoning to compose entirely. Without a doubt, it must be considered that the euphoria, characteristic of Donatoni’s music in his last period, acts as a sort of joyous revenge as much towards the sterile negativity of Cage as towards the formal abstractions of the new complexity movement blossoming in plain air back then, as composers such as Brian Ferneyhough and Klaus K. Hübler were gaining prominence in the European new music circle.

The title of the piece is both indicative and programmatic: it is indicative, because it coordinates the listening of the piece with the “arpeggio” (Arpège) as a musical archetype (an arpeggio is an ascending or descending succession of musical intervals wider than the major second; if the interval is the same or narrower than the major second, we are speaking of a scale). What we hear in the piece is referred to a musical model that appears sometimes as such, sometimes in a metamorphosed phase, or occasionally at the edge of its disappearance. Programmatic: the title sets up for the composer a sort of minimal requirements for operations needed in order to work out all the possibilities of the “arpeggio” as a compositional model: toward which direction the arpeggio is headed? With which instrumentation? At what speed? How many simultaneous arpeggios are used? With how much of the density? And so forth.

The music of Donatoni is always very difficult to analyze from a rational point of view. We can detect a technique in the piece, but its validity disappears after several measures. I shall not resist here to recount an anecdote, which I witnessed firsthand in the two years I was in Siena studying with Donatoni: A student, visibly quite uneasy, asked a simple yet determined question from a quite existential point of view: “How do you write music in such a way that the structure is ‘held together?’” To everyone’s astonishment, Donatoni responded: “You compose at the terrace of a café in Paris; the structure is there, at the tip of the pencil. Then all of a sudden, Brigitte Bardot passes in front of you—and then you make fun of the structure.” The room was then filled with circumspection and relief...

- Brice Pauset (translated by Yoshiaki Onishi)

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 Visiting Assistant Professor 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.

Upcoming MNMI events

St. Louis Symphony Orchestra Performs Students' Works

7:30 pm Wednesday, March 1, Performance of MU Student Works, Powell Hall, St. Louis

Visit newmusic.missouri.edu for a full list of events and opportunities.

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School of Music
University of Missouri

2022-2023 Series | Large Ensemble

University Percussion Ensemble

Megan Arns, director

Alex Baur
Riley Berens
Miles Bohlman
Jacob Deeter
Mary Emmons
Liz Fetzer
Grace Gard
Olin Guillotte
Chloe Hart
Sarah Hasekamp
Calvin Hinton
Jeremiah Ingram
Colton Johnson
Arren Mallott
Mac McPike
Olivia Sletteland
Emma Smallen
Michael Tiffany
Ethan Welker
Savannah Wittman

March 12, 2023 | 3:00pm
Sheryl Crow Hall

Program

***Trances I* for percussion quartet (2020)..... Ivan Trevino**

Calvin Hinton, Michael Tiffany, Ethan Welker, Savannah Wittman

***Trekking* for percussion quartet and electronics (2023) María Laura Disandro**

Miles Bohlman, Mary Emmons, Sarah Hasekamp, Olivia Sletteland

****World Premiere funded by the Sinquefield Charitable Foundation***

***Symmetry and Sharing* for SATB percussion quartet (2015) Andrea Mazzariello**

Alex Baur, Miles Bohlman, Mary Emmons, Grace Gard,
Chloe Hart, Sarah Hasekamp, Jeremiah Ingram, Emma Smallen

Intermission

***Triple Point* for percussion quartet (2018) Ayanna Woods**

Riley Berens, Jacob Deeter, Olin Guillotte, Emma Smallen

***Aura* for four percussionists (2011) Anna Thorvaldsdottir**

Sarah Hasekamp, Jeremiah Ingram, Arren Mallott, Mac McPike

***Pillar III* for percussion quartet (2020)..... Andy Akiho**

Mary Emmons, Liz Fetzer, Colton Johnson, Olivia Sletteland

Program Notes

***Trances I* for percussion quartet (2020) by Ivan Trevino**

Trances is a percussion quartet written in three movements. The piece was commissioned by the Green Vibes Project through a consortium of 27 musicians from around the world. *Trances* explores different mediums that induce trance-like states in humans, like flashing lights, smart phone addiction, and hypnotic religious practices.

Trance I is written for mixing bowls and smartphones. Played with dim concert lighting, the goal is to use the bowls to cover and uncover the bright screens of each phone, producing various visual lighting patterns from player to player. The performers create rhythmic interplay by striking the bowls with sticks as they are raised and lowered. The smartphones also produce a pre-composed audio drone, which is manipulated via the movement of the bowls, creating hypnotic, wah-wah pedal type effects.

- Note by the Composer

***Trekking* for percussion quartet and electronics (2023) by María Laura Disandro**

The walking trail Fuente de la Bicha is a place in Granada, Spain where people go for doing sports: walking, running, riding bicycles, etc. People in groups, with their families, alone, old people with walking sticks, children with toys, young people, and adults use to go on Sundays to take some fresh air and renew for the new week that is coming. I used to go there and one day I decided to keep that place as a memory making a recording of that sonorous landscape. *Trekking* aims to express a new imaginary world and intends to transform the recording of that moment of my life into something different. Other soundscapes recordings made in Galicia, Spain, and a timbral percussion quartet contributed to creating this fictional space and telling the story.

- Note by the Composer

***Symmetry and Sharing* for SATB percussion quartet (2015) by Andrea Mazzariello**

Symmetry and Sharing was commissioned by Mobius Percussion, and premiered at Indiana University of Pennsylvania on September 16, 2015. The piece is dedicated to David Degge, Mika Godbole, Yumi Tamashiro, and Frank Tyl, with gratitude for their courage and conviction; and to Robert Honstein, whose offhand generosity inspired the text.

When Mobius approached me and asked me to compose something for them, I don't think they had this in mind; they had heard or played in some of my earlier percussion quartets and wanted something in the same vein, hocketing and metric modulations, heavy beats, etc. I knew, though, of their interest in speaking and singing as part of their performance practice, and that idea really captured my interest. Their voices, by coincidence, mapped onto traditional SATB vocal ranges, so the piece became about how much four humans could reasonably be expected to do as percussionists and singers simultaneously.

I wrote the text as the piece unfolded, and after my friend Robert Honstein made a passing comment that I found quite moving: I'd been withdrawing a bit at a show and he said something like "come back to us, I see you going away." The words became about this imperative, but funneled into domestic or pedestrian concerns: "unmake your bed, unwind your watch." Until they get darker.

- Note by the Composer

***Triple Point* for percussion quartet (2018) by Ayanna Woods**

The triple point of a pure substance is the temperature and pressure where it can be a solid, liquid, and gas in equilibrium. That sounds a lot more tranquil than it actually is; you can find videos online of liquid bubbling into gas, rapidly freezing and then exploding and melting into liquid again. In some ways it's always the same, and in some ways, it never stops moving. It's something that's stable on the one hand, and colliding with itself on the other. This title came out of one of our workshops together as the piece was taking shape. We talked about the sound world being meditative and groovy at the same time. That's something that I tried to lean into

as I was writing.

Triple Point was composed as part of Third Coast Percussion's 2017-2018 Emerging Composers Partnership, made possible by generous support from Louise K. Smith, with additional support from the Sargent Family Foundation.

- Note by the Composer

Aura for four percussionists (2011) by Anna Thorvaldsdottir

If the word “aura” is defined as a pervasive atmosphere, then it’s a perfect title for this piece by Anna Thorvaldsdottir, who has a knack for creating vivid sonic environments. Like much of the Icelandic composer’s music, *Aura* teems with extraordinary sounds. They can strike you as otherworldly or born of electronics, but instead they are organic and acoustic, like transmissions from beneath the earth’s crust. It is music that befits an island engendered by eons of volcanic activity.

Revised especially for the Los Angeles Percussion Quartet, Thorvaldsdottir’s gently rumbling, crepuscular music oozes from blackness. It turns out she also has a cinematic eye for atmosphere, calling for a darkened stage with the audience seated around the musicians. The players’ fingers should be illuminated, their shadows projected onto the wall. “The performers become moving lights,” she writes in her performance notes.

The piece opens with the quiet hum of a bowed vibraphone and the swishing of fingers massaging the skin of a bass drum. Soft mallets on metal tubes sound a wind-chime motif that acts as a recurring talisman. Large cowbells are scraped with drumsticks, a gong is tickled with a wire brush and even bows are bowed, with one tip planted on a bass drum. It’s an exceptional storehouse of sound in service to the luminous, evocative textures and timbres — smartly assembled — that have quickly come to identify Thorvaldsdottir as a singular voice in contemporary music.

- Note by Tom Huizenga

Pillar III for percussion quartet (2020) by Andy Akiho

Seven Pillars by Andy Akiho explores the free spaces created within an organized structure. This evening-length work, comprising seven quartets and four solos, began with its central movement, *Pillar IV*. Originally commissioned as a stand-alone work, this piece contained a rigorous structure and motivic content that Akiho felt compelled to expand beyond its 10-minute capsule. *Pillar IV* became the nucleus for “Seven Pillars,” containing the DNA from which the other six quartets are built.

Pillar III brings us back to earth from *Pillar II*'s otherworldly experience with its firm rhythmic underpinning. Interlocking figures dance around each other and then snap into unison. We are treated to Akiho’s version of a backbeat—in 13 beats rather than in 4— which is layered with complex variations that culminate into a fire-alarm of sound. This irreconcilable tumult collapses into a sedated coda, recuperating from the previous blows.

Pillar III was commissioned by and dedicated to Sandbox Percussion with support from the Chamber Music America Classical Commissioning Program, the Andrew W. Mellon Foundation, and the Barlow Endowment for Music Composition at Brigham Young University.

- Note by Jonny Allen

About the Director

Dr. Megan Arns is a percussionist, ethnomusicologist, and educator with a diverse set of skills and a driven passion for her craft. She is an Associate Professor at the University of Missouri in Columbia, MO where she has served as Director of Percussion Studies since 2014. 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 is a section member of the New Hampshire Music Festival during the summers and has also performed with the St. Louis, 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. 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. Through these groups, she has commissioned and premiered dozens of works with living composers.

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, Musekiwa Chingodza, Emmanuel Agbeli, and Nyoman Suadin. Megan endorses Vic Firth Sticks & Mallets, Pearl/Adams Musical Instruments, Black Swamp Percussion, Remo Drumheads, and Zildjian Cymbals.

University of Missouri School of Music

2022-2023 Series • Large Ensemble

Concert Jazz Band

Dr. Sam Griffith, director

Featuring the music of Toshiko Akiyoshi

March 22, 2023 • 7:00pm

Rhynsburger Theatre

Program

Tuning UpToshiko Akiyoshi

Warning! Success May be Harzadous to Your HealthToshiko Akiyoshi

I Ain't Gonna Ask No MoreToshiko Akiyoshi

Road Time ShuffleToshiko Akiyoshi

From This Moment On..... Cole Porter
arr. Buddy Bregman

Deed I Do..... Fred Rose and Walter Hirsch
arr. Quincy Jones

Come Back To MeLerner/Loewe
arr. Billy May

March of the TadpolesToshiko Akiyoshi

Personnel

Saxophone

Zack Nenaber
Clayton Greenlee
Ian Prinster
Nate Beattie
Logan King

Flute & Piccolo

Amanda Greenbacker-Mitchell

Trumpet

Layden Dukes
Ryan Deloney
Katy Miller
Ben Rodebaugh
Ava Lairmore
Dustin Whitman

Trombone

Brendan Sullivan
Reade Snelling
Titus Weinzierl
Chloe Wilson
Ben Musgraves

Piano

Jack Snelling
Robyne Sieh

Bass

Anders Harms

Drums

Lane Oakes
Emma Smallen

Vocals

Steffi Roche

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University of Missouri School of Music

2022-2023 Series • Large Ensemble

Studio Jazz Band

Dr. Sam Griffith, director

Titus Weinzierl, graduate conductor

Kara Balthrop, guest speaker

Special appearance by

Mizzou Esports team members

April 7, 2023 • 7:00pm

MU Student Center - The Shack

Program

Rompin' At The Reno **Benny Carter**
(1907-2003)

Solos: Emily Steffes, Maverick Haley

Guile's Theme **Yoko Shimomura**
(b. 1967)

Solos: Audrey Shaw, Emma Spalding, Andrew Jaggi

Carnival Kerfuffle **Kristofer Maddigan**
arr. John Herberman

Solos: Devin Tilawen, Antonio Flores, Sterling Sewell

Closing Credits **Kristofer Maddigan**

Solos: Andrew Jaggi, Antonio Flores

The Price is Right Theme **Edd Kalehoff**
(b. 1948)
arr. Jon Gowan and Sam Griffith

Solos: Hannah Wehrman, Maverick Haley, Antonio Flores

Bob-Omb Battlefield **Koji Kondo**
(b. 1961)
arr. Charlie Rosen

Solos: Jon Gowan

City of Tears **Christopher Larkin**
(b. 1987)
arr. Andrew Wiele

Solos: Will Thives, Andrew Jaggi, Maverick Haley, Nathan Lee

Tank! **Yoko Kanno**
(b. 1965)
arr. Eric Dannewitz

Solos: Elise Frick, Jon Gowan

Personnel

Saxophone

Jon Gowan
Emma Spalding
Hannah Wehrman
Emily Steffes
Devin Tilawen
Sterling Sewell

Clarinet

Devin Tilawen

Trombone

Andrew Jaggi
Antonio Flores
Reece Hinton
Cale Lipinski

Trumpet

Nathan Lee
Maverick Haley
Jonas Ferguson
Audrey Shaw
Ava Lairmore

Guitar

Will Thives

Piano

Jack Ferry

Bass

Elise Fricke

Drums

Olin Guillotee
Greg Goertz



GAMER GAUNTLET

WHERE LEGENDS ARE MADE



April 21-23

Gaming Lounge

Center Hall, 402

Kentucky Blvd



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University of Missouri School of Music

2022-2023 Series • Large Ensemble

THE UNIVERSITY SINGERS

From Past to Present

Music from twenty years of University Singers

Dr. R. Paul Crabb, Director

Graduate Teaching Assistants:

**Paul Anderson II, Brandon Brown, Topher Otake,
Clara E. Smith, Karen Zeferino**

Collaborative Pianists:

Zachary Kierstead, Dr. Rachel AuBuchon

April 8, 2023 • 3:00pm

First Presbyterian Church

Program

The Poem, the Song, The Picture **Terry Schlenker**
(b. 1957)

The poem, the song, the picture
are only the water drawn from
the well of the people,
and should be given back to them
in a cup of beauty
that they can drink, and in drinking
understand themselves.

Quote attributed to Federico García Lorca (1898-1936)

Vide homo (from *Lagrima di San Pietro a 7*) **Orlando di Lasso**
(1532-1594)

Vide homo, quae pro te patior;
Ad te clamo, qui pro te morior;
Vide poenas, quibus afficio;
Vide clavos, quibus confodior;
Non est dolor, sicut quo crucior,
Et cum sit tantus dolor exterior,
Intus tamen dolor est gravior,
Tam ingratum cum te experior.

See, o man, what I endure for you;
To you I cry, I who am dying for you;
See the pains with which I am afflicted;
See the nails with which I am pierced.
There is not pain like that of the cross,
And though the outward pain be so great
The inward suffering is worse,
To experience your ingratitude.

Luigi Tansillo (1510–1568)

and the swallow **Caroline Shaw**
(b. 1982)

how beloved is your dwelling place, O Lord of hosts
my soul yearns, faints, my heart and my flesh cry
the sparrow found a house and the swallow, her nest,
where she may raise her young
they pass through the valley of bakka
they make it a place of springs
the autumn rains also cover it with pools.

Psalm 84

Mille Regretz **Andrew Rindfleisch**
(sung in old French) (b. 1963)

Mille regretz de vous abandonner Et deslonger vostre fache amoureuse,	A thousand regrets at deserting you And leaving behind your loving face,
Jay si grand dueil, et paine douloureuse, Quon me verra brief mes jours definer.	I feel so much sadness and such painless distress, That it seems to me my days will soon dwindle away.

(anonymous 15th or 16th century poet)

Te lucis ante terminum **Gyöngyösi Levente**
(b. 1975)

Te lucis ante terminum, Rerum Creator, poscimus, Ut pro tua clementia, Sis praesul et custodia. Procul recedant somnia, Et noctium phantasmata:	To Thee, before the close of day, Creator of the world, we pray, That with Thy wonted favor, Thou wouldst be our Guard and Keeper now. From all ill dreams defend our eyes, From nightly fears and fantasies:
--	--

Hostemque nostrum comprime, Ne pollutantur corpora. Praesta, Pater piissime, Patrique compar Unice, Cum Spiritu Paraclito, Regnans per omne saeculum. Amen.	Tread under foot our ghostly foe, That no pollution we may know. O Father, that we ask be done, Through Jesus Christ Thine only Son, Who, with the Holy Ghost and Thee, Shall live and reign eternally. Amen.
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(Traditional Latin prayer for close of day)

INTERMISSION

Quizassa **Merrill Garbus**
(b. 1979)

Soloists: Presley Davis, Sophie Heimerl, Rachel Misner, Aubri Stewart

“I needed to drum up some courage to compose for (Roomful of Teeth’s) amazing singers, so I decided to draw inspiration from some powerful folk music, in particular Bulgarian and other Eastern European choral traditions. The nasal resonance and odd meters of that style of singing offered exciting possibilities. I have been thrilled to work with singers who cry, “more, more!” instead of, “we can’t do that!” and they have taught me so much (including the Inuit throat-singing games that begot the middle section of the song).” —MG

This Path **Hans Bridger Heruth**
[World Premiere] (b. 1997)

Commission by University Singers through the support of Mizzou New music Initiative

Soloists: Elise Cressey, Miranda Frankenbach, Quin Wilson

Who can see the road ahead,
This road that brought us here?
Who can know the turn of the path,
The one that leads us home?

Is it the prophet, the priest,
The leader with her armies?
The hermit in his lonely cave?

The sparrow joins the wind in flight,
It does not hope for more;
The tide dances with the moon
And bends to the pull of the now.

The past flows away
Like rain in a stream -
It shifts from form to form;
The future marches bravely on,
And leads us toward a distant door.
The song we sing is built on this breath,
And this one. And this.
We sing our future now.

This path, this song, will lead us home.
We sing our future now.

Robert Bode (2020)

Nunc dimittis **Arvo Pärt**
(b. 1979)

Soloist: Lucas Gonzaga

Nunc dimittis servum tuum, Domine,
secundum verbum tuum in pace,
quia viderunt oculi mei salutare tuum,
quod parasti ante faciem
omnium populorum:
Lumen ad revelationem gentium,
et gloriam plebis tuae Israel.

Lord, now lettest thou thy servant depart in peace,
according to thy word:
For mine eyes have seen thy salvation,
which thou hast prepared before the face
of all people;
a light to lighten the Gentiles,
and the glory of thy people Israel.

Et Spiritu Sancto:
Sicut erat in principio, et nunc,
Et semper,
Et in saecula saeculorum. Amen.

and to the Holy Spirit.
As it was in the beginning, is now,
and ever shall be,
world without end. Amen.

(Luke 2: 29-32)

**Song (#4 of African American Fragments) William Averitt
(b. 1948)**

Lovely, dark, and lonely one,
Bare your bosom to the sun.
Do not be afraid of light,
You who are a child of night.
Open wide your arms to life,
Whirl in the wind of pain and strife,
Face the wall with the dark closed gate,
Beat with bare, brown fists--
And wait.

Langston Hughes (1902-1967)

University Singers and Alumni Choir

**Angel Band William Bradbury
(1816-1868)
arr. Shawn Kirchner
(b. 1970)**

The latest sun is sinking fast
My race is nearly run
My strongest trials now are past
My triumph has begun

(chorus)

Oh come angel band
Come and around me stand
Oh bear me away on your snow white wings
To my immortal home
Oh bear me away on your snow white wings
To my immortal home

I know I'm near the holy ranks
Of friends and kindred dear
I brush the dew on Jordan's banks
The crossing must be near

(chorus)

I've almost gained my heavenly home
My spirit loudly sings
The holy ones, behold they come
I hear the noise of wings.

(chorus)

Jefferson Hascall (1807-1887)

Sweet Rivers **Shawn Kirchner**
(b. 1970)

Sweet rivers of redeeming love
Lie just before mine eyes;
Had I the pinions of a dove,
I'd to these rivers fly.
I'd rise superior to my pain,
With joy and outstrip the wind:
I'd cross o'er Jordan's stormy waves
And leave the world behind.

A few more days, or years, at most,
My troubles will be o'er:
I hope to join the heavenly host
On Canaan's happy shore.
My rapt'rous soul shall drink and feast
In love's unbounded sea,
The glorious hope of endless rest
Is ravishing to me.
O! come, my Savior, come away
And bear me through the sky,
Nor let thy chariot wheels delay,
But quickly draw thou nigh.

Then I shall join the angel throng
And circle round thy throne,
I'll sing through all the ages long,
And joy to be thine own.

Sweet rivers of redeeming love
Lie just before mine eyes.
Had I the pinions of a dove
I'd to those rivers fly.
I'd rise superior to my pain
With joy outstrip the wind:
I'd cross o'er Jordan's stormy waves
And leave the world behind.
Sweet rivers of redeeming love
Lie just before mine eyes.

John Adam Granade (1763-1807)

Personnel

Soprano I

Elise Cressey
Grace Gard
Caitlin Kenney
Rebekah Beebe
+Amanda Obeso
*Clara E. Smith

Soprano II

Alyssa Counts
Lucas Gonzaga
*Faith Fullen
Sophie Heimerl
Megan Lyon
Kate Wyman
*Karen Zeferino

Alto I

Erin Brage
Ellie DeBeer
Kampbell Hemeyer
Shannon Martin
+Haley Mesz
*Rachel Misner

Alto II

Tara Boydston
*Presley Davis
*Miranda Frankenbach
Kennedy Kinnick
+Aubri Stewart

Tenor I

Andrew Alka
*Paul Anderson II
Nathan Le
Zach Reinert
Benjamin Roker
Quin Wilson

Tenor II

+Paul Hemingway
Jack Grant
*Topher Otake
Robert Safley
+Sam Varnon

Baritone

+Yonathan T. Astatke
*Brandon Brown
Trey Thompson
Eric Partridge
Sam Romine

Bass

Preston Bell
Henry Braeske
*Jonathan Crader
Jacob Laan
Carrick O'Bleness

+Officers

*Section Leader

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Mizzou New Music Initiative

University of Missouri

University of Missouri School of Music

2022-2023 Series

América Festival

New Music Ensemble:

Valentina Arango Sánchez, flutes

Andrew Wiele, clarinets

Alexandre Negrão, violin

Jiae Lee, violoncello

Ludwing Espindola, piano

Anthony Hernandez, piano

Miles Bohlman, percussion

Olivia Sletteland, percussion

Stefan Freund and Yoshiaki Onishi, Co-Directors

Sheryl Crow Hall (Sinquefield Music Center)

Monday, April 10 at 7:30 PM

Program

Illegal Cycles José Martínez
(2015)

Ius in Bello Carolina Heredia
(2014)

El fin del mundo: I - Expansión Patricia Martínez
(2019)

Sonic Score - Mizzou, 2022 María Chávez
(2022)

Fragile Pulsing of Tectonic Folds José Halac
(2022)

José Martínez

José's music incorporates a wide range of influences from Colombian folk tunes to contemporary composition techniques while borrowing from Latin music, heavy metal, and audio sampling techniques. His works range from solo pieces with electronics to orchestral works, passing through chamber ensembles, electroacoustic pieces, and interdisciplinary collaborations. Among others, his music has been performed by groups such as Alarm Will Sound, Wild Up, and Grammy award-winning quartet Third Coast Percussion. An alumnus in percussion and composition at the National University of Colombia, he studied composition at the University of Missouri and UT Austin. José was Visiting Professor at East Carolina University and at the New College of Florida. Currently, he is an Assistant Professor of Music at Colby College.

Illegal Cycles

There is a simple way to describe this piece. Put on your headphones. On one side play a piece by—let's say—Lutosławski, Prokofiev, or even John Cage. On the other one, play your favorite Latin Jazz band; something like Fania All-Stars or Michel Camilo. Initially, your head might struggle with this combination but keep the faith. Sometimes you will hear more of a busy, aleatoric, or even non-sensical sound. Sometimes your body will respond by tapping your foot and grooving. After a while, you may hear the sides getting along, sounding like a unity. Yet again, they each pull their own way and refuse to mix.

Illegal Cycles is an attempt to contaminate salsa with some experimentation, and at the same time, to look for the groove in the experimental sound in academic music. You can call it a by-product of our post-postmodern world, where the artistic boundaries between genres become blurrier and blurrier everyday.

Carolina Heredia

Carolina Heredia is a composer of acoustic and electronic Western classical new music, as well as an Intermedia artist. Her works have been commissioned and performed in the United States, South America, and Europe by several esteemed musicians and ensembles, including JACK Quartet, Alarm Will Sound, Aspen Contemporary Ensemble, Oberlin New Music Ensemble, Alex Fiterstein, Derek Bermel, Tesla Quartet, Duo Cortona, and DRAX, among others. Her music has been featured at the SONIC Festival NYC, Aspen Music Festival and School, Bowling Green New Music Festival, the Mizzou International Composers Festival, among many others. Her choral music is published by Hal Leonard. Heredia's 2015 Fromm Music Foundation Commission supported the creation of her work *Ausencias/Ausências/Absences* for the JACK quartet. This piece was awarded several prizes, including the 2018 International New Music Competition John Corigliano Grand Prize, and the 2019 Lake George Music Composition Competition. She was awarded a Barlow Endowment Commission in 2021 to compose a work for Duo Axis. Carolina holds a Doctorate in Music Composition degree from the University of Michigan where she was awarded a one-year Institute of Humanities Research Fellowship. Her mentors include Michael Daugherty, Evan Chambers, Erik Santos, and Kristin Kuster. She was appointed Assistant Professor in Music Composition and held the position of Assistant/Associate Director of the Mizzou New Music Initiative from 2018 to 2022. She currently holds the position of Director of Artist Support for the American Composers Forum.

Ius in Bello

Ius in Bello is the Latin for "Law of War," a set of moral principles that regulate confrontation. These implicit and explicit pacts must be honored during conflict. Inspired by the socio-political confrontations in Venezuela beginning in February 2014, *Ius in Bello* is my response to the violent repression executed by the government against civilian protesters, costing lives and the demonstrating a continuous violation of human rights. Longing for times of peace and prosperity, the piece engages with dream-like sections in which color saturated imagery of a perfect future is tinted with crispy dissonances. Premiered by JACK Quartet members John Pickford and Ari Streisfeld with Adrienne Pope, Zan Berry, and Thiago Ancelmo, at the New Music on the Point 2014 Festival.

Patricia Martínez

Patricia Martínez was an active composer, interdisciplinary artist, and performer, working and multi-awarded internationally for 28 years. Her creative and research interests are focused on new music composition and interdisciplinary projects, especially contemporary music theatre, new opera, symphonic and chamber works, computer music, improvisation, choreography-composition, and video art. She creates music as a multidimensional expression of the “impossible”: something that magically shows up, but overflows any artistic language to interconnect them organically into a spiritual, immeasurable, and poetical new music-staging dimension, addressing an unsettling examination about loss and suffering. Her works received awards including: Recommendation Award, International Eisenacher Bach Composition Prize 2020 (DE); selected, First International Music Theatre Competition/Staatstheater Darmstadt/Internationales Musikinstitut Darmstadt (2015); Prizewinner, “12 Minutes for Moniuszko”–International Stanisław Moniuszko Composers’ Competition for a Micro-Opera (PL); 2nd Prize, International Composition Competition NEW NOTE 2019 (Cr); 2nd Prize, Musicworks' 2019 Electronic Music Composition Contest (CA); 2nd Prize, American (US) and 2019/2015 Casa de las Méricas Prize (CU).

El fin del mundo: I - Expansión

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Maria Chávez

Born in Lima, Perú and based in NYC, Maria Chávez is best known as an abstract turntablist, sound artist and DJ. Coincidence, chance and failures are themes that unite her book objects, sound sculptures, installations and other works with her improvised solo turntable performance practice. Chávez's 2012 book on abstract turntablism, *Of Technique: Chance Procedures on Turntable*, written and illustrated by Maria, has developed a reputation as both an academic resource and a foundational text for a new generation of turntablists. She currently has a piece on view as part of the group exhibition, *Don't Blame it on ZEN: The Way of John Cage & Friends* at MOCA Jacksonville in Florida until May 7, 2023.

Sonic Score - Mizzou, 2022

Originally intended to complement a Baroque work by Carlo Farina, the imaginative *Capriccio stravagante* ("bizarre caprice"), for the St. Luke's ensemble in 2015. *Capriccio stravagante* calls upon the string instruments to use techniques that were new at the time in order to evoke the sounds of a bustling city.

For *Sonic Scores - Mizzou, 2022*, musicians with the Mizzou New Music Ensemble were given a 10-minute sound file that they were then encouraged to memorize and reinterpret without taking notes. The sound sources were a combination of an original sound piece composed with a synthesizer and some ambient field recordings, recorded by Maria during one of her frequent tours in Europe.

The practice of developing Sonic Scores was inspired by the music concrete movement, Pauline Oliveros' *Deep Listening Practices* (TM) & Christian Marclay's series of text and graphic scores. Rather than depending on a musical notation as a means to conduct others, the focus becomes more rooted in the act of 'listening interpretation'. The original electronic sound canvas will not be heard during the performance, either by the musicians or the audience; instead, each player becomes a performative filter for the piece.

José Halac

José Halac is a composer and professor of composition at the National University of Córdoba, Argentina. His music ranges from chamber, orchestral, electroacoustic, and also composes for video art, theatre, film and contemporary dance projects. He holds a Master in Music degree from Brooklyn College (CUNY) where he studied computer music with Charles Dodge. He also studied composition in Argentina with Horacio Vaggione and César Franchisena. He was awarded several prizes and grants among them the 1st prize at the Bourges Electroacoustic Music Festival (France) 2000 for his piece *The Breaking of the Scream*, the National Endowment for the Arts grant in 1994, the New York Foundation for the Arts (NYFA) fellowship 2001, a Phonos Foundation grant in Barcelona, Spain 1994, American Composers Forum in 2000, Centro Experimental Teatro Colon in Buenos Aires, 2002, UNESCO-Rostrum of Composers in 1996 and 2000. *Blown 3* and *MAR* got honorable mentions 2019 and 2020 at the Destellos Foundations international electroacoustic music competitions. His scores are published by BabelScores in France. His music is published on the Tellus, Bourges GhMB, Wasbe, Centaur records, Innova record labels.

Fragile Pulsings of Tectonic Folds

This piece was conceived and structured as a kinetic architectural space whose articulations suffer the contingencies of imaginary subterranean movements (the pulsings) that affect the functions and the design of the (musical) construction. This process is gradually evident in the appearance of tone phasings, spectral dissonances and textural disarray, potential collapse, and re-construction.

Mizzou New Music Ensemble

The Mizzou New Music Ensemble, under the direction of faculty composer and Alarm Will Sound member Dr. Stefan Freund and visiting assistant professor Dr. Yoshiaki Onishi, collaborates with MU's faculty and student composers, performs frequently on and off campus, and works with some of the world's leading composers and interpreters of new music. Seven Graduate Assistantships are available for New Music Ensemble members. Over the last ten years, the ensemble has performed regularly in St. Louis through MNMI's Sound of Art partnerships, in such venues as the Sheldon Concert Hall, Shoenberg Theatre at the Missouri Botanical Garden, Contemporary Art Museum, World Chess Hall of Fame, St. Louis Science Center, and collaborating with visual artists at the Contemporary Art Museum St. Louis. The Ensemble has been coached by prestigious guest composers and performers that have visited the campus as a result of the New Music Initiative, including Steven Stucky, Tod Machover, Matt Haimovitz, eighth blackbird, the Verdehr Trio, and others.

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.

Upcoming MNMI events

- **Missouri Composers Project (MOCOP)**
7:30 PM, SUNDAY, APRIL 16, FIRST BAPTIST CHURCH
- **Creating Original Music Project (COMP) Festival**
9 am - 5 pm, Saturday, April 22
- **Mizzou New Music Ensemble**
7:30 PM, SUNDAY, APRIL 23, SMC 132

Visit newmusic.missouri.edu for a full list of events and opportunities.

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University of Missouri School of Music

2022-2023 Series • Student Recital

MU SANKOFA CHORALE

Dr. Brandon A. Boyd, conductor

Ronnie C. Wilson, assistant conductor

April 11, 2023 • 7:30pm

Sheryl Crow Hall

Program

Let Everything That Hath Breath (Psalm 150) George Pass

Oh, What A Beautiful City..... Euridyce Osterman

Soloist: Paul Anderson II

V. I Believe in the Prince of Peace (from Credo) Margaret Bonds

Stand By Me arr. Karen Gibson

Soloists: Grace Gard and Vaysia Knust

Porgy and Bess MedleyGeorge & Ira Gershwin

Soloists: Symonne Sparks, Brandon Brown, Dr. Roy Thompson

The Gift Donald Lawrence

Pata Pata Miriam Makeba

Soloist: Angela Danson Gyone

I'll Never Turn Back No Mo'arr. Hall Johnson

Jehovah Sabaoth (The God of Angel Armies) Donald Lawrence

Soloist: Symonne Sparks

Any Day Now Vincent Bohanon

Soloist: Ronnie C. Wilson

I Have No DoubtChristopher Watkins

Soloist: Ronnie C. Wilson

Chorale Personnel

Sopranos

Victoria Barnette
Grace Gard
Kirsten Godfrey
Emily Gomez
Nadia Gresham
Angela Danso Gyone
Vaysia Knust
Regan Martinez

Alto

Abby Byrd
Eva Carbonell
Pie Collins
Brenna Donnelly
Colleen Oswald
Elizabeth De Kunffy

Tenors

ZamboniFunk
Paul Anderson II
Doug Glasgow
Jay Nahm
Roy Thompson
Ronnie Wilson

Bass

Brandon Brown
Austin Gaskin

Guest Soloist

Symonne Sparks

Instrumentalists

Collaborative Pianist: Dr. Rachel AuBuchon
Auxiliary Keyboardist: Brandon Gregory Jr.
Bassist: Josian Kaboga
Percussionist: Leonard King

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University of Missouri School of Music

2022-2023 Series • Large Ensemble/Guest Recital

Afriky Lolo: A Celebration of African Performing Arts

Opening Performances by:

Chiyedza Mbira Ensemble,

directed by Megan Arns and Morgan Matsiga

Mizzou World Percussion Ensemble,

directed by Megan Arns

Wontanara,

directed by Kelechi Adejo and Julie Staveley-O'Carroll

Featured Guest Ensemble:

Afriky Lolo, directed by Diádié Bathily

April 13, 2023 • 7:00pm

Missouri Theatre

Program

Chiyedza Mbira Ensemble

Nhememusasa, as taught by Musikewa Chingodza Traditional Shona (Zimbabwe)

Chigwaya, as taught by Patience Munjeri Traditional Shona (Zimbabwe)

Megan Arns, Miles Bohlman, Mary Emmons, Liz Fetzer,
Sarah Hasekamp, Morgan Matsiga, Olivia Sletteland

Mizzou World Percussion Ensemble

Tome Na Traditional Dagara (Ghana)

Saa Be Wa Naa Traditional Dagara (Ghana)

Mary Emmons, Olivia Sletteland

Kokosawa, as taught by Emmanuel Agbeli Traditional Ewe(Ghana)

Gahu, as taught by Emmanuel Agbeli Traditional Ewe(Ghana)

Mary Emmons, Liz Fetzer, Chloe Hart, Sarah Hasekamp, Calvin Hinton,
Jeremiah Ingram, Colton Johnson, Kael Miranda, Olivia Sletteland, Greyson Smallen

Wontanara

Kassa Traditional Malinke (Guinea)

Yolé Traditional Temne (Sierra Leone)

Kelechi Adejo, Matt Arthur, Pam Fleenor-Benton, Candace Kauffman,
Katrina Knott, John Markovitz, Uzo Mbionwu, Barb Onofrio,
Julie Staveley-O'Carroll, Josh Stevens, Mira Stoddart, Verla Turner

Thanks to our sponsors for their generous support of this performance!

College of Arts & Science Artist in Residence
University of Missouri School of Music

Biographies

Afriky Lolo

Afriky Lolo's mission is to share and celebrate West African dance with local, national, and international communities! We do so through classes, performances, workshops, and summer camps, volunteering and for-profit events. Through dance, we bring the rich heritage of African performance to children, teens, adults, and seniors of all levels and abilities. Whenever possible, we nurture and expand contacts between our African dance community in St. Louis, Missouri and other enthusiasts of African dance across the world.

Afriky Lolo, founded and led by Diádié Bathily, is a West African dance non-profit corporation that is committed to bringing West African dance and culture to the St. Louis, Missouri, community through teaching and performing. Bathily is a Master dancer from the Cote d'Ivoire, West Africa. He immigrated to the United States in 1998. He has a strong personal and professional desire to share the beauty, culture and passion of West African dance with Americans, especially African Americans.

Diádié Bathily has danced professionally for over 30 years and has performed professionally for Marie-Rose Guiraud's Les Guirivoires, Adama Drame, Wara Danse (his company in the Cote d'Ivoire), and Diádié Bathily Dance (in the United States). Bathily is an experienced teacher who specializes in traditional dances from Mali, the Cote d'Ivoire, Senegal, and Ghana. He teaches and performs in St. Louis elementary and secondary schools and at local universities, colleges, and dance studios throughout the Midwest. Throughout the school year, Bathily teaches and gives workshops at local elementary and secondary public schools, at Washington University and at the University of Missouri in St. Louis. Bathily also choreographs original pieces for university dance companies.

Diádié Bathily formed Afriky Lolo in 2003, and became a tax-exempt, non-profit corporation in 2007. The Company has 75 dancers — ranging in age from 6 to over 60 and 8 drummers. Afriky Lolo, meaning African Star, performs traditional West African dance at community events throughout the year. The Company's annual performance is its largest event.

Afriky Lolo performances are choreographed, staged, costumed, and directed by Diádié Bathily. These performances reflect the rich culture of West Africa, and each dance performed by Afriky Lolo is enhanced by traditional West African costumes. Costuming is a very important aspect of traditional West African dance. Bathily travels frequently to the Cote d'Ivoire and Mali in order to obtain authentic West African cloth, beads, and masks for the costumes worn by the dancers and drummers. All costumes are sewn by Bathily and/or specialists in West Africa.

Afriky Lolo continues to grow its public recognition, its teaching opportunities and its performance opportunities. The company is offering its educational program, under the Afriky Lolo name, to more schools, and is increasing the number of performances and workshops it can offer to the community. Bathily has seen African American children inspired by their heritage, excited by the opportunity to participate in this dancing, and even reporting more interest and energy in school as a result.

Mizzou Percussion

The University of Missouri Percussion Studio houses several award-winning ensembles. The University Percussion Ensemble is a versatile ensemble that performs both contemporary and historical percussion works in large and small settings. The ensemble regularly commissions new music and performs works by Mizzou student/faculty composer and guest composers through the Mizzou New Music Initiative. The World Percussion Ensemble studies and performs music from Zimbabwe, Ghana, Guinea, Latin America, and the Caribbean region. They have recently studied with master musicians such as Musekwiwa Chingodza, Patience Munjeri, Seny Daffe, Salia Camara at home in Columbia and the Agbeli and Woma families abroad in Ghana.

Both ensembles consist of undergraduate and graduate percussion majors at the University of Missouri-Columbia. In recent years, the ensemble has been a featured ensemble at the 2018 Percussive Arts Society International Convention (PASIC), the 2019 Mid-Missouri Percussive Arts Trophy (MMPAT), the 2018 Missouri Music Educators Associate Conference (MMEA), and the 2014 Midwest Clinic in Chicago. For more information about these ensembles, contact Megan Arns, Director of Percussion Studies, at arnsm@missouri.edu.

Wontanara

Our name “Wontanara” is a phrase which means “we are one.” As such, it is our mission to celebrate diversity in the Columbia community by focusing on the performing arts of Africa and her diaspora. Through educations outreach, dance and percussion classes, performances, workshops, festival, and collaborations with other community organizations, we hope to bring our community members together and cultivate an appreciation of what African culture has to offer.

We are an organization committed to social justice, and we condemn all forms of racism. We acknowledge that our privilege has allowed us to participate in this art form, and we recognize that many black people are still being oppressed all over the world.

We are a diverse group of dancers and percussionists who honor and appreciate the cultures and traditions we study. Our artistic director travels yearly to Guinea, and we invite master teachers to Columbia so we can humbly learn and expand our knowledge. We are extremely grateful to our West African friends for sharing their expertise in dance and percussion. We find these movements and music to be mentally, physically, and spiritually healing. We love and cherish this art form, and we love to share it with our community. We welcome all members of the Columbia community to participate in our workshops and events.

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University of Missouri School of Music

2022-2023 Series • Large Ensemble

Choral Union, University Singers, and the MU Concert Jazz Band

The Best of . . .

Highlights from the past twenty years

Conductors: R. Paul Crabb and Sam Griffith

Guest Soloists:

**Brandon Brown, Andrew Flanagin, L. Amelia Lufkin,
Madelyn Munsell, Catherine Sandstedt,
Philip Woodmore, Samuel Wright**

Collaborative Pianists:

Zachary Kierstead, Rachel AuBuchon

Graduate Teaching Assistants:

**Paul Anderson II, Brandon Brown, Topher Otake, Clara E. Smith,
Karen Zeferino**

*For performer biographies,
scan this QR code:*



April 20, 2023 • 7:00pm
Missouri Theatre

PROGRAM

The Best of the Sacred Concerts **Duke Ellington**
(1899-1974)

Soloists: Madelyn Munsell, Philip Woodmore

Movement VI: *Something 'Bout Believing*

*Something 'bout believing that keeps unfolding.
Something 'bout believing that makes my soul sing.
Something 'bout believing that keeps me holding
on to God Almighty.*

*I don't light a lamp to see the sun.
Don't need proof of God because I know
that there ain't gonna be but one.*

*Something 'bout believing in the creation.
Something 'bout believing the information.
Something 'bout believing there's just one nation
under God Almighty.*

*I want to be hip,
I want to be cool.
I got to be with it all the way
'cause I ain't about to be no fool.*

*Something 'bout believing that helps my mending.
Something 'bout believing that there's no ending.
Believing all the way because I'm depending
on the God Almighty.*

*I want to be hip,
I want to be cool.
I got to be with it all the way
'cause I ain't about to be no fool.*

*Something 'bout believing that's greater than pleasure.
Something 'bout believing that's more than treasure.
Something 'bout believing that's beyond all measure.
Just one God Almighty.*

Movement XII: *Almighty God*

*Almighty God has those angels a-way up there above,
up there a-weaving sparkling fabrics just for you and me to love.*

*Almighty God has those angels up in the proper place,
waiting to receive and to welcome us and remake us in grace.*

*Wash your face and hands and hearts and soul 'cause you wash so well,
God will keep you safely where there's no sulphur smell.*

*Almighty God has those angels as ready as can be
Waiting to dress, caress, and bless us all in perpetuity.*

Movement XV: *It's Freedom*

*Freedom, freedom, freedom, freedom.
Freedom, freedom, freedom, freedom.*

*To be contented pris'ners of love,
Or to reach beyond our reach to reach for a star,
Or go about the bus'ness of becoming who we already are.*

*Freedom, freedom, freedom, freedom.
Freedom, freedom, freedom, freedom, freedom, freedom, freedom.*

*Freedom, freedom, freedom's what you thought you heard.
Freedom, freedom, freedom's not just one big word.
Freedom, freedom, a perfect healing salve.
Freedom, freedom, it's what you've got to have.*

*Freedom, freedom, freedom's good both night and day.
Up and down and all around and all the way.
Freedom, freedom, freedom must be won 'cause freedom's even good fun.*

*Freedom is sweet on the beat,
Freedom is sweet to the reet complete.
It's got zestness and bestness, sugar and cream on the blessedness,
no more pains, no more chains, to keep me from being free.*

*Freedom is sweet fat and that's for me.
Freedom is sweet fat and that's for me.*

*Liberte, libertad, liberta, liberdade, libertas, freiheit, vrijheit, frihed, frihet,
svoboda, tavesoubl ba, eleitheria, jiuna koto, tzu yu, uhuru, chofesh.*

*Freedom, freedom, freedom, freedom.
Freedom, freedom, freedom, freedom.*

*Freedom, freedom, freedom, freedom.
Freedom, freedom, freedom.*

Movement XVII: Praise God and Dance

*Praise God with the sound of the trumpet.
Praise God with the psaltry and harp.
Praise God with the sound of the timbrel and dance.*

*Praise God with the sound of the stringed instruments,
the organ, the cymbals, the loud high sounding cymbals,
let ev'rything that has breath praise God,
praise the Lord, praise ye the Lord, praise God.*

*Dance, dance, dance,
praise God and dance.*

*The organ, the cymbal, the loud high sounding cymbals,
let ev'rything that has breath praise God,
praise the Lord, praise ye the Lord, praise God
and dance, dance, dance, dance.
Dance.*

INTERMISSION

Carmina Burana **Carl Orff**
(1895-1982)

Movement IX: Swaz hie gat umbe

*Swaz hie gat umbe, | Those that go about here,
daz sint allez megede, | they are all girls,*

die wellent an man | who'd spend the whole summer long
alle disen sumer gan. | without a man.

Chume, chum, geselle min, | Come, come my own true love,
ih enbite harte din, | I ache of waiting for you,
ih enbite harte din, | I ache of waiting for you,
chume, chum, geselle min. | come, come my own true love.

Suozer rosenvarwer munt, | Sweet, rose-coloured mouth,
chum unde mache mich gesunt, | come and make me sound,
chum unde mache mich gesunt, | come and make me sound,
Suozer rosenvarwer munt. | sweet, rose-coloured mouth.

Movement X: *Were diu werlt alle min*

Were diu werlt alle min | If all the world were mine
von dern mere unze an den Rin, | from the sea to the Rhine,
Des wolt ih mih darben | I would go without (all of) that
Daz diu chunegin von Engellant | to have the queen of England
Lege an minen armen. | lying in my arms.

Messiah **George Frideric Handel**
(1685-1759)

Movement IV: *And the Glory of the Lord*

And the glory of the Lord shall be revealed,
and all flesh shall see it together;
for the mouth of the Lord hath spoken it.

Requiem **Wolfgang Amadeus Mozart**
(1756-1791)

Soloist: L. Amelia Lufkin

Movement XIII: *Agnus Dei*

Agnus Dei, qui tollis | Lamb of God, who takes away
peccata mundi, | the sins of the world,
dona eis requiem. | grant them eternal rest.
Agnus Dei, qui tollis | Lamb of God, who takes away
peccata mundi, | the sins of the world,
dona eis requiem. | grant them eternal rest.
Agnus Dei, qui tollis | Lamb of God, who takes away
peccata mundi, | the sins of the world,
dona eis requiem sempiternam. | grant them eternal rest forever.

Elijah **Felix Mendelssohn**
(1809-1847)

Movement VII: *Denn er hat seinen Engeln befohlen*

Denn Er hat seinen Engeln befohlen über dir, | For he shall give his angels charge over thee,
daß sie dich behüten auf allen deinen Wegen, | to keep thee in all thy ways,
daß sie dich auf den Händen tragen, | They shall bear thee up in their hands,
und du deinen Fuß nicht an einen Stein stoßest. | lest thou dash thy foot against a stone.

Ein deutsches Requiem **Johannes Brahms**
(1833-1897)

Soloist: Brandon Brown

Movement VI: *Denn wir haben hie keine bleibende Statt*

Denn wir haben hie keine bleibende Statt, | For we have here no continuing city,
sondern die zukünftige suchen wir. | but we seek the future.

Siehe, ich sage euch ein Geheimnis: | Behold, I show you a mystery:
Wir werden nicht alle entschlafen, | We shall not all sleep,
wir werden aber alle verwandelt werden; | but we shall all be changed;
und dasselbige plötzlich, in einem Augenblick, | and suddenly, in a moment,
zu der Zeit der letzten Posaune. | at the sound of the last trump.
Denn es wird die Posaune schallen, | For the trump shall sound,
und die Toten werden auferstehen unverweslich, | and the dead shall be raised incorruptible,
und wir werden verwandelt werden. | and we shall be changed.
Dann wird erfüllet werden das Wort, | Then shall be fulfilled,
das geschrieben steht: | the word that is written:
Der Tod is verschlungen in den Sieg. | Death is swallowed up in victory.
Tod, wo ist dein Stachel? | O Death, where is thy sting?
Hölle, wo ist dein Sieg? | O Hell, where is thy victory?

Herr, du bist würdig | Lord, Thou art worthy to receive all
zu nehmen Preis und Ehre und Kraft, | praise, honor, and glory,
denn du hast alle Dinge geschaffen, | for Thou hast created all things,
und durch deinen Willen haben, sie das Wesen | and through Thy will,
und sind geschaffen. | they have been and are created.

The Creation **Joseph Haydn**
(1732-1809)

Soloists: Cat Sandstedt, Andrew Flanagin, Samuel Wright

Trio

(Gabriel)

Most beautiful appear, with verdure young adorn'd
The gentle sloping hills ; their narrow sinuous veins
Distill, in crystal drops, the fountain fresh and bright.

(Uriel)

In lofty circles play, and hover in the air;
The cheerful host of birds; and in the flying whirl
The glittering plumes are dyed as rainbows by the sun.

(Raphael)

See flashing through the wet in thronged swarms
The fish on thousand ways around,
Upheaved from the deep, the immense leviathan
Sports on the foaming wave.

(Gabriel, Uriel, Raphael)

How many are Thy works, O God!
Who may their numbers tell!

Movement XVIII: *The Lord is Great*

*The Lord is great,
and great His might,
and ever stands His name.*

**Choral Union members, past and present, are invited to sing
these two selections:**

Requiem.....**Wolfgang Amadeus Mozart**
(1756-1791)

Movement VII: *Lacrymosa*

Lacrymosa dies illa | Full of tears will be that day
Qua resurget ex favilla | When from the ashes shall arise
Judicandus homo reus. | The guilty man to be judged
Huic ergo parce, Deus: | Therefore spare him, O God:
Pie Jesu Domine, | Merciful Lord Jesus,
Dona eis requiem. | Grant them eternal rest.
Amen. | Amen.

The Creation..... **Joseph Haydn**
(1732-1809)

Soloists: Cat Sandstedt, Andrew Flanagin, Samuel Wright

Movement XIV: *The Heavens Are Telling*

*The heavens are telling the glory of God,
The wonder of his work displays the firmament;*

*Today that is coming speaks it the day,
The night that is gone to following night.*

*The heavens are telling the glory of God,
The wonder of his work displays the firmament;*

*In all the lands resounds the word,
never unperceived, ever understood.*

*The heavens are telling the glory of God,
The wonder of his work displays the firmament.*

*Join us in the lobby after the performance for a brief reception and meet & greet with Dr. Crabb.
Free keepsakes will be available.*

A message from the Choral Union Advisory Board:

All alumni of Choral Union and University Singers, who have sung under the direction of Paul Crabb, are invited to attend a retirement dinner for Dr. R. Paul Crabb on Saturday May 6th at Missouri United Methodist Church. Please email lehmannpault49@gmail.com for more information or to RSVP.

Choral Union

Andrea Allen	Kathy Gordon	Donna Purvis
Ron Allen	Lisa Groshong	Pat Ravenscraft
Thom Allen	Cathy Guntherzz	Lauren Richardson
Samantha Asel	Jan Haffey	Robin Rust
Rachel Aubuchon	Janet Harrison	Varyanna Ruthengael
Al Barrier	Rhett Hartman	Jacob Shackelton
Wyatt Bathke	Steve Haselriis	Lisa Schenker
Joan Beard	Phyllis Hawk	Carol Schultz
Sally Beattie	Chong He	Ben Sexton
Janet Beckmeyer	Mary Heimburger	Elizabeth Shain
Cynthia Beverley	Tasha Huesca	Linda Shillito
Gary Black	Sharon Huntze	Karl Skala
Peyton Boudouris	Li Ji	Mahree Skala
Cheryl Brewer	Diane Johnson	Karon Speckman
Chuck Brown	Andrea Kanevsky	Paul Speckman
Heidi Campbell	Sharon Kindle-Smith	Susan Summers
Linda Chandler	Jessica Kingery	Margaret Tyler
Cathy Chou	Elise Lambson	Jeremy Wagner
Bettina Coggeshall	Henry Lammers	Donna Walter
Mark Coggeshall	Katie Lammers	Catherine Westhoff
Stephanie Cooper	Kaitlyn Landers	Sarah Whitney
Ginny Crabb	Sarah Larson	Sarah Wolcott
Nancy Daniel	David Lawson	Savannah Wittman
Samantha Decker	Paul Lehmann	Julie Youmans
Ruoxi Deng	Amelia Lufkin	Nancy Zguta
Laurel Despina	Alan Luger	Russ Zguta
Susan Dickerson	Melanie Madore	
Ben Donnelly-Strait	Erin Maloney	
Michael Donnelly-Strait	Dorothy Martin	
Bailee Dougherty	Susan McCollegan	
Bernice Dyhouse	Jane McDonald	
Nancy Elliott	Joe McDonald	
Norma Fair	Ester Mendoza	
Frank Feng	J. Wayne Merrill	
Sofia Fiorino	Hope Miley	
Diane Fitzgerald	Christine Morgan	
Lynn Frey	Ellisa Morris	
Ellis Froeschle	Gary Myers	
Kent Froeschle	Jean Neely	
Paul Froeschle	Peggy O'Connor	
Amanda Furtick	Glenn Pickett	
Naomi Garson	Ilayna Pickett	
	Emily Pivovarnik	

University Singers

Andrew Alka	Faith Fullen [^]	Carrick O'Bleness
Paul Anderson II ^{*^}	Grace Gard	Amanda Obeso+
Yonathan T. Astatke+	Lucas Gonzaga	Topher Otake ^{*^}
Rebekah Beebe	Jack Grant	Eric Partridge
Preston Bell	Sophie Heimerl	Zach Reinert
Tara Boydston	Kampbell Hemeyer	Benjamin Roker
Henry Braeske	Paul Hemingway+	Sam Romine
Erin Brage	Caitlin Kenney	Robert Safley
Brandon Brown ^{*^}	Kennedy Kinnick	Clara E. Smith ^{*^}
Alyssa Counts	Jacob Laan	Aubri Stewart+
Jonathan Crader	Nathan Le	Trey Thompson
Elise Cressey	Megan Lyon	Sam Varnon+
Presley Davis [^]	Shannon Martin	Quin Wilson
Ellie DeBeer	Haley Mesz+	Kate Wyman
Miranda Frankenbach [^]	Rachel Misner [^]	Karen Zeferino ^{*^}

*Graduate Assistant

+Choir Officer

[^]Section Leader

Concert Jazz Band

Saxophone

Zack Nenaber
Clayton Greenlee
Ian Prinster
Nate Beattie
Logan King

Trumpet

Layden Dukes
Ryan Deloney
Katy Miller
Ben Rodebaugh
Ava Lairmore
Dustin Whitman

Trombone

Brendan Sullivan
Reade Snelling
Titus Weinzierl
Chloe Wilson
Ben Musgraves

Piano

Jack Snelling

Bass

Anders Harms

Drums

Emma Smallen

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

Choral Union
April 20, 2023 | 7:00pm | Missouri Theatre

Performing Artists

Tonight will be Mizzou's **R. Paul Crabb**'s final concert as MU's Director of Choral Activities after 20 years of service and 40 Choral Union concerts. His ensembles have sung at the state, regional and national conventions. He was the first American Visiting Professor at the Liszt Academy of Music in Hungary, and first American lecturer at the choral department at Vienna's *Universität für Musik und Darstellende Kunst*, and has taught eighteenth-century music in London. He was resident conductor at the Russian/American Symposium at the Moscow Conservatory, Visiting Professor in Salzburg, Austria, Music Director for the "Dante Arts Festival" in Nagoya, Japan, and served on the faculties at the International Music Festival in Taiwan and the Academy of Music in Gdansk, Poland.

After retiring from MU, he will remain active with other musical activities, including continuing his position as conductor and Artistic Director of the professional choral ensemble, *Voices of Prometheus*.

Prior to his position at MU, **Dr. Sam Griffith** was a member of the music faculty at the University of California-Davis, Santa Clara University, and American River College. A native of Monterey, California, Dr. Griffith was a participant in the Monterey Jazz Festival's youth education programs and was inspired to become a musician by the mentoring he received through these programs. Dr. Griffith holds degrees from The New School (B.A. Jazz Studies), California State University, Sacramento (M.M. Music Performance), and the University of Colorado, Boulder (D.M.A. Jazz Studies).

As a performer, he has shared the stage with a notable list of jazz greats and has performed in clubs and venues across the United States, Europe, and Japan. In addition to performing, Dr. Griffith is also a composer and arranger whose works have been premiered across the US and in Brazil. An active clinician and festival judge, Dr. Griffith has adjudicated the Reno Jazz Festival, CSU-Stanislaus Jazz Festival, Gold Mine Country Jazz Fest, and the Elk Grove Jazz Festival, among others.

Missouri-born tenor, **Andrew Flanagin** is a versatile singing actor who is equally at home in opera, musical theater, and concert works. Flanagin made his professional debut in May of 2022 as Pong with the Evansville Philharmonic Orchestra (Evansville, Indiana) in a semi-staged production of Puccini's *Turandot* under the direction of Maestro Alfred Savia. Recent stage credits include Don Curzio in Mozart's *Le nozze di Figaro* (Jacobs School of Music Opera and Ballet Theatre, 2019), Street Singer in Leonard Bernstein's *Mass* (Jacobs School of Music Opera and Ballet Theatre, 2019), Uncle Billy Bailey in the collegiate premiere of Jake Heggie and Gene Scheer's *It's a Wonderful Life* (Jacobs School of Music Opera and Ballet Theatre, 2017). Flanagin is a professional chorister with Lyric Opera of Kansas City and was recently in their production of Bizet's *Carmen*. He will join the chorus again at Lyric Opera of Kansas

City for Paul Moravec's *The Shining* in March 2023. Other chorus credits include *Lucia di Lammermoor* (Donizetti), *Dialogues des Carmélites* (Poulenc), and *Parsifal* (Wagner) with the Jacobs School of Music Opera Theatre at Indiana University. In 2023, Flanagin will compete in the Arkansas district round of the Metropolitan Opera Eric and Dominique Laffont Competition. Flanagin is a proud alumnus of the University of Missouri School of Music and Jacobs School of Music at Indiana University. He is currently based out of Kansas City, Missouri.

Brandon Brown has a passion for music that shines throughout his performances. He has been a featured soloist and conductor 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*, Fauré's *Requiem*, and Mechem's *Songs of the Slave*. 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, Katydid Opera Productions, and chorusmaster for Show-Me Opera. 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 R. Paul Crabb, Brandon Boyd, Keith Hampton, Jonita Lattimore, David Holloway, Scott Gilmore, Dana Brown, and Giulio Favario. Brandon is pursuing a Master's in Choral Conducting from the University of Missouri, and 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.

L. Amelia Lufkin, soprano, is from Knoxville, Tennessee. She has recently completed a dual Masters in Choral Conducting and Voice Performance from the University of Missouri. Her previous studies were done at Middle Tennessee State University with a Bachelors in Voice Performance. Her collegiate voice instructors include Dr. Christine Isley-Farmer from 2015-2019 at MTSU and studied with Dr. Steven Jepson at the University of Missouri. She currently studies with Professor Kyle Stegall.

Amelia worked and studied as a Graduate Teachers Assistant at the University of Missouri under Dr. R. Paul Crabb and Professor Emily Edgington-Andrews. She helped organize and direct in University Singers, University Treble choir, Concert Chorale, and Choral Union. She also works as a Conservatory Singer at Missouri United Methodist Church, she often solos and assists in rehearsals as a section leader.

As a professional singer her previous operatic roles include: Phyllis in *Iolanthe*, covered the role of Alice in *Falstaff*, Susanna in *Le nozze di Figaro*, and most recently sang the role of Micäela in *Carmen* with the Vocal Academy of Opera in Bodrum Turkey Summer 2022. Lufkin's love and talent in the choral arts placed her as Choral Union's soprano understudy in their Verdi's *Requiem* Concert in Fall 2022 and was the soprano soloist in Handel's *Messiah* with

Columbia's Civic Orchestra in Winter 2022.

Most recently, Amelia has been accepted as Landlocked Opera's Soprano Young Artist for their 2023 season. She will be performing the role of Julianne in the world premiere of *The Murderess*, an opera composed by Allie McIntosh in the Summer of 2023. Amelia will also be reprising the role of Susanna and playing the role of Barbarina in *Le nozze di Figaro* in their production this Fall..

Madelyn Munsell is a crossover coloratura soprano, music producer, composer, and software engineer. Munsell graduated from the University of Missouri-Columbia with a Bachelor of Arts in Voice, and continued her studies at the Boston Conservatory at Berklee College of Music, where she received her Masters of Music in Opera Performance. With a keen interest in the intersections of music and technology, specifically artificially intelligent post-production assistance, Munsell has spent the years following her formal education composing and songwriting for many household names, including Louis Vuitton, Giorgio Armani and Harley-Davidson. One of her most recent compositions can be heard as part of the marketing materials for Crunchyroll's English dub of "Attack on Titan."

Dr. Cat Sandstedt, Coloratura Soprano, is a New York based musician with her Doctorate of Musical Arts (DMA) in Vocal Performance from Stony Brook University, where she began her studies with soprano, Brenda Harris. Dr. Sandstedt has performed many operatic roles, including *Dialogues des Carmélites* (Blanche), *Impressions de Pelléas* (Mélisande), *Il re pastore* (Elisa), and *Le Nozze di Figaro* (Susanna). Dr. Sandstedt has sung in several choral ensembles, including NYC's Marble Collegiate Choir, as well as Vox Nova and Prometheus, both based in Columbia, MO. Additionally, Dr. Sandstedt loves to teach as an adjunct professor at Suffolk County Community College, as well as privately. Dr. Sandstedt has competed in many competitions and was a 1st place winner and soloist for the North Shore Choir (2019); placed top 10 in the Kentucky Bach Choir Competition (2016); and placed 2nd in the Senior Women division at the 2015 National level of National Association of Teachers of Singing.

Saint Louis native, **Dr. Philip A. Woodmore** has been an active member of the St. Louis music community for many years. Phil received his bachelors from Saint Louis University in Business Marketing and Music Vocal Performance, his masters from Webster University in Music Education, and his PhD in Music Education from the University of Missouri-Columbia. His research interests are the changing voice, voice pedagogy, and the transformative power of music. His dissertation is on the transformative power of music in the choral setting using the auditioned choir in the Off-Broadway run of *Antigone in Ferguson*. In August 2016 Phil was asked to compose an original score of a version of Antigone translated by Bryan Doerries called *Antigone in Ferguson* which has been traveling the country for the past four years and premiered internationally in Athens, Greece in June 2016. For more information on Dr. Woodmore please visit www.philipawoodmore.com

Samuel Wright, Baritone, hails from St. Louis, Missouri, and regularly performs with companies and organizations in Missouri and its neighbors, including the Show-Me Opera,

Columbia Civic Orchestra, Opera in the Ozarks, Cedar Rapids Opera Theatre, Union Avenue Opera, Missouri Symphony, Jefferson City Symphony Orchestra, Napa Valley College, and The Choral Arts Alliance of Missouri. Wright began his career in 2015, making his professional debut with Cedar Rapids Opera Theatre performing the role of Masetto in *Don Giovanni*. His other highlights include fifteen different roles from masterpieces in the operatic repertoire by composers such as Verdi, Puccini, Mozart, and Bizet. He has also premiered a number of new operatic works by Missouri composers. Wright is also a regular performer of concert works including Brahms' *Ein Deutsches Requiem*, Mendelssohn's *Elijah*, and Orff's *Carmina Burana*.

University of Missouri School of Music

2022-2023 Series • Student Recital

Hitt Street Harmony

Clara E. Smith and Paul Anderson II, conductors

Andrew Wiele, collaborative pianist

Instrumentalists:

Greyson Smallen, drums

Anders Harms, bass

Lucas Gonzaga, violin

Dean Roberts, viola

Nate Roberts, cello

Logan King, saxophone

Zach Beran, trumpet

Reade Snelling, trombone

April 21, 2023 • 7:00pm

Whitmore Recital Hall

Program

Come Unto Me **Take 6**

Sigue.....**Ivette Herryman Rodriguez**

Percussion: Greyson Smallen

Misty..... **arr. Kirby Shaw**

Soloist: Victoria Shore

Run to You..... **Scott Hoying**

Sing, Sing, Sing..... **arr. Mark Brymer**

Drums: Greyson Smallen | Bass: Anders Harms | Saxophone: Logan King
Trumpet: Zach Beran | Trombone: Reade Snelling

Libertango.....**arr. The Swingle Singers**

Soloist: Grace Gard

Violin: Lucas Gonzaga | Viola: Dean Roberts | Cello: Nate Roberts

Unforgettable**arr. Nathan R. Lange**

Soloists: Sam Romine, Jonathan Crader

Bass: Anders Harms

Lovely Day..... **arr. Robert T. Gibson**

Soloist: Paul Hemingway

Drums: Greyson Smallen | Bass: Anders Harms

This concert is given in partial fulfillment of the Master of Music degree in Choral Conducting. Clara E. Smith is a conducting student of Dr. R. Paul Crabb.

Personnel

Soprano 1

Grace Gard
Victoria Shore

Soprano 2

Vaysia Knust
Megan Lyon

Alto 1

Maggie Bunch
Amy McKinsey
Aubri Stewart

Alto 2

Miranda Frankenbach
Chloe Schellman

Tenor 1

Paul Hemingway
Benjamin Roker

Tenor 2

Andrew Alka

Baritone

Jack Grant
Sam Romine

Bass

Alex Bauer
Jonathan Crader

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School of Music
University of Missouri

2022-2023 Series | Large Ensemble

The University of Missouri School of Music presents

MU CONCERT CHORALE

Of Such I Dream, My World!:

*A Choral Concert Celebrating
Hope, Freedom, and Love*

*Dr. Brandon A. Boyd, conductor
Assistant Director of Choral Activities &
Assistant Professor of Choral Music Education*

Assistant Conductors

Paul Anderson II, Brandon Brown, Topher Otake,
Clara E. Smith, Ronnie C. Wilson, and Karen Zeferino

Collaborative Pianists

Austin Gaskin & Joey Turner

Percussionists

Alex Bauer, Miles Bohlman, Colton Johnson, Leonard King, and Ethan Welker

**April 22, 2023 | 3:00pm
First Baptist Church**

PROGRAM

Wade in the Water **arr. Linda Twine**
(b. 1945)
Joseph Joubert
(b. 1958)

Clara E. Smith, soprano
Brandon Brown, conductor

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

Now Jordan's water is chilly and cold,
God's gonna trouble the water.
It chills the body, but not the soul,
God's gonna trouble the water.

Now Jordan's water is deep and wide,
God's gonna trouble the water.
Meet my mother on the other side,
God's gonna trouble the water.

If you get there before I do,
God's gonna trouble the water.
Tell all my friends I'm coming too.
God's gonna trouble the water.

Msifuni Mungu **Jarrett Roseborough**
(b.1987)

Alex Bauer, Miles Bohlman, Colton Johnson, Leonard King, Ethan Welker, percussion
Clara E. Smith, conductor

Msifuni Mungu	Praise (Him) God/Our King
Yeye ni mkuu	He is great
Angalia Mungu wetu	Look at our (Him) God/King
Tazama	Look/See
Kwa maana yeye ni mkuu na sana kusifiwa	For He is great and greatly to be praised

To Sit and Dream **Rosephanye Powell**
(b. 1962)

Ronnie C. Wilson, conductor

To sit and dream.
To sit and read.
To sit and learn about the world.

Outside our world of here and now.
Outside our world, our problem world.

To dream of vast horizons of the soul, of dreams made whole.
Unfettered, free. Help me, help me. All you who are dreamers too.
You who are dreamers. Help me make our world anew.

I reach out my hand to you.

Summer Is Gone **Samuel Coleridge-Taylor**
(1875-1912)

Dr. Brandon A. Boyd, conductor

Summer is gone with all its roses,
its sun and perfumes and sweet flowers,
its warm air and refreshing showers:
And even Autumn closes.

Yea, Autumn's chilly self is going,
and winter comes which is yet colder,
each day the hoar-frost waxes bolder
And the last buds cease blowing.

- from Goblin Market and other poems (1862) by Christina Georgina Rossetti (1830-1894)

The Drinking Gourd **arr. Andre J. Thomas**
(b. 1952)

Topher Otake, conductor

Follow the drinking gourd,
Follow the drinking gourd,
For the old man is awaitin' for to carry you to freedom,
If you follow the drinking gourd.

Follow, follow, follow, follow.
Follow, follow, follow, follow.

Follow the drinking gourd,
Oh, Oh, follow the drinking gourd.
Follow the drinking gourd,
Follow the drinking gourd.

When the sun comes back and the first quail calls,
Follow the drinking gourd.

The river bank will make a very good road.
The dead trees will show you the way.

Left foot, peg foot, traveling on,
Follow the drinking gourd.
The river ends between two hills,
Follow the drinking gourd.

There's another river on the other side,
Follow the drinking gourd.
Where the great river meets the little river,
Follow the drinking gourd.
The great river meets the little river,
Follow the drinking gourd.

Follow the drinking gourd,
Follow the drinking gourd,
For the old man is awaitin' for to carry you to freedom,
If you follow the drinking gourd.

Follow, follow, follow, follow.

The old man is waitin' to carry you to freedom,
Follow the gourd, the gourd, the gourd!

I Dream A World **Rosephanye Powell**
(b. 1962)

Brandon Brown, conductor

I dream a world where man
No other man will scorn,
Where love will bless the earth
And peace its paths adorn
I dream a world where all
Will know sweet freedom's way,
Where greed no longer saps the soul
Nor avarice blights our day.
A world I dream where black or white,
Whatever race you be,
Will share the bounties of the earth
And every man is free,
Where wretchedness will hang its head
And joy, like a pearl,
Attends the needs of all mankind-
Of such I dream, our world!

Langston Hughes (1902-1967)

He's Got The Whole World **arr. Brandon Waddles**
(b. 1988)

Clara E. Smith, soprano
Karen Zeferino, conductor

Let us cheer the weary traveler along the heavenly way!
He's got the whole world in His Hand.
He's got the little bitty babies in His Hand.
Don't get weary, traveler! Come along home to Jesus.
He's got you and me right in His Hand!
He's got everybody in His Hand!

The Promised Land **Ken Burton**
(b. 1970)

Dr. Brandon A. Boyd, conductor

We smile, but O great Christ, our cries To Thee from troubled souls arise
We sing, but oh the clay is vile beneath our feet, and long the mile.
-from We Wear The Mask by Paul Laurence Dunbar (1872-1906)

Lead me to that spot, that sacred shore
Where souls are free and men oppress no more.
-from The Dying Negro by Thomas Day (1748-1789), John Bicknell (1746-1787)

I've been to the mountaintop,
I looked over, and I see the promised land
For when our souls have learn'd the heat to bear
The cloud will vanish; we shall hear His voice Saying,
"Come out from the grove, my love and care And round my golden tent, like lambs, rejoice!"
- from The Little Black Boy by William Blake (1757-1827)

In Remembrance **Jeffery L. Ames**
(b. 1969)

Maddie Hogan, horn
Karen Zeferino, conductor

Lux aeterna, luceat eis, domine (Let perpetual light shine on them, O Lord)
Lux aeterna, lux aeterna
Luceat eis domine, domine
Turn to me and be gracious for my heart is in distress.
Turn to me and be gracious for my heart is in distress.
O God, my God why has thou forsaken me?
My tears linger at night, but joy comes in the morning light.
luceat eis, domine
Lux aeterna, lux aeterna

Luceat eis domine, domine
Lord, in your infinite mercy, grant them rest, rest forever more.

**I've Got A Robe..... arr. Raymond Wise
(b. 1961)**

Brandon Brown, conductor

I've got a robe.
You've got a robe.
All of God's children got a robe
When I get to heaven gonna put on my robe.
I'm gonna walk around heaven all day.

I've got shoes.
You've got shoes.
All of God's children got shoes.
When I get to heaven gonna put on my shoes.
I'm gonna walk and spread the news.

When I get there how happy I will be.
When I get there the Savior's face I'll see.

Yeah! Walk around heaven all day.
Walk, and tell the story.
Shout of how I made it over.

**Sign Me Up arr. Brandon A. Boyd
(b. 1986)**

Paul Anderson II, conductor

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 troubles 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!

Text by Jerome Metcalfe and Kevin Yancy

PERSONNEL

Soprano I

*Clara E. Smith
Annabel Carter
Annika Schulstrom
Cora Brain
Emma Wickland
Laurel Bayless
Nuv Kaur
Vaysia Knust
Zoe Kersey

Soprano II

*Karen Zeferino
Aili Sluga
Anna Colletto
Anna Tuley
Emma French
Hanna Keeter
Jilli Foley
Joey Turner
Madison Pruitt
Maria Thompson
Ruth McCarron
Sammi Rogers

Alto I

Abby Byrd
Amy Hohenberger
Breena Donnely
Elizabeth de Kunffy
Ellie Lin
Isabel Murphy
Kyler Gher
Kylie Tune
Mary Shields
Samara Lewis

Alto II

Chloe Schellman
Claire Parker
Eliza Pierce
Emma Stuck
Isabella Moore
Jay Ellis Jones
Jessica Searce
Kacey Kennedy
Rowan McIntyre
Sindhu Venkat
Vivian Owens

Tenor I

Andrew Alka
Apolo Midkiff
Drew Walls
Mitchell White
Nathan Le
Paul Anderson II
Robert Safley
Rowan McIntyre
Zach Reinert

Tenor II

Charlie Creely
Chris Kennebeck
Ethan Welker
Jayden Hayes
Jourdan Flores
Nick Kanatzar
Ronnie C. Wilson
Topher Otake
William Forbes

Bass I

Brandon Brown
Ethan Miller
Kael Miranda
Logan Nault
Matthew Gerber
Matthew Zdun
Trey Thompson
Zachary Wehrenberg

Bass II

Austin Gaskin
Brady Walters
Graham Deterding
Jacob Laan
J.T. Wolfe

*denotes section leader



School of Music
University of Missouri

2022-2023 Series | Large Ensemble

Mizzou New Music Ensemble

Valentina Arango Sánchez, flutes

Andrew Wiele, clarinets

Alexandre Negrão, violin

Jiae Lee, cello

Miles Bohlman, percussion

Olivia Sletteland, percussion

Ludwing Espindola, piano

Anthony Hernandez, piano

Stefan Freund and Yoshiaki Onishi, co-directors

with guests

Fred Onovwerosuoke, composer

Amanda Collins, horn

Rachel AuBuchon, piano

Sahfi Uwizeye, dance

Jahja Uwizeye, percussion

April 23, 2023 | 7:30pm

Sheryl Crow Hall

Program

One Mo' Time (2016) **Tania León**
(b. 1943)

Ligare (2013) **Marcos Balter**
(b. 1974)

Suite for Horn (2021) **Fred Onovwerosuoke**
(b. 1960)

Arrival
Homage
Forest Dreams
Oracles
Childhood Dreams
Sango Farewell

Intermission

Precession (2023) **Gabe Evers**
(b. 2003)

New England Landscape II (2023) **Atticus Schlegel**
(b. 2002)

The Team (2023) **Sofia Fiorino**
(b. 2003)

Strobe Light (2020) **Kevin Day**
(b. 1996)

Program Notes and Composer Biographies

Tania León (b. 1943)

Tania León (b. Havana, Cuba) is highly regarded as a composer, conductor, educator, and advisor to arts organizations. Her orchestral work *Stride*, commissioned by the New York Philharmonic, was awarded the 2021 Pulitzer Prize in Music. In 2022, she was named a recipient of the 45th Annual Kennedy Center Honors for lifetime artistic achievements. In 2023, she was awarded the Michael Ludwig Nemmers Prize in Music Composition from Northwestern University. Most recently, León became the London Philharmonic Orchestra's next Composer-in-Residence—a post she will hold for two seasons, beginning in September 2023. She will also hold Carnegie Hall's Richard and Barbara Debs Composer's Chair for its 2023-2024 season.

Recent premieres include works for the Los Angeles Philharmonic, Arkansas Symphony Orchestra, Detroit Symphony, NDR Symphony Orchestra, Grossman Ensemble, International Contemporary Ensemble, Modern Ensemble, Jennifer Koh's project *Alone Together*, and The Curtis Institute.

Appearances as guest conductor include Orchestre Philharmonique de Marseille, Gewandhausorchester, Orquesta Sinfónica de Guanajuato, and Orquesta Sinfónica de Cuba, among others. Upcoming commissions feature a work for the League of American Orchestras, and a work for Claire Chase, flute, and The Crossing Choir with text by Rita Dove.

A founding member and first Music Director of the Dance Theatre of Harlem, León instituted the Brooklyn Philharmonic Community Concert Series, co-founded the American Composers Orchestra's *Sonidos de las Américas* Festivals, was New Music Advisor to the New York Philharmonic, and is the founder/Artistic Director of Composers Now, a presenting, commissioning and advocacy organization for living composers.

Honors include the New York Governor's Lifetime Achievement, inductions into the American Academy of Arts and Letters and the American Academy of Arts and Sciences, and fellowship awards from ASCAP Victor Herbert Award and The Koussevitzky Music and Guggenheim Foundations, among others. She also received a proclamation for Composers Now by New York City Mayor, and the MadWoman Festival Award in Music (Spain).

León has received Honorary Doctorate Degrees from Colgate University, Oberlin, SUNY Purchase College, and The Curtis Institute of Music, and served as U.S. Artistic Ambassador of American Culture in Madrid, Spain. A CUNY Professor Emerita, she was awarded a 2018 United States Artists Fellowship, Chamber Music America's 2022 National Service Award, and Harvard University's 2022 Luise Vosgerchian Teaching Award. In 2023, Columbia University's Rare Book & Manuscript Library acquired Tania's León's archive.

Tania León will be a Guest Composer for the 2023 Mizzou International Composers Festival.

Marcos Balter (b. 1974)

Praised by the *Chicago Tribune* as “minutely crafted” and “utterly lovely,” the *New York Times* as “whimsical” and “surreal,” and the *Washington Post* as “dark and deeply poetic,” the music of composer Marcos Balter (b.1974, Rio de Janeiro, Brazil) is at once emotionally visceral and intellectually complex, primarily rooted in experimental manipulations of timbre and hyper-dramatization of live performance.

Past honors include the American Academy of Arts and Letters Music Award, fellowships from the John Simon Guggenheim Foundation, Civitella Ranieri Foundation, and the Tanglewood Music Center (Leonard Bernstein Fellow), two Chamber Music America awards, as well as commissions from the New York Philharmonic, Los Angeles Philharmonic, New World Symphony, Chicago Symphony Music Now, The Crossing, Meet the Composer, Fromm Foundation at Harvard, The Holland/America Music Society, The MacArthur Foundation, and the Art Institute of Chicago.

Recent performances include those at Carnegie Hall, Köln Philharmonie, Queen Elizabeth Hall, Wigmore Hall, ArtLab at Harvard University, Lincoln Center, Walt Disney Hall, Teatro Amazonas, Sala São Paulo, Park Avenue Armory, Miller Theater, Villa Medici, Teatro de Madrid, Bâtiment de Forces Motrices de Genève, and the Museum of Contemporary Art of Chicago. Recent festival appearances include those at Tanglewood Contemporary Music Festival, Ecstatic Music Festival, Acht Brücken, Aldeburgh Music Festival, Aspen, Frankfurter Gesellschaft für Neue Musik, Darmstadt Ferienkurse, and Banff Music Festival. Past collaborators include the rock band Deerhoof, dj King Britt and Alarm Will Sound, yMusic and Paul Simon, Claire Chase and the San Francisco Symphony, the International Contemporary Ensemble, JACK Quartet, Ensemble Dal Niente, Orquestra Experimental da Amazonas Filarmonica, American Contemporary Music Ensemble, American Composers Orchestra, and conductors Karina Canellakis, Susanna Malkki, Matthias Pintscher, and Steven Schick.

His works are published by PSNY (Schott), and commercial recordings of his music are available through New Amsterdam Records, New Focus Recording, Parlour Tapes+, Oxingale Records, and Navona Records.

He is the Fritz Reiner Professor of Musical Composition at Columbia University, having previously held professorships at the University of California San Diego, Montclair State University, and Columbia College Chicago, visiting professorships at the University of Pittsburgh, Northwestern University, and the University of Pennsylvania, and a pre-doctoral fellowship at Lawrence University. He currently lives in Manhattan, New York.

Marcos Balter will be a Guest Composer for the 2023 Mizzou International Composers Festival.

***Suite for Horn* (2021)**

The *Suite for Horn and Piano* (with optional percussion and interpretive dance) is another sonic foray into African mythology, traditions and metaphysics. It’s my first in-depth exploration into

the versatility of the French horn. After all, what other instrument can straddle so regally the thrones of the woodwinds and the brass families of instruments! Subtitled “Tales of Sango,” each of the six movements captures an aspect or variation of the many tales about one of the most feared yet venerable of all Yoruba deities: Sango, the god of Lightning and Thunder, or as some anthropologists would put it, the “Thor” of African mythology. Indeed, each movement is a complete kaleidoscope into new horizons of rhythms, exotic harmonies, and intercultural exploration. Movement 1, “Arrival” is a clarion call heralding a dignitary into a community. Movement 2, “Homage” is a nostalgic glimpse of a new land, new peoples, filled with promise; it’s conversational, yet a soliloquy. Movement 3, “Forest Dreams” is an energetic recount of adversities traversed in distant lands. In “Oracles,” or Movement 4, a tentative libation to appease ancestral forebears. Movement 5, “Childhood Dreams” is a reminiscence of toddler years long past -- of simple but delicate times. Finally, the last movement, “Sango Farewell,” is deft, boisterous, heroic, and deliberately crafted to bring the work to a rousing close. The optional part for twin-congas or djembe drum in movements 3, 4, 5, and 6 is intended to paraphrase fragments of Yoruba batadrums, and along with the optional interpretive dances for movements 2, 3 and 5 should immensely enhance the performance.

I got to know hornist Amanda Collins through a mutual friend, Nashville Symphony principal oboist Titus Underwood. During the Covid-19 pandemic lockdown of 2020 they had collaborated, along with some of the eminent classical musicians of our time, on performing my “Fantasia on ‘Lift Ev’ry Voice,’” the video of which went viral on social media. As it turned out, Amanda lived in my home state of Missouri, serving on the music faculty of the University of Missouri, and so as we got acquainted the idea of this commission ensued.

Fred Onovwerosuoke (b. 1960)

Fred Onovwerosuoke’s works have been featured in audio recordings, films, documentaries and radio, including Robert De Niro’s film *The Good Shepherd*, William-Chapman Nyaho’s CD, ASA and Hymes/Hollister’s CD, African Art Music for Flute, Hudson/Henderson’s CD, and Libera, to mention a few. His numerous awards include multiple ASCAP Awards, an American Music Center Award, a Meet-The-Composer Award, and a Brannen-Cooper Brothers Award. His book *Songs of Africa: 22 Pieces for Mixed Voices* is published by Oxford University Press and quickly became a favorite among choral directors across the globe, leading to recent publications for upper voices. Onovwerosuoke’s *Twenty-four Studies in African Rhythms* (AM Publishers) is one of the most-demanded African rhythm-influenced piano studies known. His *Twelve African Songs for Solo Voice & Piano* and *Afro Caribbean Mass for Mixed Voices & Piano* (distributed by AM Publishers) also set a similar pace globally. Fred Onovwerosuoke serves on the boards of various professional bodies and maintains an active schedule as composer-in-residence, guest conductor and speaker on the subject of art music by African descent composers.

Precession (2023)

“Precession,” inspired by Mary Cassat’s *Woman Standing Holding a Fan*, aims to inspire a mix of emotions at different times, ranging from a feeling of wistful nostalgia of someone who lives

perfectly in your mind to the sorry joy that comes from meeting that person and realizing that they're just as human as the rest of us. This piece fought me at every turn, attempting to end prematurely numerous times and reacting with violence and anger when I tried to coax it into growing further. The experience of writing this piece is one that contradicts its fundamental ideal of inspiring perfect purity, and, though I'll never be able to hear this piece without remembering how its formation foiled its idea, I hope that you reading this now can listen and hear my intent.

Gabe Evers (b. 2003)

Gabe Evers is a first-year undergraduate composition major, whose passions outside of writing music consist of reading, playing video games, making up languages, practicing the piano, and ticking boxes off of to-do lists. He placed third in the MMEA electronic composition competition, but most of his composition work has been for friends and friends of friends. As a new student of composition, his bio isn't very fleshed-out, but following this event he'll have something else of substance to add for next time!

New England Landscape II (2023)

George Morrison's piece of art stood out to me for its juxtaposition of abstractness and conciseness. He was able to accomplish this quality with the neatness of angular blocks of driftwood he had collected off the shores of Cape Cod. The effect of this medium for the basis of the visual composition is that of a very conceptual piece. As a part of my interpretation of the artwork, I took into consideration the vantage point from which this moment is created. I interpret the perspective of the piece to be that of a bird flying above the Earth below, viewing different fields and landmarks. With my writing, I took this as the basis for the piece's structure, which although they are all fairly similar, they are also distinct, separate parts. Also during my time in the creation of this piece, I had been listening to the music of C418, a composer of largely electronic music. C418 is well known for the ambient quality of his music. In addition, he is the composer for the original soundtrack to Minecraft. I felt that his musical style would serve my piece well in interpreting the wood collage and as such, I incorporated many techniques of his music into my own to capture the essence of Morrison's artwork.

Atticus Schlegel (b. 2002)

Born in 2002, Atticus Schlegel first began his musical journey in 6th grade on the euphonium at Wydown Middle School in St. Louis, Missouri. He later switched to the tuba in high school, while around the same time developing his interest in composition. With the encouragement of his band director, Jennifer Shenberger, Atticus became more involved with composition with the participation in the Missouri Summer Composition Institute at Mizzou. He is grateful to have been awarded a Sinquefeld scholarship in the 2022-23 school year as it has allowed him to continue his studies in composition at Mizzou in addition to jumpstarting his future career in composition.

***The Team* (2023)**

The Team developed with concepts of opposition and unity in mind, but as music takes shape,

so does new meaning. As I studied Anna Hyatt-Huntington's *The Team*, I sensed a heaviness, the burden of labor. Other inspiration loosely originated in work songs from the late 1800s and the industrialized sound of hoofbeats and harnesses. Exhausting down beats trudge to the end of the piece while faint ideas of freedom fade in and out – a lifting melody, a percussive gallop. In *The Team*, toil is carried with a low, pressing anger.

Sofia Fiorino (b. 2003)

Sofia Fiorino is a freshman composition student at the University of Missouri in Columbia, but has been writing with Mizzou's composition department since she was sixteen. Her pursuit of music is driven by her love of beauty, and she hopes to bring with each piece a new beauty into the world.

Kevin Day (b. 1996)

An American whose music has been characterized by “propulsive, syncopated rhythms, colorful orchestration, and instrumental virtuosity,” (Robert Kirzinger, Boston Symphony) Composer Kevin Day has quickly emerged as one of the leading young voices in the world of music composition today, whose music ranges from powerful introspection to joyous exuberance. Kevin Day is an internationally acclaimed composer, conductor, and pianist, whose music often intersects between the worlds of jazz, minimalism, Latin music, fusion, and contemporary classical idioms. Day serves as the Vice President of the Millennium Composers Initiative, a collective of more than 120 composers from several countries around the world.

A winner of the BMI Student Composer Award, a three-time finalist for the ASCAP Morton Gould Young Composer Award, and considered for the 2022 Pulitzer Prize for his *Concerto for Wind Ensemble*, Day has composed over 200 works and has had numerous performances throughout the United States, Russia, Austria, Australia, Taiwan, South Africa, and Japan. His works have been programmed by the symphonies of Boston, San Francisco, Detroit, Indianapolis, Houston, and more, as well as several top professional and collegiate wind ensembles. His works have been performed at Carnegie Hall, Rachmaninov Hall (Russia), The Midwest Clinic, and other major venues, and recently he had his Carnegie Hall Conducting Debut at the 2022 New York International Music Festival.

Day has collaborated with the likes of David Childs, Nicki Roman, James Markey, Wendy Richman, Jens Lindemann, Demondrae Thurman, Hiram Diaz, Steven Cohen, Jeremy Lewis, and more on works for their respective instruments, as well as chamber ensembles like One Found Sound, Axiom Brass, Ensemble Dal Niente, The Sheffield Chamber Players, The Puerto Rican Trombone Ensemble, The Zenith Saxophone Quartet, The Tesla Quartet, and the Boston Symphony Orchestra Low Brass Section.

Day is currently Assistant Professor of Composition at Wilfrid Laurier University in Waterloo, Ontario, Canada. He is pursuing his DMA in Composition from the University of Miami Frost School of Music, where he studies with Charles Norman Mason, Dorothy Hindman, and Lansing McCloskey. He holds a MM in Composition from the University of Georgia and BM

in Performance from Texas Christian University (TCU). He is alumnus of Kappa Kappa Psi National Honorary Band Fraternity and Phi Mu Alpha Sinfonia Fraternity of America.

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 Visiting Assistant Professor 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

2022-2023 Series | Large Ensemble

University Band

Christian M. Noon, conductor

Leo Saguiguit, soprano saxophone

Zack Nenaber, guest conductor

Lafayette High School

Wind Ensemble

Brad Balog, conductor

Jason Long, conductor

Sean Schierbecker, conductor

April 25, 2023 | 7:00pm

Missouri Theatre

Lafayette High School Wind Ensemble

Beau Ideal (1893/2005) **John Philip Sousa**
(1854–1932)
ed. John R. Bourgeois

Radiant Moonbeams (2007) **David Gillingham**
(b. 1947)

Snow Caps (2004) **Richard Saucedo**
(b. 1957)

University Band

Pageant (1954) **Vincent Persichetti**
(1915–1985)

Melodious Thunk (2012) **David Biedenbender**
(b. 1984)

Zack Nenaber, guest conductor

Rhosymedre (1920/1972) **Ralph Vaughan Williams**
(1872–1958)
trans. Walter Beeler

Three Doggerel Dances for Soprano Saxophone and Concert Band (2012) **Matt Browne**
(b. 1988)

- I. Fox's Trot
- II. Folk Song
- III. Devious Dance

Leo Saguiguit, soprano saxophone

Rocketship! (2017) **Kevin Day**
(b. 1996)

PROGRAM NOTES

Lafayette High School

Beau Ideal

In 1893, Sousa composed *Beau Ideal*, which was published by Harry Coleman, who purchased the march for \$35. His next march, *The Liberty Bell*, was published by John Church Company of Cincinnati, which netted him over \$40,000 over the next seven years. Needless to say, Sousa never published another march with Coleman.

The expression “beau ideal” was used in the early 1890s to describe anything that had caught the public fancy. An inscription on the original sheet music indicates that the “beau ideal” in the title was a newly formed organization called The National League of Musicians of the United States.

Radiant Moonbeams

Radiant Moonbeams was commissioned by Durham Middle School Bands, Lewisville, Texas, in memory of Christy Hoong, a friend and flute player in the band. Considering Christy’s Chinese heritage, I chose an old Chinese folk song, Shao Hua Tang Shue (Gently Flowing Stream) to be used as the basis for the melodic material in the work. I was struck by this love song’s simple pentatonic beauty, and I couldn’t help but think that the words could easily transfer to the thoughts of how the band members now visualize their friend, Christy Hoong, in the “moonlight of the heavens,” so to speak.

The work begins with a quiet and mysterious introduction based on harmonic clusters comprised of the first four notes of the folk song. Following, the solo flute “sings” the first two phrases of the melody of the folk song (“Radiant moonbeams brighten the heavens tonight, I dream of my sweetheart in the moonlight.”) in pentatonic G-minor accompanied by flowing lines in the flutes, clarinets, bells and vibraphone. Solo trumpet states the middle section of the song (“I see her clear image in the moon’s path. Sweetheart dear, dear,”) and flutes play the final phrase (“tiny stream flows gently in the forest glen.”). A developmental episode ensues which utilizes material from the folk song. A transition leads to a flowing melody in pentatonic F major that is a sort of metamorphosis of the folk song melody. The melody is intended to represent Christy’s crossover into the afterlife. There is then a return to the folk song in D minor which rises to a climax, subsides, and is followed by the tolling of bells, a final phrase by the solo flute and three final bell tolls in D Major.

Snow Caps

Drawing musical inspiration from the awe-inspiring surrounding mountain peaks, this major work from Richard Saucedo explores a wealth of colors and emotions possible with today’s wind orchestra. At times sensitive and delicate with soloistic passages, and alternately incessantly rhythmic and powerful, this composition displays complete command of the idiom and a creative sense of harmony and form.

University Band

Pageant

Pageant was commissioned by the American Bandmaster's Association and was completed in January 1953. It is Persichetti's third work for band. It opens in slow tempo with a motive in the horn that is used throughout both sections of the piece. The slow chordal section is succeeded by a lively "parade" section introduced by the snare drum. In the final portion of the work the two principal subjects are developed simultaneously to a lively climax.

The first performance of this work took place on 7 March 1953, at the ABA Convention in Miami, Florida. It was performed by the University of Miami Band, with the composer conducting.

Melodious Thunk

I don't normally like to begin program notes with dictionary definitions—it feels pretty stuffy to me—but it seemed appropriate for this piece, so here goes...

thunk [thuhngk] noun & verb

1. [n.] an abrupt, flat, hollow sound (example: The book landed on the floor with a thunk.); synonym: thud
2. [v.] to produce an abrupt, flat, hollow sound
3. [v.] colloquial past tense and past participle of think.

Melodious Thunk was inspired by the famous jazz pianist Thelonious Monk. Monk's wife, Nellie Smith, nicknamed him "Melodious Thunk" because of his clunky, awkward, and brilliant (!) piano playing, and his somewhat scatterbrained and disoriented nature. I really liked the idea of playing around with Monk's name—first, because I personally really enjoy goofing around with "spoonerisms" (silly, ridiculous, mix-and-match letter games, which often happen by accident: for example, slip of the tongue becomes tip of the slung), and, second, because this nickname actually provided great musical inspiration. Melodious—well, that's fairly obvious—and thunk (which is a great onomatopoeia!) became the starting points for the piece. Big, fat thunks are interspersed with pointy, clunky, bluesy blips, which are then transformed into a long, smooth, laid-back melody accompanied by a funky bass line. I haven't consciously borrowed any specific tunes or licks from Monk, although I do use a small fragment of Dizzy Gillespie's tune *Salt Peanuts*, but I hope you'll hear some similarities between this piece and Monk's iconic musical style and quirky attitude.

Rhosymedre

In 1920, Ralph Vaughan Williams composed three preludes for organ based on Welsh hymn tunes, a set that quickly established itself in the organ repertoire. Of the three, *Rhosymedre*, sometimes known as "Lovely," has become the most popular. The hymn tune used in this prelude was written by a 19th century Welsh composer, J.D. Edwards, and is a very simple melody made up almost entirely of scale tones and upbeat skips of a fourth. Yet, around this

modest tune Vaughan Williams has constructed a piece of grand proportions, with a broad arc that soars with the gradual rise of the tune itself.

The hymn tune in long values is surrounded by a moving bass line and a treble obbligato in faster notes often characterized by descending sixths. Vaughan Williams has joined together hymn tune, bass, and obbligato in such a way as to create an exceedingly fresh and ingratiating tonal language, which seems all the more remarkable when one discovers from the score that there is scarcely an accidental in the entire piece.

Three Doggerel Dances for Soprano Saxophone and Concert Band

“Doggerel” is a term in poetry that refers to work that is crude and loosely styled, with little to no literary value. While the term is often used in a derogatory manner, I thought it would be interesting to embrace the idea that some artistic endeavors, while containing little “deep” artistic value, are still wonderful simply for what they are: in the case of this piece, an enjoyable entertainment experience. The three movements of this work are not meant to get across any specific philosophical or artistic message, but rather simply to be enjoyed by the performers and audience.

Rocketship!

Rocketship! is an energetic concert piece formed by two sections which express energy in different ways. The first is composed of short rhythmic patterns that start quietly before building to the end of each phrase. The second section introduces a marching snare drum solo accompanied by open fifths, known as power chords, in the winds. Brief motives accompany the sustained power chords, but quickly dissipate as a new motive begins. The different sections shrink as the composition develops until they are played one after the other at the very end.

CONDUCTORS AND SOLOISTS

Lafayette High School

Brad Balog

Mr. Balog has taught at Lafayette High School since 2000, where he has served as Director of Bands since the Fall of 2003.

Mr. Balog is a 1998 graduate of Truman State University where he studied trumpet with Dr. Greg Jones. Mr. Balog was also Graduate Assistant at Truman State University from 1999-2000. As a graduate student, he studied conducting with Mr. Dan Peterson and Dr. David Nichols. He earned a Master of Arts in Conducting in 2000 and a Master of Arts in Education in 2001 from Truman State University.

At Lafayette High School, Mr. Balog teaches the Wind Ensemble, Symphonic Band, Concert Band, Jazz Ensemble, Pit Orchestra, Lancer Regiment Marching Band, and Home Court

Advantage. Mr. Balog also teaches sixth grade beginning band at Rockwood Valley Middle School.

Jason Long

Mr. Long is an Assistant Band Director and Percussion Specialist for multiple bands and ensembles at Lafayette High School. He also assists at Rockwood Valley Middle School. He is a sought after clinician and adjudicator throughout the United States.

Mr. Long received both his Bachelor's Degree and Master's Degree in Percussion Performance from Crane School of Music in Potsdam, New York. He studied under James Petercsak, Dr. Timothy Topolewski, Ernie Muzquiz, and Jason Powell.

Sean Schierbecker

Mr. Schierbecker is an Assistant Band Director at Lafayette High School and assists at Crestview Middle School.

Mr. Schierbecker received his Bachelor's of Arts in Music at Truman State University where he studied euphonium with Steve Seward and Bo Atlas. He also earned his Master's of Arts in Conducting and Education from Truman State University, studied under Dr. Curran Prendergast. Mr. Schierbecker has worked with clinicians such as Carol Britten Chambers, Carolyn Barber, Dr. Paula Crider, Richard Saucedo, and Col. Thomas Palmatier.

University Band

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 in grades 6–12.

As a conductor, Dr. Noon is a proponent of new, exciting, diverse, 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 diversifies the composers and styles of music that wind bands perform. He believes that doing so will create more engaging and enjoyable 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 identity development and conducting. As a music

teacher educator, he 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 traditional band, orchestra, and choir ensembles.

Dr. Noon's scholarly work has been published in *Update: Applications of Research in Music Education*, *Journal of Music Teacher Education*, and *Missouri School Music Magazine*. He has also presented research at the Florida Music Educators Association conference, the Missouri 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.

Zack Nenaber

Zack Nenaber is from St. Charles Missouri. Mr. Nenaber graduated with honors with a Bachelors 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 Rock Bridge 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 is in his last year as a Masters of Music Education student at MU. He holds memberships in the National Association for Music Education, Missouri Music Educators Association, International Society for Music Education, and Phi Mu Alpha Sinfonia.

Leo Saguiguit

Leo Saguiguit enjoys a busy schedule teaching and performing as a soloist and chamber musician throughout the United States and abroad, including Cuba, France, Italy, Sweden, Greece, China, Taiwan, Thailand, and the Philippines. He collaborates with numerous chamber ensembles and currently performs with the Athens (Greece) Saxophone Quartet, the Chicago Saxophone Quartet, the Missouri Saxophone Quartet, Trio Chymera, and the Odyssey Chamber

Music Series of Columbia. Past memberships have included the Lithium, Impuls, and Enigma Saxophone Quartets. With the Enigma Quartet, he earned a coveted prize in the prestigious Fischhoff National Chamber Music Competition. Other collaborations include performances with the Basel Saxophone Quartet (Switzerland), Fulcrum Point New Music Project (Chicago), Thamyris Contemporary Music Ensemble (Atlanta), National Black Arts Festival (Atlanta), and the Sewanee Music Festival (Tennessee). In addition to recitals and festival performances, he has performed at the China International Clarinet & Saxophone Music Festival in Nanning, the World Saxophone Congresses held in Minneapolis and Bangkok, and in numerous conferences of the North American Saxophone Alliance and U.S. Navy Band International Saxophone Symposium.

Saguiguit has appeared as concerto soloist with numerous orchestras and wind ensembles, including the St. Louis Civic Orchestra, Sewanee Festival Orchestra, Lakeshore Symphony of Chicago, Northwestern University Symphony Orchestra and Symphonic Band, University of Missouri Symphonic Wind Ensemble and Symphonic Band, and a tour of France with the Northshore Concert Band. As an orchestral saxophonist, Saguiguit has performed regularly with the Lyric Opera of Chicago, Milwaukee Symphony, Grant Park Music Festival Orchestra, Atlanta Symphony, Florida Orchestra, and Missouri Symphony. He has recorded six CDs with the professional wind ensemble Philharmonia à Vent and has also recorded solo and chamber music of Luc Marcel, John David Lamb, Michael Adamis, Athanasios Zervas, Dinos Constantanides, Dimitris Themelis, and others.

Saguiguit is Associate Professor of Saxophone at the University of Missouri, where his students have won numerous competitions at the state, regional, and national levels. He has also given master classes and lectures at the University of Macedonia-Greece, Philippos Nakas Conservatory of Athens (Greece), Orfeion Conservatory of Athens (Greece), University of the Philippines College of Music, California Institute of the Arts, Southern Methodist University, Baylor University, Indiana State University, and numerous others. Prior to his appointment at the University of Missouri he held faculty positions at Northwestern University, Emory University, University of the South, Truett-McConnell College, and the Merit School of Music of Chicago. He earned degrees from Emory University as a student of Stutz Wimmer and Northwestern University, where he was a student of Frederick Hemke. Other teachers include Paul Bro and Jonathan Helton.

LAFAYETTE HIGH SCHOOL WIND ENSEMBLE PERSONNEL

Flute

Lexi Balog
Gracie Hagen
Gauri Kathula
Nathan Smythe

Oboe

Lana Dauw

Bassoon

Jaclyn Morton

Clarinet

Abigail Stein
Jessica Guan
Maya Walden
Jiayi Zhang

Bass Clarinet

Paige Miltenberger

Alto Saxophone

Rohith Bandi
Brycen Compton
Kyle Schwallie

Tenor Saxophone

Ian Branson

Baritone Saxophone

Eshwar Murali

Trumpet

Oscar Labit
Brenden Berger
Kaitlyn Southwick
Victoria Wiecko
Cassie Mohlman
Nathan Johnson
Matthew Buker

Trombone

Ezra Leslie
Andres Moeller
Clark Taylor

Tuba

Ayden Mall

String Bass

Evelyn DiGenova

Percussion

Mitchell Beckmann
Molly Brim
Lucas Brown
Ava Dean
Cameron Eltoft
Kedar Kulkarni
Xander Moore
Emmal Mail
Jon Rattenborg
Will Scott
Taha Shakeel
Luke Tipton
Owen Woody

UNIVERSITY BAND PERSONNEL

Flute

Casey Bach
Alivia Kimbriel
Kailey Beaty
Marianne Atup
Maddie Foster
Clare Harmon
Gabe Evers
Cora Mitchell
Nora Scharer
George Szabo
Elizabeth Busch
Kati Williams
Bethany Russell
Jonah Rosenbaum

Oboe

Kristyn Morgenthaler
Kellie Marshall

Bassoon

Lancing Moore
Samantha Decker

Clarinet

Carly Kuhse
Nick Cokenour
Anna Kochman
Yahshuah Horton
Abby Jensen
Amanda Unverferth
Allison Collier
Katie Taaffe
Maria Thompson
Mason Sledge
Kaylee Sands
Layla Husson
Madison Slaughter
Bonnie Niedermann
Lacy Schoneboom
Kesley Kobielusz
Brooklyn Cross
Emma Pavlik

Bass Clarinet

Sam Kiethline
Michael Alexander
Alison Clay

Alto Saxophone

Claire Schlote
Haley Stevens
Luke Lindberg
Garrett Pfeifer
Lauren McClure
Naomi Wipfler
Abby Serati

Tenor Saxophone

Caden Hicks
Harry Lillie
Brady Steele

Baritone Saxophone

Erin Clay
Austin Richard

Trumpet

Raffaele Vinzon
Ezra Erickson
Cadence Wood
Emma Knudson
Will Sieracki
Justin Kirkpatrick
Emma Ek
AJ Rivera
Annabelle Bowman

F Horn

Pauline Rocha
Colman Jones
Atlas Stallings
Henry Moriarty
Jonas Ferguson
Ben Zeh
Minna Arthurs

Trombone

Quincy Crawford
Austin Kirn
Sierra Paul
Blake Ryle
Laurel Bayless
Benjamin Duncan

Bass Trombone

Henry Miller

Euphonium

Kate Dodson
Alex Sohl
Thomas McBride
Hannah Wehrman
Abigale Shell

Tuba

Nick Kovaleski
Nick Bentley
Tim Godbey
Teak Carrier

Percussion

Jacob Deeter
John Hess
Daniel McGowan
Ember Kirkham
Nathan Leslie
Emma Spalding

Guest Percussion

Colton Johnson



School of Music
University of Missouri

2022-2023 Series | Large Ensemble

Troy Buchanan High School Symphonic Band

Eric Blankenship, conductor
Chris Barchesky, guest conductor

University of Missouri Wind Ensemble

Dr. Brian A. Silvey, conductor
Allison R. Davis, guest conductor
Zachary S. Nenaber, guest conductor

**Featuring the music of guest composer-in-residence,
Kevin Day**

April 28, 2023 | 7:00pm
Missouri Theatre

Troy Buchanan High School Symphonic Band

Rocketship! (2017)..... **Kevin Day**
(b. 1996)

Halcyon Hearts (2021) **Katahj Copley**
(b. 1998)

Autumn Leaves (1947, 2017) **Joseph Kosma**
(1905-1969)
arr. Alfred Reed
edited by R. Mark Rogers

Ruckus (2014) **Randall D. Standridge**
(b. 1976)

University of Missouri Wind Ensemble

Havana (2018)..... **Kevin Day**
(b. 1996)

An Original Suite (1928) **Gordon Jacob**
(1895-1984)

Guest graduate conductor, Zachary S. Nenaber

- I. March
- II. Intermezzo
- III. Finale

O Magnum Mysterium (1994) **Morten Lauridsen**
(b. 1943)
trans. H. Robert Reynolds

Anahita (2005)..... **Roshanne Etezady**
(b. 1973)

Guest graduate conductor, Allison R. Davis

- I. The Flight of Night
- II. Night Mares
- III. Sleep and Repose/The Coming of the Light

Dancing Fire (2016) **Kevin Day**
(b. 1996)

Funding made possible by the Missouri New Music Initiative, Budds Center for American Music, and Student ORG

Troy Buchanan High School Symphonic Band Program Notes

Rocketship! (2017)

Rocketship! is an intense and vibrant concert opener which features a rhythmic energy highlighted by a marching snare drum. It's quick tempo and frequent dynamic shifts provide the perfect back drop for the "liftoff" of a wind ensemble's performance.

-Program note from www.windrep.org

Halcyon Hearts (2021)

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.

-Notes by the composer

Autumn Leaves (1947, 2017)

Appearing in 1945 under the title "Hulló levelek" ("Falling Leaves"), the tune encapsulates the feelings of despair in war-ravaged Europe, as people struggled to make sense of the destruction of civilization that had been left to them. With a French lyric by Jacques Prévert, "Les Feuilles Mortes" ("The Dead Leaves"), the song appeared in the 1946 film "Les Portes de la nuit." In 1947 when Johnny Mercer wrote the English lyric "Autumn Leaves," the path to immortality was secure and innumerable recordings were made. Mark Rogers' edition of this score preserves all aspects of Kosma's lovely, nostalgic tune in a handsome full score that allows conductors to observe the great skill of Alfred Reed's lush, colorful writing.

-Notes taken from the score

Ruckus (2014)

Ruckus is a piece for concert band that is supposed to be just what its title implies: loud, boisterous, and aggressive. The mixed meter, heavy percussion, and thumping rhythm give this piece a decidedly urban feel. Students should be encouraged to be extremely aggressive in their performance of this work.

Ruckus was commissioned by the Central Cass High School Band from Casselton, ND, and their conductor, Darcy Brandenburg, in honor of their principal, Mr. Steve Lorentzen.

-Notes by the composer

University of Missouri Wind Ensemble Program Notes

***Havana* (2018)**

Composer Kevin Day wrote the following program note:

“Havana was a wind ensemble piece that I started working on in 2017, got about 30 measures into writing, and then put on the shelf. I couldn’t think of what to do with it or come up with an idea, so I ended up just putting it aside until I could. I ended up forgetting about it, and while I was searching through my music files on a night in September 2018, I stumbled on this work and found inspiration to write on what I had. I wanted to tell a story with the piece and make it authentic, and so I spent a lot of time carefully writing the work. After messing with a few titles and feeling a good amount of frustration, I decided to go with *Havana*, despite there being a viral pop song already in existence with the same name (a song that is honestly a guilty pleasure of mine to listen to). This piece, however, has nothing to do with the Camilla Cabello mega-hit.

Havana is a 7:30 minute work that is heavily influenced on Cuban music, rhythms, and percussion. I wanted to highlight different dance genres such as salsa, mambo, and cha-cha, while also making the piece in my own voice. I have a strong love for Latin music, and so this was incredibly fun to write. I sought to paint a mental picture of the city of Havana, the beautiful landscape, and the culture that it is known and beloved for. There are many “Latin-influenced” pieces for band already and so I wanted to make *Havana* stand out as one that is exciting and memorable. I hope that performers and audiences will tap their foot, bob their heads, and feel the music.”

***An Original Suite* (1928)**

Gordon Jacob was an English composer and pedagogue. The youngest of ten siblings, Jacob enlisted in the Field Artillery to serve in World War I when he was 19, and was taken as a POW in 1917, one of only 60 men in his battalion of 800 to survive. Notably, Jacob’s first major successful piece was composed during his student years: the *William Byrd Suite* for orchestra, after a collection of pieces for the virginal. It is better known in a later arrangement for symphonic band. While a student, Jacob was asked by Vaughan Williams to arrange his *English Folk Song Suite* in full orchestral form. At the time of his death in 1984, he had written over 700 works. His numerous offerings for wind band, including *Old Wine in New Bottles*, *Music for a Festival*, *Original Suite*, *Giles Farnaby Suite*, *The Battell*, and *William Byrd Suite* follow the precedent set by Gustav Holst and former teacher Ralph Vaughan Williams. These English composers’ works formed the cornerstone of the wind band repertoire in the early part of the 20th Century.

An Original Suite was Jacob’s first work for the band medium and was completed in 1928. It is assumed that the word “original” in the title was to distinguish it from transcriptions that made up the bulk of the band repertoire at the time or to alert listeners that the folk song themes were original. The suite begins with a march and includes four themes introduced by a snare drum solo. There is a recapitulation of the opening theme played over a distinctively British dotted eighth-sixteenth accompaniment, and the movement ends as it began with an unaccompanied snare drum. The Intermezzo opens with a seventeen-measure solo for alto saxophone and ends with a somber A-minor triad. A rubato tempo is prevalent and subtle shading of tone pervades the movement. The Finale is reminiscent of the first movement. It begins with polymeter, as the clarinets and saxophones play scale passages in 6/8 while the rest of the band is in 2/4. The coda at the end of the movement repeats the second theme of the movement and finishes with a flourish of woodwind arpeggios to the final accented chords.

***O Magnum Mysterium* (1994)**

Morten Lauridsen 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 Chorale 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.

The composer provided the following program note:

“*O Magnum Mysterium*, commissioned by Marshall Rutter in honor of his wife, Terry Knowles, has enjoyed several thousand performances throughout the world and dozens of recordings since its 1994 premiere by the Los Angeles Master Chorale. I have also arranged the work for solo voice and piano or organ (recorded on Northwest Journey by Jane Thorngren accompanied by the composer), men’s chorus and brass ensemble; H. Robert Reynolds’s stunning adaptation for symphonic winds was recently premiered in Minneapolis by the Thornton Wind Symphony. For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text depicting the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy.

The Latin text “O magnum mysterium” is a Gregorian chant from the fifth responsory of nine for Vigil on Christmas Day. It reflects first oxen and donkey next to the manger as first mentioned in Isaiah 1:3, and traditionally related to the nativity of Jesus as a symbol for the mystery of the self-abasement of God in his Incarnation. In a second theme, the text is based on the greeting of Elizabeth welcoming Mary when she visits.”

Anahita (2005)

As a young musician, Roshanne studied piano and flute, and developed an interest in many different styles of music, from the musicals of Stephen Sondheim to the 1980’s power ballads and Europop of her teenage years. One fateful evening in 1986, she saw Philip Glass and his ensemble perform as the musical guests on Saturday Night Live. This event marked the beginning of her interest in contemporary classical music, as well as her interest in being a composer herself. Since then, Etezady’s works have been commissioned by the Albany Symphony, Dartmouth Symphony, eighth blackbird, Music at the Anthology, and the PRISM Saxophone Quartet. An active teacher, Etezady has taught at the Interlochen Arts Camp, Yale University, Saint Mary’s College, and the Crane School of Music at SUNY Potsdam. She has given master classes at Holy Cross College, the Juilliard School, and the Norfolk Chamber Music Festival.

Etezady wrote the following about her piece:

“In the Assembly Chamber of the State Capitol Building in Albany, New York, there are two murals that were completed in 1878 by the New England painter William Morris Hunt. These works are enormous -- each approaching 18 feet in length -- and are considered the culminating works of the artist’s career. One of these murals, *The Flight of Night*, depicts the Zoroastrian Goddess of the Night, Anahita, driving her chariot westward, fleeing from the rising sun. However, if you travel to Albany today, you won’t see *The Flight of Night*. Two years after Hunt completed the giant murals (and only one year after his death), the ceiling in the Assembly Chamber began to leak. By 1882, *The Flight of Night* had already been damaged, and by 1888, the vaulted ceiling in the Assembly Chamber had to be condemned. A “false” ceiling was erected, completely obscuring Hunt’s murals, and today, most of *The Flight of Night* has been destroyed by the elements. Only the lowest inches of the original painting are still visible.

Anahita draws inspiration from photographs of Hunt's masterpiece before its decay as well as from the Persian poem that inspired Hunt originally. The first movement, *The Flight of Night*, is characterized by dramatic, aggressive gestures that are meant to evoke the terrifying beauty of the goddess herself. Movement two, *Night Mares*, is a scherzo-like movement that refers to the three monstrous horses that pull the chariot across the sky. In the final movement, *Sleep and Repose/The Coming of Light*, we hear the gentler side of the night, with a tender lullaby that ends with trumpets heralding the dawn."

***Dancing Fire* (2016)**

Day wrote the following about *Dancing Fire*:

"When I was writing *Dancing Fire*, I wanted to write a piece for my high school band program and its directors for the great pieces we played, the fun times we had, and the excitement our bands created at our concerts. The picture I had in my head before I began writing was a group of people surrounding a large bonfire during the night. These people began dancing around the fire, having fun, singing songs, and ultimately, celebrating life.

Once I had that picture in my head, along with the constant repeating motif that eventually became the melody for the entire piece, the rest of the work fit together nicely, and in two weeks it was done. The composition brings this mental picture I had to life in a fun and energetic way with dance-like percussion and a constant groove, as well as its contagious melody, a mysterious soprano sax solo, and a climactic ending. This was written in dedication to the Arlington High School Band Program in Arlington, Texas, and to my former band directors, Michael Hejny, Nathan Burum, and Nathan Hervey."

Composer Biographies

Kevin Day, Guest Composer-in-Residence

An American whose music has been characterized by “propulsive, syncopated rhythms, colorful orchestration, and instrumental virtuosity,” (Robert Kirzinger, Boston Symphony) composer Kevin Day has quickly emerged as one of the leading young voices in the world of music composition today, whose music ranges from powerful introspection to joyous exuberance. Kevin Day is an internationally acclaimed composer, conductor, and pianist, whose music often intersects between the worlds of jazz, minimalism, Latin music, fusion, and contemporary classical idioms. Day serves as the Vice President of the Millennium Composers Initiative, a collective of more than 120 composers from several countries around the world.

A winner of the BMI Student Composer Award, a three-time finalist for the ASCAP Morton Gould Young Composer Award, and considered for the 2022 Pulitzer Prize for his Concerto for Wind Ensemble, Day has composed over 200 works, and has had numerous performances throughout the United States, Russia, Austria, Australia, Taiwan, South Africa, and Japan. His works have been programmed by the symphonies of Boston, San Francisco, Detroit, Indianapolis, Houston, and more, as well as several top professional and collegiate wind ensembles. His works have been performed at Carnegie Hall, Rachmaninov Hall (Russia), The Midwest Clinic, and other major venues, and recently he had his Carnegie Hall Conducting Debut at the 2022 New York International Music Festival.

Day has collaborated with the likes of David Childs, Nicki Roman, James Markey, Wendy Richman, Jens Lindemann, Demondrae Thurman, Hiram Diaz, Steven Cohen, Jeremy Lewis, and more on works for their respective instruments, as well as chamber ensembles like One Found Sound, Axiom Brass, Ensemble Dal Niente, The Sheffield Chamber Players, The Puerto Rican Trombone Ensemble, The Zenith Saxophone Quartet, The Tesla Quartet, and the Boston Symphony Orchestra Low Brass Section.

Day is currently Assistant Professor of Composition at Wilfrid Laurier University in Waterloo, Ontario, Canada. He is pursuing his DMA in Composition from the University of Miami Frost School of Music, where he studies with Charles Norman Mason, Dorothy Hindman, and Lansing McCloskey. He holds a MM in Composition from the University of Georgia, and a BM in Performance from Texas Christian University (TCU). He is alumnus of Kappa Kappa Psi National Honorary Band Fraternity and Phi Mu Alpha Sinfonia Fraternity of America.

Conductor Biographies

Brian A. Silvey

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 International Society for Music Education conference in Brisbane, Australia (2022), Clifford K. Madsen Symposium on Research in Music Behavior in Kansas City, Missouri (2022), Society for Music Teacher Education in Greensboro, North Carolina (2021), the Music Research and Teacher Education National Conference (2021), and the College Band Directors National Association conference in Tempe, Arizona (2019). He is published in the *Journal of Research in Music Education*, *International Journal of Research in Music Education*, *Psychology of Music*, *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 from Northwestern University was published in the *Oxford Handbook of Music Performance* in 2022. 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*. Dr. Silvey is the Research Grant Chair for the American Bandmasters Association. 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.

Eric Blankenship

Eric Blankenship serves as the Director of Bands at Troy Buchanan High School (TBHS), where he oversees all aspects of the instrumental music program. He directs the symphonic band, ninth grade concert band, Trojan Pride Marching Band, the jazz band and jazz ensemble, and teaches AP Music Theory. Additionally, he assists at Troy Middle School, where he works with the 7th and 8th grade bands. Mr. Blankenship also serves as the President-elect of the Northeast Missouri Music Educators Association.

Currently in his 25th year of teaching and 21st year as Director of Bands at TBHS, Mr. Blankenship was the 2022 recipient of the Dr. Wynne Harrell Outstanding Music Educator Award presented by the Missouri Music Educators Association. Additionally, he was the 2022 Heart of Missouri Region Teacher of the Year and a semi-finalist for the Department of Elementary and Secondary Education 2022 Teacher of the Year. Mr. Blankenship was also the 2020 Lincoln County R-III School District Teacher of the Year.

Mr. Blankenship attended Truman State University, where he received a Bachelor of Arts in Music, Bachelor of Music in Trombone Performance, and a Master of Arts in Education. Prior to his appointment in Troy, he spent four years as the Assistant Band Director at Park Hill High School in Kansas City, Missouri. Mr. Blankenship is married to Molly, and they have two children, Max and Mallory.

Chris Barchesky

Chris Barchesky is the Associate Director of Bands at Troy Buchanan High School (TBHS) in Troy, Missouri. At TBHS, he conducts the concert band and the ninth grade concert band, co-directs the Trojan Pride Marching Band, and teaches beginning guitar classes. Additionally, he assists at Troy South Middle School, where he works with the 7th and 8th grade bands. Mr. Barchesky also serves on numerous building and district-wide committees, where he advocates on the behalf of his fellow teachers. He was a finalist for the 2022 Lincoln County R-III School District Teacher of the Year.

Currently in his 13th year of public school teaching, Mr. Barchesky has served as a guest clinician and adjudicator at the middle school and high school levels throughout Missouri. He has presented clinics and research at the Missouri Music Educators Association Conference (2023, 2019, 2018, & 2015) and at professional development events in several schools. Mr. Barchesky is published in the *Journal of Band Research* and *The Instrumentalist*. He currently serves as the Band Vice President of the Northeast Missouri Music Educators Association.

Mr. Barchesky earned his Educational Specialist in Mental Health Practices in Schools, Master of Education in Music Education, and Bachelor of Science in Music Education (summa cum laude) from the University of Missouri. His professional memberships include the National Association for Music Education, Missouri Music Educators Association, Missouri Bandmasters Association, and the Missouri State Teachers Association.

Troy Buchanan High School Symphonic Band Personnel

Flute

Grace Beamer
Adam Westerman
Ethan Smith
Rachel Snyder
Micah Purcell
Faith McClellan
Kalie Blankenship

Clarinet

Nick Dudley
Kyle Huber
Mason Bender
Camie Worrell
Jamie Barber
Dee Summers
Mataya Payne

Bass Clarinet

Rayna Trent

Bassoon

Gabe Stuckey

Alto Saxophone

Adrian Friedlein
Mirka Gonzalez
Brendan Finnerty
Walter Flowers

Tenor Saxophone

Grant Allsberry
William Hofmann

Baritone Saxophone

Kyle Baker

Horn

Josh Vollmer
Joel Dotter

Trumpet

Jacob Henke
Parker Quinones
Stephen Massey
Garrett Rust
Nathan Skillman
Natalie Glen
Lucas Sciarratta

Trombone

Hannah Smithey
Hayden Clausner
Mila Spencer
Carter Sullivan
Corben Moran
Micah Land

Euphonium

Sage Gruchala

Tuba

Alyssa Huffman

Percussion

Ryan Crawmer
Nick Dougherty
Abby Hardy
Aubrey Higgins
Andrew Jacobsmeyer
Travis Neisen
Silas Hite

University of Missouri Wind Ensemble Personnel

Piccolo

Amanda Greenbacker-Mitchell

Flute

Ashley Chambers *

Lexie Cheek

John Goodson

Nadia Lake

Oboe

Kara Balthrop *

Matthew Barnes *

B-Flat Clarinet

Maddie Balsman

Elizabeth Ganey

Ava Rittgers

Mitchell Sidden*

Abby Twyman

Anton Yang

Bass Clarinet

Meghan Brown

Alto Saxophone

Logan King

Zack Nenaber *

Andrea Lee

Tenor Saxophone

Warren Lane

Baritone Saxophone

Jackson Huenefeldt

Bassoon

Jack Snelling *

Erich Unterschutz

Trumpet

Layden Dukes

Emily Gilley

Faith Hall

Ava Lairmore

Emily Rahn *

Horn

Henry Albright

Hayden Alley

Annelise Miner *

Erica Ohmann

Trombone

Ben Musgraves, bass

Eva Oelsner

Titus Weinzierl *

Chloe Wilson

Euphonium

Reece Hinton

Noah Wright *

Tuba

Adam Johnston

Atticus Schlegel

Percussion

Alex Baur

Riley Berens

Miles Bohman

Mary Emmons *

Liz Fetzer

Chloe Hart

Colton Johnson

Olivia Sletteland

String Bass

Sammy Asel

Piano

Mackenzie Harrington

Harp

Tashianna Merryman

Names appear in alphabetical order to illustrate the importance of each ensemble member's contributions to the group.

** Indicates principal player*

University of Missouri School of Music

2022-2023 Series • Large Ensemble

University Philharmonic Orchestra

Stephen Rogers Radcliffe, *conductor*

Carlos Verano, *assistant conductor*

April 29, 2023 • 7:00pm

Missouri Theatre

Program

Festive Overture **Dimitri Shostakovich**
(1906-1975)

Overture to *Semiramide* **Gioachino Rossini**
(1792-1868)

Carlos Verano, assistant conductor

Intermission

Symphony No. 1 in D Major **Gustav Mahler**
(1860-1911)

- I. Langsam. Schleppend – Immer sehr gemächlich
- II. Kräftig bewegt
- III. Feirlich und gemessen, ohne zu schleppend
- IV. Stürmisch bewegt

Personnel

Violin I

Alexandre Negrão, *concertmaster*
Sam Li
Andrea Lin
Sophia Edwards
Sofia Heredia
Maria Lusardi
Evan Johanson

Violin II

Johanny Veiga Barbosa, *principal*
Isabelle Borchardt
Lyubov Stratienco
Brandon Merchant
Maya Anand
Wendy Kleintank
Meghan Pate

Viola

Dean Roberts, *principal*
Meredith Blucker
Parker Krudop
Elaina Maure
Jojo O
Mary Lanio
Macy Ryan

Cello

Jiae Lee, *principal*
Nate Roberts
Sam Whitty
Jennifer Lohead
Morima
Cheyenne Blair
Felipe Celis
Drake O'Hearn
Christopher Gentilia
Megan Espeland
Kathryn Wenger
Matthew Hartsfield

Bass

Samantha Asel, *principal*
Kelsey Atteberry
Sam Caldwell
Elizabeth Derner

Flute

Valentina Arango Sánchez
Lexie Cheek
Alexa Koga
Nicholas Tseng

Oboe

Matthew Barnes
Frank Clark
Sophia Fasone
Kara Balthrop

Clarinet

Meghan Brown
Elizabeth Ganey
James Langen
Mitchell Sidden

Bassoon

David Frith
Noah Lucas

Horn

Hayden Alley
Brandon Guillen
Sydney Hendrickson
Maddie Hogan
Annelise Miner
Kayla Modlin
Erica Ohmann
Abby Oreskovich

Trumpet

Calvin Banks
Mia Perez
Emily Rahn
Bryce Taylor

Trombone

Alex Thomas
Tyler Martindale
Ben Musgraves

Tuba

Theo Learnard

Percussion

Will Garstang
Sarah Hasekamp
Jeremiah Ingram
Lane Oakes
Greyson Smallen

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School of Music
University of Missouri

2022-2023 Series | Large Ensemble

Jefferson City High School Symphonic Band

Jenna Lechner, conductor

University of Missouri Symphonic Band

Dr. Amy M. Knopps, conductor

Dr. Brian A. Silvey, guest conductor

Faith Hall, graduate guest conductor

Kevin Day, artist in residence

April 30, 2023 | 3:00pm
Missouri Theatre

Program

Jefferson City High School Symphonic Band

Overture for Winds (1959) **Charles Carter**
(1926-1999)

And More (2020) **Joshua Hobbs**
(b.1990)

Pulse (2014) **Randall Standridge**
(b.1976)

University of Missouri Symphonic Band

Shimmering Sunshine (2019) **Kevin Day**
(b. 1996)

Rest (2011) **Frank Ticheli**
(b. 1958)

Dr. Brian A. Silvey, guest conductor

Puszta (1988) **Jan Van der Roost**
(b.1956)

Faith Hall, graduate guest conductor

- I. *Andante Moderato*
- II. *Tranquillo*
- III. *Allegro Molto*
- IV. *Marcato*

Rolling Thunder March (1916/1982) **Henry Fillmore**
(1881-1956)

edited by Frederick Fennell

Jenna Lechner, guest conductor

Joy (2005) **Frank Ticheli**
(b. 1958)

Combined Symphonic Band and Jefferson City High School Symphonic Band Principal Players

Program Notes and Composer Biographies

Overture for Winds

During his residency at Florida State University, Charles Carter composed *Overture for Winds* in the year 1959. *Overture for Winds* was given its title by the publishers. This three-part overture has remained Carter's most popular composition for band. The opening section has a theme which is robust and rhythmic in character. The second theme, slightly slower and expressive, is a free form based on motives of the original idea. The last section is a repetition of the opening thematic ideas, building to a final climax. Carter's *Overture* takes on a musical theater approach stylistically, with wildly extroverted material in both the bombastic opening and the flowing middle section.

Charles Carter (b.1926) is regarded as a prolific composer for concert band. He earned his Bachelor of Music degree from The Ohio State University, and his Master of Music degree from Eastman School of Music. Many of Carter's pieces are standards in the concert band repertoire.

And More

Of this piece, the composer wrote:

I awoke feeling excited on my birthday - not to celebrate another trip around the sun, but for the impending birth of my first child. She will be here in a couple weeks, and I began thinking about how much richer my life is about to be, despite the challenges that come with a newborn. One obvious obstacle is the lack of sleep that most new parents endure, so I knew that I wanted this lullaby to incorporate the sounds of a jewelry box (depicted by the piano and metallic percussion). When it came to inspiration for a title, the words of Amy Krouse Rosenthal and Tom Lichtenheld's book "I Wish You More" worked perfectly.

I wish you more ups than downs.
I wish you more give than take.
I wish you more tippy-toes than deep.
I wish you more we than me.
I wish you more hugs than ughs.
I wish you more woo-hoo than whoa!
I wish you more will than hill.
I wish you more can than knot.
I wish you more snowflakes than tongue.
I wish you more pause than fast-forward.
I wish you more umbrella than rain.
I wish you more bubbles than bath.
I wish you more treasures than pockets.
I wish you more stories than stars.
I wish all of this for you,
Because you are everything I could wish for...
And more.

I found these words to be just as meaningful for me as they are for a child.
AND MORE is a lullaby and a song of hope for my daughter.
My hope is that it will put us back to sleep and that our happiest dreams will come true.

Joshua Hobbs (b. 1990) has been hailed as one of the rising stars in the world of composition and his reputa-

tion is growing rapidly. He has been selected as a winner of numerous contests, most notably the National Band Association's Young Composer Mentor Project and Dallas Winds' Brass Fanfare Composition Contest (2013 & 2017).

Joshua holds a master's degree in Instrumental Conducting from the University of South Florida and a bachelor's degree in Music Composition from the University of Central Florida. He has studied privately with Brian Balmages, Mark Camphouse, Timothy Mahr, Andrew Boysen Jr., Christopher Marshall, and participated in composition master classes with Eric Whitacre and more. His output includes works for ensembles of all sizes and has been performed around the world by artists and ensembles including the United States Air Force Band, University of North Texas Wind Symphony, Summit Brass, Scott Hartman, Jeff Nelsen, John Almeida, Saint Louis Brass, at the New England Conservatory, University of Alabama, at the Midwest Band & Orchestra Clinic, conferences of the College Band Director National Association, International Trumpet Guild and International Horn Society and more.

In addition to Joshua's work as a composer, he has also been a high school band director since 2015. Joshua currently serves as the Director of Bands at J.W. Mitchell High School in Trinity, Florida. Joshua's ensembles consistently earn superior ratings at District and State Music Performance Assessments for Concert Band, Jazz Band and Marching Band and his marching bands have been FMBC state finalists three times (including one state championship in 2019).

Joshua's music is published with Excelcia Music, Neil A. Kjos Music, Triplo Press, Hickman Music Editions, and more. Joshua is registered with the American Society of Composers, Authors and Publishers (ASCAP) and resides in Tampa, FL.

-Program note and biography provided by the composer

Pulse

Pulse is a work for concert band which uses minimalistic and pointillistic writing to create a tapestry of pulsing rhythms and colors. The work was inspired by the painting techniques of the pointillism movement during the impressionistic art period, as well as artists such as Georges Seurat, Charles Angrand, Henri Delavalée, and others. The unrelenting rhythm depicts the constant, sharp motions of the painter's brush, each note a point of color on the canvas.

Pulse (formerly titled "Pointillism") was originally part of a larger work entitled "Art(isms)," which was commissioned by Dr. Tim Oliver and is dedicated to him, his associate Dr. Kenneth Carroll, and the Arkansas State University Wind Ensemble. In its original form, it was premiered at the 2010 CBDNA conference in Las Cruces, New Mexico by that ensemble, with Dr. Carroll conducting.

Randall Standridge (b.1976) received his Bachelor's of Music Education from Arkansas State University. During this time, he studied composition with Dr. Tom O'Connor, before returning to Arkansas State University to earn his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist. In 2001, he began his tenure as Director of Bands at Harrisburg High School in Harrisburg, Arkansas. He left this post in 2013 to pursue a career as a full-time composer and marching arts designer.

Mr. Standridge's music is performed internationally. He has had numerous works selected to the J.W. Pepper's editor's choice. His compositions *Snake Charmer*, *Gently Blows the Summer Wind*, and *Angelic Celebrations* have been included in the "Teaching Music Through Performance in Band" series. He has had numerous works performed at the prestigious Midwest Clinic in Chicago, Illinois. His work *Art(isms)* was premiered by the Arkansas State University Wind Ensemble at the 2010 CBDNA conference in Las Cruces, New Mexico, and his work *Stonewall: 1969* was premiered at the National LGBA conference in 2019. Mr. Standridge is also a contributing composer for Alfred Music's Sound Innovations: Ensemble Development series. His *Symphony no.1: A Ghost Story* will be premiered in 2023.

In addition to his career as a composer, Mr. Standridge is the owner and editor of Randall Standridge Music, LLC and Grand Mesa Marching. He is in demand as an arranger/designer for the marching arts. He lives in Jonesboro, Arkansas with his husband and their very, very spoiled pets.

-Program note and biography provided by the composer

Shimmering Sunshine

An American whose music has been characterized by “propulsive, syncopated rhythms, colorful orchestration, and instrumental virtuosity,” (Robert Kirzinger, Boston Symphony) Composer Kevin Day has quickly emerged as one of the leading young voices in the world of music composition today, whose music ranges from powerful introspection to joyous exuberance. Kevin Day is an internationally acclaimed composer, conductor, and pianist, whose music often intersects between the worlds of jazz, minimalism, Latin music, fusion, and contemporary classical idioms. Day serves as the Vice President of the Millennium Composers Initiative, a collective of more than 120 composers from several countries around the world.

A winner of the BMI Student Composer Award, a three-time finalist for the ASCAP Morton Gould Young Composer Award and considered for the 2022 Pulitzer Prize for his *Concerto for Wind Ensemble*, Day has composed over 200 works, and has had numerous performances throughout the United States, Russia, Austria, Australia, Taiwan, South Africa, and Japan. His works have been programmed by the symphonies of Boston, San Francisco, Detroit, Indianapolis, Houston, and more, as well as several top professional and collegiate wind ensembles. His works have been performed at Carnegie Hall, Rachmaninov Hall (Russia), The Midwest Clinic, and other major venues, and recently he had his Carnegie Hall Conducting Debut at the 2022 New York International Music Festival.

Shimmering Sunshine is a composition that depicts the sun whenever it is positioned at high noon, at its brightest point during the day. Throughout the piece, there are different "shimmers" of bright light that bounce around from instrument to instrument, depicting moments of sunshine both beautiful and, at the same time, powerful. This work was written in conjunction with the M.O.T.I.F triptych consortium, including *Across a Golden Sky* by Quinn Mason and *Midnight Skyline* by Josh Trentadue.

An American whose music has been characterized by “propulsive, syncopated rhythms, colorful orchestration, and instrumental virtuosity,” (Robert Kirzinger, Boston Symphony) Composer **Kevin Day** has quickly emerged as one of the leading young voices in the world of music composition today, whose music ranges from powerful introspection to joyous exuberance. Kevin Day is an internationally acclaimed composer, conductor, and pianist, whose music often intersects between the worlds of jazz, minimalism, Latin music, fusion, and contemporary classical idioms. Day serves as the Vice President of the Millennium Composers Initiative, a collective of more than 120 composers from several countries around the world.

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Day has collaborated with the likes of David Childs, Nicki Roman, James Markey, Wendy Richman, Jens Lin-

demann, Demondrae Thurman, Hiram Diaz, Steven Cohen, Jeremy Lewis, and more on works for their respective instruments, as well as chamber ensembles like One Found Sound, Axiom Brass, Ensemble Dal Niente, The Sheffield Chamber Players, The Puerto Rican Trombone Ensemble, The Zenith Saxophone Quartet, The Tesla Quartet, and the Boston Symphony Orchestra Low Brass Section.

Day is currently Assistant Professor of Composition at Wilfrid Laurier University in Waterloo, Ontario, Canada. He is pursuing his DMA in Composition from the University of Miami Frost School of Music, where he studies with Charles Norman Mason, Dorothy Hindman, and Lansing McCloskey. He holds a MM in Composition from the University of Georgia, and BM in Performance from Texas Christian University (TCU). He is alumnus of Kappa Kappa Psi National Honorary Band Fraternity and Phi Mu Alpha Sinfonia Fraternity of America.

-Program note and biography provided by the composer

Rest

Rest for Concert Band was created in 2010 as a concert band adaptation of the composer's work for chorus, *There Will Be Rest*. In making this version, the composer wanted to preserve almost everything from the original including harmony, dynamics and even the original registration. He also endeavored to carefully preserve the fragile beauty and quiet dignity suggested by the words of the poet Sara Teasdale:

There will be rest, and sure stars shining.
Over the rooftops crowned with snow,
A reign of rest, serene forgetting,
The music of stillness holy and low.
I will make this world of my devising,
Out of a dream in my lonely mind,
I shall find the crystal of peace, above me
Stars I shall find.

Sara Teasdale (1884-1933)

-Program Note compiled by Marcie Phelan for the Ridgewood (NJ) Concert Band

Frank Ticheli music has been described as being “optimistic and thoughtful” (Los Angeles Times), “lean and muscular” (The New York Times), “brilliantly effective” (Miami Herald) and “powerful, deeply felt, crafted with impressive flair and an ear for striking instrumental colors” (South Florida Sun-Sentinel). Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony.

Ticheli's orchestral works have received considerable recognition in the U.S. and Europe. Orchestral performances have come from the Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, Dallas Symphony, American Composers Orchestra, the radio orchestras of Stuttgart, Frankfurt, Saarbruecken and Austria and the orchestras of Austin, Bridgeport, Charlotte, Colorado, Haddonfield, Harrisburg, Hong Kong, Jacksonville, Lansing, Long Island, Louisville, Lubbock, Memphis, Nashville, Omaha, Phoenix, Portland, Richmond, San Antonio, San Jose, Wichita Falls and others.

Ticheli's flute concerto received its world premiere at the National Flute Association Convention in Minneapolis, with the composer conducting and Thornton colleague Jim Walker as soloist. In February 2018, Ticheli's third symphony, *The Shore*, received its East Coast premiere at New York's Carnegie Hall by NYChoral Society and Orchestra.

Frank Ticheli is well-known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals and in cities throughout the world, including Schladming (Austria), Beijing and Shanghai, London and Manchester, Singapore, Rome, Sydney, and numerous cities in Japan.

He is the recipient of a 2012 Arts and Letters Award from the American Academy of Arts and Letters, his third award from that prestigious organization. His Symphony No. 2 was named winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest. Other awards include the Walter Beeler Memorial Prize and first prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest and Virginia CBDNA Symposium for New Band Music.

Ticheli was awarded national honorary membership to Phi Mu Alpha Sinfonia, “bestowed to individuals who have significantly contributed to the cause of music in America,” and the A. Austin Harding Award by the American School Band Directors Association, “given to individuals who have made exceptional contributions to the school band movement in America.” At USC, he has received the Virginia Ramo Award for excellence in teaching, and the Dean’s Award for Professional Achievement.

Ticheli received his doctoral and master’s degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw and Encore Music and are recorded on the labels of Albany, Chandos, Clarion, Klavier, Koch International, Mark and Naxos.

-Biography provided by the composer

Puszta

The Puszta is the name of a vast prairie in Hungary, where gypsies often roam with their wild horses. In typical gypsy style, composer Jan Van de Roost wrote this original composition in 1988 that describes the temperamental, melancholic, and flamboyant moods of the nomadic gypsies of eastern Hungary. Written in four movements, subtitled *Four Gypsy Dances*, the exciting music of *Puszta* is bright, colorful, and intriguing.

Jan Van der Roost was born in Duffel, Belgium, in 1956. At a very young age he was introduced to the prominent names in the concert band, fanfare band and brass band repertoire which inspired him to put something on paper himself. He studied trombone, music history and musical education at the Lemmensinstituut in Leuven (Louvain). He continued his studies at the Royal Conservatoires of Ghent and Antwerp, where he qualified as a conductor and a composer.

Jan Van der Roost currently teaches at the Lemmensinstituut in Leuven (Belgium), is special visiting professor at the Shobi Institute of Music in Tokyo, guest professor at the Nagoya University of Art and guest professor at Sensoku Gakuen in Kawasaki (Japan). Besides being a prolific composer, he is also very much in demand as an adjudicator, lecturer, holder of clinics and guest conductor. His musical activities have taken place in more than 45 countries in four continents and his compositions have been performed and recorded around the world.

-Program note from Lake Oswego Millennium Concert Band, biography taken from the Wind Repertory Project

Rolling Thunder March

The fast-paced march *Rolling Thunder* draws upon two important influences in Fillmore’s life: an early involvement in the circus and a lifelong fascination with the trombone. When the young Fillmore displayed an interest in the slide trombone, his father, a conservative partner in a religious music publishing firm, declared the instrument uncouth, sinful, and off-limits to his son. Fillmore’s mother snuck her son a secondhand instrument to practice to keep him out of bigger trouble. The deception was serendipitous since Fillmore became an innovative composer for the instrument, writing signature trombone rags and often featuring the

trombone section as he does in *Rolling Thunder*.

Fillmore's conservative father also likely disagreed with his decision to join the circus, but this choice also resulted in innovative music. Fillmore's role as circus bandmaster gave him the opportunity to amplify the circus experience for the audience by using music to intensify suspense or heighten the excitement. A fast and exciting showstopper like *Rolling Thunder* makes hearts race and feet tap, whether in the circus ring or the concert hall.

-Program Note from U.S. Marine Band concert program, 28 July 2016

James Henry Fillmore Jr. was the eldest of five children. In his youth he mastered piano, guitar, violin, and flute -- as well as the slide trombone, which at first he played in secret, as his conservative religious father believed it an uncouth and sinful instrument. Fillmore was also a singer for his church choir as a boy. He began composing at 18, with his first published march, *Higham*, named after a line of brass instruments. Fillmore entered the Cincinnati Conservatory of Music in 1901. After this he traveled around the United States as a circus bandmaster with his wife, an exotic dancer named Mabel May Jones.

Fillmore gained fame as the Father of the Trombone Smear, writing a series of fifteen novelty tunes featuring trombone smears called "The Trombone Family", including *Miss Trombone*, *Sally Trombone*, *Lassus Trombone* and *Shoutin' Liza Trombone*. A number of these have a strong ragtime influence.

Fillmore wrote over 250 tunes and arranged hundreds more. Fillmore also published a great number of tunes under various pseudonyms such as Harold Bennett, Ray Hall, Harry Hartley, Al Hayes, and the funniest, Henrietta Hall. The name that caused a conflict was Will Huff, because there was a **Will Huff**, who did compose marches and lived and composed in his state and area. While best known for march music and screamers, Fillmore also wrote waltzes, foxtrots, hymns, novelty numbers, overtures, and waltzes.

Henry Fillmore moved from Cincinnati, Ohio, to Miami in 1938 after a doctor had informed him that he had six months to live. The doctor had suggested that if he moved to a warmer climate, his chances of living longer would be greater. The Fillmores took the doctor's advice and moved to Miami, in hopes of improving Henry's health. It apparently worked since they lived happily there until their deaths in the 1950s.

Henry had been a famous conductor and composer in Cincinnati, and when he moved to Florida, he soon became established as the most popular band conductor and composer that state had ever known. His great personality and sense of humor, combined with a casual attitude and a love of young people soon established him as one of the most popular personalities in Miami.

He had established an especially close relationship with the students in the University of Miami band and their band director, Fred McCall. Henry became a regular guest conductor on the stage and in the Orange Bowl, and his popular marches named for Miami and for the Orange Bowl helped make him even more popular.

Henry had been good for the University of Miami, and the University of Miami loved Henry Fillmore. In 1954 he wrote his last composition, a terrific march "Dedicated to the Presidents of the University of Miami, Coral Gables, Florida." It was appropriately titled *The President's March*.

In 1956 the university rewarded Henry with one of the greatest honors of his career. In February 6, 1956, Henry Fillmore was awarded an Honorary Doctorate of Music. The presentation was one of the happiest days of his life, and nine months later, December 7, 1956, Henry passed away in his sleep as "the heart that had kept time with some of the happiest music on the concert stage finally lost its beat."

-Biography taken from the Wind Repertory Project

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.

Seven years and two children later, I stumbled upon that old sketch and discovered (or rediscovered) that it would serve perfectly as the foundation for a joy-filled concert band overture.

-Program note provided by the composer

-Program notes compiled by Amanda Greenbacker-Mitchell

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 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 Past 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. In 2022 Dr. Knopps earned a position on the Provost Leadership Program for the 2022-23 academic year. She currently resides in Columbia, Missouri with her cats Rocky and Macy.

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 International Society for Music Education conference in Brisbane, Australia (2022), Clifford K. Madsen Symposium on Research in Music Behavior in Kansas City, Missouri (2022), Society for Music Teacher Education in Greensboro, North Carolina (2021), the Music Research and Teacher Education National Conference (2021), and the College Band Directors National Association conference in Tempe, Arizona (2019). He is published in the *Journal of Research in Music Education*, *International Journal of Research in Music Education*, *Psychology of Music*, *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 from Northwestern University was published in the *Oxford Handbook of Music Performance* in 2022. 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*. Dr. Silvey is the Research Grant Chair for the American Bandmasters Association. 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.

Ms. Jenna Lechner is in her 14th year of teaching, her second year at Jefferson City School District (2022-2023). She previously taught in the Salisbur R-IV School District as well as Columbia Public Schools. Ms. Lechner has a Masters of Education in Curriculum and Instruction from William Woods University in Fulton, MO and a Masters of Music Education from Central Methodist University in Fayette, MO. Before teaching she took a short life detour and worked in the culinary world in St. Louis, MO after graduating from L'Ecole Culinaire.

Ms. Lechner has taught many facets of music education within the public school systems. Her responsibilities throughout her tenure of teaching have included K-5 general music, 7-12 vocal music, and 5-12 instrumental music, as well as being a previous color guard instructor of 8 years, Tri-M advisor and A+ Scholarship Coordinator. She judges flutes at the state level for the Missouri Bandmaster Association All-State Band and holds affiliations in NAFME, MBA, NEA, and Sigma Alpha Iota.

Ms. Lechner resides in Columbia, MO with her wife Tiffany and children, Lillian and Gavin.

Faith Hall is a 2nd year Ph.D. in Music Education student at the University of Missouri and holds a Graduate Teaching Assistantship with the MU Bands. She taught high school and middle school instrumental music for six years in Yuma, AZ, and Sioux City, IA. She has earned a Masters in Music Education degree from Florida State University (2021) and a Bachelors in Music Education from the University of Northern Iowa (2013).

Jefferson City High School Symphonic Band Personnel

Flute

Brownleigh Collier
Kayla Matheson

Clarinet

Carter Figolah
Carleigh Rackers

Alto Saxophone

Alex Lewis
Coltin Weitkamp

Tenor Saxophone

Aubrey Smith

Trumpet

Emma Farris
Quinton Frohman
TJ Jefferson
Liam Sovanski
Evan Welschmeyer
Logan Wilson

Horn

Brier Aulbur
Megan Dierking
Kyle Meyer
Elizabeth Witherspoon

Trombone

Hunter Beene
Blake Roettgen

Euphonium

Ethan Johnson
Kali Schepers

Tubas

Ethan Gonzales

Percussion

Abigail Bruce
Zeke Duren
Ryan Hillmeddo
Quinn Palmer
Luke Sanders
Billy Wood

University of Missouri Symphonic Band Personnel

Piccolo

Gaby Taffe

Flute

**Lauren Marino

**Nicole Tinsley

Gaby Taffe

Emily Gomez

Haley Stevens

Oboe

Caden Brewington

Bassoon

*Cooper Williams

Olivia Lounsbery

Clarinet

*Emily Stokes

Samantha Decker

Joy Mazur

Jaden Kaemmerer

Jude Carter

Alicen Dietrich

Abby Serati

Em Krikham

Layla Husson

Bass Clarinet

Brendan Hoffmann

Alto Saxophone

*Nathan Leslie

Kendall Flaherty

Hayden Wiseman

Tenor Saxophone

Joey Yancey

Baritone Saxophone

George Szabo

Horn

*Nick Stover

Abby Oreskovich

Regan Martinez

Emma Clark

Taylor Owens

Alexis Waltrip

Trumpet

*Nathan Lowry

Douglas Schaedler

Michael Mischkot

Audrey Shaw

Connor Clark

Madelyn Ganley

Trombone

* Jackson Denney

Andrew Jaggi

Josh Camp

Jacob Bode

Patric Kane

Rebecca Brown

Euphonium

Maggie Howell

Ryan Lowe

Henry Miller

Jacob Presler

Tuba

Christopher Gentilia

Andrew Rice

Brady Sohn

Percussion

*Michael Tiffany

Olin Guillotte

Anders Harms

Grace Gard

Calvin Hinton

Ryan Heckman

**Principal*

***Co-Principal*



Mizzou New Music Initiative

University of Missouri

University of Missouri School of Music

2022-2023 Series

Tour Sudamérica 2023

Mizzou New Music Ensemble:

Valentina Arango Sánchez, flautas

Yoshiaki Onishi, clarinetes

Alexandre Negrão, violín

Cameron Tubbs, violoncelo

Ludwing Espíndola, piano

Anthony Hernandez, piano

Miles Bohlman, percusión

Olivia Sletteland, percusión

Stefan Freund, director

Stefan Freund y Yoshiaki Onishi, co-directores

Domingo, Mayo 13, Bogotá, Colombia

Miércoles, Mayo 17, Córdoba, Argentina

Sábado, Mayo 20, Bariloche, Argentina

Lunes, Mayo 22, Buenos Aires, Argentina

Selecciones del siguiente repertorio

Nocturno "Los Pájaros Negros" Mauricio Charbonnier
(2020) (b. 1979)

Illegal Cycles José Martínez
(2015) (b. 1983)

Ius in Bello Carolina Heredia
(2014) (b. 1981)

El fin del mundo: I - Expansión Patricia Martínez
(2019) (1973-2022)

Sonic Score - Mizzou, 2022 María Chávez
(2022) (b. 1980)

Fragile pulsings of tectonic folds José Halac
(2022) (b. 1962)

Mauricio Charbonnier (b. 1979)

Compositor argentino, radicado en la Ciudad de Buenos Aires, realizó su formación académica en el Conservatorio de la homónima Ciudad y en la Universidad Nacional de las Artes, con desarrollo en el campo de la composición, piano y música de cámara. Sus obras se han estrenado en Italia, España, Polonia, Portugal, Estados Unidos, Brasil, México, Chile, Ecuador, Reino Unido y Cuba, en importantes teatros de su país y del mundo, tanto en festivales internacionales, como en encargos para orquestas de Europa y América Latina. Su catálogo incluye composiciones para piano, música de cámara, música orquestal, obras sinfónico corales y concertantes. Su lenguaje compositivo es netamente neorromántico, con una marcada influencia de corrientes del impresionismo. Mantiene especial interés en recuperar los grandes arquetipos formales: Sinfonía, Concierto, Sonata. Charbonnier trabaja como artista de las cadenas Allegro Hd Euro Channel, Selecta TV Latinoamérica y Radio Nacional Clásica Argentina, como director ejecutivo del Proyecto internacional New music of the Américas, director general del proyecto Consonancias y director artístico de la Asociación Argentina de Compositores. Su discografía es distribuida por los sellos Winter Cat Records Philadelphia y Acqua records Argentina.

Nocturno "Los Pájaros Negros" (2020)

Los pájaros negros son un símbolo, emulan en su vuelo, el transitar de la experiencia humana. Su viaje se inicia desde la oscuridad, el conflicto, el drama, poco a poco esos momentos se abren paso hacia climas románticos, como arquetipos de ensueño y amor. En el final se deja sentir la idea, que toda dificultad terrena y ese pesar de oscuridad, puede ser superado con esperanzadora fé, hacia un camino de luz... como destino eterno... La versión original para clarinete y piano fue compuesta en el año 2012 y estrenada por el propio compositor en la ciudad de Buenos Aires, Argentina. Luego en 2019 realizó su versión para solista y orquesta, estrenada en España por la Orquesta Castvlvm en la ciudad de Linares. La obra fue interpretada y grabada en conciertos y festivales de varios países: Argentina, España (tres ciudades), Bélgica, Brasil, México y Serbia. La versión para trío de bandoneón, cello y piano fue grabada en 2019, para el Disco New Music of the Americas, editado por Winter Cat Records en Philadelphia (EEUU), año en que el álbum se difundió por toda Latinoamérica y España bajo las cadenas Allegro HD Euro Channel, Selecta TV Latinoamerica y Radio Nacional Clásica Argentina, entre otras.

José Martínez (b. 1983)

La música de Martínez incorpora una amplia gama de influencias que van desde melodías folclóricas colombianas hasta técnicas de composición contemporánea, mientras toma prestado de la música latina, el heavy metal y las técnicas de muestreo de audio. Sus obras van desde piezas solistas con electrónica hasta obras orquestales, pasando por ensambles de cámara, piezas electroacústicas y colaboraciones interdisciplinarias. Entre otros, su música ha sido interpretada por grupos como Alarm Will Sound, Wild Up y el cuarteto ganador del premio Grammy Third Coast Percussion. Como egresado en percusión y composición de la Universidad Nacional de Colombia, estudió composición en la University of Missouri y UT Austin. José fue profesor visitante en la East Carolina Universidad y en el New College de Florida. Actualmente, es profesor asistente de música en Colby College.

***Illegal Cycles* (2015)**

Hay una manera sencilla de describir esta pieza. Ponte tus auriculares. En un lado reproduce una pieza de, digamos, Lutosławski, Prokofiev o incluso John Cage. En el otro, reproduce tu banda de Latin Jazz favorita; algo como Fania All-Stars o Michel Camilo. Inicialmente, tu cabeza podría tener dificultades para procesar esta combinación, pero mantén la fe. A veces escucharás un sonido más ocupado, aleatorio o incluso sin sentido. A veces tu cuerpo responderá tocando el pie y moviéndose al ritmo. Después de un tiempo, es posible que escuches que ambos lados se fusionan, sonando como una unidad. Sin embargo, cada uno tira en su propia dirección y se niega a mezclarse.

Illegal Cycles es un intento de contaminar la salsa con cierta experimentación y, al mismo tiempo, buscar el ritmo en el sonido experimental de la música académica. Se puede llamar un subproducto de nuestro mundo pos-posmoderno, donde los límites artísticos entre géneros se vuelven cada vez más borrosos cada día.

Carolina Heredia (b. 1981)

Carolina Heredia es una compositora de música clásica occidental contemporánea acústica y electrónica, así como una artista intermedia. Sus obras han sido encargadas e interpretadas en los Estados Unidos, Sudamérica y Europa por varios músicos y conjuntos de renombre, incluyendo JACK Quartet, Alarm Will Sound, Aspen Contemporary Ensemble, Oberlin New Music Ensemble, Alex Fiterstein, Derek Bermel, Tesla Quartet, Duo Cortona y DRAX, entre otros. Su música ha sido presentada en el Festival SONIC de Nueva York, el Festival de Música y Escuela de Aspen, el Festival de Música Nueva de Bowling Green, el Festival Internacional de Compositores de Mizzou, entre muchos otros. Su música coral está publicada por Hal Leonard. La Comisión de Música Fromm de 2015 apoyó la creación de su obra *Ausencias/Ausências/Absences* para el cuarteto JACK. Esta pieza fue premiada varias veces, incluyendo el Gran Premio del Concurso Internacional de Música Nueva John Corigliano en 2018 y el Concurso de Composición de Música de Lake George en 2019. En 2021, fue galardonada con una Comisión de Barlow Endowment para componer una obra para Duo Axis. Carolina tiene un Doctorado en Composición Musical de la University of Michigan, donde recibió una beca de investigación del Instituto de Humanidades por un año. Sus mentores incluyen a Michael Daugherty, Evan Chambers, Erik Santos y Kristin Kuster. Fue nombrada Profesora Asistente en Composición Musical y ocupó el cargo de directora Asistente/Asociada de la Mizzou New Music Initiative de 2018 a 2022. Actualmente ocupa el cargo de directora de Apoyo Artístico de American Composers Forum.

***Ius in Bello* (2014)**

Ius in Bello es el término en latín para "Ley de Guerra", un conjunto de principios morales que regulan el enfrentamiento. Estos pactos implícitos y explícitos deben ser honrados durante el conflicto. Inspirado por las confrontaciones sociopolíticas en Venezuela que comenzaron en febrero de 2014, *Ius in Bello* es mi respuesta a la violenta represión ejecutada por el gobierno contra los manifestantes civiles, que ha costado vidas y ha demostrado una continua violación de los derechos humanos. Anhelando tiempos de paz y prosperidad, la pieza se involucra con secciones de ensueño en las que imágenes saturadas de color de un futuro perfecto se tiñen con disonancias crujientes. Estrenada por los miembros del JACK Quartet, John Pickford y Ari Streisfeld con Adrienne Pope, Zan Berry y Thiago Ancelmo, en el Festival New Music on the Point 2014.

Patricia Martínez (1973-2022)

Patricia Martínez fue una compositora activa, artista interdisciplinaria e intérprete, trabajando y premiada internacionalmente durante 28 años. Sus intereses creativos e investigativos se centraron en la composición de música nueva y proyectos interdisciplinarios, especialmente teatro musical contemporáneo, ópera nueva, obras sinfónicas y de cámara, música por computadora, improvisación, coreografía-composición y video arte. Creaba música como una expresión multidimensional de lo "imposible": algo que aparece mágicamente, pero desborda cualquier lenguaje artístico para interconectarlos orgánicamente en una nueva dimensión poética y espiritual de la música-teatro, abordando una inquietante reflexión sobre la pérdida y el sufrimiento. Sus obras recibieron premios como: Recommendation Award, International Eisenacher Bach Composition Prize 2020 (DE); seleccionada para el Primer Concurso Internacional de Teatro Musical/Staatstheater Darmstadt/Internationales Musikinstitut Darmstadt (2015); premio "12 Minutes for Moniuszko"-Concurso Internacional de Compositores Stanisław Moniuszko para una Micro-Ópera (PL); 2º Premio del Concurso Internacional de Composición NEW NOTE 2019 (Cr); 2º Premio del Concurso de Composición de Música Electrónica 2019 de Musicworks (CA); 2º Premio de American (EEUU) y premio de la Casa de las Américas 2019/2015 (CU).

El fin del mundo: I - Expansión (2019)

Expansión (2019) es la introducción o prelude de una obra interdisciplinaria en proceso llamada *El fin del mundo* y, al mismo tiempo, una obra independiente de cámara. El tema de *El fin del mundo* se entiende como algo completamente devastador, en el sentido pleno de nuestra existencia que enfrentamos en cada instante de nuestra vida. Esto es algo que está sucediendo ahora y en todas partes. No es posible describir con palabras el significado completo de este tema porque es algo que está sucediendo en direcciones infinitas de la percepción humana, representaciones socioculturales, transformaciones económicas, la sociedad macro global y la vida cotidiana individual.

Maria Chávez (b. 1980)

Nacida en Lima, Perú y radicada en Nueva York, María Chávez es conocida principalmente como tornamesista abstracta, artista sonora y DJ. La coincidencia, el azar y los errores son temas que unen sus objetos de libros, esculturas sonoras, instalaciones y otros trabajos con su práctica improvisada de turntablism en solitario. El libro de Chávez de 2012 sobre turntablism abstracto, *Of Technique: Chance Procedures on Turntable*, escrito e ilustrado por ella misma, se ha convertido en un recurso académico y en un texto fundacional para una nueva generación de tornamesistas. Presentó una pieza como parte de la exposición colectiva, *Don't Blame it on ZEN: The Way of John Cage & Friends* en MOCA Jacksonville en Florida.

Sonic Score - Mizzou (2022)

Originalmente destinado a complementar una obra barroca de Carlo Farina, el imaginativo *Capriccio stravagante* ("capricho extravagante"), para el conjunto de San Lucas en 2015, *Capriccio stravagante* invoca a los instrumentos de cuerda para utilizar técnicas que eran nuevas en ese momento con el fin de evocar los sonidos de una ciudad bulliciosa.

Para *Sonic Scores - Mizzou, 2022*, se les dio a los músicos del Mizzou New Music Ensemble un archivo de sonido de 10 minutos que luego se les animó a memorizar y reinterpretar sin tomar notas. Las fuentes de sonido fueron una combinación de una pieza de sonido original compuesta con un sintetizador y algunas grabaciones de campo ambientales, grabadas por María durante una de sus frecuentes giras por Europa.

La práctica de desarrollar *Sonic Scores* fue inspirada por el movimiento de música concreta, las prácticas de escucha profunda (TM) de Pauline Oliveros y la serie de partituras de texto y gráficos de Christian Marclay. En lugar de depender de una notación musical como medio para dirigir a otros, el enfoque se basa más en el acto de "interpretación auditiva". El lienzo de sonido electrónico original no se escuchará durante la actuación, ni por los músicos ni por la audiencia; en su lugar, cada intérprete se convierte en un filtro performativo para la pieza.

José Halac (b. 1962)

José Halac es un compositor y profesor de composición en la Universidad Nacional de Córdoba, Argentina. Su obra abarca desde la música de cámara, orquestal y electroacústica hasta proyectos de video arte, teatro, cine y danza contemporánea. Posee un Máster en Música de Brooklyn College (CUNY), donde estudió música para computadora con Charles Dodge. También estudió composición en Argentina con Horacio Vaggione y César Franchisena. Ha recibido varios premios y subvenciones, entre ellos el primer premio en el Festival de Música Electroacústica de Bourges (Francia) en 2000 por su obra *The Breaking of the Scream*, la beca del National Endowment for the Arts en 1994, la beca de la New York Foundation for the Arts (NYFA) en 2001, una subvención de la Fundación Phonos en Barcelona, España, en 1994, American Composers Forum en 2000, Centro Experimental Teatro Colón en Buenos Aires, 2002, UNESCO-Rostrum de Compositores en 1996 y 2000. *Blown 3* y *MAR* obtuvieron menciones honoríficas en 2019 y 2020 en los concursos internacionales de música electroacústica de la Fundación Destellos. Sus partituras son publicadas por BabelScores en Francia. Su música es publicada en los sellos discográficos Tellus, Bourges GhMB, Wasbe, Centaur y Innova.

Fragile pulsings of tectonic folds (2022)

Esta pieza fue concebida y estructurada como un espacio arquitectónico cinético cuyas articulaciones sufren las contingencias de movimientos subterráneos imaginarios (las pulsaciones) que afectan las funciones y el diseño de la construcción (musical). Este proceso se hace gradualmente evidente en la aparición de fases tonales, disonancias espectrales y desorden textural, potencial colapso y reconstrucción.

Mizzou New Music Ensemble

El Mizzou New Music Ensemble, bajo la dirección del Dr. Stefan Freund y el Dr. Yoshiaki Onishi, colabora con compositores y estudiantes de composición de la Universidad de Missouri, ofrece conciertos con regularidad dentro y fuera del campus, y trabaja con algunos de los principales compositores e intérpretes de música nueva del mundo. El Ensemble cuenta con nueve asistentes de posgrado. Ha actuado regularmente en St. Louis a través de las colaboraciones Sound of Art de MNMI en lugares como el Sheldon Concert Hall, el Missouri Botanical Garden, el World Chess Hall of Fame, el St. Louis Science Center, Forest Park y el Contemporary Art Museum. El Ensemble ha sido dirigido por prestigiosos compositores y artistas invitados que han visitado el campus como resultado de la New Music Initiative, incluyendo a Hans Abrahamsen, eighth blackbird, JACK Quartet, Chen Yi, Georg Friedrich Haas, Steven Stucky, y otros.

Mizzou New Music Initiative

La Iniciativa de Nueva Música de Mizzou reúne una serie de programas destinados a posicionar la Escuela de Música de la Universidad de Missouri como un centro líder en las áreas de composición y nueva música. La iniciativa es el resultado directo del generoso apoyo de la Dra. Jeanne y el Sr. Rex Sinquefield, y de la Sinquefield Charitable Foundation. La visión de los Sinquefield es crear un incubador para la composición y la interpretación de nueva música, y posicionar a Missouri como un importante centro de la música del mañana.

Para más información contactar a la Dr. Andrea Luque Káram,
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Agradecemos nuestros anfitriones

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Mauricio Charbonnier, Conservatorio de Música Astor Piazzolla