



School of Music
University of Missouri

2020-2021 Series | Student & Faculty Ensembles

Monday Mashup No. 8

featuring

Brass Choir

Woodwind Choir

Chamber Winds

Mizzou Horn Choir

Missouri Quintet

November 2, 2020 | 7:00pm
Pre-Recorded Performance

Program

Asclepius (2007) Michael Daugherty
(b. 1954)

Susato Suite (1551) Tylman Susato
(1500 – 1561)
arr. John Iverson

I. La Mourisque
III. Ronde
V. Pavane Battaille

Wind Ensemble Brass Choir
Dr. Brian A. Silvey, conductor

anti-Fanfare (2019) Andrew Blair
(b. 1987)

Irish Tune from County Derry (1911) Percy Grainger (1882 - 1961)
arr. Frank Erickson (1923 – 1996)

Wind Ensemble Woodwind Choir
Dr. Brian A. Silvey, conductor

Serenade No. 1 for Ten Wind Instruments (1929) Vincent Persichetti
(1915 – 1987)

1. Prelude
2. Episode
3. Song
4. Interlude
5. Dance

**Petite Symphonie (1885) Charles Gounod
(1818 – 1893)**

I. Adagio–Allegro
II. Finale. Allegretto

Wind Ensemble Chamber Winds
Dr. Brian A. Silvey, conductor

**Fix You (2005) Guy Berryman (b.1978)
Chris Martin (b. 1977)
Jon Buckland (b.1977)
Will Champion (b.1978)
trans. Jacob White**

Mizzou Horn Choir
Amanda Collins, conductor

**Pastoral Op. 21 (1943) Vincent Persichetti
(1915-1987)**

Missouri Quintet

Program Notes

Asclepius (2007)

Multiple GRAMMY Award-winning composer Michael Daugherty was born in Cedar Rapids, Iowa to a family full of professional musicians. Consistent with composers, Daugherty is a pianist, who taught himself to play as early as the age of eight. Daugherty's early years in composition were influenced by many prominent composers of the twentieth century, including big names like Pierre Boulez (1979), Jacob Druckman, Earle Brown, Bernard Rands and Roger Reynolds (1980-82), and György Ligeti (1982-84). His degrees are from University of North Texas School, Manhattan College, and Yale University. Daugherty went on to compose many orchestral works that have won numerous prizes and awards throughout his career. Today, he holds the position of Professor of Composition at the University of Michigan School of Music, Theatre and Dance, where has held that position since 1991. Michael Daugherty continues to compose to this day and is a big influence on today's young talented composers.

Daugherty wrote the following about his work:

“Asclepius (2007) fanfare for brass and percussion was commissioned by Dr. Cyrus Farrehi for the grand opening of the University of Michigan Cardiovascular Center. The work was premiered June 7, 2007 by the CVC Brass and Percussion Ensemble, conducted by Emily Threinen. The title refers to Asclepius [pronunciation: as-klee'-pee-uhs], the Greek God of medicine. Using the pulse of a beating heart as a musical metaphor, the majestic fanfare celebrates men and women who devote their lives to the noble cause of medical research and healing.”

–Contributed by Alex Weinzierl, Junior, Music Education

Susato Suite (1551)

Tylman Susato was a calligrapher at Antwerp Cathedral beginning in 1529. From this position, he would create a music printing company in 1541 and publish chansons, 3 book of masses, and 19 book of motets. Aside from publishing, Susato would also compose a few pieces of his own, mostly being dances, taking inspiration from popular Flemish music.

The arranger, John Iveson, was born in 1941 and began his career in 1965 with the BBC Symphony Orchestra as co-principal trombonist. He then would go onto benign in the Royal Philharmonic Orchestra as Principal trombone in 1969. From 1970 to 1996 was professor of trombone at the Royal College of Music, after 1996 he began teaching at the Royal Northern College of Music.

The *Susato Suite* takes place across six movements. These dances were similar to popular Flemish pieces at the time, as Susato based many of his works off of his homeland. These upbeat and rambunctious pieces of music might have been heard on the streets of Antwerp, which is believed to have been done by design. Rather than composing music for the aristocracy that required trained performers, Susato favored a style that could be performed by a more “rugged” audience.

–Contributed by Nathaniel Grindstaff, Junior, Mechanical Engineering

anti-Fanfare (2019)

Andrew Blair (b. 1987, Gastonia, N.C.) is a young conductor, percussionist, and composer who graduated from Western Carolina University as a NC Teaching Fellow, a Sudler Trophy winner, and as the Instrumental Performer of the Year in 2010. With his newly acquired BDEd in Music Education, Blair taught at the middle school, high school, and collegiate level. For eight years, the various ensembles that he conducted all earned consistent Superior ratings at performance assessments across the Southeastern United States. Today, Blair is a second-year masters conducting student and graduate assistant at the University of Georgia.

The composer wrote the following about *anti-Fanfare*:

“The inspiration for (anti-)Fanfare came during a lesson with Cynthia Johnston Turner where we were studying works for winds and percussion with atypical instrumentation. At the end of the lesson, we concluded that there was a gap in the repertoire for a short, exciting concert opener for woodwinds and percussion. I was particularly inspired by her ‘commission’ that day: ‘You should write one, you know, an anti-fanfare.’”

“(anti-)Fanfare opens with a typical fanfare motive, but listeners will notice that the similarities end there. The piece employs the full complement of the woodwind and percussion sections (plus piano) in contrast to centuries of brass/orchestral fanfares. The typical stately cadence has been replaced by a quick $\frac{3}{4}$ meter, with the language of the piece inspired by the composer’s forays into contemporary jazz fusion and electronica. All of this, while giving the brass a well-deserved break.”

anti-Fanfare was premiered by the University of Georgia Hodgson Wind Ensemble in January 2020.

–Contributed by Cooper Williams, Freshman, Bachelor of Music Education

Irish Tune from County Derry (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 United States 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*, *Handel in the Strand*, and *Molly on the Shore*.

Frank William Erickson was an American composer, conductor, arranger, educator, and author. Erickson began studying piano at the age of eight, trumpet at ten, and wrote his first band composition when he was in high school. He received his Mus.B. in 1950 and his Mus.M. in 1951, both from the University of Southern California. Before entering college, he studied privately with Mario Castelnuovo-Tedesco, and with Halsey Stevens and Clarence Sawhill after enrolling at USC. Erickson was a composer, conductor, arranger, and author of books on band method. He also lectured at the University of California at Los Angeles (1958) and was

professor of music at San Jose State University. For a number of years, he worked for a music publishing company, and later began his own company. He served with the United States Army Air Force from 1942-1946, and wrote arrangements for army bands during that time. After the war ended he worked in Los Angeles as a trumpet player and jazz arranger.

Irish Tune from County Derry is a setting of a now-famous tune from the Irish county of Derry in the north (also sometimes called Londonderry). This classic arrangement features beautiful, delicate part-writing for woodwinds.

–Contributed by Savannah Wittman, Sophomore, Bachelor of Music Education

Serenade No. 1 for Ten Wind Instruments (1929)

Serenade No. 1 for Ten Wind Instruments is written for traditional woodwind quintet plus brass quintet instrumentation. It was premiered at an event for the alumni of Combs College in Philadelphia. Persichetti was only 14 at the time, and although his composition teacher helped him with the composition, it was not a part of his formal academic work. Split into five short movements, Persichetti debuts his unique compositional style of polytonality and unique treatment of rhythm and melody.

Petite Symphonie (1885)

Gounod's *Petite Symphonie* for wind nonet is also a symphony of sorts, straddling the boundary of large-ensemble chamber music and wind symphony. He wrote it at the instigation of his friend Paul Taffanel, who is widely viewed as the founder of the modern French school of flute playing.

Gounod returns to the sparkling style of his early orchestral symphonies. He follows the plan of a Haydn-style Classical symphony, with a resolute prologue introducing a vibrant opening *Allegretto*; a spacious *Andante cantabile* – or *Andante* (quasi Adagio), as the composer adds in the score – effectively an opera aria for flute (to spotlight Taffanel); a bustling *Scherzo* (shades of Mendelssohn) with a lilting, folk-like trio section in the middle; and a punchy *Finale*.

Personnel

Wind Ensemble Brass Choir

Trumpet

Carlot Dorve, principal
Dakota Bartel
Alex Weinzierl
Nathan Swan
Chance Inman

French Horn

Annelise Miner, principal
Maddie Hogan, assistant principal
Liz Ivey
Kayla Modlin
Nathaniel Grindstaff

Trombone

James Cookinham, principal
Tyler Martindale
Caleb Gilbert
Hunter Hamby

Euphonium

Alex Thomas, principal
Mackenzie Chosy
Kevin Botkin

Tuba

Theo Learnard, principal
Ben Sexton
Wyatt Moore

Percussion

Jeremiah Ingram, principal
Will Garstang
Mac McPike
Liz Fetzer

Wind Ensemble Woodwind Choir

Piccolo

Ashley Chambers

Flute

Osman Noueir, principal

Jane Wang

Bassoon

Beck Frazer, principal

Cooper Williams

Clarinets

Meghan Brown, principal

Mitchell Sidden

Andrew Wiele

Ashley Harrington

Calvin Winkler

Kiana Fernandes

Bass Clarinet

Meg Swords

Saxophones

Daniel Vega, soprano/alto 1

Ian Prinster, alto 2

Logan King, tenor

Nate Beattie, baritone

Percussion

Jeremiah Ingram, principal

Will Garstang

Mac McPike

Emily Miclon

Liz Fetzer

Piano

Daniel Singh

Wind Ensemble Chamber Winds
Serenade No. 1 for Ten Wind Instruments

Jane Wang, flute
Kara Donnelly, oboe
Andrew Wiele, clarinet
Beck Frazer, bassoon
Maddie Hogan, horn 1
Liz Ivey, horn 2
Carlot Dorve, trumpet 1
Dakota Bartel, trumpet 2
James Cookinham, trombone
Theo Learnard, tuba

Wind Ensemble Chamber Winds
Petite Symphonie

Osman Noueir, flute
Kara Donnelly, oboe 1
Graham Bond, oboe 2
Meghan Brown, clarinet 1
Mitchell Sidden, clarinet 2
Annelise Miner, horn 1
Kayla Modlin, horn 2
Beck Frazer, bassoon 1
Cooper Williams, bassoon 2

Mizzou Horn Choir

Henry Albright
Nathaniel Grindstaff
Brandon Guillen
Maddie Hogan
Abby Hynes
Liz Ivey
Alex Jackson
Sarah Keely
Annelise Miner
Kayla Modlin
Emili Pezall
Chloe Prewett
Emma Reiser
Jacob Shackelton
Alexis Waltrip
Jack Wheelhouse
Jackson Witt

Missouri Quintet

Alice Dade, flute
Dan Willett, oboe
Wesley Warnhoff, clarinet
Shuo Li, bassoon
Amanda Collins, horn