

University of Missouri School of Music

2019-2020 Series • Student Ensemble

MU All-Juniors Honor Band

and the

Wind Ensemble

Dr. Brian A. Silvey, conductor

Dr. Amy M. Knopps, guest conductor

Featuring

Leo Saguiguit, saxophone

Eli Lara, cello

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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February 17, 2020 • 7:00pm

Missouri Theatre

All-Juniors Honor Band Program

Lauda (2007)	Timothy Miles (b. 1979)
Benediction (2002)	John Stevens (b. 1951)
April (2005)	Aaron Perrine (b. 1979)
Symphony No. 4 (2006)	Andrew Boysen (b. 1968)
1. Fast	
2. Smooth and Flowing	
3. Scherzo and Trio	
4. Fast	

Wind Ensemble Program

Stained With Light (2020)	Aaron Perrine (b. 1979)
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World Premiere

Variants on a Mediaeval Tune (1963)	Norman Dello Joio (1913-2008)
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- I. Introduction and Theme
- II. Variation 1
- III. Variation 2
- IV. Variation 3
- V. Variation 4
- VI. Variation 5

Danza Capriccio (1985)	Ron Nelson (b. 1929)
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Dr. Amy M. Knopps, guest conductor
Leo Saguiguit, alto saxophone | Eli Lara, cello

Into the Silent Land (2018)	Steven Danyew (b. 1983)
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Meghan Brown, narrator

Come Sunday (2018)	Omar Thomas (b. 1984)
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- II. Shout!

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

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.

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 college 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 seven volumes of the *Teaching Music Through Performance in Band* series. In addition to her published articles she has completed extensive research on American-Sponsored overseas secondary band programs in the People's Republic of China.

Dr. Knopps maintains professional affiliations with the College Band Directors National Association (CBDNA), currently serving on the CBDNA Athletic Bands Committee, World Association for Symphonic Bands and Ensembles (WASBE), the National Association for Music Education (NAfME), National Band Association (NBA), currently serving as the Missouri State Chair, 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, and QEBH, the oldest of six secret honor societies at the University of Missouri. She currently resides in Columbia, Missouri with her two cats Buddy and Rocky.

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

Stained With Light (2020)

Perrine wrote the following about *Stained With Light*:

"I recently found myself rereading Mary Oliver's *Of Power and Time*. In this thoughtful essay, Oliver speaks about the creative process needing solitude and uninterrupted time, free of distraction. She also discusses herself consisting of three separate selves. The first is the child of the past. While not always at the forefront, this playful and optimistic self is still present in every decision. And then there is the ordinary, attentive self. This self is concerned with the structure and tasks of the day. If not careful, it is this self that most often takes the lead. Lastly, there is the creative self. This self is not concerned with the mundane tasks of the day, and it is certainly not constrained by the clock nor calendar.

It is the creative self, Oliver argues, that guides an artist. Artists, she explains, "are not trying to help the world go around, but forward." Oliver also equates art to eternity multiple times throughout the essay. She argues that the artist "who does not crave that roofless place *eternity* should stay at home." Near the essay's conclusion, she states what is perhaps my favorite line: "I have wrestled with the angel and I am stained with light and I have no shame." No shame in ignoring the ordinary and instead focusing on the actual work of moving the world ahead with art. *Stained With Light* pays tribute to the power, beauty, and elusiveness of the creative process."

Variants on a Mediaeval Tune (1963)

The distinguished musical career of Norman Dello Joio began at age fourteen when he became a church organist and choir director of the Star of the Sea Church on City Island, New York. A descendant of Italian church organists, he was born January 24, 1913 in New York. His father was an organist, pianist, singer, and vocal coach. Dello Joio's father taught him the piano at age four, and in his teens he began studying organ with his godfather, Pietro Yon, organist at Saint Patrick's Cathedral. In 1939, he was accepted as a scholarship student at the Juilliard School and in 1941 he began studies with Paul Hindemith.

A prolific composer, the partial list of Dello Joio's compositions include over forty-five choral works, close to thirty works for orchestra and ten for band, approximately twenty-five pieces for solo voice, twenty chamber works, concertos for piano, flute, harp, a concertante for clarinet, and a concertino for harmonica. He won accolades from all corners of the music world, including a Pulitzer Prize in 1957 for *Meditation on Ecclesiastes* and an Emmy in 1965 for his score to the television series *The Louvre*.

Dello Joio taught at Sarah Lawrence College, the Mannes College of Music, and was Professor of Music and Dean of the Fine and Applied Arts School of Boston University. From 1959 until 1973, he directed the Ford Foundation's Contemporary Music Project, which placed young composers in high schools to compose music for school ensembles and programs. The project placed about ninety composers, many who successfully continued their careers.

Biographies

In dulci jubilo is a melody which has been used by many composers—among them Johann Sebastian Bach—as the subject for a variety of musical works. Dello Joio was inspired by it to compose a set of variations. They consist of a brief introduction, the theme, and five variants which send the mediaeval melody through five true metamorphoses, strongly contrasting in tempo and character, and utilizing the possibilities of the band to the highest degree.

Variants on a Mediaeval Tune was commissioned by the Mary Duke Biddle Foundation for the Duke University Band, Paul Bryan, conductor. It was first performed on April 10, 1963.

Danza Capriccio (1985)

A native of Joliet, Illinois, Ron Nelson was born December 14, 1929. He received his bachelor of music degree in 1952, the master's degree in 1953, and the doctor of musical arts degree in 1957, all from the Eastman School of Music at the University of Rochester. He studied in France at the Ecole Normale de Musique and at the Paris Conservatory under a Fulbright Grant in 1955. Dr. Nelson joined the Brown University faculty the following year, and taught there until his retirement in 1993. Ron Nelson currently resides with his wife, Michele, in Scottsdale, Arizona.

The predominant mood of *Danza Capriccio* is lively, extroverted, and breezy joviality. The piece is a twelve-minute virtuosic alto saxophone concerto, energetic and full of good humor. Rhythmic drive and dissonance provide drama throughout, and there are also moments of quieter reflection before a return to the original melodic material and a virtuosic cadenza.

Into the Silent Land (2018)

Steve Danyew received a B.M. cum laude, Pi Kappa Lambda, from the Frost School of Music at the University of Miami and holds an MM in Composition and Certificate in Arts Leadership from the Eastman School of Music. Additionally, Danyew has served as a Composer Fellow at the Yale Summer Music School with Martin Bresnick, and as a Composer Fellow at the Composers Conference in Wellesley, Massachusetts with Mario Davidovsky. Danyew enjoys teaching and has held composer residencies, presented lectures, and coached ensembles at schools throughout the United States. He serves as an instructor in the Arts Leadership Program at the Eastman School of Music, where he teaches a course titled “Excellence, Innovation, and Uniqueness: Developing Your Creative Career in Music.”

His music has been hailed as “startlingly beautiful” and “undeniably well-crafted and communicative” by the Miami Herald, and has been praised as possessing “sensitivity, skill, and tremendous sophistication” by the Kansas City Independent. A saxophonist and passionate chamber musician, Danyew frequently performs his own chamber music compositions and transcriptions for saxophone. After a performance of his own work, the South Florida Sun Sentinel called him a “saxophone virtuoso par excellence, making the instrument sing as well as shout.”

The composer wrote the following about *Into the Silent Land*:

Brian A. Silvey (BME, Morehead State; MME, Wichita State; PhD, University of Texas-Austin) is Director of Bands and Associate Professor of Music Education at the University of Missouri. At MU, he teaches undergraduate and graduate music education courses, conducts the Wind Ensemble, and provides oversight to the entire band program. Dr. Silvey has presented music education research and teacher preparation clinics at state, national, and international venues. Recent presentations have included the Society for Music Teacher Education conference in Greensboro, North Carolina (2019), College Band Directors National Association conference in Tempe, Arizona (2019), the Clifford K. Madsen Symposium on Research in Music Behavior in Estes Park, Colorado (2019), the International Society for Music Education conference in Baku, Azerbaijan (2018), and the Music Research and Teacher Education National Conference in Atlanta, Georgia (2018). He is published in the *Journal of Research in Music Education*, *International Journal of Research in Music Education*, *Bulletin of the Council for Research in Music Education*, *Research Studies in Music Education*, *Update: Applications of Research in Music Education*, *Journal of Music Teacher Education*, *Journal of Band Research*, *Missouri Journal of Research in Music Education*, *Research and Issues in Music Education*, and the *Teaching Music Through Performance in Band* series. A co-authored book chapter on conducting (with Dr. Steven Morrison, Northwestern University) is scheduled to appear in the Oxford Handbook of Music Performance in 2020. He currently serves on the editorial board of the *College Band Directors National Association Research Journal*. In addition, he serves as Associate Editor/Editor-Elect of the National Association for Music Education journal, *Update: Applications 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 education curriculum of the School of Music. Prior to her appointment in the fall of 2017, Dr. Knopps served for seven years as Associate Professor of Music, Associate Director of Bands, and Director of Athletic Bands in the School of Music and Dance at Eastern Michigan University. While at Eastern Michigan she was a Faculty Spotlight Recipient, the Eastern Michigan University Thank-A-Teacher Inaugural Recipient, and featured in a historic exhibition titled, “In Her Shoes: Forging Paths at EMU” as she was the first woman to direct the Eastern Michigan University Marching Band and serve as Associate Director of Bands.

Wind Ensemble Personnel

Piccolo

Ashley Chambers

Flute

Mary Hales, principal
Zachary Scamurra
Mallory Harrison

Oboe

Frank Clark, principal
Matthew Barnes

B-Flat Clarinet

Ashley Harrington, principal
Brendan Hoffmann
Mitchell Sidden
Todd Perry
John Bell
Meghan Brown

Bass Clarinet

Andrew Wiele

Soprano Saxophone

Daniel Vega

Alto Saxophone

Daniel Vega, principal
Brett Newberry

Tenor Saxophone

Nate Beattie

Baritone Saxophone

Alex McKinney

Bassoon

Kassandra Ormsby, principal
Rebecca Frazer

Horn

Liz Ivey, principal
Annelise Miner, principal
Amanda Collins

Trumpet

Philip Elsbecker, principal
Carlot Dorvé
Piper Stow
Alex Weinzierl
Chance Inman

Trombone

James Cookinham, principal
Robert Fears
Ben Musgraves
Joshua Boyer, bass

Euphonium

Mitchell Goodman, principal
Gregory Johnson

Tuba

Ryan Matejek, principal
Wyatt Moore

Percussion

Clayton Carter, principal
Jordan Nielsen
Stephen Landy
Emily Miclon
Christopher Fusco
Taylor Petska
Elizabeth Fetzer
Kyle Stoker

Piano/Celeste

Daniel Singh

String Bass

Zach Clark

“On December 14, 2012, twenty children and six educators were killed by a gunman at Sandy Hook Elementary School in Sandy Hook, Connecticut. Having grown up in Sandy Hook just a mile from the school, this is where I attended grades 3-5. For the past several years, I have thought about writing a piece of music that would reflect on this tragedy, but I have struggled to know where to start. Even after beginning to sketch out ideas for this piece, I felt unsure of where the piece should go and what it should communicate. In an effort to find a clearer sense of direction, I searched for poetry that reflected how I was feeling. When I came across Remember, a moving poem by Christina Rossetti, I found the direction I was looking for. Through the simple idea of remembering — not forgetting that this happened, not forgetting these children, not forgetting the grief that their families must feel – I realized this is what I wanted and needed to communicate through music.

The music incorporates elements of a funeral march, as well as a lament, using a descending tetrachord as a ground bass. The funeral march and the lament are combined early in the piece and after the ground bass repeats and grows to a climax, the funeral march gradually fades and a more ethereal music emerges.”

Into the Silent Land was commissioned by a consortium of schools and individuals led by Dr. Jared Chase and Nazareth College.

Come Sunday (2018)

Omar Thomas is an American educator, arranger, and composer. Born to Guyanese parents, Omar moved to Boston in 2006 to pursue a Master of Music in jazz composition at the New England Conservatory of Music. He is the protégé of Ken Schaphorst and Frank Carlberg, and has studied under Maria Schneider.

Omar’s music has been performed in concert halls across the country. He has been commissioned to create works in both jazz and classical styles. His work has been performed by such diverse groups as the Eastman New Jazz Ensemble, the San Francisco and Boston Gay Mens’ Choruses, and the Colorado Symphony Orchestra. He conducts the Omar Thomas Large Ensemble; this group was first assembled for Omar’s graduate composition recital at the New England Conservatory of Music in the spring of 2008.

Omar is currently a member of both the Harmony and Music Education departments at Berklee, where he teaches all four levels of harmony offered, in addition to taking charge of the “Introduction to Music Education” course. Omar is an active member of the Berklee community, serving on the Diversity and Inclusion Council, the Comprehensive Enrollment Strategy Workgroup, and acting as co-chair of the LGBT Allies. Omar was nominated for the Distinguished Faculty Award after only three years at the college, and has thrice been awarded the Certificate of Distinction in Teaching from Harvard University, where he served as a teaching fellow.

Thomas wrote the following about *Come Sunday*:

“I played trombone in wind ensembles from the 4th grade through college. This experience has contributed significantly to the life I lead now. I had the

pleasure of being exposed to sounds, colors, moods, rhythms, and melodies from all over the world. Curiously absent, however, was music told authentically from the African-American experience. In particular, I couldn't understand how it was that no composer ever thought to tell the story of a black worship experience through the lens of a wind ensemble. I realize now that a big part of this was an issue of representation. One of the joys and honors of writing music for wind ensemble is that I get to write music that I wish had existed when I was playing in these groups -- music that told the story of the black experience via black composers. I am so grateful to Dr. Tony Marinello and the Illinois State University Wind Symphony for leading an incredible consortium that brought this piece to life.

Come Sunday is a two-movement tribute to the Hammond organ's central role in black worship services. The first movement, Testimony, follows the Hammond organ as it readies the congregation's hearts, minds, and spirits to receive The Word via a magical union of Bach, blues, jazz, and R&B. The second movement, Shout!, is a virtuosic celebration -- the frenzied and joyous climactic moment(s) when The Spirit has taken over the service. The title is a direct nod to Duke Ellington, who held an inspired love for classical music and allowed it to influence his own work in a multitude of ways. To all the black musicians in wind ensemble who were given opportunity after opportunity to celebrate everyone else's music but our own -- I see you and I am you. This one's for the culture!"

All-Juniors Honor Band Personnel

Piccolo

Kathryn Gerhard - Bonne Terre

Flute

Missouri Douglas - St. Charles
Kaela Edge - Ozark
Mackenzie Harrington - Columbia
Nadia Lake - Columbia
Jane Min - Joplin
Amanda Newbold - Boonville
Hannah Pearson - Buffalo
Tara Williams - Dexter

Oboe

Margaret Dultz - St. Charles
Nikki Fears - Neosho

Bb Clarinet

Aubrey Anderson - Bonne Terre
Daylen Cobb - Neosho
Marina Firman - Boonville
Anastacia Gibbs - Lee's Summit
Jenna Gillman - Ozark
Garrett Huff - Neosho
Samantha McNealy - Warrenton
Alexander Poole - Union
Aaron Rearick - Liberty
Jacob Smith - Fair Grove
Ariana Wurth - Warrenton
Bronwen Young - Dexter

Bass Clarinet

Sammy Cornlius - Riverside
Joseph Ewer - Kearney

Contrabass Clarinet

Jordan Birk - Boonville

Alto Saxophone

Megan Acklin - Cole Camp
Seth Holt - Springfield
Warren Lane - Macon
Jackson Lumby - Lee's Summit
Lucas Mahan - Springfield

Tenor Saxophone

Alex Done - St. Charles
Andrew Harris - Riverside
Miles Rogers - O'Fallon

Baritone Saxophone

Grace Hall - Union
Trevor Winders - Vandalia

Bassoon

Charlie Cope-Morris - Liberty
Isaac Stiepleman - Columbia

Horn

Hayden Alley - Boonville
Ian Hendrickson - Columbia
Bryson Hoskins - California
Aiyana Luffy - Bonne Terre
Hope Murphy - Aurora
Alaina Umscheid - Pleasant Hill
Cecily Wells - Raytown

Trumpet

Kolbe Asmus - Jackson
Kara Beckett - New Bloomfield
Austin Briley - Neosho
Ronnie Brown - Bevier
Jacob Henry - Braymer
Ava Lairmore - Fulton
Isaac Linton - Rogersville
Nathan Lowry - Fulton
Trinity Mitchell - Warrenton
Lydia Prescott - Buffalo
Gabriel Reed - Kansas City
Corin Wiemholt - Boonville

Trombone

Trevor Firman - Boonville
Jonah Hester - Boonville
Ashton Morris - Pleasant Hill
Carlie Ronzano - Buffalo
Isaac Stephens - Anderson
Dalton Storie - St. James
Samantha Woodard - Columbia

Euphonium

Aaron Huffman - Willard
Peyton Traphagan - Riverside
Chris Weisner - Boonville

Tuba

Riley Doogs - Cole Camp
Wyatt Shay - Boonville
Sarah Skelly - St. Charles
Carson Wood - Moberly

Percussion

Colten Condreay - Neosho
Blake Garwood - Neosho
Arren Mallott - Columbia
Serenity Mayfield - Neosho
Cameron Ray - Boonville
Jarett Ren - Columbia
Emma Smallen - St. Charles
Keegan Vosmith - Cole Camp