



School of Music
University of Missouri

2020-2021 Series | Student Ensemble

Wind Ensemble

Dr. Brian A. Silvey, conductor

Mr. Joshua R. Boyer, guest conductor

March 17, 2021 | 7:00pm
Sinquefield Music Center

Program

Bells Across the Atlantic (2013) **Adam Gorb**
(b. 1958)

This Cruel Moon (2017) **John Mackey**
(b. 1973)

Mr. Joshua R. Boyer, guest conductor

First Suite in E-flat (1919) **Gustav Holst**
(1874 - 1934)

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

Program Notes

Bells Across the Atlantic (2013)

Adam Gorb is currently a professor at the Royal Northern College of Music in Manchester where he has been the Head of the School of Composition since 2000. He has many compositions ranging from wind band, orchestra, choral, solos, and more. Gorb has won several British composer awards, and has enjoyed performances of his music in the UK, the USA, and Canada. In his time as an educator, he has traveled all over the world to teach. He has been a guest professor at universities in the US, Canada, Japan, Belgium, Holland, Ireland, Germany, Lithuania, Turkey, Italy, Belgium, Holland, and Austria. Adam Gorb is currently researching music written during the Holocaust at RNCM.

In 2012, Shattinger Music, located in St. Louis, Missouri, was in financial distress. Subsequently, a call went out to composers to write music, the financial proceeds of which could be given to Shattinger Music in an effort to help them return to financial stability. In a relationship dating back several years, Gorb had known one of the co-owners of Shattinger Music, Jim Cochran. Gorb held Cochran in high regard due to the fact that, as much as anybody in the United States, Cochran had served as a great advocate for British music. Gorb answered the fundraising call, the result of which was *Bells Across the Atlantic*. Gorb considered the work to be a general tribute piece to Jim Cochran and also, in general, to the United States wind band scene because he was very appreciative of all of the commissions he had received from the United States over the years. In effect, the piece was to be a return gift. With the exception of his first award-winning wind ensemble composition, *Metropolis*, *Bells Across the Atlantic* represents Gorb's first-ever piece written for wind ensemble that was not initiated by a commission.

This Cruel Moon (2017)

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

Recent commissions include works for the BBC Singers, the Dallas Wind Symphony, military, high school, middle school, and university bands across America and Japan, and concertos for Joseph Alessi (principal trombone, New York Philharmonic) and Christopher Martin (principal trumpet, New York Philharmonic). In 2014, he became the youngest composer ever inducted into the American Bandmasters Association. In 2018, he received the Wladimir & Rhoda Lakond Award from the American Academy of Arts and Letters. He resides in San Francisco, California, with his spouse, a philosopher who works on the ethics of technology, and also titles all of his pieces; and their cats, Noodle and Bloop.

This Cruel Moon is an adaptation of "Immortal thread, so weak," the second movement of Mackey's *WineDark Sea: Symphony for Band*. It was, in a sense, crowd-funded: Mackey put out a call on his personal Facebook page anyone interested in such a work, and within hours had amassed a consortium of 47 members. *This Cruel Moon* is the song of the beautiful and immortal nymph Kalypso, who finds Odysseus near death, washed up on the shore of the island where she lives all alone. She nurses him back to health, and sings as she moves back and forth with a golden shuttle at her loom. Odysseus shares her bed; seven years pass. The tapestry she began when she nursed him becomes a record of their love. But one day Odysseus remembers his home. He tells Kalypso he wants to leave her, to return to his wife and son. He scoffs at all she has given him. Kalypso is

heartbroken. And yet, that night, Kalypso again paces at her loom. She unravels her tapestry and weaves it into a sail for Odysseus. In the morning, she shows Odysseus a raft, equipped with the sail she has made and stocked with bread and wine, and calls up a gentle and steady wind to carry him home. Shattered, she watches him go; he does not look back.

First Suite in E-flat (1919)

Gustav Holst, of Scandinavian ancestry on his father's side, was born in the English spa town of Cheltenham in 1874 and studied music at the Royal College in London. A formidable trombonist, he spent time performing with the Scottish Symphony and various seaside bands. He later became director of music at St. Paul's Girls' School, retaining this connection until the end of his life. Holst wrote a number of works for the theatre, their subjects reflecting his varied interests, from Hindu mythology to Shakespeare and the medieval world of the Wandering Scholar. He also composed a considerable amount of choral music, accompanied and unaccompanied, including arrangements of folk songs, and a smaller number of solo songs. His most famous instrumental work is *The Planets*, but he is also fondly remembered for his *St. Paul's Suite* for string orchestra, the two suites for military band, and *Hammersmith*, based on the district of London bearing the work's name.

There are three movements in the suite: *Chaconne*, *Intermezzo*, and *March*. Holst writes, "As each movement is founded on the same phrase, it is requested that the suite be played right through without a break." Indeed, the first three notes of the *Chaconne* are Eb, F and C, and the first three notes of the melody when it first appears in the *Intermezzo* are Eb, F, and C. In the third movement, *March*, Holst inverts the motive: The first note heard in the brilliant opening brass medley is an Eb, but instead of rising, it descends to a D, and then a G; the exact opposite of the first two movements.

The *Chaconne* begins with a ground bass reminiscent of those written by Henry Purcell or William Byrd. It is performed by tuba, euphonium and string bass and is repeated throughout the ensemble sixteen full times as varying instrumental textures and variations of the theme are layered within it. Following a delicately scored chamber setting of the theme, the music steadily builds to a brilliant Eb Major chord that concludes the movement.

The *Intermezzo* is light and brisk and features soloistic passages for the cornet, oboe, and clarinet. Holst prominently displays the agility and sensitivity of the wind band through transparent textures and passages where the melody and accompaniment are woven into a variety of instrumental settings.

The *March* begins suddenly. It consists of two themes, the first of which, performed by brass choir and percussion, is a march light in character. The second theme is dominated by the woodwinds and is composed of a long, lyrical line reminiscent of the original *Chaconne* melody. The movement concludes with both themes intertwining as the band crescendos to a climax.

Personnel

Piccolo

Zachary Scamurra

Flute

Jane Wang, principal
Kaitlyn Grubbs

Oboe

Kara Donnelly, principal
Matthew Barnes

B-Flat Clarinet

Andrew Wiele, principal
Mitchell Sidden (E-Flat)
Calvin Winkler
Meg Swords
Kiana Fernandes
Meghan Brown
Ashley Harrington

Bass Clarinet

Allison Davis

Alto Saxophone

Daniel Vega, principal (soprano)
Andrea Lee

Tenor Saxophone

Ian Prinster

Baritone Saxophone

Logan King

Bassoon

Jack Snelling, principal
Cooper Williams

Trumpet

Dakota Bartel, principal
Carlot Dorve
Alex Weinzierl
Caycee Roth
Chance Inman

Horn

Annelise Miner, principal
Jackson Witt
Kayla Modlin
Maddie Hogan

Trombone

Caleb Gilbert, co-principal
James Cookinham, co-principal
Tyler Martindale

Euphonium

Alex Thomas
Mackenzie Chosy

Tuba

Theo Learnard
Ben Sexton
Wyatt Moore

Percussion

Jeremiah Ingram, principal
Liz Fetzer
Will Garstang
Calien McPike
Jordan Nielsen