



School of Music  
University of Missouri

2020-2021 Series | Student Ensemble

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# University of Missouri Wind Ensemble

**Dr. Brian A. Silvey, conductor**

**Allison Davis, guest conductor**

**April 28, 2021 | 7:00pm**  
**Sinquefield Music Center**

## Program

*An Epic Fanfare (2003)*..... **Julie Giroux**  
(b. 1961)

*A Hymn for Peace (2017)*..... **Kevin Day**  
(b. 1996)

*English Folk Song Suite (1924)* ..... **Ralph Vaughn Williams**  
(1872-1958)

- I. March: *Seventeen Come Sunday*
- II. Intermezzo: *My Bonny Boy*
- III. March: *Folk Songs from Somerset*

## Program Notes

### *An Epic Fanfare (2003)*

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

Giroux's work, *An Epic Fanfare*, comes from a group of works called *Three Fanfares*. This specific piece is the first of the three, scored for full band. The second is also scored for full band, while the final fanfare is scored for brass and percussion. It is a brief, yet intense, and rousing piece, with big, open chords, powerful melody lines, and striking percussion, and the listener can expect to feel moved by its intensity.

### *A Hymn for Peace (2017)*

An American composer whose music has been “characterized by propulsive, syncopated rhythms, colorful orchestration, and instrumental virtuosity,” (Robert Kirzinger, Boston Symphony Orchestra) Kevin Day has quickly emerged as one of the leading young voices in the world of music composition today. Day was born in Charleston, West Virginia and is a native of Arlington, Texas. His father was a prominent hip-hop producer in the late-1980s in Southern California, and his mother was a sought-after gospel singer from West Virginia, singing alongside the likes of Mel Torme and Kirk Franklin. Kevin Day is a composer, conductor, producer, and multi-instrumentalist on tuba, euphonium, jazz piano and more, whose music often intersects between the worlds of jazz, minimalism, Latin music, fusion, and contemporary classical idioms. Day currently serves as the Composer-In-Residence of the Mesquite Symphony Orchestra.

Of his piece, *A Hymn for Peace*, Day writes: “It is based on my piano composition, *Breathe*. I wrote [A Hymn for Peace] during a very difficult time in my life. I was battling severe mental health issues, was struggling in university, and at that time, my life seemed like it had no direction, and I was losing myself. However, two individuals who were there to give me hope were Debbie and Mark Alenius. Through many different instances, they helped me gain a sense of belonging and hope, and truly have been a blessing to me. This is why I have chosen to dedicate the piece to them. *A Hymn for Peace* is literally what the title portrays. For anyone going through a difficult time, I hope that this work gives you the strength to continue and ultimately, give you peace. There is light at the end of the tunnel.”

The work is scored for full band, and it is very beautiful and moving. Day utilizes rhythmic complexity to slowly build intensity throughout the piece before arriving at a powerful climax.

## *English Folk Song Suite (1924)*

Ralph Vaughn Williams was born in England and studied at Trinity College, Cambridge, and in London at the Royal College of Music under two major figures of the late 19th-century renaissance of English music, Sir Charles Stanford and Sir Hubert Parry. In 1897-98 he studied in Berlin under the noted composer Max Bruch and in 1909 in Paris under Maurice Ravel. About 1903 he began to collect folk songs, and in 1904-06 he was musical editor of *The English Hymnal*, for which he wrote his celebrated “Sine Nomine” (“For All the Saints”). After artillery service in World War I, he became professor of composition at the Royal College of Music. His studies of English folk song and his interest in English music of the Tudor period fertilized his talent, enabling him to incorporate modal elements (i.e., based on folk song and medieval scales) and rhythmic freedom into a musical style at once highly personal and deeply English.

The first movement is set as an English march, and is made up of three folk songs, *I’m Seventeen Come Sunday*, *Pretty Caroline*, and *Dives and Lazarus*. The first two folk songs deal with similar subject matter of military men falling in love with, and marrying, beautiful women. The styles of the two songs offset each other, the first is bouncy and jovial, the second legato and cantabile. The third folk song included in movement one is *Dives and Lazarus*. Lazarus repeatedly begs Dives, a rich man, for food but is denied. To portray the antagonism of the event, Vaughan Williams has set a firm duple meter melody in the low brass against a rigorous triple meter accompaniment in upper winds.

Both folk songs used in the Intermezzo deal with love betrayed, and Vaughan Williams’s keen sense of orchestration is on full display throughout this movement. *My Bonny Boy* begins the movement in a lonely F Dorian with sparse accompaniment. The mood shifts slightly to the folk song *Green Bushes* set as a somewhat playful scherzando. The pace of this folk song belies the fact that the tonal center has remained F Dorian, and thus never really feels happy or jovial.

The third movement, *Folk Songs From Somerset*, uses four different folk songs dealing loosely with unattainable love. *Blow Away the Morning Dew*, describes a country boy attempting to seduce a girl who quickly outwits him. The second folk song, *High Germany*, is about a young English woman’s lover and her three brothers being called off to war in Germany. Thirdly, Vaughan Williams modified a version of “The Trees They Do Grow High” which deals with a young woman who has been wed by her father to a much younger boy. The final folk song is *John Barleycorn* which is an allegory representing the harvesting of barley, and the imbibing of its final form (beer and whisky).

## 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  
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

### **Piano**

Daniel Singh