



School of Music  
University of Missouri

2021-2022 Series | Student Ensemble

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# Wind Ensemble

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

**Dr. Christian M. Noon, guest conductor**

**October 4, 2021 | 7:00pm**  
**Missouri Theatre**

## Program

*The Star-Spangled Banner* (1814) ..... **Francis Scott Key**  
(1779 - 1843)  
Arranged by Luigi Zaninelli  
(b. 1932)

*Early Light* (1999) ..... **Carolyn Bremer**  
(1957 - 2018)

*Suite Francaise* (1944) ..... **Darius Milhaud**  
(1892 - 1974)

1. Normandie
2. Bretagne
3. Ile de France
4. Alsace-Lorraine
5. Provence

*October* (2000) ..... **Eric Whitacre**  
(b. 1970)

Dr. Christian M. Noon, guest conductor

*Lift Every Voice and Sing* (1900)..... **John Johnson**  
(1873 - 1954)  
Arranged by Devan L. Moore  
(b. 1989)

*Of Our New Day Begun* (2015) ..... **Omar Thomas**  
(b. 1984)

## Program Notes

### *Early Light (1999)*

Carolyn Bremer was an American composer and educator. She studied at the Eastman School of Music, CalArts, and received a PhD in composition from UC Santa Barbara. She served as the chair of composition at the University of Oklahoma from 1991 to 2000 and was the chair of the Bob Cole Conservatory of Music at California State University, Long Beach from 2000 until the time of her death in 2018. She has been dubbed as a composer “driven by hobgoblins of post-modernist cant.” Her works have been performed at Carnegie Hall, the Kennedy Center, and at the steps of the US Capitol.

In her own words, “I am exploring the intersections of many fields – of music, creativity, and meaning; of postmodern thought; of hybrid forms (composition/scholarship); of language as adjudicator of creative activity; of technology as the driver or slave for change. At the crux are these questions: how do I as a composer meld the various influences and ideas I have into a new piece? and how do I bring all of this to the student? The first question, I can answer non-verbally with instinct, experimentation, and chance. But the second question requires much greater commitment. I need to answer it multiple ways to offer meaning to multiple learners. I must answer it non-definitively, ensuring I do not squelch an idea different from mine. I must answer it in a way that will be useful to people outside of my own aesthetics.”

Bremer wrote the following about *Early Light*:

“The material is largely derived from *The Star-Spangled Banner*. One need not attribute an excess of patriotic fervor in the composer as a source for this optimistic homage to our national anthem; Carolyn Bremer, a passionate baseball fan since childhood, drew upon her feelings of happy anticipation at hearing the anthem played before ball games when writing her piece. The slapstick heard near the end echoes the crack of the bat on a long home run.”

The piece was initially written for orchestra, but Bremer later transcribed the work for wind ensemble. Since then, it has become a mainstay in the wind ensemble repertoire, with notable performances by the President’s Own United States Marine Band and the North Texas Winds. The piece is bright, joyous, uplifting, and perfectly encapsulates the atmosphere of the moments before a baseball game.

### *Suite Francaise (1944)*

Darius Milhaud was a French composer, educator, and a member of *Les Six*, a prolific group of six French composers in the early 20<sup>th</sup> century. He studied at the Paris Conservatory, where he met two of these six composers. As a young man he also worked in a diplomatic post to the ambassador to Brazil, where he was able to experience Brazilian music. Additionally, on a trip to America, he experienced what he described as “authentic” jazz on the streets of Harlem. This left a great impact on his musical outlook, and many of his compositions draw from Brazilian and jazz influences, perhaps most notably, *La Creation du Monde*, a six-scene ballet, which now may be his most recognizable work. He emigrated to America in 1940 and held a teaching role at Mills College in Oakland, California, where he taught jazz pianist Dave Brubeck. Until his retirement, he taught both at Mills College and the Paris Conservatoire.

Milhaud wrote the following about *Suite Francaise*:

“For a long time, I have had the idea of writing a composition fit for high school purposes, and this was the

result. In the bands, orchestras, and choirs of American high schools, colleges and universities where the youth of the nation be found, it is obvious that they need music of their time, not too difficult to perform, but nevertheless keeping the characteristic idiom of the composer.

The five parts of this suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground of the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence (my birthplace).

I used some folk tunes of these provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture, and murder three times to the peaceful and democratic people of France.”

### ***October (2000)***

Eric Whitacre is a Grammy award-winning American composer and conductor. He is one of the most popular and well-known musicians, with his compositions being performed in Carnegie Hall, the Walt Disney Concert Hall, and even Buckingham Palace. He graduated from the Juilliard School of Music and served as the composer in residence at the University of Cambridge, as well as the Artist in Residence with the Los Angeles Master Chorale. He is widely considered to be the pioneer of the concept of Virtual Choirs, a digital compilation of singers from across the globe performing his works together at the same time, which as of last year, has become a common performance strategy in the music industry. Additionally, he has given keynote addresses to many Fortune 500 companies, including Apple, Google, as well as in global institutions such as the United Nations. In addition, he recently signed as a model with the Storm modelling agency. He currently lives in Los Angeles with his wife, Belgian soprano Laurence Servaes.

Whitacre wrote the following about *October*:

“October is my favorite month. Something about the crisp autumn air and the subtle change in light always makes me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughn Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I’m quite happy with the end result, especially because I feel there just isn’t enough lush, beautiful music written for winds.”

The piece was commissioned by a consortium of thirty high school bands in Nebraska, brought about by Brian Anderson, the director from Fremont, Nebraska, who after an initial conversation in Chicago, brought together the thirty bands, and contacted the composer to arrange the commission. Thus, the piece was dedicated to Brian Anderson, and was premiered on May 14<sup>th</sup>, 2000.”

### ***Of Our New Day Begun (2015)***

Born to Guyanese parents in Brooklyn, New York, Omar Thomas is an American composer, arranger, and educator. He moved to Boston in 2006 to pursue a Master of Music degree 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 Men’s Choruses, and the Colorado Symphony Orchestra.

Hailed by Herbie Hancock as showing “great promise as a new voice in the further development of jazz in the future,” Omar Thomas has created music extensively in the contemporary jazz ensemble idiom. It was while completing his Master of Music Degree that he was appointed the position of Assistant Professor of Harmony at Berklee College of Music at the surprisingly young age of 23. He was awarded the ASCAP Young Jazz Composers Award in 2008, and invited by the ASCAP Association to perform his music in their highly exclusive JaZzCap Showcase, held in New York City. In 2012, Omar was named the Boston Music Award’s “Jazz Artist of the Year.” Following his Berklee tenure, he served on faculty of the Music Theory department at The Peabody Institute of The Johns Hopkins University in Baltimore. In the fall of 2020, he accepted a position as the Assistant Professor of Composition at The University of Texas at Austin.

Thomas wrote the following about his work:

“*Of Our New Day Begun* was written to honor nine beautiful souls who lost their lives to a callous act of hatred and domestic terrorism on the evening of June 17, 2015 while worshipping in their beloved sanctuary, the historic Emanuel African Methodist Episcopal Church (affectionately referred to as “Mother Emanuel”) in Charleston, South Carolina. My greatest challenge in creating this work was walking the line between reverence for the victims and their families, and honoring my strong, bitter feelings towards both the perpetrator and the segments of our society that continue to create people like him. I realized that the most powerful musical expression I could offer incorporated elements from both sides of that line - embracing my pain and anger while being moved by the displays of grace and forgiveness demonstrated by the victims’ families.

Historically, black Americans have, in great number, turned to the church to find refuge and grounding in the most trying of times. Thus, the musical themes and ideas for “Of Our New Day Begun” are rooted in the Black American church tradition. The piece is anchored by James and John Johnson’s time-honored song, *Lift Every Voice and Sing* (known endearingly as the “Negro National Anthem”), and peppered with blues harmonies and melodies. Singing, stomping, and clapping are also prominent features of this work, as they have always been a mainstay of black music traditions, and the inclusion of the tambourine in these sections is a direct nod to black worship services.

*Of Our New Day Begun* begins with a unison statement of a melodic cell from *Lift Every Voice* before suddenly giving way to ghostly, bluesy chords in the horns and bassoons. This section moves to a dolorous and bitter dirge presentation of the anthem in irregularly shifting 12/8 and 6/8 meter, which grows in intensity as it offers fleeting glimmers of hope and relief answered by cries of blues-inspired licks. A maddening, ostinato-driven section representing a frustration and weariness that words cannot, grows into a group singing of *Lift Every Voice and Sing*, fueled by the stomping and clapping reminiscent of the black church.

In the latter half of the piece the music turns hopeful, settling into 9/8 time and modulating up a step during its ascent to a glorious statement of the final lines of *Lift Every Voice*... in 4/4, honoring the powerful display of humanity set forth by the families of the victims. There is a long and emotional decrescendo that lands on a pensive and cathartic gospel-inspired hymn song. Returning to 9/8 time, the piece comes to rest on a unison F that grows from a very distant hum to a thunderous roar, driven forward by march-like stomping to represent the ceaseless marching of black Americans towards equality.

The consortium assembled to create this work is led by Dr. Gary Schallert and the Western Kentucky University Wind Ensemble.”

## Conductor Biographies

**Brian A. Silvey** (BME, Morehead State; MME, Wichita State; PhD, University of Texas-Austin) is Director of Bands and 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*, 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, Northwestern University) is scheduled to appear in the *Oxford Handbook of Music Performance* in 2021. He currently serves as Editor of the National Association for Music Education journal, *Update: Applications of Research in Music Education* and on the editorial board of the *College Band Directors National Association Research Journal*. 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 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.

## Personnel

### **Piccolo**

Ashley Chambers

### **Flute**

Kaitlyn Grubbs, principal  
Jillian Russell  
Jane Wang

### **Oboe**

Kara Donnelly, co-principal  
Matthew Barnes, co-principal

### **B-Flat Clarinet**

John Bell, principal  
Mitchell Sidden  
James Langen  
Meghan Brown  
Kiana Fernandes  
Ashley Harrington

### **Bass Clarinet**

Allison Davis, bass clarinet

### **Alto Saxophone**

Warren Lane, principal  
Logan King

### **Tenor Saxophone**

Nate Beattie

### **Baritone Saxophone**

Breanna Derritt

### **Bassoon**

Jack Snelling, principal  
Lauren Nadler

### **Trumpet**

Carlot Dorve, principal  
Alex Weinzierl  
Faith Hall  
Caycee Roth  
Eric Kvam  
Chance Inman

### **Horn**

Annelise Miner, principal  
Chase Webb, assistant principal  
Sarah Keely  
Maddie Hogan  
Sydney Hendrickson

### **Trombone**

Robert Fears, principal  
Hunter Hamby  
Tyler Martindale  
Ben Musgraves, bass

### **Euphonium**

Mackenzie Chosy  
Kevin Botkin

### **Tuba**

Theo Learnard  
Wyatt Moore

### **Percussion**

Liz Fetzer, principal  
Jeremiah Ingram  
Emily Miclou  
Riley Berens  
Chloe Hart  
Emma Smallen  
Savannah Wittman  
Colton Johnson

### **Piano**

Daniel Singh