



School of Music
University of Missouri

2021-2022 Series | Student Ensemble

Wind Ensemble

Dr. Brian A. Silvey, conductor
Kevin Botkin, guest conductor

December 1, 2021 | 7:00pm
Missouri Theatre

Program

Aegean Festival Overture (1967) **Andreas Makris**
(1930 – 2005)

Cathedrals (2008)..... **Kathryn Salfelder**
(b. 1987)

Elsa's Procession to the Cathedral (1846) **Richard Wagner**
(1813 – 1883)
Transcribed by Lucien Cailliet

Aurora Awakes (2009) **John Mackey**
(b. 1973)

Mr. Kevin Botkin, guest conductor

Roma (2009)..... **Valerie Coleman**
(b. 1970)

Program Notes

Aegean Festival Overture (1967)

Born on March 7, 1930, in Salonika, Greece, Andreas Makris grew up during the difficult years of World War Two. He had begun to study piano as a young boy, but the war intervened. Money was scarce, and many food staples were rationed. One day a desperate man showed up on the doorstep of the Makris household, offering to trade his prized violin for the family's monthly ration of olive oil and salt. Makris's father made the trade and, according to the composer, "for a month, we had our bean soup without olive oil, and I began to play the violin."

Makris apparently learned his new instrument well, as he graduated from the National Conservatory of Greece with honors and was awarded a Rockefeller Grant in 1950 to continue his musical studies at Phillips University in Enid, Kansas. He attended the Kansas City Conservatory from 1951 to 1953 and graduated from the Mannes School of Music in New York City in 1956. Composition training followed at the Fontainebleau School in France, where Makris studied with Nadia Boulanger. In 1958 Makris won his first professional violin position in the Dallas Symphony in Texas and moved on to the St. Louis Symphony in 1959. In 1961 he was invited to join the first violin section of the National Symphony Orchestra (NSO) in Washington, D.C., where he remained for twenty-eight years.

Makris was active as a composer throughout his time as a NSO violinist, and it was that orchestra that performed his works with the greatest frequency, first under the baton of Howard Mitchell, and then Antal Dorati, Mstislav Rostropovich, and Leonard Slatkin. Rostropovich, one of Makris's strongest champions, once lauded him as a "great composer." Makris also screened unsolicited scores for Rostropovich, sifting through new scores in order to identify works with the greatest promise. Makris received several grants and awards for his compositional efforts, including a National Endowment of the Arts grant, an American Society of Composers, Authors, and Publishers (ASCAP) award, and a Martha Baird Rockefeller Fund for Music Award.

Aegean Festival Overture was originally scored for orchestra in 1967 and was premiered by the NSO under the direction of Howard Mitchell. The immediate success of the work caught the attention of Major Albert Bader of the United States Air Force Band, who undertook the transcription in collaboration with the composer. The work has been a staple in the band repertoire ever since, and like Shostakovich's *Festive Overture*, is best known in its version for concert band. Although Makris did not use any actual folk tunes, the melodies and rhythms throughout *Aegean Festival Overture* are unmistakably Greek in origin.

While both melodies and rhythms of the *Aegean Festival Overture* have been undoubtedly influenced by the Greek folk music, there is nothing which has been taken directly from the folk music, and it is all original. If one looks through the pages of the music score casually, one would at once see a definite characteristic, and that is irregular and multiple rhythms.

To quote the composer: "Concerning the melodies, they are all original, but my memories from Greece, the climate, sky, beautiful sea, the gaiety and sorrow of the Greek people undoubtedly have contributed to the general character of these melodies. The elaborate clarinet cadenza is a shepherd's inspiration but obviously too sophisticated to actually be played by the lonely shepherd."

Cathedrals (2008)

Composer Kathryn Salfelder engages late-Medieval and Renaissance polyphony in conversations with 21st-century techniques; she borrows both literally from chansons, motets, and masses, as well as more liberally from Renaissance-era forms and structures. Kathryn teaches harmony and composition at New England Conservatory's School of Continuing Education. Previously, she served on the faculty of NEC's College division and as Lecturer in Music Theory at MIT. In her spare time, she can be found realizing figured bass lines and

dabbling at the organ.

Cathedrals is a fantasy on Gabrieli's *Canzon Primi Toni* from the *Sacrae Symphoniae*, which dates from 1597. Written for St. Mark's Cathedral in Venice, the canzon is transcribed for two brass choirs, each comprised of two trumpets and two trombones. The choirs were stationed in opposite balconies of the church according to the antiphonal principal of *cori spezzati* (It. 'broken choirs'), which forms the basis of much of Gabrieli's writing.

Cathedrals is an adventure in 'neo-renaissance' music, in its seating arrangement, antiphonal qualities, 16th century counterpoint, and canonic textures. Its form is structured on the golden ratio (1: .618), which is commonly found not only in nature and art, but also in the motets and masses of Renaissance composers such as Palestrina and Lassus. The areas surrounding the golden section and its series of extrapolated subdivisions have audible characteristics, often evidenced by cadences, changes in texture, or juxtaposition of ideas.

The work is a synthesis of the old and the new, evoking the mystery and allure of Gabrieli's spatial music, intertwined with the rich color palette, modal harmonies, and textures of woodwinds and percussion.

Elsa's Procession to the Cathedral (1846)

Elsa's Procession to the Cathedral, with its medieval color and pageantry, prefaces her betrothal to Lohengrin, mystic Knight of the Holy Grail, who comes to deliver the people of Brabant (Antwerp) from the Hungarian invaders.

In the operatic presentation, a large double chorus (representing the people of Antwerp) adds its song of solemn praise to that of the orchestra. It is in this music, mystic yet powerful, that we find Wagner striking out with those new and intense musical thoughts that were to culminate in *Tristan*, the *Ring*, and *Parsifal*. Not quite emancipated from the musical speech of his operatic contemporaries, one finds in the *Lohengrin* score those unmistakable flights into musico-dramatic magnificence transcending all that preceded it in idiom and musical adventure.

In this transcription of *Elsa's Procession to the Cathedral*, Lucien Cailliet, with his great talent for instrumentation, has succeeded in building into the instrumental framework of the modern band a true and delicate representation of all that Wagner so eloquently describes with orchestra and chorus.

In the present score, the instrumental solo voices of the original score are paralleled, the choral voices deftly absorbed in the rich instrumental texture and all the luxuriant Wagnerian color re-created in terms of the instrumentation for the band.

Transcriber Lucien Cailliet was a clarinetist in the Philadelphia Orchestra for many years and also served as associate conductor of The Allentown Band in Pennsylvania. This ensemble, with whom Cailliet frequently tested his transcriptions, is the oldest civilian concert band in the nation and has a proud history of talented musicians gracing its roster. His imaginative transcription of this bridal procession from *Lohengrin*, which dates from 1938, seamlessly combines the chorus and the orchestra into a setting that has proved to be one of Cailliet's most successful and popular adaptations for band.

Aurora Awakes (2009)

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.

Aurora – the Roman goddess of the dawn – is a mythological figure frequently associated with beauty and light. Also known as Eos (her Greek analogue), Aurora would rise each morning and stream across the sky, heralding the coming of her brother Sol, the sun. Though she is herself among the lesser deities of Roman and Greek mythologies, her cultural influence has persevered, most notably in the naming of the vibrant flashes of light that occur in Arctic and Antarctic regions – the Aurora Borealis and Aurora Australis.

John Mackey's *Aurora Awakes* is, thus, a piece about the heralding of the coming of light. Built in two substantial sections, the piece moves over the course of eleven minutes from a place of remarkable stillness to an unbridled explosion of energy – from darkness to light, placid grey to startling rainbows of color. The work is almost entirely in the key of E-flat major (a choice made to create a unique effect at the work's conclusion, as mentioned below), although it journeys through G-flat and F as the work progresses. Despite the harmonic shifts, however, the piece always maintains a – pun intended – bright optimism.

Though Mackey is known to use stylistic imitation, it is less common for him to utilize outright quotation. As such, the presence of two more-or-less direct quotations of other musical compositions is particularly noteworthy in *Aurora Awakes*. The first, which appears at the beginning of the second section, is an ostinato based on the familiar guitar introduction to U2's "Where The Streets Have No Name." Though the strains of The Edge's guitar have been metamorphosed into the insistent repetitions of keyboard percussion, the aesthetic is similar – a distant proclamation that grows steadily in fervor. The difference between U2's presentation and Mackey's, however, is that the guitar riff disappears for the majority of the song, while in *Aurora Awakes*, the motive persists for nearly the entirety of the remainder of the piece:

"When I heard that song on the radio last winter, I thought it was kind of a shame that he only uses that little motive almost as a throwaway bookend. That's my favorite part of the song, so why not try to write an entire piece that uses that little hint of minimalism as its basis?"

The other quotation is a sly reference to Gustav Holst's *First Suite in E-flat* for Military Band. The brilliant E-flat chord that closes the Chaconne of that work is orchestrated (nearly) identically as the final sonority of *Aurora Awakes* – producing an unmistakably vibrant timbre that won't be missed by aficionados of the repertoire. This same effect was, somewhat ironically, suggested by Mackey for the ending of composer Jonathan Newman's *My Hands Are a City*. Mackey adds an even brighter element, however, by including instruments not in Holst's original:

"That has always been one of my favorite chords because it's just so damn bright. In a piece that's about the awaking of the goddess of dawn, you need a damn bright ending — and there was no topping Holst. Well... except to add crotales."

Roma (2009)

Valerie Coleman is regarded by many as an iconic artist who continues to pave her own unique path as a composer, GRAMMY®-nominated flutist, and entrepreneur. Highlighted as one of the "Top 35 Women Composers" by The Washington Post, she was named Performance Today's 2020 Classical Woman of the Year, an honor bestowed to an individual who has made a significant contribution to classical music as a performer, composer or educator. Her works have garnered awards such as the MAPFund, ASCAP Honors Award, Chamber Music America's Classical Commissioning Program, Herb Alpert Ragdale Residency Award, and nominations from The American Academy of Arts and Letters and United States Artists. *Umoja, Anthem for Unity* was chosen by Chamber Music America as one of the "Top 101 Great American Ensemble Works" and is now a staple of woodwind literature.

Coleman wrote the following about her composition:

“A nation without a country is the best way to describe the nomadic tribes known as gypsies, or properly called, the Romani. Their traditions, their language (Roma), legends, and music stretch all over the globe, from the Middle East, the Mediterranean region, the Iberian Peninsula [and] across the ocean to the Americas.

Roma is a tribute to that culture, in five descriptive themes, as told through the eyes and hears of Romani women everywhere: “Romani Woman,” “Mystic,” “Youth,” “Trickster,” “History.” The melodies and rhythms are a fusion of styles and cultures: Maleguena of Spain, Argentine Tango, Arabic music, Turkish folk songs, 3/2 Latin claves, and jazz.”

Conductor Biography

Brian A. Silvey (BME, Morehead State; MME, Wichita State; PhD, University of Texas-Austin) is Director of Bands, Professor of Music Education, and Associate Director of the School of Music 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 virtual conference (2021), the Music Research and Teacher Education National Virtual Conference (2021), the 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). 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 for publication 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 boards of the *College Band Directors National Association Research Journal* and the *Missouri Journal of Research in Music Education*. 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.

Personnel

Piccolo

Ashley Chambers

Flute

Kaitlyn Grubbs, principal
Jillian Russell
Jane Wang
Valentina Arango Sánchez

Oboe and English horn

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

B-Flat Clarinet

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

Bass Clarinet

Allison Davis
Andrew Wiele

Alto and Soprano Saxophone

Warren Lane, principal
Logan King
Zach Nenaber, alto

Tenor Saxophone

Nate Beattie

Baritone Saxophone

Breanna Derritt

Bassoon

Jack Snelling, principal

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 Miclon
Riley Berens
Chloe Hart
Emma Smallen
Colton Johnson

Piano

Daniel Singh

Harp

Maria Trevor