



School of Music  
University of Missouri

2021-2022 Series | Student Ensemble

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# **Lebanon High School Wind Ensemble**

**Mr. Aaron Stewart, conductor**

# **University of Missouri Wind Ensemble**

**Dr. Brian A. Silvey, conductor**  
**Allison R. Davis, guest conductor**

**April 29, 2022 | 7:00pm**  
**Missouri Theatre**

**Lebanon High School Wind Ensemble**

*River of Life* ..... Steven Reineke

*(not) Alone* ..... Randall Standridge

*Premiere Performance*

*American Big Top* ..... Brian Balmages

**University of Missouri Wind Ensemble**

*Chester (1957)* ..... William Schumann  
(1910-1992)

Guest conductor, Allison R. Davis, Graduate Teaching Assistant

*Ash (2018)* ..... Jennifer Jolley  
(b. 1981)

Guest conductor, Jennifer Jolley, Guest Composer-In-Residence

*Lichtweg/Lightway (2016)* ..... Jennifer Jolley  
(b. 1981)

*The Eyes of the World Are Upon You (2017)* ..... Jennifer Jolley  
(b. 1981)

*Southern Harmony (1998)* ..... Donald Grantham  
(b. 1947)

- I. The Midnight Cry
- II. Wondrous Love
- III. Exhilaration
- IV. The Soldier's Return

*Funding for Dr. Jolley's residency made possible by the  
Missouri New Music Initiative and the Sinquefield Charitable Foundation*

## Program Notes

### *Chester* (1957)

Composer William Schuman originally entered college to prepare for a business degree, while at the same time working for an advertising agency. Though he was not a music major at the time, he collaborated on pop songs with an old friend from summer camp and also wrote songs with a lyricist neighbor who was also at the beginning of his career. Together they wrote many tunes for radio, vaudeville, and nightclub acts. In April 1930, having attended his first professional symphony orchestra concert, Schuman suddenly realized that baseball, business, and popular music must be relegated to subsidiary positions in favor of composing “classical” or concert music.

*Chester* is the third movement of a larger work by Schuman titled *New England Triptych*, though it is often used as a stand-alone overture or opener. The tune on which this composition is based was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings called *The Singing Master's Assistant*. This book became known as Billings' Best following as it did his first book called *The New England Psalm Singer*, published in 1770. *Chester* was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around the campfires of the Continental Army and played by fifers on the march. The music and words, both composed by Billings, expressed perfectly the burning desire for freedom which sustained the colonists through the difficult years of the Revolution.

Let tyrants shake their iron rod,  
And Slav'ry clank her galling chains,  
We fear them not, we trust in God,  
New England's God forever reigns.

The Foe comes on with haughty Stride;  
Our troops advance with martial noise,  
Their Vet'rans flee before our Youth,  
And Gen'ral's yield to beardless Boys.

What grateful Off'ring shall we bring?  
What shall we render to the Lord?  
Loud Halleluiahs let us Sing,  
And praise his name on ev'ry Chord.

### *Ash* (2018)

The composer provided the following program note:

“I never saw snowfall as a child growing up in Southern California; it was more a phenomenon that I saw in cartoons or read in children's books.

I did, however, witness my first ash-fall when I was in elementary school. I looked up into the clouded sky and saw specks of ash falling from it. Excited but puzzled, I looked to my elementary school teacher during recess and held out my hand. “Oh, that's ash from the wildfires,” she said. At that time, I couldn't comprehend how an enormous forest fire could create a small flurry of ash-flakes.

Now I have the ominous understanding that something so magical and beautiful comes from something so pow-

erful and destructive.”

### ***Lichtweg/Lightway (2016)***

The composer wrote the following:

“*Lichtweg/Lightway* is a wind ensemble piece based on Keith Sonnier’s light installation in Connecting Level 03 in Terminal 1 at the Munich Airport. Bright fluorescent neon lights line the walls of a typical airport walkway to guide travelers to where they are going and help them cope with the stress of being in transit. In this piece, I musically portray the rhythmic placement of red and blue light emanating from this neon installation by creating a constant eighth-note ostinato heard throughout the work. Just as the panes of glass, mirrors, and aluminum sheets refract and scatter the colorful neon light, this ostinato is diffused amongst the different colors in the ensemble.”

Please note that tonight’s performance will include a video displayed above the ensemble featuring the Sonnier light installation.

### ***The Eyes of the World Are Upon You (2017)***

Jolley provided the following information about her piece:

“Last summer I read an article in the New York Times entitled “Texas Lawmakers Pass a Bill Allowing Guns at Colleges,” which stated that “students and faculty members at public and private universities in Texas could be allowed to carry concealed handguns into classrooms, dormitories, and other buildings. . . .” In a grim coincidence the article also noted that the new campus carry law would go in effect on the fiftieth anniversary of the UT Tower Shootings.

This chilled me.

UT Austin was the scene of the nation’s first campus mass shooting. On Monday, August 1, 1966, Charles Whitman murdered his mother and wife, then climbed to the top of the University of Texas Tower and fired his first shots just before noon. The killing spree went on for ninety-six minutes until Whitman was gunned down; seventeen people were killed.

It has been almost fifty-one years since this shocking event, and many things have changed. There are now campus police forces and significant improvements to mental health services were also made in the aftermath of the shooting. The UT Tower Shooting is both a tragic living history, as well as a celebration of resilience. As stated by the UT Austin President Gregory L. Fenves at the Tower Memorial Rededication, “We will never eliminate the memory of the horror that consumed this campus on August 1, 1966. Nor should we try. But by focusing on the good—on the stories of the heroes and lives of the survivors here with us this afternoon—we can finally begin to remember and endure our burden of the past.”

This piece is a celebration of life: to those who died that day, but also to those who survived.”

### ***Southern Harmony (1998)***

Composer Donald Grantham is the recipient of numerous awards and prizes in composition, including the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, First Prize in the Concordia Chamber Symphony’s Awards to American Composers, a Guggenheim Fellowship, three grants from the National

Endowment for the Arts, three First Prizes in the NBA/William Revelli Competition, two First Prizes in the ABA/Ostwald Competition, and First Prize in the National Opera Association's Biennial Composition Competition. His music has been praised for its "elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism" in a Citation awarded by the American Academy and Institute of Arts and Letters. In recent years his works have been performed by the orchestras of Cleveland, Dallas, Atlanta and the American Composers Orchestra among many others, and he has fulfilled commissions in media from solo instruments to opera. His music is published by Piquant Press, E. C. Schirmer, and G. Schirmer, and many of his works have been commercially recorded. The composer resides in Austin, Texas and is Frank C. Erwin, Jr. Centennial Professor of Composition at the University of Texas at Austin. With Kent Kennan he is coauthor of *The Technique of Orchestration* (Prentice-Hall).

In 1835, William "Singin' Billy" Walker" songbook *Southern Harmony* was first published. This remarkable collection contains, according to its title page, "a choice collection of tunes, hymns, psalms, odes and anthems; selected from the most eminent authors in the United States." In fact, few of the numbers in the book are identified as the work of a particular composer. Many are folk songs (provided with religious texts), others are traditional sacred tunes, while some are revival songs that were widely known and sung throughout the South. The book was immensely popular, selling an amazing 600,000 copies before the Civil War, and was commonly stocked "along with groceries and tobacco" in general stores across the American frontier. From 1884 until World War II, an annual all-day mass performance of selections from *Southern Harmony*, called the "Benton Big Singing", was held on the Benton, Kentucky, courthouse lawn. The event drew participants from Kentucky, Tennessee, Missouri and Illinois.

The music of *Southern Harmony* has a somewhat exotic sound to modern audiences. The tunes often use modal or pentatonic rather than major or minor scales. The harmony is even more out of the ordinary, employing chord positions, voice leading and progressions that are far removed from the European music that dominated concert halls at the time. These harmonizations were dismissed as crude and primitive when they first appeared. Now they are regarded as inventive, unique, and powerfully representative of the American character.

In his use of several tunes from *Southern Harmony*, the composer has attempted to preserve the flavor of the original vocal works in a setting that fully realizes the potential of the wind ensemble and the individual character of each song. *Southern Harmony* was commissioned by the Southeastern Conference of Band Directors.

## Biographies

**Jennifer Jolley** (b. 1981) is a composer, blogger, and professor person. She is also a cat lover and part-time creative opera producer.

Jennifer's work draws toward subjects that are political and even provocative. Her collaboration with librettist Kendall A, *Prisoner of Conscience*, has been described as "the ideal soundtrack and perhaps balm for our current 'toxic... times'" by Frank J. Oteri of *NewMusicBox*. Her piece, *Blue Glacier Decoy*, written as a musical response to the Olympic National Park, depicts the Pacific Northwest's melting glaciers. Her partnership with writer Scott Woods, *You Are Not Alone*, evokes the fallout of the #MeToo Movement.

Jennifer's works have been performed by ensembles worldwide. She has received commissions from the National Endowment for the Arts, the MidAmerican Center for Contemporary Music, the Left Coast Chamber Ensemble, Quince Ensemble, and many others.

Jennifer deeply values the relationship that is created between composers and the communities with whom they collaborate. She has been composer-in-residence at multiple institutions. She promotes composer advocacy through her opera company NANOWorks Opera and her articles for *NewMusicBox* & *I CARE IF YOU LISTEN*. Also, she is on the Executive Council of the Institute for Composer Diversity and the New Music USA Program Council.

Jennifer joined the Texas Tech School of Music composition faculty in 2018 and has been a member of the composition faculty at Interlochen Arts Camp since 2015.

**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.

## Lebanon High School Wind Ensemble Personnel

### Flute

Brandi Leifer  
Abigail Tapp  
Sydney Richardson  
Chloe Cross

### Oboe

Jadzia Jaynes

### Bassoon

Sadie Rinck  
Luke Elliott  
Owen Antoszewski

### Clarinet

Emily Westerman  
Grace Johnson  
Bionca Little  
Emily Hall  
Abram Barker  
Madison Gladden  
Richard Kerns  
Destiny Stokes  
Reagan Tucker

### Low Clarinet

Austin Childers  
Reece Rhoades  
Elizabeth Neasby

### Alto Saxophone

Sierra Elmore  
Madelyn Ruble  
Low Saxophone  
Easton Cromer  
Brooke Harrill  
Shawn Wears

### Trumpet

Caleb Whittington  
Devin Langdon  
Aiden Jones  
Harley Thomas  
Tyson Ramer  
Dylan Ross

### Horn

Rory Jenkins  
Allison Drennan  
Rainier Sode  
Kenten Ruble  
Hannah Gerant

### Trombone

Rebecca Brown  
Devin Blackburn  
Skye Snyder  
Jason Wong  
Matthew Scott  
Ella Johnson

### Euphonium

Chris Wadley  
Jonathyn Gean  
Justice Stepp

### Tuba

Chance Arthur

### Percussion

Case Warson  
Maya Elliott  
Cross Pezzetti  
Brady Hagston  
Darrius Schott

### Special Thanks to the Lebanon High School Band Staff:

Ben Todd  
Laura Mudge  
Tony Lucas IV  
Heidi Benne

## University of Missouri Wind Ensemble Personnel

### **Piccolo**

Nicholas Wu

### **Flute**

Jillian Russell  
Emily Schlittler  
Lauren Marino

### **Oboe and English Horn**

Kara Donnelly  
Matthew Barnes  
Graham Bond

### **B-Flat Clarinet**

Mitchell Sidden  
James Langen  
John Bell  
Meghan Brown  
Riley Siebert  
Elizabeth Ganey  
Meg Swords  
Tricia Carver-Horner

### **Bass Clarinet**

Allison Davis  
Andrew Wiele

### **Alto Saxophone**

Zach Nenaber  
Logan King

### **Tenor Saxophone**

Andrea Lee

### **Baritone Saxophone**

Jackson Huenefeldt

### **Bassoon**

Jack Snelling  
Lauren Nadler

### **Trumpet**

Carlot Dorve  
Alex Weinzierl  
Erik Kvam  
Nathan Lowry  
Emily Gilley  
Faith Hall

### **Horn**

Maddie Hogan  
Sydney Hendrickson  
Kayla Modlin  
Hayden Alley

### **Trombone**

Robert Fears  
Tyler Martindale  
Hunter Hamby, bass

### **Euphonium**

Mackenzie Chosy  
Jacob Presler

### **Tuba**

Wyatt Moore  
Adam Johnston

### **Percussion**

Jeremiah Ingram  
Emily Miclon  
Liz Fetzer  
Mac McPike  
Chloe Hart  
Alex Baur

### **Piano and Celeste**

Mackenzie Harrington

### **String Bass**

Sammy Asel