



School of Music
University of Missouri

2022-2023 Series | Large Ensemble

Wind Ensemble

Dr. Brian A. Silvey, conductor
Faith Hall, guest conductor

October 3, 2022 | 7:00pm
Missouri Theatre

Program

Circuits (1990)..... **Cindy McTee**
(b. 1953)

Colonial Song (1918) **Percy Aldridge Grainger**
(1882-1961)

Faith Hall, guest conductor

Symphony No. 4 (1993) **David Maslanka**
(1943-2017)

Program Notes

Circuits (1990)

Cindy McTee was born in 1953 in Tacoma, Washington and raised in the nearby town of Eatonville. The daughter of musical parents (her father played trumpet and her mother played clarinet), McTee often went to rehearsals of their small dance band where she heard popular music and jazz from the 1940s and 1950s. McTee began piano studies at the age of six with a teacher who encouraged improvisation and she began studying saxophone with her mother a few years later.

McTee studied with David Robbins and Thomas Clark at Pacific Lutheran University (BM 1975), with Jacob Druckman and Bruce MacCombie at the Yale School of Music (MM 1978), and with Richard Hervig at the University of Iowa (PhD 1981).

The composer wrote the following about the work:

“*Circuits* was originally written in 1990 for the Denton Chamber Orchestra of Denton, Texas. Shortly thereafter, I created a version for wind ensemble which was introduced to the larger band community in a performance by Ray Cramer and the Indiana University Symphonic Band at the College Band Directors National Association “Golden Anniversary” National Conference in Kansas City, MO in 1991.

In 2011, I bought back the copyrights to *Circuits* and other works including *Soundings*, *California Counterpoint*, and *Timepiece* with the intention of eventually making all of them available for sale through Bill Holab Music. Following extensive editing and some revisions, *Circuits* is now ready for purchase. I have dedicated the work to Ray Cramer for his many important contributions to the field and for having supported me personally through his early performance of this, my first “mature” work for band.

I would also like to thank Preston Hazzard and the Creekview High School Band for working with me on this project and for giving this revised version of *Circuits* its first performance.

The title, *Circuits*, is meant to characterize several important aspects of the work’s musical language: a strong reliance upon circuitous structures such as ostinatos; the use of a formal design incorporating numerous, recurring short sections; and the presence of an unrelenting, kinetic energy achieved through the use of 16th notes at a constant tempo of 152 beats per minute.

The inclusion of jazz elements and the playful manipulation of musical materials using syncopation, sudden transposition, and juxtaposition are also characteristic of the work.”

Colonial Song (1918)

Colonial Song was written by Percy Grainger between 1905 and 1913. The melodies are original, not based on folk songs. The song was dedicated to Grainger’s dear mother, Rose. He intended to express feelings aroused by thoughts of the scenery and people of his native Australia, and to convey emotion typical of native-born Colonials.

Grainger considered that people living lonely in vast virgin countries and struggling against natural hardships appreciate patiently yearning, inactive sentimental wistfulness like that expressed in much American art of the time. He attempted “to write a melody as typical of the Australian countryside as Stephen Foster’s exquisite songs are typical of rural America.” He noted Australians’ curious, almost Italian-like musical tendencies in brass band performances and ways of singing, such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expression.

Percy Grainger (1882–1961) was an Australian-born composer, arranger, and pianist. He began his career in London as a society pianist and concert performer. He served briefly as a bandsman in the US Army and took US citizenship in 1918. An early experimenter with music machines and recording, he is remembered as a composer and collector of original English and other folk melodies. He eschewed Italian, the customary language of music, in favor of what he called “blue-eyed English.”

Symphony No. 4 (1993)

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed.

Maslanka’s music for winds has become especially well known. Among his more than 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces. He served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and was a freelance composer in Missoula, Montana from 1990 until his death in 2017.

Regarding *Symphony No. 4*, David Maslanka wrote:

“The roots of *Symphony No. 4* are many. The central driving force is the spontaneous rise of the impulse to shout for the joy of life. I feel it is the powerful voice of the Earth that comes to me from my adopted western Montana, and the high plains and mountains of central Idaho. My personal experience of the voice is one of being helpless and torn open by the power of the thing that wants to be expressed -- the welling-up shout that cannot be denied. I am set aquiver and am forced to shout and sing. The response in the voice of the Earth is the answering shout of thanksgiving, and the shout of praise.

Out of this, the hymn tune, *Old Hundred*, several other hymn tunes (the Bach chorales *Only Trust in God to Guide You* and *Christ Who Makes Us Holy*), and original melodies which are hymn-like in nature, form the backbone of *Symphony No. 4*.

To explain the presence of these hymns, at least in part, and to hint at the life of the *Symphony*, I must say something about my long-time fascination with Abraham Lincoln. Carl Sandburg’s monumental *Abraham Lincoln* offers a picture of Lincoln in death. Lincoln’s close friend, David Locke, saw him in his coffin. According to Locke, his face had an expression of absolute content, of relief at having thrown off an unimaginable burden. The same expression had crossed Lincoln’s face only a few times in life; when after a great calamity, he had come to a great victory. Sandburg goes on to describe a scene from Lincoln’s journey to final rest at Springfield, Illinois. On April 28, 1865, the coffin lay on a mound of green moss and white flowers in the rotunda of the capitol building in Columbus, Ohio. Thousands of people passed by each hour to view the body. At four in the afternoon, in the red-gold of a prairie sunset, accompanied by the boom of minute guns and a brass band playing *Old Hundred*, the coffin was removed to the waiting funeral train.

For me, Lincoln’s life and death are as critical today as they were more than a century ago. He remains a model for his age. Lincoln maintained in his person the tremendous struggle of opposites raging in the country in his time. He was inwardly open to the boiling chaos, out of which he forged the framework of a new unifying idea. It wore him down and killed him, as it wore and killed the hundreds of thousands of soldiers in the Civil War, as it has continued to wear and kill by the millions up to the present day. Confirmed in the world by Lincoln, for the

unshakable idea of the unity of all the human race, and by extension the unity of all life, and by further extension, the unity of all life with all matter, with all energy and with the silent and seemingly empty and unfathomable mystery of our origins.

Out of chaos and the fierce joining of opposite comes new life and hope. From this impulse I used *Old Hundred*, known as the *Doxology* – a hymn to God; *Praise God from Whom all Blessings Flow*; *Gloria in excelsis Deo* – the mid-sixteenth century setting of Psalm 100.

I have used Christian symbols because they are my cultural heritage, but I have tried to move through them to a depth of universal humanness, to an awareness that is not defined by religious label. My impulse through this music is to speak to the fundamental human issues of transformation and re-birth in this chaotic time.”

Personnel

Piccolo

Amanda Greenbacker-Mitchell

Flute

Nadia Lake
Jill Russell*
Nicholas Tseng

Oboe and English Horn

Kara Balthrop*
Matthew Barnes*
Caden Brewington

E-flat Clarinet

Mitchell Sidden

B-Flat Clarinet

Maddie Balsman
Meghan Brown
Elizabeth Ganey
James Langen*
Emily Stokes
Meg Swords

Bass Clarinet

Riley Siebert

Contrabass Clarinet

Allison Davis

Alto Saxophone

Warren Lane*
Zack Nenaber

Tenor Saxophone

Jackson Huenefeldt

Baritone Saxophone

Logan King

Bassoon

Molly Legg
Jack Snelling*

Contrabassoon

Noah Lucas

Trumpet

Layden Dukes
Faith Hall
Emily Rahn*
Caycee Roth
Bryce Taylor
Alex Weinzierl

Horn

Hayden Alley
Sydney Hendrickson
Kayla Modlin
Erica Ohmann*
Abby Oreskovich

Trombone

Robert Fears*
Eva Oelsner
Tyler Martindale
Chloe Wilson

Euphonium

Reece Hinton
Noah Wright*

Tuba

Theo Learnard*
Atticus Schlegel

Percussion

Alex Baur
Riley Berens
Liz Fetzer
Chloe Hart
Jeremiah Ingram*
Lane Oakes
Emma Smallen

String Bass

Sammy Asel

Piano

Mackenzie Harrington

Organ

Lun Tong

Harp

Debbie Clark

* indicates principal or co-principal player

Names appear in alphabetical order to illustrate the importance of each ensemble member's contributions to the group.