



School of Music
University of Missouri

2022-2023 Series | Large Ensemble

Wind Ensemble

Dr. Brian A. Silvey, conductor

Dr. Amy M. Knopps, guest conductor

Featuring

Dr. Sam Griffith, trombone

Dr. Troy Hall, drum set

Isaac Foley, bass

Jack Snelling, piano

November 16, 2022 | 7:00pm

Missouri Theatre

Program

Clutch (2019)..... **Andrew David Perkins**
(b. 1978)

Sweet Chariot (2019) **Carlos Simon**
(b. 1986)

Handel in the Strand (1911) **Percy Grainger**
(1882-1961)

Dr. Amy M. Knopps, guest conductor

Moth (2013)..... **Viet Cuong**
(b. 1990)

Intermission

Sail waves of crop (on asphalt wind) (2022) **Jack Snelling**
(b. 2000)

World Premiere

Dr. Sam Griffith, trombone

Dr. Troy Hall, drum set

Isaac Foley, bass

Jack Snelling, piano

Program Notes

***Clutch* (2019)**

Composer, conductor, and Grammy nominated music educator Andrew David Perkins holds an advanced specialist certificate in Orchestration from the Berklee College of Music, a Master of Music degree from the University of Michigan, and a Bachelor of Fine Arts degree from Michigan State University. Finalist for The National Band Association Revelli Award, Merrill Jones Award, and The Ravel International Composition Prize, Perkins' music is regularly performed at state, national, and international contests and conferences, and at the Midwest International Band Clinic. Mr. Perkins is the winner of the 2018 National Band Association/Alfred Publishing Young Band Composition Contest, and the 2021 American Prize in Wind Band Composition.

As the title suggests, *Clutch* is a high-octane piece that is fast and furious, pushing the boundaries of tempo, range, and technique. An excellent balance of theme and effect, this work utilizes a driving tempo, furious rhythms, and fresh harmonic language to create a thrill ride that will have the musicians and audience on the edge of their seats. Perkins writes, "The pitch-bending sounds of the Formula One cars screaming past us at insane speeds, the roar of the crowd at the checkered flag. Wildly dangerous, every boundary being tested, all for a chance at the winner's circle."

***Sweet Chariot* (2019)**

Carlos Simon is an American composer and arranger. He earned his doctoral degree at the University of Michigan, where he studied with Michael Daugherty and Evan Chambers. Simon also gained degrees from Georgia State University and Morehouse College. Additionally, he studied in Baden, Austria at the Hollywood Music Workshop with Conrad Pope and at New York University's Film Scoring Summer Workshop.

Composed in 2019, *Sweet Chariot* was commissioned by a consortium led by Robert Ambrose at Georgia State University. Simon, the son of a minister, wanted to use an African American spiritual as a melodic resource because there is so much depth and meaning ingrained in spirituals.

Simon wrote the following program note:

Swing Low, Sweet Chariot is perhaps one of the most well-known African American spirituals. As beautiful and rapturing as its melody is, it should be. However, its beauty and popularity is often overlooked by the song's true meaning about death. I have taken fragments of the melody and combined it with the Gregorian chant from the Latin mass for the dead, *In Paradisum*. Its text is as follows: "May the angels lead you into paradise; may the martyrs receive you at your arrival and lead you to the holy city Jerusalem. May choirs of angels receive you and

with Lazarus, once (a) poor (man), may you have eternal rest.

***Handel in the Strand* (1911)**

Percy Grainger was a piano prodigy turned composer who was known for his strange personal habits, his colorful prose, and his equally unusual music – his many admirers today still recognize that he possessed the supreme virtue of never being dull. Born in Australia, he began studying piano at an early age. He came to the U. S. at the outbreak of World War I and enlisted as an Army bandsman, becoming an American citizen in 1918. He went on to explore the frontiers of music with his idiosyncratic folk song settings, his lifelong advocacy for the saxophone, and his Free Music machines which predated electronic synthesizers. His many masterworks for winds include *Lincolnshire Posy*, *Irish Tune from County Derry*, and *Molly on the Shore*.

Handel in the Strand is one of Grainger's early light orchestral pieces, written in 1911, before he enlisted in the US Army during World War I. Grainger had no trouble allowing other musicians to arrange his music to suit their needs, so *Handel in the Strand* has existed in several different versions. After its original massed piano and string orchestra setting came versions for full orchestra, piano (solo and 4 hands), organ, trombone choir, and two different settings for band (Goldman and Sousa). Grainger gives an amusing anecdote on its origin:

My title was originally "Clog Dance." But my dear friend William Gair Rathbone (to whom the piece is dedicated) suggested the title "Handel in the Strand" because the music seemed to reflect both Handel and English musical comedy [the "Strand" — a street in London — is the home of London musical comedy] — as if jovial old Handel were careering down the Strand to the strains of modern English popular music.

***Moth* (2013)**

Cuong holds the Curtis Institute of Music's Daniel W. Dietrich II Composition Fellowship as an Artist Diploma student of David Ludwig and Jennifer Higdon. Viet received his MFA from Princeton University as a Naumburg and Roger Sessions Fellow, and he finished his Ph.D. there in 2021. At Princeton, he studied with Steven Mackey, Donnacha Dennehy, Dan Trueman, Dmitri Tymoczko, Paul Lansky, and Louis Andriessen. Viet holds Bachelor and Master of Music degrees from the Peabody Conservatory of the Johns Hopkins University, where he studied with Pulitzer Prize-winner Kevin Puts and Oscar Bettison.

The composer wrote the following about his piece:

The "moth to the flame" narrative is a familiar one. We have all seen moths in the glow of flames or stadium lights. Scientists call this phenomenon "phototaxis," but I prefer to think of this attraction in much more romantic terms. The dusty moth, though destined to live in shadow, has an insatiable craving for the brightness of day. Drab, but elegant, nervous, but swift, his taste for

the glow of the flame or the filament is dire. Perhaps he dances in the light because it holds the promise that he might be as beautiful as his favored kin, the butterfly. For only there, in its ecstatic warmth, may he spend the last of his fleeting life, and believe himself to be.

Moth seeks inspiration from the dualities between light and dark, beautiful and grotesque, reality and fantasy, and the ultimate decision to sacrifice sensibility for grace.

Sail waves of crop (on asphalt wind) (2022)

Jack Snelling is an American composer, pianist, and bassoonist, whose influences span many genres from Oscar Peterson and Brad Mehldau to Earth, Wind, and Fire and Ben Folds. His music is commonly characterized by emphasizing improvisation and/or encouraging creativity within interesting parameters. It is not easy to fit Jack's works into one or two boxes, either; he describes his style as a meshing of all the different artists and performers that inspire him, regardless of their backgrounds or genres.

Hailing from St. Louis, Jack is currently in his final year of study towards bachelor's degrees in Composition and Geography at the University of Missouri-Columbia where he is currently the principal bassoonist in the Wind Ensemble and pianist in the Concert Jazz Band. As a composer, he is a recipient of the MNMI Composition Scholarship, and his works have been played by a variety of groups thanks to the MNMI's support, including the Mizzou New Music Ensemble the 442's, Quatuor Diotima, Khemia Ensemble, Tesla Quartet, Matt Wilson, the Mizzou New Music Ensemble, and more. Jack also was formerly a founding member of a professional jazz quartet Sharp the Nine.

His other passions within music include arts administration, and in April 2021 he collaborated with the University Concert Series and the Zeta Chapter of Phi Mu Alpha Sinfonia to produce that year's "1322: Music in America" concert. He also currently serves as the orchestra manager for the Columbia Civic Orchestra.

Jack would like to thank his family and friends for their continued support, and the numerous teachers over the years who continue to inspire him today, including but not limited to Carolbeth True, Dr. Samuel Griffith, Dr. Carolina Heredia, and Dr. Yoshiaki Onishi. He also thanks the Sinquefield Charitable Foundation for their continued support over his musical career. He currently studies composition with Dr. Stefan Freund.

Mr. Snelling provided the following program note:

Dedicated to my grandparents, *sail waves of crop (on asphalt wind)* is a response to memories of weekend trips to the home of my mother's family in northern Missouri. The title of the piece is a depiction of driving up U.S. Highway 63 north out of Columbia, Missouri, where the gently rolling hills and frequent winds give the illusion of a boat on the sea. My grandparents on both sides of my family brought me up to love the outdoors and to explore the

less-traveled routes, both ideals that will stick with me for the rest of my life.

sail waves of crop (on asphalt wind) is based on two themes of music quoted from jazz ballads that have deeply influenced my musical career: Hoagy Carmichael's *The Nearness of You* and Arthur Hamilton's *Cry Me a River*, though neither are ever presented in conventional jazz-ballad fashion. Rather, the piece is primarily set in an energetic, unrelenting, even-eights feel driven by both the jazz combo as well as the percussion section.

As a jazz pianist myself, there is nothing I love more in performing and listening to jazz than ensemble communication. To that end, I hoped to write for plenty of collaboration and compromise between jazz quartet and wind ensemble, allowing each to show off their respective strengths while still allowing for conversation between the two. For example, in the middle section of the piece, the wind ensemble breaks down and gives way to unaccompanied piano, bass, and drums, who are free in the moment to listen to and respond to each other in a way that can only happen without directly notated music.

Many thanks to Dr. Brian Silvey and Dr. Samuel Griffith for their instrumental help in making this work possible. Getting to work with an ensemble I've been a part of since I was a freshman here is a dream come true!

Personnel

Piccolo

Amanda Greenbacker-Mitchell

Flute

Lexie Cheek
John Goodson
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*
Andrea Lee
Zack Nenaber

Tenor Saxophone

Jackson Huenefeldt

Baritone Saxophone

Logan King

Bassoon

Luke Frith
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*
Tyler Martindale
Eva Oelsner
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

* indicates principal or co-principal player

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