



School of Music
University of Missouri

2022-2023 Series | Large Ensemble

Troy Buchanan High School Symphonic Band

Eric Blankenship, conductor
Chris Barchesky, guest conductor

University of Missouri Wind Ensemble

Dr. Brian A. Silvey, conductor
Allison R. Davis, guest conductor
Zachary S. Nenaber, guest conductor

**Featuring the music of guest composer-in-residence,
Kevin Day**

April 28, 2023 | 7:00pm
Missouri Theatre

Troy Buchanan High School Symphonic Band

Rocketship! (2017)..... **Kevin Day**
(b. 1996)

Halcyon Hearts (2021) **Katahj Copley**
(b. 1998)

Autumn Leaves (1947, 2017) **Joseph Kosma**
(1905-1969)
arr. Alfred Reed
edited by R. Mark Rogers

Ruckus (2014) **Randall D. Standridge**
(b. 1976)

University of Missouri Wind Ensemble

Havana (2018)..... **Kevin Day**
(b. 1996)

An Original Suite (1928) **Gordon Jacob**
(1895-1984)

Guest graduate conductor, Zachary S. Nenaber

- I. March
- II. Intermezzo
- III. Finale

O Magnum Mysterium (1994) **Morten Lauridsen**
(b. 1943)
trans. H. Robert Reynolds

Anahita (2005)..... **Roshanne Etezady**
(b. 1973)

Guest graduate conductor, Allison R. Davis

- I. The Flight of Night
- II. Night Mares
- III. Sleep and Repose/The Coming of the Light

Dancing Fire (2016) **Kevin Day**
(b. 1996)

Funding made possible by the Missouri New Music Initiative, Budds Center for American Music, and Student ORG

Troy Buchanan High School Symphonic Band Program Notes

Rocketship! (2017)

Rocketship! is an intense and vibrant concert opener which features a rhythmic energy highlighted by a marching snare drum. It's quick tempo and frequent dynamic shifts provide the perfect back drop for the "liftoff" of a wind ensemble's performance.

-Program note from www.windrep.org

Halcyon Hearts (2021)

Love does not delight in evil
But rejoices with the truth.
It always protects, always trusts,
Always hopes, always perseveres.
Love never fails.

HALCYON HEARTS is an ode to love and how it affects us all. Halcyon denotes a time where a person is ideally happy or at peace, so in short Halcyon Hearts is about the moment of peace when one finds their love or passion. The piece centers around major 7ths and warm colors to represent the warmth that love brings us. The introduction – which is sudden and colorful – symbolizes the feeling of the unexpected journey it takes to find love. Using the colors and natural energy of the ensemble, we create this sound of ambition and passion throughout the work. No matter what race, gender, religion, nationality or love, we all are united with the common thread of passion from the heart. This piece was written in dedication to those who love no matter what negativity is in the world; do not allow hate and prejudice to guide the way we live our lives. Always choose love and the halcyon days will come.

-Notes by the composer

Autumn Leaves (1947, 2017)

Appearing in 1945 under the title "Hulló levelek" ("Falling Leaves"), the tune encapsulates the feelings of despair in war-ravaged Europe, as people struggled to make sense of the destruction of civilization that had been left to them. With a French lyric by Jacques Prévert, "Les Feuilles Mortes" ("The Dead Leaves"), the song appeared in the 1946 film "Les Portes de la nuit." In 1947 when Johnny Mercer wrote the English lyric "Autumn Leaves," the path to immortality was secure and innumerable recordings were made. Mark Rogers' edition of this score preserves all aspects of Kosma's lovely, nostalgic tune in a handsome full score that allows conductors to observe the great skill of Alfred Reed's lush, colorful writing.

-Notes taken from the score

Ruckus (2014)

Ruckus is a piece for concert band that is supposed to be just what its title implies: loud, boisterous, and aggressive. The mixed meter, heavy percussion, and thumping rhythm give this piece a decidedly urban feel. Students should be encouraged to be extremely aggressive in their performance of this work.

Ruckus was commissioned by the Central Cass High School Band from Casselton, ND, and their conductor, Darcy Brandenburg, in honor of their principal, Mr. Steve Lorentzen.

-Notes by the composer

University of Missouri Wind Ensemble Program Notes

***Havana* (2018)**

Composer Kevin Day wrote the following program note:

“Havana was a wind ensemble piece that I started working on in 2017, got about 30 measures into writing, and then put on the shelf. I couldn’t think of what to do with it or come up with an idea, so I ended up just putting it aside until I could. I ended up forgetting about it, and while I was searching through my music files on a night in September 2018, I stumbled on this work and found inspiration to write on what I had. I wanted to tell a story with the piece and make it authentic, and so I spent a lot of time carefully writing the work. After messing with a few titles and feeling a good amount of frustration, I decided to go with *Havana*, despite there being a viral pop song already in existence with the same name (a song that is honestly a guilty pleasure of mine to listen to). This piece, however, has nothing to do with the Camilla Cabello mega-hit.

Havana is a 7:30 minute work that is heavily influenced on Cuban music, rhythms, and percussion. I wanted to highlight different dance genres such as salsa, mambo, and cha-cha, while also making the piece in my own voice. I have a strong love for Latin music, and so this was incredibly fun to write. I sought to paint a mental picture of the city of Havana, the beautiful landscape, and the culture that it is known and beloved for. There are many “Latin-influenced” pieces for band already and so I wanted to make *Havana* stand out as one that is exciting and memorable. I hope that performers and audiences will tap their foot, bob their heads, and feel the music.”

***An Original Suite* (1928)**

Gordon Jacob was an English composer and pedagogue. The youngest of ten siblings, Jacob enlisted in the Field Artillery to serve in World War I when he was 19, and was taken as a POW in 1917, one of only 60 men in his battalion of 800 to survive. Notably, Jacob’s first major successful piece was composed during his student years: the *William Byrd Suite* for orchestra, after a collection of pieces for the virginal. It is better known in a later arrangement for symphonic band. While a student, Jacob was asked by Vaughan Williams to arrange his *English Folk Song Suite* in full orchestral form. At the time of his death in 1984, he had written over 700 works. His numerous offerings for wind band, including *Old Wine in New Bottles*, *Music for a Festival*, *Original Suite*, *Giles Farnaby Suite*, *The Battell*, and *William Byrd Suite* follow the precedent set by Gustav Holst and former teacher Ralph Vaughan Williams. These English composers’ works formed the cornerstone of the wind band repertoire in the early part of the 20th Century.

An Original Suite was Jacob’s first work for the band medium and was completed in 1928. It is assumed that the word “original” in the title was to distinguish it from transcriptions that made up the bulk of the band repertoire at the time or to alert listeners that the folk song themes were original. The suite begins with a march and includes four themes introduced by a snare drum solo. There is a recapitulation of the opening theme played over a distinctively British dotted eighth-sixteenth accompaniment, and the movement ends as it began with an unaccompanied snare drum. The Intermezzo opens with a seventeen-measure solo for alto saxophone and ends with a somber A-minor triad. A rubato tempo is prevalent and subtle shading of tone pervades the movement. The Finale is reminiscent of the first movement. It begins with polymeter, as the clarinets and saxophones play scale passages in 6/8 while the rest of the band is in 2/4. The coda at the end of the movement repeats the second theme of the movement and finishes with a flourish of woodwind arpeggios to the final accented chords.

***O Magnum Mysterium* (1994)**

Morten Lauridsen is an American composer of Danish ancestry. He grew up in Portland, Oregon, and attended Whitman College and the University of Southern California, where he studied advanced composition.

Among his early teachers were Ingolf Dahl, Halsey Stevens, Robert Linn, and Harold Owen. Lauridsen is most noted for his six vocal cycles — *Les Chansons des Roses*, *Madrigali*, *Mid-Winter Songs*, *Cuatro Canciones*, *A Winter Come*, and *Lux Aeterna* — and his series of a cappella motets, which are regularly performed by distinguished ensembles and vocal artists throughout the world. A compact disc of his compositions, entitled *Lauridsen - Lux Aeterna* (which includes a recording of *O Magnum Mysterium* by the Los Angeles Master Chorale conducted by Paul Salamunovich) was nominated for a Grammy award in 1998. His *Dirait-on* and *O Magnum Mysterium* are the all-time best-selling choral octavos distributed by Theodore Presser Company, which has been in business since 1783.

The composer provided the following program note:

“*O Magnum Mysterium*, commissioned by Marshall Rutter in honor of his wife, Terry Knowles, has enjoyed several thousand performances throughout the world and dozens of recordings since its 1994 premiere by the Los Angeles Master Chorale. I have also arranged the work for solo voice and piano or organ (recorded on Northwest Journey by Jane Thorngren accompanied by the composer), men’s chorus and brass ensemble; H. Robert Reynolds’s stunning adaptation for symphonic winds was recently premiered in Minneapolis by the Thornton Wind Symphony. For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text depicting the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy.

The Latin text “O magnum mysterium” is a Gregorian chant from the fifth responsory of nine for Vigil on Christmas Day. It reflects first oxen and donkey next to the manger as first mentioned in Isaiah 1:3, and traditionally related to the nativity of Jesus as a symbol for the mystery of the self-abasement of God in his Incarnation. In a second theme, the text is based on the greeting of Elizabeth welcoming Mary when she visits.”

***Anahita* (2005)**

As a young musician, Roshanne studied piano and flute, and developed an interest in many different styles of music, from the musicals of Stephen Sondheim to the 1980’s power ballads and Europop of her teenage years. One fateful evening in 1986, she saw Philip Glass and his ensemble perform as the musical guests on Saturday Night Live. This event marked the beginning of her interest in contemporary classical music, as well as her interest in being a composer herself. Since then, Etezady’s works have been commissioned by the Albany Symphony, Dartmouth Symphony, eighth blackbird, Music at the Anthology, and the PRISM Saxophone Quartet. An active teacher, Etezady has taught at the Interlochen Arts Camp, Yale University, Saint Mary’s College, and the Crane School of Music at SUNY Potsdam. She has given master classes at Holy Cross College, the Juilliard School, and the Norfolk Chamber Music Festival.

Etezady wrote the following about her piece:

“In the Assembly Chamber of the State Capitol Building in Albany, New York, there are two murals that were completed in 1878 by the New England painter William Morris Hunt. These works are enormous -- each approaching 18 feet in length -- and are considered the culminating works of the artist’s career. One of these murals, *The Flight of Night*, depicts the Zoroastrian Goddess of the Night, Anahita, driving her chariot westward, fleeing from the rising sun. However, if you travel to Albany today, you won’t see *The Flight of Night*. Two years after Hunt completed the giant murals (and only one year after his death), the ceiling in the Assembly Chamber began to leak. By 1882, *The Flight of Night* had already been damaged, and by 1888, the vaulted ceiling in the Assembly Chamber had to be condemned. A “false” ceiling was erected, completely obscuring Hunt’s murals, and today, most of *The Flight of Night* has been destroyed by the elements. Only the lowest inches of the original painting are still visible.

Anahita draws inspiration from photographs of Hunt's masterpiece before its decay as well as from the Persian poem that inspired Hunt originally. The first movement, *The Flight of Night*, is characterized by dramatic, aggressive gestures that are meant to evoke the terrifying beauty of the goddess herself. Movement two, *Night Mares*, is a scherzo-like movement that refers to the three monstrous horses that pull the chariot across the sky. In the final movement, *Sleep and Repose/The Coming of Light*, we hear the gentler side of the night, with a tender lullaby that ends with trumpets heralding the dawn."

***Dancing Fire* (2016)**

Day wrote the following about *Dancing Fire*:

"When I was writing *Dancing Fire*, I wanted to write a piece for my high school band program and its directors for the great pieces we played, the fun times we had, and the excitement our bands created at our concerts. The picture I had in my head before I began writing was a group of people surrounding a large bonfire during the night. These people began dancing around the fire, having fun, singing songs, and ultimately, celebrating life.

Once I had that picture in my head, along with the constant repeating motif that eventually became the melody for the entire piece, the rest of the work fit together nicely, and in two weeks it was done. The composition brings this mental picture I had to life in a fun and energetic way with dance-like percussion and a constant groove, as well as its contagious melody, a mysterious soprano sax solo, and a climactic ending. This was written in dedication to the Arlington High School Band Program in Arlington, Texas, and to my former band directors, Michael Hejny, Nathan Burum, and Nathan Hervey."

Composer Biographies

Kevin Day, Guest Composer-in-Residence

An American whose music has been characterized by “propulsive, syncopated rhythms, colorful orchestration, and instrumental virtuosity,” (Robert Kirzinger, Boston Symphony) composer Kevin Day has quickly emerged as one of the leading young voices in the world of music composition today, whose music ranges from powerful introspection to joyous exuberance. Kevin Day is an internationally acclaimed composer, conductor, and pianist, whose music often intersects between the worlds of jazz, minimalism, Latin music, fusion, and contemporary classical idioms. Day serves as the Vice President of the Millennium Composers Initiative, a collective of more than 120 composers from several countries around the world.

A winner of the BMI Student Composer Award, a three-time finalist for the ASCAP Morton Gould Young Composer Award, and considered for the 2022 Pulitzer Prize for his Concerto for Wind Ensemble, Day has composed over 200 works, and has had numerous performances throughout the United States, Russia, Austria, Australia, Taiwan, South Africa, and Japan. His works have been programmed by the symphonies of Boston, San Francisco, Detroit, Indianapolis, Houston, and more, as well as several top professional and collegiate wind ensembles. His works have been performed at Carnegie Hall, Rachmaninov Hall (Russia), The Midwest Clinic, and other major venues, and recently he had his Carnegie Hall Conducting Debut at the 2022 New York International Music Festival.

Day has collaborated with the likes of David Childs, Nicki Roman, James Markey, Wendy Richman, Jens Lindemann, Demondrae Thurman, Hiram Diaz, Steven Cohen, Jeremy Lewis, and more on works for their respective instruments, as well as chamber ensembles like One Found Sound, Axiom Brass, Ensemble Dal Niente, The Sheffield Chamber Players, The Puerto Rican Trombone Ensemble, The Zenith Saxophone Quartet, The Tesla Quartet, and the Boston Symphony Orchestra Low Brass Section.

Day is currently Assistant Professor of Composition at Wilfrid Laurier University in Waterloo, Ontario, Canada. He is pursuing his DMA in Composition from the University of Miami Frost School of Music, where he studies with Charles Norman Mason, Dorothy Hindman, and Lansing McCloskey. He holds a MM in Composition from the University of Georgia, and a BM in Performance from Texas Christian University (TCU). He is alumnus of Kappa Kappa Psi National Honorary Band Fraternity and Phi Mu Alpha Sinfonia Fraternity of America.

Conductor Biographies

Brian A. Silvey

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 International Society for Music Education conference in Brisbane, Australia (2022), Clifford K. Madsen Symposium on Research in Music Behavior in Kansas City, Missouri (2022), Society for Music Teacher Education in Greensboro, North Carolina (2021), the Music Research and Teacher Education National Conference (2021), and the College Band Directors National Association conference in Tempe, Arizona (2019). He is published in the *Journal of Research in Music Education*, *International Journal of Research in Music Education*, *Psychology of Music*, *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 from Northwestern University was published in the *Oxford Handbook of Music Performance* in 2022. 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*. Dr. Silvey is the Research Grant Chair for the American Bandmasters Association. 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.

Eric Blankenship

Eric Blankenship serves as the Director of Bands at Troy Buchanan High School (TBHS), where he oversees all aspects of the instrumental music program. He directs the symphonic band, ninth grade concert band, Trojan Pride Marching Band, the jazz band and jazz ensemble, and teaches AP Music Theory. Additionally, he assists at Troy Middle School, where he works with the 7th and 8th grade bands. Mr. Blankenship also serves as the President-elect of the Northeast Missouri Music Educators Association.

Currently in his 25th year of teaching and 21st year as Director of Bands at TBHS, Mr. Blankenship was the 2022 recipient of the Dr. Wynne Harrell Outstanding Music Educator Award presented by the Missouri Music Educators Association. Additionally, he was the 2022 Heart of Missouri Region Teacher of the Year and a semi-finalist for the Department of Elementary and Secondary Education 2022 Teacher of the Year. Mr. Blankenship was also the 2020 Lincoln County R-III School District Teacher of the Year.

Mr. Blankenship attended Truman State University, where he received a Bachelor of Arts in Music, Bachelor of Music in Trombone Performance, and a Master of Arts in Education. Prior to his appointment in Troy, he spent four years as the Assistant Band Director at Park Hill High School in Kansas City, Missouri. Mr. Blankenship is married to Molly, and they have two children, Max and Mallory.

Chris Barchesky

Chris Barchesky is the Associate Director of Bands at Troy Buchanan High School (TBHS) in Troy, Missouri. At TBHS, he conducts the concert band and the ninth grade concert band, co-directs the Trojan Pride Marching Band, and teaches beginning guitar classes. Additionally, he assists at Troy South Middle School, where he works with the 7th and 8th grade bands. Mr. Barchesky also serves on numerous building and district-wide committees, where he advocates on the behalf of his fellow teachers. He was a finalist for the 2022 Lincoln County R-III School District Teacher of the Year.

Currently in his 13th year of public school teaching, Mr. Barchesky has served as a guest clinician and adjudicator at the middle school and high school levels throughout Missouri. He has presented clinics and research at the Missouri Music Educators Association Conference (2023, 2019, 2018, & 2015) and at professional development events in several schools. Mr. Barchesky is published in the *Journal of Band Research* and *The Instrumentalist*. He currently serves as the Band Vice President of the Northeast Missouri Music Educators Association.

Mr. Barchesky earned his Educational Specialist in Mental Health Practices in Schools, Master of Education in Music Education, and Bachelor of Science in Music Education (summa cum laude) from the University of Missouri. His professional memberships include the National Association for Music Education, Missouri Music Educators Association, Missouri Bandmasters Association, and the Missouri State Teachers Association.

Troy Buchanan High School Symphonic Band Personnel

Flute

Grace Beamer
Adam Westerman
Ethan Smith
Rachel Snyder
Micah Purcell
Faith McClellan
Kalie Blankenship

Clarinet

Nick Dudley
Kyle Huber
Mason Bender
Camie Worrell
Jamie Barber
Dee Summers
Mataya Payne

Bass Clarinet

Rayna Trent

Bassoon

Gabe Stuckey

Alto Saxophone

Adrian Friedlein
Mirka Gonzalez
Brendan Finnerty
Walter Flowers

Tenor Saxophone

Grant Allsberry
William Hofmann

Baritone Saxophone

Kyle Baker

Horn

Josh Vollmer
Joel Dotter

Trumpet

Jacob Henke
Parker Quinones
Stephen Massey
Garrett Rust
Nathan Skillman
Natalie Glen
Lucas Sciarratta

Trombone

Hannah Smithey
Hayden Clausner
Mila Spencer
Carter Sullivan
Corben Moran
Micah Land

Euphonium

Sage Gruchala

Tuba

Alyssa Huffman

Percussion

Ryan Crawmer
Nick Dougherty
Abby Hardy
Aubrey Higgins
Andrew Jacobsmeyer
Travis Neisen
Silas Hite

University of Missouri Wind Ensemble Personnel

Piccolo

Amanda Greenbacker-Mitchell

Flute

Ashley Chambers *
Lexie Cheek
John Goodson
Nadia Lake

Oboe

Kara Balthrop *
Matthew Barnes *

B-Flat Clarinet

Maddie Balsman
Elizabeth Ganey
Ava Rittgers
Mitchell Sidden*
Abby Twyman
Anton Yang

Bass Clarinet

Meghan Brown

Alto Saxophone

Logan King
Zack Nenaber *
Andrea Lee

Tenor Saxophone

Warren Lane

Baritone Saxophone

Jackson Huenefeldt

Bassoon

Jack Snelling *
Erich Unterschutz

Trumpet

Layden Dukes
Emily Gilley
Faith Hall
Ava Lairmore
Emily Rahn *

Horn

Henry Albright
Hayden Alley
Annelise Miner *
Erica Ohmann

Trombone

Ben Musgraves, bass
Eva Oelsner
Titus Weinzierl *
Chloe Wilson

Euphonium

Reece Hinton
Noah Wright *

Tuba

Adam Johnston
Atticus Schlegel

Percussion

Alex Baur
Riley Berens
Miles Bohman
Mary Emmons *
Liz Fetzer
Chloe Hart
Colton Johnson
Olivia Sletteland

String Bass

Sammy Asel

Piano

Mackenzie Harrington

Harp

Tashianna Merryman

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

** Indicates principal player*