



School of Music  
University of Missouri

2024-2025 Series | Large Ensemble

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# Wind Ensemble

**Dr. Brian A. Silvey, conductor**  
**Abby Reed, guest conductor**  
**Angelo Manzo, tuba soloist**

**September 30, 2024 • 7:00PM**

**Missouri Theatre**

**Program**

*Boom Goes the Dynamite* (2023) ..... **Paul Dooley**  
(b. 1983)

*Some treasures are heavy with human tears* (2021) ..... **John Mackey**  
(b. 1973)

*Symphonic Dance No. 3 “Fiesta”* (1967) ..... **Clifton Williams**  
(1923 - 1976)

Abby Reed, guest conductor

*Concerto for Tuba and Symphonic Band* (2023) ..... **John Cheetham**  
(1939 - 2024)

*In Memory of John Cheetham*

Dr. Angelo Manzo, soloist

- I. Spiritoso
- II. Lento con espressione
- III. Vivo

*The Adventures of Jesse Owens* (2023) ..... **Michael Daugherty**  
(b. 1954)

- I. Cotton
- II. Berlin (1936 Olympics)
- III. Gold

Bradford Siwak, video editor

## Program Notes

### ***Boom Goes the Dynamite (2023)***

Paul Dooley is one of the most prolific and performed composers in America today. His path has embraced not only his Western Classical heritage, but also a cross-cultural range of contemporary music, dance, art, technology and the interactions between the human and natural worlds. His music has been described as “impressive and beautiful” by American composer Steve Reich.

Dooley’s orchestral music has been commissioned and performed by, among many others, the Nashville Symphony, Detroit Symphony, Singapore Symphony, Macau Orchestra, Pacific Symphony, Charlotte Symphony, Cabrillo Festival Orchestra, Buffalo Philharmonic, United Nations Chamber Music Society, Omaha Symphony, Charleston Symphony Orchestra, Grand Rapids Symphony, Santa Rosa Symphony, Beethoven Academy Orchestra, Radom Chamber Orchestra, Amarillo Symphony, New York Youth Symphony, Aspen Philharmonic Orchestra, Nu Deco Ensemble and Alarm Will Sound, in addition to wind ensembles such as “The President’s Own” United States Marine Band, The United States Army Band “Pershing’s Own” and the United States Navy Band.

Born in Santa Rosa, California in 1983, Dooley began his musical life listening to Beethoven, Bruce Hornsby, Nirvana and Rush. At the age of 13, Dooley began a long mentorship with singer, songwriter, improviser and gifted counselor Gary “Doc” Collins. In high school Dooley also studied composition with Charles Sepos, before earning bachelor degrees in mathematics and music composition at the University of Southern California (2002-2007) with Frank Ticheli and Stephen Hartke, and a master and doctorate degree at the University of Michigan (2007-2013) with Michael Daugherty, Bright Sheng and Evan Chambers.

The composer wrote the following program note:

*“Boom Goes the Dynamite (2023)* was commissioned by a consortium of wind bands and individuals organized by Caroline Hand in honor of Thomas Caneva’s 17 years of service and dedication to the Ball State University School of Music.

The comical catchphrase “Boom Goes The Dynamite” was coined in 2005 by a Ball State University student during an ill-fated sports broadcast, which quickly went viral on YouTube. An inexperienced operator had accidentally fast-forwarded through the broadcast script, forcing the young sportscaster to improvise and stumble his way through the show, live on air. This four-minute dark, yet playful, concerto for wind band recreates this frantic and terrifying experience using several driving phrygian rhythmic motives, with maracas, flexatone, triangles and cymbals providing a bright yet tense timbral counterpoint.

I was tremendously honored to compose this new work for my dear friend Tom Caneva. I cherish the numerous times I have been able to work with Tom and his Wind Ensemble at Ball State University. Their magically lyrical, spontaneous, clear and detail-oriented performances are a composer’s dream.”

### ***Some treasures are heavy with human tears (2021)***

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 catalogue now receives annual performances numbering in the thousands.

Recent commissions include works for the BBC Singers, the Dallas Wind Symphony, military, high

school, middle school, and university bands across America and Japan, and concertos for Joseph Alessi (principal trombone, New York Philharmonic), Christopher Martin (principal trumpet, New York Philharmonic), and Julian Bliss (international clarinet soloist). In 2014, he became the youngest composer ever inducted into the American Bandmasters Association. In 2018, he received the Wladimir & Rhoda Lakond Award from the American Academy of Arts and Letters. He resides in San Francisco, California, with his spouse, A. E. Jaques, a philosopher who works on the ethics of artificial intelligence for MIT, and also titles all of his pieces; and their cats, Noodle and Bloop.

Jake Wallace wrote the following program note:

“At 1:05 AM on Sunday, August 4, 2019 in the Oregon Historic District of Dayton, Ohio, a man armed with a semi-automatic AM-15 approached a crowded neighborhood bar and opened fire. In under thirty seconds, he fired 41 rounds, killing nine people and injuring another 17.

That’s where the story of John Mackey’s *Some treasures are heavy with human tears* begins.

One of the victims of the shooting was Megan Betts, a 22-year-old woman who had played trumpet in her high school band in nearby Bellbrook. The Bellbrook program reached out to Mackey to commission a work that would commemorate the tragedy, a task he approached with some reluctance:

*I’ve been asked on several occasions to write pieces in response to tragedies, but I’ve rarely felt like it was appropriate. Something about this, though—happening in Dayton, where I’ve been many times, and so close to Columbus, where I grew up—that I felt like I wanted to try to say something musically, even though I was at a loss for what I could say verbally. Fortunately, Abby (my spouse) found this incredible title, which says so much before the music even starts. The last thing the community needed was a piece of music that relived the event. The piece isn’t trying to sound like what happened; it’s trying to convey what it feels like to know that it happened.*

The piece is not programmatic. Rather, it exists in abstraction: a meditation on grief. In framing the work in this way, Mackey’s music transcends elegizing a singular horrific event and instead provides an artistic representation of how we cope with all tragedies, both those that are intensely personal and the ones that are communal. It explores a wide range of emotions, from denial through shock, fury, and anguish before finally finding an incomplete peace.

*Some treasures are heavy with human tears* begins with a simple motivic gesture: a rocking oscillation between flute and vibraphone that sounds akin to a lullaby. This principal motive carries throughout the piece, acting as the listener’s avatar through the emotional journey. A melody spins out from it, accompanied by ethereal ringing provided by crystal glasses and whirly tubes, and although the overall mood is one of melancholy, the atmosphere is also peaceful until a disorienting fog of trombone glissandi passes over. The songlike melody continues, at times abruptly shifting from the resigned mood of the home key of G minor to the distantly bright C major, evoking a fleeting remembrance of a more hopeful spirit, before just as quickly dissipating back. The simplicity of the opening returns, but this time fuller, with more voices joining before the glissando cloud returns (this time augmented by timpani), ushering in a new mood: confusion. The opening gesture reemerges, ceaselessly rocking in a rhythmic nature, oblivious to a building torment in the surrounding harmonies which become brasher and angrier as the piece approaches its dramatic climax. The apex of the piece is a wail, acknowledging the reality of the trauma in a moment of agony bordering on rage. This too, however, subsides, and the peacefulness of the beginning of the work returns to stay with one exception: as the final phrase of the work cadences and the last tones decay, a single muted trumpet rises from the silence in a bright flash and is suddenly extinguished.”

### ***Symphonic Dance No. 3 “Fiesta” (1967)***

Clifton Williams began playing French horn, piano, and mellophone in the band at Little Rock (Arkansas) High School. As a professional horn player, he would go on to perform with the San Antonio and New Orleans Symphony Orchestras. Williams also served in the Army Air Corps band as a drum major, composing in his spare time. He attended Louisiana State University (B.M., 1947) where he was a pupil of Helen Gunderson, and the Eastman School of Music (M.M., 1949) where he studied with Bernard Rogers and Howard Hanson. In 1949, Williams joined the composition department at the University of Texas School of Music. He taught there until he was appointed Chair of the Theory and Composition Department at University of Miami in 1966. Williams retained this position until his death in 1976. His composition students included W. Francis McBeth and John Barnes Chance.

Clifton Williams received the prestigious Ostwald Award in 1956 for his first composition for band, *Fanfare and Allegro*. He repeated his success in 1957 when he won again with his *Symphonic Suite*. In addition to his many other honors, those most recently listed include election to membership in the American Bandmasters Association, Phi Mu Alpha Sinfonia National Music Fraternity of America, and the honorary degree of Doctor of Music conferred by the National Conservatory of Music at Lima, Peru.

*Symphonic Dance No. 3 “Fiesta”* is one of five symphonic dances commissioned by the San Antonio Symphony Orchestra to celebrate its 25th anniversary in 1964. Each of the five dances represents the spirit of a different time and place in the history of San Antonio. This dance reflects the excitement and color of the city’s many Mexican celebrations, which Williams called “the pageantry of Latin American celebration -- street bands, bull fights, bright costumes, the colorful legacy of a proud people.”

The introductory brass fanfare creates an atmosphere of tense anticipation, while the bells, solo trumpet, and woodwinds herald the arrival of an approaching festival. The brass announce the matador’s arrival to the bullring, and the finale evokes a joyous climax to the festivities. Williams rescored this work for band, and it was first performed in 1967 by the University of Miami Band.

### ***Concerto for Tuba and Symphonic Band (2023)***

John Cheetham, Professor Emeritus of Music Theory and Composition at the University of Missouri, was born in Taos, New Mexico in 1939. He received his Bachelor and Master degrees from the University of New Mexico in 1962 and 1965, and a Doctor of Musical Arts in Composition from the University of Washington in 1969.

During his tenure at the University of Missouri from 1969 to 2000, he wrote for virtually all media and his works have been widely performed in the United States and abroad. Much of his music has been published commercially through his own publishing firm, BoonesLick Press. Recordings of many of his works are available on Crystal, Concord, Mark Pro Arte, Summit, and NPR Classic labels.

The *Concerto for Tuba and Symphonic Band* was written during the summer of 2023 at the request of Dr. Angelo Manzo, Professor of Tuba and Euphonium at the University of Missouri. Because of the high tessitura of the tuba part, the composer suggests it to be played on an F tuba. The concerto exists in two versions: the first for tuba and symphonic band, the composer’s original conception; and the second, the version for tuba and piano. Stylistically, the three-movement work is based on traditional forms. “Tunes” abound in the concerto amidst conservative harmonies and rhythms. With this work, the composer and commissioner hope to expand the repertoire of this increasingly viable solo instrument.

## *The Adventures of Jesse Owens (2023)*

Six-time Grammy® Award winning composer Michael Daugherty is one of the most commissioned, performed, and recorded composers on the American concert music scene today. His music is rich with cultural allusions and bears the stamp of classic modernism, with colliding tonalities and blocks of sound; at the same time, his melodies can be eloquent and stirring. Daugherty has been hailed by *The Times* (London) as “a master icon maker” with a “maverick imagination, fearless structural sense and meticulous ear.”

Daugherty first came to international attention when the Baltimore Symphony Orchestra, conducted by David Zinman, performed his *Metropolis Symphony* at Carnegie Hall in 1994. Since that time, Daugherty’s music has entered the orchestral, band and chamber music repertory and made him, according to the League of American Orchestras, one of the ten most performed American composers. Daugherty’s orchestral music, recorded by Naxos over the last two decades, has received six Grammy® awards, including Best Contemporary Classical Composition in 2011 and 2017.

Born in 1954 in Cedar Rapids, Iowa, Daugherty is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. He studied music composition at the University of North Texas (1972-76), the Manhattan School of Music (1976-78), and computer music at Pierre Boulez’s IRCAM in Paris (1979-80). Daugherty received his doctorate from Yale University in 1986 where his teachers included Jacob Druckman, Earle Brown, Roger Reynolds, and Bernard Rands. During this time, he also collaborated with jazz arranger Gil Evans in New York, and pursued further studies with composer György Ligeti in Hamburg, Germany (1982-84). After teaching music composition from 1986-90 at the Oberlin Conservatory of Music, Daugherty joined the School of Music at the University of Michigan (Ann Arbor) in 1991, where he is Professor of Composition and a mentor to many of today’s most talented young composers.

*The Adventures of Jesse Owens* is a three-movement piece with each movement coinciding with an event in Jesse Owens’s life.

The composer wrote the following notes about these events:

### 1. Cotton

Jesse Owens (1913-1980) was the youngest of ten children, the son of a sharecropper, and the grandson of enslaved people. The family lived in a small shack in rural Oakville, Alabama and everyone picked cotton for a living, including Jesse beginning at age seven. The first movement is a “work song” composed of pulsating, multi-layered ostinatos accompanied by a rhythmically relentless anvil.

### 2. Berlin (1936 Olympics)

As a student athlete on the track and field team at Ohio State University, Jesse Owens set five world records in 1935. He was subsequently invited to join the United States Olympic team for the 1936 Olympic Games in Berlin, Germany. The German Nazi Party hoped that hosting the 1936 Olympic Games in Berlin would provide an international showcase for the Third Reich and give legitimacy to its racist policies of Aryan supremacy. The participation of American Jewish and Black athletes subsequently caused great controversy. In the second movement, I allude to three different musical works associated with the opening ceremonies of the 1936 Berlin Olympics: Richard Strauss: *Olympische Hymne* (1936); *My Country, ‘Tis of Thee* (also known as *America*, 1831); *Deutschlandlied* (German National Anthem, 1922). As these melodies are interrupted by rolling drums, the ominous mood of the music anticipates World War II, started by Germany in 1939.

### 3. Gold

By winning four gold medals and setting world records in the 100-meter, 200-meter, 400-meter relay and long-jump, Jesse Owens became the most successful athlete of the 1936 Berlin Olympic Games. His victories made international headlines as “the fastest man in the world,” challenging the German Nazi doctrine of Aryan supremacy. Inspired by the superhuman feats of Jesse Owens at the Olympics, the brightly orchestrated final movement, marked “Presto”, moves at breakneck speed to a triumphant finish line.

Video editor Bradford Siwak provided the following information about the videos that he produced to accompany our performance:

“The Statue of Liberty functions as the primary symbol for the United States in the video component because it embodies the multitude of truths that exist here on Turtle Island, where centuries of ethnic cleansing and racialized violence have coincided with marginalized groups finding refuge.

The statue was designed to honor freed enslaved people, like Jesse Owens’ recent ancestors. As the son of sharecroppers who picked cotton in his early life, Owens deeply inhabited the legacy of the transatlantic slave trade.

The Statue of Liberty is also associated with immigration and the United States’ multiculturalism, which contrasts starkly with the Nazi’s overt brand of racialized hatred and genocide. The contrasting melodies and footage of the second movement connect this dichotomy to displays of military might and the ritual of voting, highlighting the fragility of democracy.

Often overlooked is the inspiration the Nazi regime took from its war-time enemy’s Jim Crow laws and genocidal policies targeting Indigenous peoples. In the final movement, the incorporation of German civilian footage complicates the notion of absolving or cartoonishly villainizing entire populaces to highlight how genocidal ideologies can take root anywhere. In this regard, overly simplistic historical narratives risk rendering people incapable of recognizing their participation in exploitative systems and emerging ideologies of death. Hatred evolves and takes new forms, so we must celebrate our wins while always being stretched and ready for the next race.”



## Biographies

**Brian A. Silvey** (BME, Morehead State University; MME, Wichita State University; 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, supervises music education doctoral students, 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 National Association for Research in Music Education Music Research and Teacher Education National Conference in Atlanta, Georgia (2024), the International Society for Music Education conference in Helsinki, Finland (2024), the Clifford K. Madsen Symposium on Research in Music Behavior in Asheville, North Carolina (2024), the Society for Music Teacher Education in Salt Lake City, Utah (2023), and the College Band Directors National Association conference in Cincinnati, Ohio (2023).

He is published in the *Journal of Research in Music Education*, *International Journal of 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 on the editorial boards of the *International Journal of Music Education*, *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 as Editor of the National Association for Music Education journal, *Update: Applications of Research in Music Education*, and 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, intonation strategies, 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 was appointed as a Fulbright Scholar by the United States government to conduct research and teach at the University of Melbourne in Australia during the Spring 2025 semester. He is an experienced events adjudicator, guest conductor, and guest clinician, having worked with bands across the United States.

**Dr. Angelo Manzo** is currently an Associate Professor of tuba and euphonium at the University of Missouri. Dr. Manzo has been a member of the music faculty at MU since 2001 where he teaches applied tuba and euphonium, directs the MU Tuba and Euphonium Ensemble, and performs regularly with the University of Missouri Faculty Brass Quintet.

A native of Washington, he entered his undergraduate studies at the University of Puget Sound as a vocal performance major, but began serious instrumental study his sophomore year. While focusing on tuba performance, he also continued his vocal training throughout both his undergraduate and graduate studies. He holds a Bachelor of Music degree from the University of Puget Sound, a Master of Music degree from Baylor University, and a Doctor of Musical Arts degree from The University of Texas at Austin. His primary tuba instructors include: Ron Munson, Steve Fissel, Michael Fischer, and Steven Bryant.

Dr. Manzo has performed on television and radio with professional brass quintets and symphonies, including the Puget Sound Brass Quintet, Brazos Valley Brass Quintet, Tacoma Symphony, Waco Symphony,



Federal Way Philharmonic, and the Seattle Symphony. His playing can be heard on many commercials and movie soundtrack credits, including *The Empty Mirror*, Rudyard Kipling's *The Second Jungle Book: Mowgli and Baloo*, *The Adventures of Pinocchio*, and *Stargate SG-1*. Dr. Manzo is very active throughout the United States as a recitalist, clinician, adjudicator, and most recently has given master classes and performances at several American and Russian universities, including the University of Kansas, Kansas State University, Oklahoma State University, the Moscow Conservatory of Music, the Gnessin Institute (Moscow), and the Mussorgsky School of Music (St. Petersburg). As a soloist/artist he has appeared at a variety of state, regional, and national/international conferences, including the 2006 International Tuba-Euphonium Conference; 2003 and 2007 Great Plains Regional Tuba and Euphonium Conference; 2007 Midwest Regional Tuba and Euphonium Conference; and 2007 Mid-South Regional Tuba and Euphonium Conference. Locally, he performs with the Missouri Brass Consortium, the Missouri Symphony Orchestra, and the University of Missouri-Faculty Brass Quintet.

Dr. Manzo has commissioned, arranged, transcribed, and composed several pieces for tuba and euphonium. Currently, more than twenty of his works for tuba and tuba/euphonium ensemble are published by the Tuba-Euphonium Press.

## Personnel

### **Piccolo**

Amanda Greenbacker-Mitchell

### **Flute**

Rael Dye  
John Goodson  
Haley Parks

### **Oboe**

Kara Balthrop  
Lauren Hynes

### **English Horn**

Sadie Middleton

### **Bassoon**

Grayson Helsel

### **B-Flat Clarinet**

Maddie Balsman  
Sophie Browning-Brodack  
Jane Guillot-Beinke  
Alexis Paten  
Christina Sanchez  
Emily Stokes

### **Bass Clarinet**

Samantha Decker

### **Contrabass Clarinet**

Ember Kirkham

### **Alto Saxophone**

Jackson Huenefeldt  
Nathan Leslie

### **Tenor Saxophone**

Warren Lane

### **Baritone Saxophone**

David Garcia

### **Trumpet**

Andrew Friesen  
Jesse Hamilton  
Madison Haugsven  
Ava Lairmore  
Douglas Schaedler  
Brandon Sconce

### **Horn**

Lauren Griffith  
Brandon Guillen  
Abby Oreskovich  
Sean Roche  
Joey Rutherford

### **Trombone**

Andrew Busch  
Andrew Jaggi  
Tyler Martindale  
Neil Reed

### **Euphonium**

Christopher Harris  
Reece Hinton  
Maggie Howell

### **Tuba**

Christopher Gentilia  
Brady Sohn

### **Percussion**

Alex Baur  
Chloe Hart  
Matthew Hinkle  
Cooper Snodgrass  
Nathan Stokes  
Michael Tiffany  
Camihle Williams

### **String Bass**

Sam Caldwell

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