



School of Music
University of Missouri

2024-2025 Series | Large Ensemble

Wind Ensemble

Dr. Brian A. Silvey, conductor
Amanda Greenbacker-Mitchell, guest conductor
Reece Hinton, euphonium soloist

November 20, 2024 • 7:00PM

Missouri Theatre

Program

Urban Light (2021) **James David**
(b. 1978)

Love & Nature (2024) **Gala Flagello**
(b. 1994)

- I. Flower Power
- II. Star-Crossed
- III. Slow Burn

Lincolnshire Posy (1937) **Percy Grainger**
(1882 - 1961)

- I. Lisbon
- II. Horkstow Grange
- III. Rufford Park Poachers
- IV. The Brisk Young Sailor
- V. Lord Melbourne
- VI. The Lost Lady Found

Intermission

Harlequin (2004) **Philip Sparke**
(b. 1951)

Reece Hinton, euphonium

Musica Boema (1976) **Zdeněk Lukáš**
(1928 - 2007)

Amanda Greenbacker-Mitchell, guest conductor

- I. Cantabile
- II. Quarter note = 120

***Urban Light* (2021)**

James M. David is an American composer and music theory and composition professor at Colorado State University. From southern Georgia, he began his musical training under his father, who was a notable high school band director, which gave him a strong jazz influence alongside Southern traditional music. Dr. David earned degrees in music education and composition from the University of Georgia and Florida State University, studying under esteemed composers such as Ladislav Kubik and Ellen Taaffe Zwilich, and jazz arranging with Sammy Nestico. He is particularly recognized for his works for winds and percussion, which have been performed by ensembles like the U.S. Air Force Band and the Des Moines Symphony Orchestra. His music has been showcased at over sixty national and international conferences, and he has received numerous accolades, including the 2022 William D. Revelli Composition Contest and an ASCAP Morton Gould Award.

James David's *Urban Light* is an exploration of the interplay between humanity and the urban environment, capturing the essence of city life, and highlighting the vibrant energy and complexity of urban spaces. Through dynamic rhythms and proud melodies, David paints a portrait of bustling streets, shimmering lights, and the diverse tapestry of human experience. Each section of the composition invites the listener to immerse themselves in the sounds of the city, from the rhythmic pulse of traffic to the subtle whispers of everyday interactions.

The work stands out for its innovative use of instrumentation and texture. David expertly weaves together different musical voices, creating layers that reflect a busy city like Los Angeles. The juxtaposition of contrasting musical elements serves to illustrate the harmony and discord often found in city life. Interestingly, he derives the primary melodic and rhythmic content from the Morse code for California. David dedicated the piece to his wife, who introduced him to the beauty and the spirit of the West Coast.

***Love & Nature* (2024)**

- I. Flower Power
- II. Star-Crossed
- III. Slow Burn

Gala Flagello is an American composer, educator, student, and nonprofit director from New Jersey. She holds a Bachelor of Music in Composition from The Hartt School, a Master of Music, and a Doctor of Musical Arts in Composition from the University of Michigan, where she received the Dorothy Greenwald Graduate Fellowship. Her work is characterized by a commitment to lyricism and rhythm, using music to address social issues like environmental advocacy and gender equity. She has participated as a composition fellow at notable festivals, and she co-founded the Connecticut Summerfest. Flagello has also been recognized with multiple awards, including first prize in the Musicians Club of Women Composition Competition.

The composer provided the following program note:

“*Love & Nature* (2024) was commissioned by a consortium of wind bands led by the University of Illinois Urbana-Champaign and explores how love prevails through cosmic lore, social movements, and mercurial mythos. Each of the work's three movements connect a different instrumental sound world to the concepts of earth, air, and fire, depicting a blossoming of kindness and hope for the future of our planet. The first movement, «Flower Power,» is inspired by the titular social movement of the 1960s–1970s and sonically critiques the juxtaposition of fragility and strength, beauty and utility, and nonviolence and force. *Flower Power* reflects the ethos of Marc Riboud's iconic photograph *The Ultimate Confrontation: The Flower and the Bayonet* and incorporates a musical Easter egg—a countermelody for counterculture. The second movement, *Star-Crossed*, summons the hope, whimsy, and longing of its ill-fated protagonists through celestial textures and luminous scoring. The third and final movement, *Slow Burn*, explores both versions of the titular literary trope—romantic and anger-fueled—

through the arboraceous lens of controlled fire, an originally indigenous practice that mitigates the drought-driven effects of climate change. «Slow Burn» foregrounds bright and wooden sounds to pay homage to our forests and the necessity of ecological restoration.

Special thanks to Kim Fleming, Christi Blahnik, Rachel Zephir, Ashley Killam, Ancel “Fitz” Neeley, Michael Avitabile, Sagar Anupindi, Allison Chu, and Hannah Hickman for their guidance during the writing of this work. And Pete Williams: to the moon and back. Endless gratitude to the bands whose support has made *Love & Nature* a reality.”

Lincolnshire Posy (1937)

- I. Lisbon
- II. Horkstow Grange
- III. Rufford Park Poachers
- IV. The Brisk Young Sailor
- V. Lord Melbourne
- VI. The Lost Lady Found

Lincolnshire Posy was written as a commission for the 1937 American Bandmasters Association convention in Milwaukee, Wisconsin, and was partially premiered on March 7, 1937, by the Milwaukee Symphonic Band. Much to Grainger’s chagrin, this mostly-amateur ensemble was not able to perform the entire work, instead premiering only movements one, two, and four - three and five were considered too difficult, and Grainger had yet to finish the final, sixth movement. Adding to the composer’s frustration, the premiering ensemble was made up mostly of bandsmen from the workers’ ensembles of Milwaukee’s Pabst Blue Ribbon and Blatz breweries. Grainger, a famously obstinate teetotaler, would later note angrily in the published score that the performers cared “more about their beer than the music.”

Grainger wrote the following about the piece:

“This bunch of ‘musical wildflowers’ (hence the title *Lincolnshire Posy*) is based on folksongs collected in Lincolnshire, England (one noted by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905- 1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody—a musical portrait of the singer’s personality no less than of his habits of song—his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone... For these folksingers were kings and queens of song! No concert singer I have ever heard approached these rural warblers in variety of tone quality, range of dynamics, rhythmic resourcefulness and individuality of style. For while our concert singers (dull dogs that they are, with their monotonous mooing and bellowing between mf and ff, and with never a pp to their name!) can show nothing better (and often nothing as good) as slavish obedience to the tyrannical behests of composers, our folksingers were lords in their own domain--were at once performers and creators. For they bent all songs to suit their personal artistic taste and personal vocal resources: singers with wide vocal range spreading their intervals over two octaves, singers with small vocal range telescoping their tunes by transposing awkward high notes an octave down. These musical portraits of my folksingers were tone-painted in a mood of considerable bitterness—bitterness at memories of the cruel treatment meted out to folksingers as human beings (most of them died in poor-houses or in other down-heartening surroundings) and at the thought of how their high gifts oftenest were allowed to perish unheard, unrecorded, and unhonoured.”

Harlequin (2004)

Philip Sparke is a British composer and arranger known for his significant contributions to band music. He

studied composition, trumpet, and piano at the Royal College of Music, where he developed a passion for bands, participating in the college wind orchestra and forming a brass band among students. His early works gained attention, leading to commissions such as his first major piece for the Centennial Brass Band Championships in New Zealand, “The Land of the Long White Cloud.” Sparke has since received numerous commissions from individual bands, band associations, and the BBC, winning the EBU New Music for Band Competition three times. His compositions are regularly performed in brass band championships across the world. He founded the Anglo Music Press in 2000, receiving the Iles Medal from the Worshipful Company of Musicians for his contributions to brass bands.

Harlequin was commissioned by, and is dedicated to, euphonium virtuoso David Childs. He gave the first live performance at the Gala Concert following the first All England Masters International Championship on 29th March 2005, accompanied by the BAYV Band, conducted by his father, Robert Childs. The piece takes as its inspiration the happy and sad masks which symbolize the Commedia dell’Arte (which features Harlequin as one of its main characters) and comprises two movements, a slow modal ballad followed by a frenetic faster movement.

***Musica Boema* (1976)**

I. Cantabile

II. Quarter note = 120

Zdeněk Lukáš was a Czech composer who began his career after graduating from the Theatre Institute in Prague and teaching for five years. He later worked at Czechoslovak Radio Studio in Plzeň, where he became an editor and literary manager, and founded the internationally renowned mixed choir Česká Píseň. Lukáš started composing in high school, influenced by Czech folksongs and romanticism, but shifted to a more modern style after studying with Miloslav Kabeláč. Following the 1968 Soviet invasion, Lukáš refined his unique melodic and rhythmic style, characterized by a scale that alternates major and minor seconds. A prolific composer with over 270 works, including six symphonies and numerous operas and choral pieces, he continued to create until his passing, collaborating with choirs in the Czech Republic and beyond.

Musica Boema (Bohemian Music) was commissioned in 1977 and premiered in 1979 by the University of Wisconsin–Milwaukee Wind Ensemble under Stanley DeRusha. Due to the tense relations between the United States and the Warsaw Pact during this period, the music had to be smuggled out of Czechoslovakia for its premiere. Although the composer did not provide program notes or source materials, the work consists of two highly sectionalized movements that evoke a cinematic quality, possibly reflecting Lukáš’s experience in radio theater.

The first movement opens with alternating trumpet calls and solemn processions, intensifying with each repetition and accompanied by war drums. This leads to a shift into a dreamlike scene characterized by a flute, harp, and xylophone, creating a childlike atmosphere before returning to more militant themes. The second movement represents the battle itself, featuring martial fanfares and glimpses of concurrent events like war songs and farewells. A solo clarinet introduces a moment of reflection for a fallen soldier, followed by outbursts of grief. As the piece concludes, the opening trumpet call resurfaces in a major key, symbolizing a strong and optimistic resolution.

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.

Personnel

Piccolo

Amanda Greenbacker-Mitchell
Kyrsten Wehner

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
Matthew Kim
Alexis Paten
Christina Sanchez
Emily Stokes

Bass Clarinet

Samantha Decker
Ember Kirkham

Alto Saxophone

Jackson Huenefeldt
Nate Leslie
Abby Reed

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
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

Harp

Maria Trevor

Piano

Sarah Liu

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