



School of Music
University of Missouri

2025-2026 Series | Large Ensemble

Wind Ensemble

Dr. Brian A. Silvey, conductor

Sophie Browning-Brodack, guest conductor

Christian M. Noon, guest conductor

Wes Warnhoff, clarinet

October 6, 2025 • 7:00PM

Missouri Theatre

Program

Bravado (2023) **Gala Flagello**
(b. 1994)

First Suite in E-Flat (1909) **Gustav Holst**
(1874-1934)

- I. Chaconne
- II. Intermezzo
- III. March

Sophie Browning-Brodack, conductor

Suite Dreams (2007) **Steve Bryant**
(b. 1972)

Christian M. Noon, conductor

Black Dog (2002) **Scott McAllister**
(b. 1969)

Wes Warnhoff, clarinet

Fantastic Dreams (2023) **Frank Ticheli**
(b. 1958)

- I. Dancing with the Muses
- II. Elysian Fields
- III. Magic Carpet
- IV. L.A. Noir

Personnel

Piccolo

Kate Sellers

Flute

Rael Dye
Kamiah Kelly
Mattie Neidholdt

Oboe

Kara Balthrop
Sadie Middleton

Bassoon

Andrew Brown
Grayson Helsel

B-Flat Clarinet

Maddie Balsman
Sophie Browning-Brodack
Haley Carrier
Kamren Fox
Christina Sanchez
Emily Stokes

Bass Clarinet

Samantha Decker

Alto Saxophone

David Garcia
Nate Leslie

Tenor Saxophone

Trent Fitzsimmons

Baritone Saxophone

George Szabo

Trumpet

Zach Beran
Sophie Bock
Andrew Friesen
Madison Haugsven
Ava Lairmore
Payne Morris
Douglas Schaedler

Horn

Lauren Griffith
Brandon Guillen
Pauline Rocha
Joey Rutherford

Trombone

Andrew Busch
Andrew Jaggi
Jacob Smith
Chloe Wilson

Euphonium

Kip Harris
Maggie Howell
Ryan Lowe

Tuba

Christopher Gentilia
Brady Sohn

Percussion

Alex Baur
Austin Eldridge
Vanessa Graham
Chloe Hart
Nathan Stokes
Russell Wallace

String Bass

Sam Caldwell

Harp

Maria Trevor

Piano

Hanyu Zhang

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

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 Interim 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*. 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. In Fall 2025, Dr. Silvey was awarded the rank of Curators' Distinguished Teaching Professor, the highest and most prestigious academic rank the University of Missouri System Board of Curators awards. He is an experienced events adjudicator, guest conductor, and guest clinician, having worked with bands across the United States.

Sophie Browning-Brodack is a PhD student in Music Education at the University of Missouri in Columbia. Her current graduate assistantship includes performing with the New Music Ensemble as a clarinetist, teaching undergraduate music education courses in pedagogy and rehearsal techniques, and supervising student teachers. She has also served as a GTA in the bands area, assisting with university concert and athletic bands. Before beginning her doctoral studies, Sophie was the Woodwind Specialist and Band Director in the Clayton School District. She has served as co-director of the St. Louis Wind Symphony Youth Ensemble since 2023. Sophie holds a Master of Music in Clarinet Performance from Bowling Green State University and a Bachelor of Music in Clarinet Performance and Music Education from Southern Illinois University Edwardsville.

As an active researcher, Sophie has presented at the Missouri Music Educators Association Conference and the National Association for Music Education biennial conference. Her work has been published in the *Bulletin of the Council for Research in Music Education* and the *Journal of Music Teacher Education*.

Christian M. Noon is Assistant Director of Bands and Assistant Teaching Professor of Music Education at the University of Missouri. At MU, he teaches graduate and undergraduate courses in music education, conducts the University Band, assists in the direction of Marching Mizzou, and directs Mini Mizzou for women's basketball. His professional career began as a band and orchestra teacher in the public schools of Colorado, where he grew up.

As a conductor, Dr. Noon is a proponent of new, diverse, and sophisticated works for winds. He advocates for more equitable processes of repertoire selection among conductors that center quality and diversity in concert programming. He believes that doing so will create more diverse and engaging musical experiences for ensemble members and audiences.

Dr. Noon’s research interests include philosophy, sociology, and social justice in music education, as well as preservice music teacher identity development and conducting. As a music teacher educator, he seeks to provide his students with tools, skills, and experiences that allow them to envision music education as an inclusive of, expansive, and diverse subject that enriches schools and communities.

Dr. Noon’s scholarly work has been published in *Bulletin of the Council for Research in Music Education*, *Journal of Music Teacher Education*, *Missouri Journal of Research in Music Education*, and *Update: Applications of Research in Music Education*. He has also presented research at the Florida Music Educators Association conference, the Missouri Music Educators Association conference, and the NafME Society for Music Teacher Education Symposium on Music Teacher Education. He holds professional memberships in NafME, CBDNA, CMS, and the Pi Kappa Lambda Honor Society, as well as honorary memberships in Kappa Kappa Psi and Tau Beta Sigma.

Program Notes

***Bravado* (2023) Gala Flagello**
(b. 1994)

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:

“*Bravado* was written for the Tanglewood Music Festival 2023 orchestral readings and explores the many connotations of the word “bravado,” a descendant of the old Italian adjective *bravo*, meaning “wild” or “courageous.” A person with bravado can be seen as bold or reckless, daring or arrogant, confident or overbearing. The orchestra musically

embodies this range of traits through the transformation of the piece's primary melody.

Huge thanks to Lt. Col. Jason Fettig and "The President's Own" United States Marine Band for commissioning this band version of *Bravado*."

***First Suite in E-Flat (1909)* Gustav Holst**
(1874-1934)

- I. Chaconne
- II. Intermezzo
- III. March

Gustav Holst's *First Suite in E-flat for Military Band* occupies a legendary position in the wind band repertory and can be seen, in retrospect, as one of the earliest examples of the modern wind band instrumentation still frequently performed today. Its influence is so significant that several composers have made quotation or allusion to it as a source of inspiration to their own works.

Holst began his work with *Chaconne*, a traditional Baroque form that sets a series of variations over a ground bass theme. That eight-measure theme is stated at the outset in tubas and euphoniums, and, in all, fifteen variations are presented in quick succession. The three pitches that begin the work – E-flat, F, and B-flat, ascending – serve as the generating cell for the entire work, as the primary theme of each movement begins in exactly the same manner. Holst also duplicated the intervallic content of these three pitches, but descended, for several melodic statements (a compositional trick not dissimilar to the inversion process employed by the later serialist movement, which included such composers as Schoenberg and Webern). These inverted melodies contrast the optimism and bright energy of the rest of the work, typically introducing a sense of melancholy or shocking surprise. The second half of the *Chaconne*, for instance, presents a somber inversion of the ground bass that eventually emerges from its gloom into the exuberant final variations.

The *Intermezzo*, which follows is a quirky rhythmic frenzy that contrasts everything that has preceded it. This movement opens in C minor and starts and stops with abrupt transitions throughout its primary theme group. The contrasting midsection is introduced with a mournful melody, stated in F Dorian by the clarinet before being taken up by much of the ensemble. At the movement's conclusion, the two sections are woven together, the motives laid together in complementary fashion in an optimistic C major.

The *March* that follows immediately begins shockingly, with a furious trill in the woodwinds articulated by aggressive statements by brass and percussion. This sets up the lighthearted and humorous mood for the final movement, which eventually does take up the more reserved and traditional regal mood of a British march and is simply interrupted from time to time by an uncouth accent or thunderous bass drum note. The coda of the work makes brief mention of elements from both the *Chaconne* and *Intermezzo* before closing joyfully.

***Suite Dreams* (2007) Steve Bryant**
(b. 1972)

Steven Bryant's music is chiseled in its structure and intent, fusing lyricism, dissonance, silence, technology, and humor into lean, skillfully-crafted works that enthrall listeners and performers alike. His seminal work *Ecstatic Waters*, for wind ensemble and electronics, has become one of the most performed works of its kind in the world, receiving over 250 performances in its first five seasons. In 2015, the orchestral version was premiered by the Minnesota Orchestra to unanimous, rapturous acclaim. The son of a professional trumpeter and music educator, he strongly values music education, and his creative output includes a number of works for young and developing musicians.

Steven was Distinguished Visiting Professor of Composition at the University of North Carolina Greensboro for the 2014-2015 academic year. Steven studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University, trained for one summer in the mid-1980s as a break-dancer (i.e., was forced into lessons by his mother), was the 1987 radio-controlled car racing Arkansas state champion, has a Bacon Number of 1, and has played saxophone with Branford Marsalis on Sleigh Ride. He resides in Durham, NC with his wife, conductor Verena Mösenbichler-Bryant (Duke University).

The composer wrote the following about *Suite Dreams*:

Suite Dreams is the fourth work in my Parody Suite, after *Chester Leaps In* (1997), *ImPercynations* (2002), and *MetaMarch* (2003). Like the others, it is based on melodic fragments from a familiar work of wind band literature, in this case, Gustav Holst's *First Suite in Eb*. Unlike the first three, however, this one is not "tongue-in-cheek" in character but is instead a dream-like fantasia on Holst's original, drawing especially from the inverted Chaconne melody in Movement I and material from Movement III.

Black Dog (2002) **Scott McAllister**
(b. 1969)

Mr. McAllister completed his doctorate in composition at the Shepherd School of Music at Rice University, and his undergraduate degrees in performance and composition from The Florida State University. He currently serves as professor of composition at Baylor University.

McAllister has received numerous commissions, performances, and awards throughout the United States, Europe, and Asia. He has also been featured at the Aspen, Chautauqua, and The Prague/American Institute Summer Festivals. McAllister has received awards, performances, and/or commissions from ASCAP, The American Composers Orchestra, The Rascher Quartet, I Musici de Montreal, Charles Neidich, The Verdehr Trio, Jacksonville Symphony, Da Camera, The Ladislav Kubik Competition, The United States New Music Ensemble, The President's Own Marine Band, The Florida Arts Council, and The Florida Bandmaster's Association.

Black Dog is a rhapsody for solo clarinet and wind ensemble. The work is inspired by classic hard rock music, particularly Led Zeppelin's rhapsodic-style song *Black Dog*. The clarinet solo takes the role of the lead singer in a hard rock band with its extreme range and emotions juxtaposed with the pyrotechnic solos in true "Hendrix" fashion. The rhapsody begins with a long solo cadenza which introduces most of the material in the work. The middle section is a very slow, upward, *Stairway to Heaven* gesture. The last section of *Black Dog* concludes with a "head-banging" ostinato pattern that leads to the final fiery cadenza.

Fantastic Dreams (2023) **Frank Ticheli**
(b. 1958)

- I. Dancing with the Muses
- II. Elysian Fields
- III. Magic Carpet
- IV. L.A. Noir

Frank Ticheli joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he served as Professor of Composition until 2023. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming, Austria, at the Mid-Europe Music Festival; London and Manchester, England, with the Meadows Wind Ensemble; Singapore, with the Singapore Armed Forces Central Band; and numerous cities in Japan, with the Bands of America National Honor Band.

He is the winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his *Symphony No. 2*. Other awards for his music include the Charles Ives and the Goddard Lieberman Awards, both from the American Academy of Arts and Letters, the Walter Beeler Memorial Prize, and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music.

Dr. Ticheli received his doctoral and master's degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Klavier, Koch International, and Mark Records.

The composer wrote the following about his piece:

Fantastic Dreams was composed during a six-week residency in the late summer and early fall of 2023 at the McDowell Colony in Petersborough, New Hampshire. The work's four short movements – really dreamscapes – are wide ranging in mood and style, yet connected via shared musical motives, gestures, and themes.

Dancing with the Muses bursts for ecstatically, settling into a series of short, light-hearted variations, each showcasing a different instrument or group – bassoon, oboe, horns, alto saxophones, trumpets. Short episodes and ghostly gestures interrupt the variations, like unrelated thoughts interrupting a dream.

Elysian Fields is a meditation directly influenced by my quiet morning walks at the MacDowell Colony amid peaceful forests and meadows. Unhurried lyrical lines float over a gentle walking motif that lilts back and forth like a lullaby.

Magic Carpet is a brisk two-minute scherzo that whirls and whisks in daring flight. At the midpoint, a respite – featuring solo oboe and flute with celesta – is but a moment to catch one's breath before hurtling on again in magical flight.

The dream journey takes a dark turn:

L.A. Noir pays tribute to old Hollywood's film noir tradition – a frantic chase scene, a dark figure lurking in the shadows, a moment of quiet, anxious anticipation. Midway through, the calm oboe melody from the scherzo's middle section reappears, now in a more menacing atmosphere. The suspense builds relentlessly, the music culminating in a ferocious roar that suggests the melodramatic endings typical of many film noir pictures.