



School of Music
University of Missouri

2025-2026 Series | Large Ensemble

Wind Ensemble

Dr. Brian A. Silvey, conductor

Kate Sellers, guest conductor

Neil Reed, guest conductor

Elise Cressey, voice

Leo Saguiguit, alto saxophone

November 17, 2025 | 7:00pm

Missouri Theatre

Program

Overture to Colas Breugnon (1937) **Dmitri Kabalevsky**
(1904-1987)

Transcribed by Donald Hunsberger
(1932-2023)

Irish Tune from County Derry (1918) **Percy Grainger**
(1882-1961)

Elise Cressey, voice

Poseidon (2012) **Julie Giroux**
(b. 1961)

Kate Sellers, graduate conductor

Intermission

SAS Concerto (2025) **Stefan Freund**
(b. 1975)

World Premiere
Leo Saguiguit, saxophone

- I. 80s Songs and Coda
- II. Ballad and Ostinato
- III. Tarantella and Funk

Armenian Dances, Part 1 (1972) **Alfred Reed**
(1921-2005)

Neil Reed, graduate conductor

Personnel

Piccolo

Kate Sellers

Flute

Rael Dye
Kamiah Kelly
Mattie Neidholdt

Oboe

Kara Balthrop
Sadie Middleton

English Horn

Dan Willett

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

Contra-Alto Clarinet

Holden Fox

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

Carson Allen
Alex Baur
Austin Eldridge
Vanessa Graham
Chloe Hart
Nathan Stokes
Russell Wallace
Camihle Williams
Zach Simpson

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.

Leo Saguiguit enjoys a busy schedule teaching and performing as a soloist and chamber musician throughout the United States and abroad, including Cuba, France, Italy, Sweden, Greece, China, Taiwan, Thailand, and the Philippines. He collaborates with numerous chamber ensembles and currently performs with the Athens (Greece) Saxophone Quartet, the Chicago Saxophone Quartet, the Missouri Saxophone Quartet, Trio Chymera, and the Odyssey Chamber Music Series of Columbia. Past memberships have included the Lithium, Impuls, and Enigma Saxophone Quartets. With the Enigma Quartet, he earned a coveted prize in the prestigious Fischhoff National Chamber Music Competition. Other collaborations include performances with the Basel Saxophone Quartet (Switzerland), Fulcrum Point New Music Project (Chicago), Thamyras Contemporary Music Ensemble (Atlanta), National Black Arts Festival (Atlanta), and the Sewanee Music Festival (Tennessee). In addition to recitals and festival performances, he has performed at the China International Clarinet & Saxophone Music Festival in Nanning, the World Saxophone Congresses held in Minneapolis and Bangkok, and in numerous conferences of the North American Saxophone Alliance and U.S. Navy Band International Saxophone Symposium.

Saguiguit has appeared as concerto soloist with numerous orchestras and wind ensembles, including the St. Louis Civic Orchestra, Sewanee Festival Orchestra, Lakeshore Symphony of Chicago, Northwestern University Symphony Orchestra and Symphonic Band, University of Missouri Symphonic Wind Ensemble and Symphonic Band, and a tour of France with the Northshore Concert Band. As an orchestral saxophonist, Saguiguit has performed regularly with the Lyric Opera of Chicago, Milwaukee Symphony, Grant Park Music Festival Orchestra, Atlanta Symphony, Florida Orchestra, and Missouri Symphony. He has recorded six CDs with the professional wind ensemble Philharmonia à Vent and has also recorded solo and chamber music of Luc Marcel, John David Lamb, Michael Adamis, Athanasios Zervas, Dinos Constantanides, Dimitris Themelis, and others.

Saguiguit is Associate Professor of Saxophone at the University of Missouri, where his students have won numerous competitions at the state, regional, and national levels. He has also given master classes and lectures at the University of Macedonia-Greece, Philippos Nakas Conservatory of Athens (Greece), Orfeion Conservatory of Athens

(Greece), University of the Philippines College of Music, California Institute of the Arts, Southern Methodist University, Baylor University, Indiana State University, and numerous others. Prior to his appointment at the University of Missouri he held faculty positions at Northwestern University, Emory University, University of the South, Truett-McConnell College, and the Merit School of Music of Chicago. He earned degrees from Emory University as a student of Stutz Wimmer and Northwestern University, where he was a student of Frederick Hemke. Other teachers include Paul Bro and Jonathan Helton.

Stefan Freund received a BM with High Distinction from the Indiana University School of Music and an MM and a DMA from the Eastman School of Music. His primary composition teachers included Pulitzer Prize winners Christopher Rouse and Joseph Schwanter as well as Augusta Read Thomas, Frederick Fox, and Don Freund, his father. He studied cello with Steven Doane, Tsuyoshi Tsutsumi, and Peter Spurbeck, among others. He is presently Professor of Composition at the University of Missouri. Previously he was Assistant Professor of Composition at the Eastman School of Music.

Freund is the recipient of two William Schuman Prizes and the Boudleaux Bryant Prize from BMI, five ASCAP Morton Gould Grants, twenty ASCAP Plus Awards, a Music Merit Award from the National Society of Arts and Letters, and the Howard Hanson Prize. He was selected as the 2004 Music Teachers National Association-Shepherd Distinguished Composer of the Year. In 2006 and 2013 he won Outstanding Faculty Research and Creative Activity Awards from MU. He was selected as Professor of the Year by the MU College of Arts and Science in 2024.

Freund has received commissions from the Barlow Endowment, the New Spectrum Foundation, the Carnegie Hall Corporation, the Lincoln Center Festival, the New York Youth Symphony, the Pittsburgh New Music Ensemble, the Verdehr Trio, Town Hall Seattle, Sheldon Concert Hall, and SCI/ASCAP. His music has been performed at such venues as Carnegie Hall, Lincoln Center, Merkin Hall, the Kennedy Center, and the Library of Congress as well as by ensembles such as the Copenhagen Philharmonic, the St. Louis Symphony, and the Phoenix Symphony. International performances include the Berliner Philharmonie, the Moscow International Performing Arts Center, Glinka Hall (St. Petersburg), Queen's Hall (Copenhagen), the Bank of Ireland Arts Centre, and concert halls in seven other European countries, Canada, and Mexico. His works have been recorded on the Albany, Centaur, Crystal, Innova, New Focus, and Ravello labels.

Active as a performer, conductor, and producer of new music, Freund is the founding cellist of the new music ensemble Alarm Will Sound. His cello performances include Carnegie Hall, Lincoln Center, the Met Museum, Merkin Hall, Millennium Park, Disney

Hall, the Barbican (UK), the Hermitage Theatre (RU), the Muzikgebouw (ND), the World Financial Center, Culture Station Seoul, and the Beijing Modern Music Festival. His cello playing can be heard on 18 released albums featuring Alarm Will Sound. In addition, Freund is the Artistic Director of the Mizzou New Music Initiative and the Music Director of the Columbia Civic Orchestra.

Program Notes

Overture to Colas Breugnon (1937) **Dmitri Kabalevsky**
(1904-1987)
Transcribed by Donald Hunsberger
(1932-2023)

Although not as well-known as Shostakovich and Prokofiev, Dmitri Kabalevsky was one of Russia's highly gifted composers. His style is in the Tchaikovskian idiom with appropriate modern trimmings—which is another way of saying that his music has great and immediate appeal for the average listener. Kabalevsky was fourteen when he and his family moved from St. Petersburg to Moscow, where he attended the Scriabin School of Music from 1919 to 1925. In 1925 he entered the Moscow Conservatory, where he studied composition with Miaskovsky, who apparently had the greatest influence on Kabalevsky's early works. He later developed his own style, marked by clear tonality and energetic rhythms. He was composer and professor of composition at the Moscow Conservatory.

As the son of a mathematician, Kabalevsky was encouraged by his father to study math and economics. Kabalevsky, however, showed an early aptitude for the arts and started his formal music education at the Scriabin School of Music in Moscow when he was fourteen. He entered the Moscow Conservatory in 1925, where he studied composition with Nikolai Miaskovsky and earned a full professorship in 1939. Kabalevsky was a composer during a period in Russia's history that was full of stylistic constraints for artists. His music embodied the Russian government's music ideology which was reminiscent of Russian folk songs and steered clear of modernism.

Kabalevsky's first opera, *Colas Breugnon: Master of Clamecy*, was based on a novel of the same name by French author Romain Rolland. The story centers on the love life of a scalawag wood carver, Colas Breugnon, who is antagonized by a villainous Duke. The spirited music in the comedic opera turns dramatic when soldiers return and introduce a plague to the village and the Duke orders the wood carvers' statues burned. The comedy returns when the wood carver gets revenge on the Duke by carving a statue of the Duke

riding backwards on a donkey for the entire village to see and enjoy. The excitement and brisk nature of the overture has not only made it a favorite in orchestra halls, but transcriptions by Harding, Beeler, and Hunsberger for wind band have also ensured its popularity in the wind band genre.

***Irish Tune from County Derry (1918)* Percy Grainger**
(1882-1961)

George Percy Grainger was an Australian-born composer, pianist, and champion of the saxophone and the concert band, who worked under the stage name of Percy Aldridge Grainger. Grainger was an innovative musician who anticipated many forms of twentieth century music well before they became established by other composers. In 1932, he became Dean of Music at New York University and underscored his reputation as an experimenter by putting jazz on the syllabus and inviting Duke Ellington as a guest lecturer. Twice he was offered honorary doctorates of music, but turned them down, explaining, “I feel that my music must be regarded as a product of non-education.”

Grainger's *Irish Tune from County Derry* has stood the test of time for a number of reasons: colorful sonorities, straightforward accessibility, and a memorable climax. It is also a versatile piece, playable by both younger band and mature players, symphonic bands and wind ensembles. *Irish Tune* could balance a heavier work on the concert program, or it could be a thoughtful closing piece just before intermission. The broad appeal of this piece will undoubtedly assure its position atop the wind band repertoire for years to come.

This piece is based on earlier settings that date back as early as October 1902 with an essentially identical setting of this melody for wordless mixed chorus. Later versions for solo piano (1911) and string orchestra with two optional horns (1912) followed. The wind band setting is cataloged as British Folk Music Setting Nr. 20, and like all his settings of British folk music is “lovingly dedicated to the memory of Edvard Grieg.” The composer’s brief program note states, “This tune was collected by Miss J. Ross, of New Town, Limavady, Co Derry, Ireland and published in The Petrie Collection of the Ancient Music of Ireland, Dublin, 1855.”

***Poseidon (2012)* Julie Giroux**
(b. 1961)

Julie Ann Giroux is an American composer of orchestral, choral, chamber, and numerous concert band works. She received her formal education at Louisiana State University and Boston University. She also studied composition with John Williams, Bill Conti, and Jerry

Goldsmith. Julie is an extremely well-rounded composer, writing works for symphony orchestra (including chorus), chamber ensembles, wind ensembles, soloists, brass and woodwind quintets and many other serious and commercial formats. Much of her early work was composing and orchestrating for film and television. Her writing credits include soundtrack score for *White Men Can't Jump* and the 1985 miniseries *North and South*. She has also arranged music for Reba McIntyre, Madonna, and Michael Jackson. Ms. Giroux is a three-time Emmy Award nominee and in 1992 won an Emmy Award in the category of Outstanding Individual Achievement in Music Direction.

The Greek god of the sea, Poseidon is usually pictured as an older, bearded man surrounded by sea life. He was son of Kronos, the god of time, and Rhea, the goddess of the earth, brother of both Zeus and Hades, married to Amphitrite, goddess of the sea, and father to many children including Triton, Arion, and Pegasus. Poseidon was a creative and temperamental god. He is attributed with the creation of all horses and sea creatures, the powers of the ocean, and even the force behind earthquakes. Poseidon is often compared or combined with the Roman god of the sea, Neptune.

The inspiration for this work came from an 1892 Victorian painting by Walter Crane titled "Neptune's Steeds." The work is a programmatic portrait of the Greek god Poseidon and is musically divided into the following sections:

The Ocean – Its beauty, grace and often hidden powers of destruction.

Giant Seahorses from the Depths – The journey of the giant seahorses from the bottom of the deepest ocean to the surface.

The Ocean – Its beauty, grace and often hidden powers of destruction.

Poseidon's Seahorse Chariot – The great waves of Poseidon and his chariots.

Medusa and Pegasus – Poseidon's love for both Medusa (who wasn't always a hideous monster) and Pegasus, who flew out of the neck of Medusa when she was slain.

The Maelstrom – The strength and wrath of Poseidon.

The piano, harp, and sometimes the vibraphone most often represent the rippling of water as sunshine dances through it. The lower brass often represent Poseidon himself.

SAS Concerto (2025)

Stefan Freund
(b. 1975)

World Premiere
Leo Saguiguit, saxophone

- I. 80s Songs and Coda
- II. Ballad and Ostinato
- III. Tarantella and Funk

The composer provided the following program note:

The SAS (Saguiguit at Sixty) *Concerto* was written in honor of Leo Saguiguit’s 60th birthday. The first movement, “80s Songs and Coda,” celebrates Leo’s love of 80s songs. Musical ideas from “Don’t You Want Me” by The Human League, “West End Girls” by Pet Shop Boys, “You Spin Me Round” by Dead or Alive, and “Bizarre Love Triangle” by New Order provide a background for the sax to solo over. Eventually a coda arrives, unleashing the full virtuosity of the soloist while referencing some of the composer’s previous works for saxophone. The second movement, “Ballad and Ostinato,” expresses melancholic feelings on aging with a retrospective ballad. An ostinato encourages the soloist to move forward, climaxing with solos and shouts before winding back down. The final movement, “Tarantella and Funk,” displays the neoclassical side of the saxophone, paying homage to early 20th century masterworks. A funk section filled with improvisatory gestures appears before returning to another setting of the tarantella with lush pentatonic builds and bacchanalian fanfares.

Armenian Dances, Part 1 (1972)

Alfred Reed
(1921-2005)

Alfred Reed was an American composer, arranger, conductor, and educator. Born into a family of Austrian descent that cherished music, Reed began his musical studies at age ten on trumpet, and by high school, he was performing professionally in the Catskills at resort hotels. He served as musician and arranger during World War II in the 529th Army Air Force Band, for which he created more than 100 works, and following the war was a student of Vittorio Giannini at Juilliard. With over 250 published works for concert band, wind ensemble, orchestra, chorus, and various smaller chamber music groups, many of which have been on the required performance lists in this country for the past 20 years, Reed was one of the nation’s most prolific and frequently performed composers.

Part I of the Armenian Dances was completed in the summer of 1972 and first performed by Dr. Harry Begian—to whom the work is dedicated—and the University of

Illinois Symphonic Band, on January 10, 1973, at the College Band Directors National Conference Convention in Urbana, Illinois. The piece is built upon five Armenian folk songs which were first notated, purified, researched, and later arranged by Gomidas for solo voice with piano accompaniment, or unaccompanied chorus. In order of their appearance in the score, they are Tzirani Tzar (The Apricot Tree); Gakavi Yerk (Partridge's Song); Hoy, Nazan Eem (Hoy, My Nazan); Alagyaz and Gna, Gna (Go, Go).

The Apricot Tree consists of three organically connected songs which were transcribed in 1904. Its declamatory beginning, rhythmic vitality, and ornamentation make this a highly expressive song.

The Partridge's Song is an original song by Gomidas; it was published in 1908 in Tiflis, Georgia. He originally arranged it for solo voice and children's choir, and later for solo voice with piano accompaniment. It has a simple, delicate melody which might, perhaps, be thought of as depicting the tiny steps of the partridge.

Hoy, Nazan Eem was published in 1908 in a choral version arranged by Gomidas. This lively, lyric love song depicts a young man singing the praises of his beloved Nazan (a girl's name). The song has dance rhythms and ornamentation which make it an impressive, catchy tune.

Alagyaz (the name of a mountain in Armenia) was first written by Gomidas for solo voice with piano accompaniment, and also in a choral arrangement. It is a beloved Armenian folk song, and its long-breathed melody is as majestic as the mountain itself.

Go, Go is a humorous, light-textured tune. In performance, Gomidas coupled it with a contrasting slower song, *The Jug*. Its repeated note pattern musically depicts the expression of laughter. This song also is in recitative style.