



School of Music
University of Missouri

2025-2026 Series | Large Ensemble

Wind Ensemble & All-Juniors Honor Band

Dr. Brian A. Silvey, conductor

Dr. Amy M. Knopps, guest conductor

Dr. Christian M. Noon, guest conductor

February 16, 2026 | 7:00pm

Missouri Theatre

Wind Ensemble Program

Overture to “Candide” (1956) **Leonard Bernstein**
(1918-1990)

Transcribed by Clare Grundman (1913-1996)

Dr. Amy M. Knopps, guest conductor

Lux Aurumque (2005) **Eric Whitacre**
(b. 1970)

Radiant Joy (2006) **Steven Bryant**
(b. 1972)

Christian M. Noon, guest conductor

La Chancla (2024) **Dennis Llinás**
(b. 1980)

All-Juniors Honor Band Program

Halycon Hearts (2021) **Katajha Copley**
(b. 1996)

Dr. Brian A. Silvey, conductor

O Sure on this Shining Night (2004) **Samuel Barber**
(1910 – 1981)

Transcribed by Richard Saucedo

Dr. Amy M. Knopps, conductor

Courtly Airs and Dances (1995) **Ron Nelson**
(1929 – 2023)

I. Intrada

II. Basse danse (France)

III. Pavane (England)

IV. Saltarello (Italy)

V. Sarabande (Spain)

VI. Allemande (Germany)

Dr. Christian M. Noon, conductor

All-Juniors Honor Band Personnel

Piccolo

Taryn Greeno

Flute

Piper Carver
Alana Chambers
Kiya Hester
Vanessa Hoehns
Megan James
Rylan Trotter
Carlee Wann
My Welch

Oboe

Alyssa Talley
Ethan Williams

Bassoon

Elizabeth Morton

Clarinet

Maggie Brooks
Melody Clark
Elise Diaz
William Diestelkamp
Audrey Dougherty
Hallie Gerdts
Jacklyn Kirkland
Abigail Moore
Addison Nilges
Logan Podner
Silas Sebolt
Leylan Stone

Bass Clarinet

Jaxton Bennett
Emma Bolton
Erin Paquin
Samantha Raferty
Hannah Tellman

Alto Saxophone

Kasen Ahrens
Claud Beattie
Mason Branch
Austin Michaels
Carter Quest
Zoe Rice

Tenor Saxophone

Morgan Haley
Drewrexton Pitford

Baritone Saxophone

Zackary Clift

Trumpet

Brooke Boye
Maxwell Freeman
Sam Hansen
Jude Johnson
Madeleine Kuecker
Caleb Lehenbauer
Caleb McClelland
Lily Moyer
Juliet Piper
Caleb Shonkwiler
Ellie Simon
Gwenevere Taylor

Horn

Jazyruh Cole
Ollie Hoyt
Jayden Hubbard
Claire Porter
Karli Schreck
Olivia Sikes

Trombone

Josh Baker
Gabryel Brummel
Conner Hicks
Cooper Jones
Nathan King
Christopher Kroon
Dylan Marquis
Jacob Martin
Mary Grace Murphy
Samuel Ridley

Euphonium

Hayden Fine
Declan McSorley
Mason Tomnitz

Tuba

Landon Boswell
Zac Card
Henry Dunn
Corbin Eckhoff
Kaiden Grogan
Jack Waechter

Percussion

Harley Atchison
Liam Baymiller
Jackson Laubinger
William Logston
Grant Meyer
Liam Sims
Sophia Storm
Henry Thornton

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

Wind Ensemble Personnel

Piccolo
Rael Dye

Flute
Tatum Anderson
Kamiah Kelly
Hanna Noh

Oboe
Kara Balthrop
Sadie Middleton

Bassoon
Andy Brown
Michael Kouba

B-Flat Clarinet
Sophie Browning-Brodack
Haley Carrier
Haley Gregory
Matthew Kim
Christina Sanchez
Jessica Yu

Bass Clarinet
Samantha Decker

Alto Saxophone
David Garcia
Nate Leslie

Tenor Saxophone
Trent Fitzsimmons

Baritone Saxophone
Emma Spalding

Trumpet
Sophie Bock
Patrick Ferguson
Andrew Friesen
Maddy Haugsven
Payne Morris
Bryce Taylor

Horn
Hayden Alley
Megan Dierking
Alexis Doebelin
Lauren Griffith
Joseph Rutherford

Trombone
Andrew Busch
Brendan Frazier
Dezon Gagnon, bass
Abel Richardson

Euphonium
Doug Clem
Christopher Harris
Ryan Lowe

Tuba
Brandon Merritt
Greta Witt

Percussion
Mon leong Cheok Kai
Austin Eldridge
Vanessa Graham
Anders Harms
Cooper Snodgrass
Nathan Stokes
Camihle Williams

String Bass
Sydney Hoynacki

Piano
Jinhong Yoo

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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.

Amy M. Knopps is the Co-Interim Associate Director of the School of Music, Associate Director of Bands, Director of Athletic Bands, and Area Coordinator of Large Ensembles at the University of Missouri, where she directs Marching Mizzou, Mini Mizzou, and Symphonic Band, while also teaching undergraduate and graduate courses in the School of Music.

Since her appointment in 2017, Marching Mizzou has grown from 245 members to a current capacity of 350. Under her leadership, the ensemble performed in the 96th Annual Macy's Thanksgiving Day Parade in 2022—leading the parade and appearing in the opening number alongside Lea Michele and the cast of *Funny Girl*—and earned the distinction of “Best Overall Band” in the 2024 St. Patrick's Festival Parade in Dublin, Ireland. In another significant milestone, Marching Mizzou has been invited to participate in London Band Week in June 2026, an invitation-only international event recognizing elite musical ensembles from around the world. This appearance will commemorate the 50th anniversary of Marching Mizzou's 1975 tour of England, when the ensemble was proclaimed the Official Bicentennial Band of the State of Missouri by then-Governor Christopher Bond.

Prior to returning home to Mizzou, Dr. Knopps served for seven years as a tenured Associate Professor of Music, Associate Director of Bands, and Director of Athletic Bands at Eastern Michigan University. During her tenure, she was named a Faculty Spotlight Recipient, became the inaugural recipient of the Thank-A-Teacher Award, and was featured in the historic exhibition *In Her Shoes: Forging Paths at EMU*. She made institutional history as the first woman to direct the EMU Marching Band and, alongside her colleague Dr. Mary Schneider, formed the first all-female collegiate Director and Associate Director of Bands leadership team in the nation.

Dr. Knopps earned degrees from The University of Georgia (DMA, 2010), the University of Kansas (MM, 2007), and the University of Missouri (BS, Ed., 2001) where her principal conducting teachers were Dr. John P. Lynch and Dr. Dale J. Lonis. While at Georgia and Kansas she held conducting associate positions that involved conducting both concert and athletic bands as well as teaching courses in the music curriculum. During her time at The University of Georgia, Dr. Knopps earned the Hugh Hodgson School of Music Director's Excellence Award and was selected by the faculty to give the student address at her commencement ceremony. At the University of Kansas, she received the prestigious Russell L. Wiley Graduate Conducting Award in recognition of her excellence in conducting and pedagogy.

Additional teaching experience includes numerous years as Director of Bands at Center High School and Center Middle School in her hometown of Kansas City, Missouri, where she guided all aspects of this diverse, award-winning band program, and served as Fine Arts Coordinator. The Center High School band program holds personal significance, as her father, Jacob Knopps, served on faculty as a mathematics teacher alongside legendary composer and educator Claude T. Smith. During her time in the Center School District, Dr. Knopps was honored with the 2003 Missouri Fine Arts Outstanding Teacher Award and the 2004 You Make the Difference Award for her inspiring impact made on the students in her ensembles. In 2003, she solely commissioned and premiered Jonathan Newman's 1861 for concert band, launching her long-standing commitment to commissioning and advancing new and diverse wind band repertoire, a commitment she continues today through commissions for the University of Missouri Bands program.

Dr. Knopps remains highly active as a conductor, clinician, adjudicator, and keynote speaker across the United States and internationally having worked and performed throughout Asia, Australia, Canada, Europe, and South America. In 2025, she was officially named Associate Conductor of the Kansas City Wind Symphony after several years of service as a guest conductor with the professional ensemble.

For more than a decade, she has served as a head clinician/instructor at the Smith-Walbridge Clinics held in Charleston, Illinois working with elite high school and collegiate drum majors and student leaders from across the country. Her scholarly and professional publications include several articles in *School Band and Orchestra Magazine*, eight contributions to the *Teaching Music Through Performance in Band* series, and a feature in the 2023 book *Women in Wind Band*, a publication that thoughtfully looks at why female-identifying conductors are still a minority in the field. She has also conducted significant research on American-sponsored overseas secondary band programs, inspired by her passion for cultural exchange and making music abroad.

Dr. Knopps maintains professional affiliations with the College Band Directors National Association (CBDNA), currently serving as Chair of the CBDNA Athletic Bands Committee in her second term, the first woman to ever serve in this position, and as Chair for the state of Missouri, also in her second term, World Association for Symphonic Bands and Ensembles (WASBE), the National Association for Music Education (NAfME), National Band Association (NBA), Missouri Women's Band Directors Association (MWBD), Phi Beta Mu, Tau Beta Sigma, Kappa Kappa Psi, currently serving as the sponsor for the Eta Upsilon chapter, the Griffiths Leadership Society for Women, currently serving on the Executive Committee as Past Chair, and QEBH, the oldest of six secret honor societies at the University of Missouri when she was Honor Tapped in 2018, during her first year on faculty at Mizzou.

Her recognitions at Mizzou include earning Associate Professor of the Year and the Purple Chalk Teaching Award from the College of Arts and Science in 2021. In 2022, Dr. Knopps was named to the 2022-2023 University of Missouri Provost Leadership Program Cohort, a program with the goal of developing academic leaders who will guide Mizzou into the future. In 2023, Dr. Knopps earned the Distinguished Alumni Award from the College of Arts and Science, the Faculty and Alumni Award from the Mizzou Alumni Association, and was inducted into the Marching Mizzou Hall of Fame in honor of her time as an undergraduate student in Marching Mizzou as a Piccolo Section Member, Piccolo Section Leader, Drum Major, Head Drum Major, and now as Director of Athletic Bands.

In 2024, Dr. Knopps earned the William T. Kemper Fellowship for Teaching Excellence, the highest award offered at Mizzou. In 2025, she was inducted into the Lee's Summit High School Hall of Fame, joining her brother, Anthony Knopps, an eight-time Emmy Award-winning journalist, author, educator, Tedx speaker, and advocate for traumatic brain injury awareness since his own survival, as one of the first set of siblings to receive this honor.

In that same year, Dr. Knopps joined Jupiter Band Instruments as an endorsed artist and educator, furthering her commitment to excellence, creativity, and dedication to technological advances of the collegiate marching arts and music education for all.

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

Overture to “Candide” (1956) **Leonard Bernstein**
(1918-1990)
Transcribed by Clare Grundman (1913-1996)

Leonard Bernstein was born to Russian immigrants and attended Boston Latin School, Harvard University, and the Curtis Institute of Music. He studied with composers Edward Burlingame Hill and Walter Piston as well as conducting with Fritz Reiner. In the summers of 1940 and 1941, he studied conducting at Tanglewood with Serge Koussevitzky along with Frederick Fennell, Lukas Foss, and Walter Hendl. He became assistant conductor of the New York Philharmonic in 1943, and it was in this role he became famous by filling in at the last minute for Bruno Walter for a national broadcast on 14 November 1943. His *Symphony No. 1, “Jeremiah”* was premiered by the Pittsburgh Symphony in January 1944 followed by *Fancy Free* and *On the Town* by the end of the year. These successes led to numerous opportunities overseas, including being the first American to conduct at La Scala. In 1951, he became the head of conducting at Tanglewood and seven years later became Music Director of the New York Philharmonic (1958-1969). His achievements included Kennedy Center Honor for Lifetime of Contributions to American Culture Through the Performing Arts, 11 Emmy Awards, election to the Academy of the American Academy and Institute of Arts and Letters, and the Lifetime Achievement Grammy Award from the National Academy of Recording Arts and Sciences.

Candide was Bernstein’s third Broadway musical, following *On the Town* and *Wonderful Town*. Adapted by Lillian Hellman from Voltaire’s 18th-century satire on blind optimism, Bernstein’s *Candide* is an operetta set in the castle of the Baron Thunder-ten-Tronckh in the mythical European land of Westphalia. Within these walls live the Baron and Baroness; Cunégonde, their beautiful and innocent virgin daughter; Maximilian, their handsome son; Candide, their handsome bastard nephew; and Paquette, the Baroness’ buxom serving maid. They are taught by Dr. Pangloss, who preaches the philosophy that all is for the best in “The Best of All Possible Worlds.” Opening on Broadway on December 1, 1956, *Candide* was perhaps a bit too intellectually weighty for its first audiences and closed after just 73 performances. Bernstein was less concerned over the money lost than the failure of a work he cared about deeply. The critics had rightly noted a marvelous score, and Bernstein and others kept tinkering with the show over the years. With each revival, *Candide* won bigger audiences. In 1989, the already seriously ill Bernstein spent his last ounces of vital energy recording a new concert version of the work. “There’s more of me in that piece than anything else I’ve done,” he said.

The sparkling overture captures the frenetic activity of the operetta, with its twists and turns, along with Candide's simple honesty. From the very beginning, though, the overture was a hit and swiftly became one of the most popular of all concert curtain raisers. Brilliantly written and scored, flying at breakneck speed, it pumps up the adrenaline of players and listeners alike. It features two of the show's big tunes: the sweeping romantic one is Candide's and Cunégonde's love duet "Oh Happy We," while the wacky up-tempo music is from Cunégonde's fabulous send-up of coloratura soprano arias, "Glitter and Be Gay."

Lux Aurumque (2005) **Eric Whitacre**
(b. 1970)

Eric Whitacre's first musical experience was singing in his college choir. Though he was unable to read music at the time, Whitacre began his full musical education at the University of Nevada, Las Vegas, eventually taking a bachelor's degree in music composition. He wrote his first concert work, *Go, Lovely, Rose*, at the age of 21. Eric went on to the Juilliard School, earning his Master of Music degree and studying with John Corigliano and David Diamond. At the age of 23 he completed his first piece for wind orchestra, *Ghost Train*, and his popular wind piece *Godzilla Eats Las Vegas* stems from this period. He graduated in 1997 and moved to Los Angeles to become a full-time professional composer. Whitacre has won awards from the Barlow international composition competition, American Choral Directors Association, American Composers Forum and in 2001 became the recipient of The Raymond W. Brock Commission given by the American Choral Directors Association. The album *Cloudburst and Other Choral Works* received a Grammy nomination in 2007 for Best Choral Performance. Later, his album *Light & Gold* won a Grammy for Best Choral Performance in 2012.

Commissioned by the Texas Music Educators Association for their 2005 All-State Band, *Lux Aurumque* is a lush and poignant adaptation of one of Eric Whitacre's most popular choral works. Simple triads melt from one chord to the next, creating a slowly evolving wash of aural color. For his chorale setting, Whitacre had the original poem by Edward Esch (b. 1970) translated into Latin by Charles Anthony Silvestri. Here is Esch's original poem:

Light,
warm and heavy as pure gold
and the angels sing softly
to the new-born baby.

Whitacre wrote, "After deciding upon the poem by Edward Esch (I was immediately struck by its genuine, elegant simplicity), I had it translated into Latin by the celebrated American poet Charles Anthony Silvestri. A simple approach is essential to the success of the work, and if the tight harmonies are carefully tuned and balanced, they will shimmer and glow."

Lux,
calida gravisque pura velut aurum
et canunt angeli molliter
modo natum.

***Radiant Joy* (2006) Steven Bryant**
(b. 1972)

Steven studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and William Francis McBeth at Ouachita University. 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. Bryant offers a varied catalog, including works for wind ensemble, orchestra, electronic and electro-acoustic creations, chamber music, and music for the web. He is particularly known in the wind ensemble world for Ecstatic Waters and his monumental 2019 work, *The Automatic Earth*. He was also Distinguished Visiting Professor of Composition at the University of North Carolina Greensboro for the 2014-2015 academic year. He resides in Durham, N.C., with his wife, conductor Verena Mösenbichler-Bryant.

Steven Bryant wrote, “*Radiant Joy* was my first new work for winds after two and a half years away, and one that I hope is equal to its title in character and purity of intent. It comes after a difficult period in my personal life, and thus its character was something of a surprise to me. This work began life as a strict, 12-tone, serialized creature modeled on Webern -- I wanted something sparse and tightly constructed (in harmonic and intervallic terms), while still retaining a vital rhythmic pulse. After several sketches that ended in anger and frustration, I realized I was metaphorically banging my head against the creative wall, and perhaps I should stop forcing this music into existence with a prescriptive process and simply listen inwardly to what I actually wanted to hear. The result is simultaneously the opposite of what I was originally trying to create, and also its direct realization -- the vital rhythmic pulse is still prominent, but the harmonic materials veered toward the language of ‘70s/’80s funk/jazz/fusion (at least, that’s what I’ve been told). Regardless, the piece is intended to emanate joy and ‘good vibes’ (literally -- the vibraphone is featured prominently), for the performers, the audience, and the composer!”

***La Chancla* (2024) Dennis Llinás**
(b. 1980)

Dr. Llinás received a Bachelor of Science in Music Education from Florida International University and both a Master of Music and Doctor of Musical Arts in Conducting from The University of Texas at Austin. His primary conducting professors were Roby George and Jerry Junkin. Prior to his collegiate teaching, Dr. Llinás taught at Miami Coral Park High School in

Miami, Fla. and W. Charles Akins High School in Austin, Tx. Llinás serves as associate professor of music and director of bands at the University of Oregon where his principal responsibilities include overseeing all aspects of the UO Department of Bands, conducting the Oregon Wind Ensemble, teaching graduate and undergraduate conducting, and wind literature. Prior to his appointment at the U of O, he served as the associate director of bands at Louisiana State University where his responsibilities included conducting the LSU Symphonic Winds, teaching undergraduate and graduate conducting, and directing the Tiger Band.

La Chancla is Spanish for a slipper -- more accurately, a flip flop. While Cubans usually say “chancleta”, Puerto Ricans refer to it as “chancla.” It is a common meme or joke among Hispanics that a mother with a chancla in her hand could get an entire room of unruly kids in line or even chase away a bear (look it up on YouTube -- it happened!). It is the Excalibur of Hispanic mothers and grandmothers everywhere, and so I thought it would be a fun project to write a piece with this title and play between the mythical and merengue.

The mythical element to *La Chancla* is represented by a combination of whole tone and octatonic collections. The merengue stands in stark contrast to the mythical representing the culture through more conservative functional harmony but intense rhythmic vitality. The piece is not programmatic— just a fun collection of these styles and the interplay between them. This work was commissioned by a consortium of band programs led by Thomas Verrier and Vanderbilt University.

All-Juniors Honor Band

Halcyon Hearts (2021) **Katajh Copley**
(b. 1996)

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.

***O Sure on this Shining Night* (2004) Samuel Barber**
(1910 – 1981)

Richard Saucedo's arrangement of Samuel Barber's *Sure on this Shining Night*, originally composed in 1938 based on an untitled poem by James Agee, transforms the intimate art song for concert band, offering a warm, lush, and lyrical setting. Released in 2004, this arrangement highlights Barber's expressive melodies and harmonies, featuring solos for flugelhorn/trumpet, flute, and oboe before building to a dramatic climax and tapering to a quiet, sensitive conclusion.

*“Sure on this shining night
Of star made shadows round,
Kindness must watch for me
This side the ground.
The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.
Sure on this shining night I weep for wonder wand’ring far alone
Of shadows on the stars.”*

***Courtly Airs and Dances* (1995) Ron Nelson**
(1929 – 2023)

Courtly Airs and Dances is a suite of Renaissance dances which were characteristic to five European countries during the 1500s. Three of the dances (Basse Dance, Pavane, and Allemande) are meant to emulate the music of Claude Gervaise by drawing on the style of his music as well as the characteristics of other compositions from that period. The festival opens with a fanfare-like Intrada followed by the Basse Danse (France), Pavane (England), Saltarello (Italy), Sarabande (Spain), and Allemande (Germany).