



School of Music  
University of Missouri

2025-2026 Series | Large Ensemble

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# Blue Springs Wind Symphony

Dr. Tim Allshouse, conductor

# University of Missouri Wind Ensemble

Dr. Brian A. Silvey, conductor

Andrew Friesen, guest conductor

Adam Chitta, guest conductor

Featuring James David, guest composer-in-residence

April 24, 2026 | 7:00pm

Missouri Theatre

**Blue Springs Wind Symphony**  
Dr. Tim Allshouse, conductor

*To Be Selected From the Following:*

*To Walk With Wings* ..... **Julie Giroux**

*Barnum and Bailey's Favorite Concert March* ..... **Karl L. King/Bainum**

*Come Sunday* ..... **Omar Thomas**

- I. Testimony
- II. Shout

*Intermission*

**University of Missouri Wind Ensemble**  
Dr. Brian A. Silvey, conductor

*Jubilee Overture* (1992) ..... **Philip Sparke**  
(b. 1951)

*Danse Bacchanale* (1877/1985) ..... **Camille Saint-Saëns**  
(1835 – 1921)  
**Arranged by Leigh Steiger**  
(1946 – 2012)

Adam Chitta, guest conductor

*Over the Blue and Green* (2024) ..... **Clare Howard**  
(b. 2001)

Andrew Friesen, guest conductor

*Symphony No. 2: The Road is Life* (2024) ..... **James David**  
(b. 1978)

- I. Junkman's Obligato (New York City)
- II. Intricate Shreds (New Orleans)
- III. I Saw God in the Sky (Colorado)
- IV. The Machinery of Night (San Francisco)

## Blue Springs Wind Symphony Personnel

### **Piccolo**

Tandoe Saquee\*

### **Flute**

Brady Seyer\*  
Tandoe Saquee  
Abigail Cabe  
Joseph Nguyen  
Ava Neidholdt  
Jennifer Salinas  
Aubrey Morgan  
Journie Hawthorne

### **Bassoon**

Jenna Wong\*  
Cindy Lin

### **Bb Clarinet**

Frederick Thompson\*  
Blair Sanford  
David Scheerer  
Abe Moennig  
Quest Forbes  
Addison Droege  
Leah Stricklin

### **Bass Clarinet**

Ashton Elledge\*  
Jeremy Smith

### **Alto Saxophone**

Rowan Axton\*  
Shay Carrender  
Leah Sanchez  
Mick Villers

### **Tenor Saxophone**

Duncan Stults\*  
Silas Keil

### **Baritone Saxophone**

Jenn Martens

### **Trumpet**

Sydney Roskop\*\*  
Connor DeHardt\*\*  
Warren Bledsoe  
Rosalie Hamilton  
Rylee Slagle  
Logan McCullough  
Hanie Howell  
Ashtyn Nusbaum  
Matthew Caton

### **Horn**

Jackson Mowers\*  
Lillian McCoy  
Katie Bain  
Sabin Cruz  
Andrew Caton  
Eila Fuller  
Natalie Dutcher

### **Trombone**

Jonathan Mitchell\*  
Carson Wasmer  
Conor Santos  
Darwin Bostwick  
Nathan Weidenfeld

### **Bass Trombone**

Jacob Scheerer

### **Euphonium**

David Gorden\*  
Gage Wilkins

### **Tuba**

Maxwell Gorden\*  
Oliver Kellermeyer  
Mason Booheister  
Zander Zuber  
Luke Baylor  
David Mollus

### **Percussion**

Jenna Flax\*  
Grace Caldwell  
Jolee Coonts  
Brady Dean  
Isaiah Duval  
Andrew Gray  
Avery Keil  
Drew Kelly  
Norah Kannas  
Michael Moore  
Cameron Mullins  
Emma Smith

### **Piano**

Jada White

## University of Missouri Wind Ensemble Personnel

### **Piccolo**

Rael Dye

### **Flute**

Tatum Anderson

Kamiah Kelly

Hanna Noh

### **Oboe and English Horn**

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

*\*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.

**Dr. Tim Allshouse** is the Director of Bands at Blue Springs High School. During his tenure, the Blue Springs Band has performed in the Macy's Thanksgiving Day Parade three times, the Tournament of Roses Parade twice and the Presidential Inaugural Parade. The Blue Springs Marching Band has been a Bands of America Super Regional Finalist collectively 22 times in St. Louis, Indianapolis, Atlanta and San Antonio as well as a Grand National Finalist. The Blue Springs Concert and Jazz Bands have performed at the state music conference seven times in the last fourteen years. The jazz ensemble was the featured entertainment at the prestigious Tournament of Roses Presidential Breakfast as well as the National School Board Association and the SYTA Convention on two occasions. The Blue Springs Band Department is a recipient of the prestigious Sousa Foundation Award: The Sudler Shield and is Missouri's only Grammy Signature Music program.

Dr. Allshouse received his bachelor's degree from Indiana University in both instrumental and music education where he studied conducting with Ray Cramer and Stephen W. Pratt. He received his masters from the University of Missouri and his doctorate from the University of Kansas.

Dr. Allshouse is active as an adjudicator, clinician, honor band conductor and drill designer. Dr. Allshouse enjoys spending time with his family and has found special joy experiencing music side-by-side with his daughters in the band program.

**Dr. James M. David** (b. 1978) is a leading American composer for winds and percussion who serves as professor of music theory and composition at Colorado State University. His symphonic works have been performed and recorded by many prominent ensembles including the U.S. Air Force Band, the U.S. Army Band "Pershing's Own", the U.S. Army Field Band, the U.S. Navy Band, the Des Moines Symphony Orchestra, the Fort Collins Symphony Orchestra, the Showa Wind Symphony (Japan), the Osaka Shion Wind Orchestra, and the North Texas Wind Symphony. His music has been performed at more than eighty national and international conferences including the Midwest Clinic, the College Band Directors National Association Biennial Conference, the American Bandmasters Association Convention, the World Association for Symphonic Bands and Ensembles Conference, the International Clarinet Fest, the International Trombone Festival, the Percussive Arts Society International Convention, the International Horn Symposium, and the World Saxophone Congress. Dr. David was the winner

of the 2025 CBDNA Frederick Fennell Prize, the 2022 William D. Revelli Composition Contest, named a three-time finalist for the Sousa-ABA Ostwald Award, winner of the ACC James Croft Grant, winner of an ASCAP Morton Gould Award, and won national contests sponsored by the Music Teachers National Association and the National Association of Composers (USA). Commissions include projects for the National Band Association, the Atlantic Coast Conference Band Directors Association, Joseph Alessi (New York Philharmonic), John Bruce Yeh (Chicago Symphony), James Markey (Boston Symphony), and hundreds of university faculty and ensembles. His works are represented on over twenty commercially released recordings on the Naxos, Summit, Mark, Albany, Parma, MSR Classics, Bravo Music, GIA Windworks, and Luminescence labels and are published by Murphy Music Press, C. Alan Publications, Potenza Publishing, and Excelcia Music. He is an elected member of the American Bandmasters Association and an honorary member of Phi Mu Alpha Sinfonia National Music Fraternity.

As a native of southern Georgia, Dr. David began his musical training under his father Joe A. David, III, a renowned high school band director and professor of music education in the region. This lineage can be heard in his music through the strong influence of jazz and other Southern traditional music mixed with contemporary idioms. Dr. David received degrees in music education and music composition from the University of Georgia and the Florida State University College of Music. He studied composition with Guggenheim recipient Ladislav Kubik, Pulitzer recipient Ellen Taaffe Zwilich, Lewis Nielson, and Clifton Callender as well as jazz composition and arranging with Sammy Nestico.

## Program Notes

*Jubilee Overture* (1992) ..... **Philip Sparke**  
(b. 1951)

Philip Sparke is a British composer and conductor widely recognized for his significant contributions to wind band and brass band repertoire. Born in London, Sparke studied at the Royal College of Music, where he developed a strong foundation in traditional composition alongside a passion for band writing. His music is known for its clarity of form, vibrant orchestration, and engaging melodic content. Sparke has received numerous international awards, including honors from brass band competitions and wind ensemble organizations, and his works are performed extensively by ensembles of all levels around the world.

*Jubilee Overture* was composed early in Sparke’s career and quickly became one of his most popular works for wind band. The title “Jubilee” suggests celebration, and the piece lives up to this idea through its bright character, energetic rhythms, and triumphant gestures. Written in a traditional overture form, the work balances lively, fanfare-like material with more lyrical contrasting sections, showcasing Sparke’s skill in creating both excitement and expressive depth.

Sparke wrote the following about the piece:

“The work opens with a two-part fanfare – a brass flourish followed by a reflective chorale for the winds. This builds to a climax as the flourish returns. A lively allegro follows, with many changes of meter and a robust tune from the horns and saxophones. Eventually a cantabile tune emerges from the middle of the band, which everyone then plays before the allegro returns. A brief repeat of the opening fanfare precedes a presto coda.”

*Danse Bacchanale* (1877/1985) ..... **Camille Saint-Saëns**  
(1835 – 1921)  
**Arranged by Leigh Steiger**  
(1946 – 2012)

Camille Saint-Saëns was a prominent French composer, pianist, and organist of the Romantic era. A child prodigy, he gained recognition early in life for his virtuosity and compositional skill. Saint-Saëns was known for his clarity of form, refined orchestration, and ability to blend traditional classical structures with exotic and innovative elements. His wide-ranging body of work includes symphonies, concertos, chamber music, and operas, most notably *Samson et*

*Dalila*. Throughout his career, he played a significant role in shaping French musical life and remained an influential figure well into the early 20th century.

*Danse Bacchanale* is the most famous instrumental excerpt from *Samson et Dalila* by Camille Saint-Saëns. It appears in Act III as a seductive and frenzied dance intended to distract Samson, ultimately leading to his capture. The term “bacchanale” refers to a wild, ecstatic celebration, and the music vividly reflects this through driving rhythms, swirling motion, and an atmosphere of intensity and allure. Saint-Saëns incorporates exotic-sounding scales and melodic patterns, particularly the use of augmented seconds, to evoke an “Eastern” character, a stylistic choice typical of 19th-century French opera.

The piece often begins with a mysterious solo line before gradually building into a full ensemble texture, increasing in energy and complexity. Layered rhythms, bold brass writing, and vibrant percussion contribute to the sense of chaos and excitement, while dynamic contrasts heighten the drama. As the dance grows more frenzied, Saint-Saëns skillfully drives the music toward a powerful and exhilarating conclusion, making *Danse Bacchanale* a thrilling showcase of color, rhythm, and dramatic storytelling.

***Over the Blue and Green* (2024) ..... Clare Howard**  
(b. 2001)

Clare Howard is an emerging American composer and music educator known for writing expressive and accessible works for wind band and young ensembles. Her music emphasizes strong melodic writing, colorful harmonies, and evocative imagery, drawing inspiration from nature, landscapes, and emotional storytelling. As an educator, Howard is committed to creating music that is both valuable and artistically engaging, allowing developing musicians to explore tone, phrasing, and ensemble sensitivity through meaningful repertoire.

*Over the Blue and Green* unfolds through long, sustained melodies supported by rich yet transparent textures, allowing each section of the ensemble to contribute to the overall color. Subtle dynamic changes and gradual harmonic movement give the music a sense of continuous motion, while moments of warmth and intensity add emotional depth. Rather than focusing on dramatic contrast, Howard emphasizes cohesion and blend, encouraging performers to listen carefully and shape phrases with sensitivity. The piece offers both performers and listeners a moment of quiet reflection, inviting them to experience a musical landscape that is serene, expansive, and deeply expressive.

The composer provided the following program note:

“One very hot summer, I accompanied a group visiting the Kennedy Space Center in Florida. During this time, we sat down with two retired astronauts who told us about their experiences in space. One astronaut, when asked how his perspective on life has changed since being in space, recalled seeing the Earth as an inherently peaceful place, like this beautiful blue and green thing, which he now felt a stronger duty to protect. When asked to share her favorite memory during a mission, the other astronaut detailed a story about being ahead of schedule during a mission, and in the free time she was allowed, watching Earth from the windows of the spaceship. She recalled stretching out her arms, feeling like she was an angel watching over Earth.

I’ve been imagining myself in these astronauts’ places, wondering what the world would be like if we all saw ourselves as guardians of Earth in this way. This piece explores the feeling of watching over our planet, cherishing its beauty—flying over the blue and green.”

***Symphony No. 2: The Road is Life (2024)* ..... James David  
(b. 1978)**

- I. Junkman’s Obbligato (New York City)
- II. Intricate Shreds (New Orleans)
- III. I Saw God in the Sky (Colorado)
- IV. The Machinery of Night (San Francisco)

James M. David is an American composer, conductor, and educator known for his dynamic and expressive works for wind ensemble. A graduate of Colorado State University and Michigan State University, David studied composition with prominent teachers including John Corigliano. His music often blends driving rhythmic energy with rich harmonic language and lyrical intensity, drawing on both traditional symphonic forms and contemporary influences. His works have earned recognition for their emotional depth, structural clarity, and engaging musical narratives. Through both his compositions and teaching, David continues to shape the modern wind band repertoire.

The composer provided the following program note:

*“Our battered suitcases were piled on the sidewalk again; we had longer ways to go. But no matter, the road is life...”*

Jack Kerouac, *On the Road*

“In the late 1940’s and 1950’s, the so-called Beat Generation of American writers challenged the perception of their nation and its people. They wrote on the joy of America’s natural beauty and grandeur – its powerful music and poetry, but also the suffering and malaise of its citizens,

weighed down by those who would exploit them. My second symphony ruminates on the words of four Beat Poets and how they might relate to our current mindset in the second quarter of the 21st century. In four movements, a musical road trip of the mind is cast as each one is built on a different author and American place.

### I. Junkman's Obbligato (New York City)

This fiery poem by Lawrence Ferlinghetti deals with the complex and testy emotions of Greenwich Village in the late 1940's and was distinctly influenced by jazz. Swing and bebop intermingle with mid-century modernism, with stabbing brass and percussion alongside swirling winds as Ferlinghetti begs us to “come on, let's go!”

### II. Intricate Shreds (New Orleans)

Bob Kaufman's *Believe, Believe* references jazz alongside fears of nuclear war and the rise of authoritarianism. Here, a soulful clarinet and soprano saxophone duet recall Sidney Bechet alongside an ominous heartbeat of the second line "big four" rhythm. Jelly Roll Morton's "Spanish tinge" appears in the form of a brash habanera to give way to the ticking of an atom bomb. Finally, these "shreds" recombine alongside a paraphrase of Bach's *St. John Passion* to end with an ominous alarm bell.

### III. I Saw God in the Sky (Colorado)

Jack Kerouac spent significant time in Colorado with his friend Neal Cassady, the inspiration for Dean Moriarty in *On the Road*. Here, I use my own musical language to express the beauty and transcendence of the high desert of the Rockies as described by Kerouac.

### IV. The Machinery of Night (San Francisco)

Finally, Allen Ginsberg's immortal *Howl* was published shortly after his move to California. All of the earlier movements' themes find their way here, much as each author eventually came to this beautiful mess of a city. A psychedelic infernal dance utilizes malambo, bop, and samba rhythms as night clubs blare into the foggy San Francisco gloom. At last, we hear Kaufman's alarm bell now joyous as it strikes six in the morning of a new American age.”