



School of Music
University of Missouri

2026-2027 Series | Large Ensemble

Wind Ensemble

Dr. Brian A. Silvey, conductor

Dr. Craig Young, guest conductor

Manny Guzman, guest graduate conductor

Will Licop, guest graduate conductor

Dr. John Orfe, guest composer-in-residence

Dr. John McKeever, narrator

October 7, 2026 | 7:00pm

Missouri Theatre

Program

The Star Spangled Banner (1814) **Francis Scott Key**
(1779-1843)
Arranged by Luigi Zaninelli
(b. 1932)

American Salute (1971) **Morton Gould**
(b. 1913)

Dr. Craig Young, guest conductor

The Thunderer (1889) **John Philip Sousa**
(b. 1854)

Will Licop, guest graduate conductor

Symphony on Themes of John Philip Sousa (2011) **Ira Hearshen**
(b. 1948)

II. Largamente; After “The Thunderer”

Variations on America (1968) **Charles Ives**
(b. 1874)
Arranged by William E. Rhodes

America, the Beautiful (1882/1963) **arr. Carmen Dragon**
(1914–1984)

Manny Guzman, guest graduate conductor

Intermission

The Midnight Ride of Paul Revere (2025) **John Orfe**
(b. 1974)

World Premiere of the Wind Band Transcription

Personnel

Piccolo

Rael Dye

Flute

Tatum Anderson

Will Licop

Mattie Neidholdt

Oboe and English Horn

Sadie Middleton

Gabriel Toderescu-Stavila

Bassoon

Michael Kouba

Cale Slavens

B-Flat Clarinet

Sophie Browning-

Brodack

Haley Carrier

Haley Gregory

Jane Guillot-Beinke

Matthew Kim

Joey Molitor

Bass Clarinet

Samantha Decker

Alto and Soprano

Saxophone

Nate Leslie

Porter Sayers

Emma Spalding

Tyler Trickey

Tenor Saxophone

Trent Fitzsimmons

Baritone Saxophone

Cameron Watson

Trumpet

Sophie Bock

Sophia Bommarito

Patrick Ferguson

Maddy Haugsvan

Payne Morris

Douglas Schaedler

Horn

Hayden Alley

Alexis Doebelin

Cameron Kelly

Sam Wyland

Trombone

Andrew Busch

Andrew Jaggi

Jacob Smith

Chloe Wilson

Bass Trombone

Dézon Gagnon

Euphonium

Christopher Harris

Ryan Lowe

Tuba

Noah Mabb

Greta Witt

Percussion

Keenan Bruno

Austin Eldridge

Vanessa Graham

Cooper Snodgrass

Nathan Stokes

Gavin Waldrop

Camihle Williams

String Bass

Sydney Hoynacki

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 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.

Craig Young served 23 years as the Director of Bands and Professor of Music at Mississippi College, where he served as the head of the Instrumental Music Department, guided all aspects of the MC Band Program, and taught both undergraduate and graduate courses in instrumental music education, conducting, and saxophone, among others. Dr. Young received a Bachelor's Degree from Bowling Green State University and both a Master's Degree in Instrumental Conducting and a Ph.D. in Music Education from The Ohio State University.

Dr. Young is the Founder and Conductor of the Mississippi Wind Symphony, a professional-level ensemble that he formed in 2001 that presented a Summer Concert Series for 20 years. He also continues to regularly perform on the saxophone and wind controller in both the Classical and Jazz venues. He has performed as a member of the Missouri Symphony, the Columbia Jazz Orchestra, was a featured soloist with the MU Saxophone Choir, the Mississippi Symphony, and Metropolitan Orchestras, and has recorded for Delos. He regularly performs for theatrical productions at the Lyceum Theater in Arrow Rock, Missouri, at Stephens College, and at the Maples Repertory Theater. He has visited 46 states and several countries through his varied musical activities.

Dr. John Orfe has fulfilled commissions from choirs, orchestras, and chamber ensembles including Alarm Will Sound, the American Guild of Organists, Illinois Wesleyan University, Two Rivers Chorale, Present Music, Ludovico, Duo Montagnard, Dez Cordas, the Music Institute of Chicago, the University of Ohio School of Music, the Diocese of Peoria, Illinois, and the Champaign-Urbana Symphony Orchestra. Ensembles that have performed his music include the Chicago Symphony Orchestra, Minnesota Orchestra, Vancouver Symphony Orchestra, Spokane Symphony Orchestra, Mannes American Composers Ensemble, Aspen Contemporary Ensemble, Dinosaur Annex, Firebird Ensemble, Holographic Ensemble, Altgeld Chamber Players, John Alexander Singers, the Bergamot Quartet, and new music ensembles at the University of Illinois Urbana-Champaign, North Carolina School of the Arts, and Bowling Green State University.

He is a winner of a Jacob K. Javits Fellowship, the Heckscher Prize from Ithaca College, a Charles Ives Scholarship from the American Academy of Arts and Letters, the Otto

Eckstein Family Fellowship from the Tanglewood Music Center, the William Schuman and Boudleaux Bryant Prizes from BMI, the Morton Gould Award from ASCAP, and first prizes in competitions held by NACUSA, the Pacific Chorale, Choral Arts Ensemble, Eastern Trombone Workshop, and New Music Delaware. His music has been performed on five continents and at national and regional conventions of such organizations as the American Choral Directors Association, North American Saxophone Alliance, Society of Composers, Inc., and Music at the Anthology. His original works and arrangements appear on the Centaur, Delos, and Nonesuch labels and his setting of Langston Hughes' *Fire!* has received three recordings and performances by dozens of choirs.

As pianist, Orfe has earned critical acclaim for his interpretations of five centuries of keyboard repertoire ranging from the canonic to the arcane. The core pianist and a founding member of the Grammy-Nominated new music ensemble Alarm Will Sound, Orfe is also pianist for Present Music in Milwaukee, WI, where he premiered and recorded the organ part of Raven Chacon's *Voiceless Mass*, which won the 2022 Pulitzer Prize in Music. Orfe has performed in Carnegie Hall, Miller Theatre, Roulette, the World Financial Center, and Symphony Space in New York; Disney Hall, Mondavi Hall, and Hertz Hall in California; the Library of Congress in Washington, D.C.; and venues in Beijing, Nanning, Seoul, Moscow, St. Petersburg, Krakow, Amsterdam, Berlin, Bremen, Bolzano, Cork, Hamburg, London, Lima, San Jose, Quito, and São Paulo. His solo piano transcription of John Adams' *Short Ride in a Fast Machine* was hailed as "a knockout" by the Boston Globe and "breathtaking" by the San Francisco Chronicle, which also praised his "hypervirtuosic" performances of Conlon Nancarrow. He has recorded in over thirty albums on the Cantaloupe, Nonesuch, Kairos, Parma, and Albany Records labels. He serves as Organist at First United Methodist Church in downtown Peoria, IL, where he was appointed the Peoria Symphony Orchestra's first Composer-in-Residence. In addition, he began an appointment in 2025 as Music Director of the McDonough Choral Society in Macomb, IL.

Program Notes

The Star Spangled Banner (1814) **Francis Scott Key**
(1779-1843)
Arranged by Luigi Zaninelli
(b. 1932)

Born on March 30, 1932 in Raritan, New Jersey, Luigi Zaninelli is a well-known musician in Italy, Canada, and the United States. He has served as conductor-composer with RCA Italiana in Rome as well as producer-director of a CBC-TV series and music critic with CBC Radio in Canada. Zaninelli's talent in music became apparent at an early age—he wrote his first composition when he was 12. Following high school graduation, he was awarded a composition scholarship with Gian-Carlo Menotti at the Curtis Institute of Music. At the age of 19 he received a scholarship for study in Italy with Rosano Scalero. After returning to the United States, he resumed his lessons with Menotti, graduated in 1955, and was appointed to the faculty of the Curtis Institute. He later pursued advanced study in composition with Vittorio Giannini and Bohuslav Martinu. He has served as composer-in-residence at the University of Calgary, the Banff School of Fine Arts, and the University of Southern Mississippi.

The *Star-Spangled Banner* is the national anthem of the United States of America. The lyrics come from a poem written in 1814 by Francis Scott Key, a then 35-year-old amateur poet who wrote “Defence of Fort McHenry” after seeing the bombardment of Fort McHenry at Baltimore, Maryland, by Royal Navy ships in Chesapeake Bay during the War of 1812. The poem was set to the tune of a popular British drinking song, written by John Stafford Smith for the Anacreontic Society, a London social club. *The Star Spangled Banner* was recognized for official use by the Navy in 1889 and the President in 1916 and was made the national anthem by a congressional resolution on March 3, 1931, which was signed by President Herbert Hoover.

American Salute (1971) **Morton Gould**
(b. 1913)

Morton Gould was an American pianist, composer, conductor, and arranger. Gould was recognized early as a child prodigy with abilities in improvisation and composition. His first composition was published at age six. Gould studied at the Institute of Musical Art, although his most important teachers were Abby Whiteside and Vincent Jones. As a conductor, Gould led all of the major American orchestras as well as those of Canada, Mexico, Europe, Japan, and Australia. With his orchestra, he recorded music of many

classical standards, including Gershwin's *Rhapsody in Blue* on which he also played the piano. He won a Grammy Award in 1966 for his recording of Charles Ives' *First Symphony*, with the Chicago Symphony Orchestra. In 1983, Gould received the American Symphony Orchestra League's Gold Baton Award. In 1986, he was president of ASCAP, a position he held until 1994. In 1986, he was elected to the American Academy and Institute of Arts and Letters. In 1995, Gould was awarded the Pulitzer Prize for *Stringmusic*, a composition commissioned by the National Symphony Orchestra in recognition of the final season of director Mstislav Rostropovich. In 2005, he was honored with the Grammy Lifetime Achievement Award. He also was a member of the board of the American Symphony Orchestra League and of the National Endowment for the Arts music panel.

Originally written for orchestra, *American Salute* has become a favorite of the concert band repertoire. Using the familiar tune *When Johnny Comes Marching Home* as the sole melodic resource, Morton Gould demonstrates his skill in thematic development, creating a brilliant fantasy on a single tune. Written in 1942 in the early days of World War II, it was composed at the request of a government radio program producer who wanted a "salute to America." The composer insisted that he had no idea that the work was destined to become a classic: "It was years before I knew it was a classic setting. What amazes me is that critics say it is a minor masterpiece, a gem. To me, it was just a setting. I was doing a million of those things." The pace of Gould's schedule in those days was astounding. By his own account he composed and scored *American Salute* in less than eight hours, starting at 6 p.m. the evening before it was due (with copyists standing by), and finishing at 2 a.m.

***The Thunderer* (1889) John Philip Sousa**
(b. 1854)

John Philip Sousa was America's best known composer and conductor during his lifetime. Highly regarded for his military band marches, Sousa is often called the "The March King" or "American March King". Sousa wrote 136 independent marches, while a host of other marches and dances have been adapted from his stage works. Despite the genre's relatively limited structure, Sousa's marches are highly varied in character. The vast majority are in the quickstep dance style and a third of their titles bear military designations. His earlier marches are best suited for actual marching, whereas later works are increasingly complex.

Three years after Sousa was inducted into the Knights Templar of Washington, D.C., he dedicated this march to that organization. *The Thunderer* was Mrs. Sousa's favorite march, and was chosen by him as one of five to be featured by his Great Lakes Naval Training Station Band on their tour on behalf of the American Red Cross during World War I. The second section includes an adaptation of *Here's to Your Health, Sir!*, which Sousa had

written for his 1886 collection *Trumpet and Drum*.

At the time this march was written, Sousa was 35 years of age. He had led the Marine Band for nine years and was considered an outstanding conductor and composer. However, he was still naive in many business matters. Before he changed publishers in 1892 and began to make his own business arrangements, he sold many of his most popular marches, including *The Thunderer*, for \$35 each.

Symphony on Themes of John Philip Sousa (2011) Ira Hearshen
(b. 1948)

II. Largamente; After “The Thunderer”

Ira Hearshen received his Bachelor of Music degree in applied theory and composition from Wayne State University. In 1972, he moved to Los Angeles to study orchestration at the Grove School of Music and counterpoint under Allyn Ferguson. He also studied under film composer Albert Harris. His arrangements have been featured in the Detroit Symphony’s Pine Knob Summer Series, The Summer Pops Series for John Denver, the Jacksonville (FL) Symphony, and the Air Combat Heritage Band. His orchestrations have appeared in the feature films *Guarding Tess*, *The Three Musketeers*, *Toy Story 2* and *All Dogs Go To Heaven 2*, the television series *Beauty and the Beast*, and the Broadway show *Into the Light*.

After “The Thunderer” is the second movement of Hearshen’s *Symphony on Themes by John Philip Sousa*. In this movement, the composer takes the trio theme from the original march, slows it down considerably, and casts it in the style of the finale of Mahler’s *Symphony No. 3*. The opening phrase of the work is a full statement of the trio theme, scored for reeds and low brass. True to his promise and discovery, the four-note motif appears in the first two full measures of the work in the second clarinet part and continues to make subtle appearances throughout the movement. The tempo increases slightly, and the solo oboe introduces a secondary theme — a loosely inverted version of the original tune. This second theme develops through a brief harmonic sequence, growing in intensity and continuing to accelerate until its climax. As the tension dissipates, woodwind tremolos obscure the harmony and fragments of the primary thematic material return, first in flutes, then double reeds, and finally in muted horn.

Hearshen’s inspiration is most evident in the subsequent phrases. A trombone solo statement of the primary theme is supported by simple counterpoint in the high brass and woodwinds, closely mimicking Mahler’s orchestration in the final minutes of his *Third Symphony*. (In fact, many of the contrapuntal lines Hearshen uses here are direct quotes

from Mahler's writing.) The final bars of the work are a near cut-and-paste from Mahler — a serene D-flat major chord in woodwinds sets the foundation for the gradual addition of musicians leading to a jubilant A-flat major chord, punctuated by a I-V alternation in timpani and low brass. The final chord of the work, scored for low winds and horns, resembles the reverberation of the preceding A-flat major chord in a grand concert hall. The work ends with a brief rudimentary snare drum solo.

***Variations on America (1968)* Charles Ives**
(b. 1874)
Arranged by William E. Rhodes

Charles Ives was an American composer. Widely considered an innovator, Ives was the son of U.S. Army Bandleader George Ives. At a young age, Ives studied organ and went on to Yale to study composition with Horatio Parker. Believing that he could not earn a living writing the music that he wanted to write, he formed a successful insurance business and composed in the evenings. Much of his music was ignored during his own lifetime, and many of his compositions were not published until decades after he had written them. His compositional style was largely experimental but also incorporated American folk tunes and hymn songs to paint a unique tonal portrait. In 1947, he received a Pulitzer Prize for his *Third Symphony* (1911), after its debut only a year earlier in 1946. He died in New York City in 1954, leaving a legacy that predated most of the twentieth century innovations such as atonality, aleatoricism, polytonality, microtones, multiple cross-rhythms, and tone clusters.

Variations on America was originally a composition for organ. Composed in 1891 when Ives was seventeen, it is an arrangement of a traditional tune, known as *My Country, 'Tis of Thee*, and was at the time the de facto anthem of the United States. The tune is also widely recognized in Thomas Arne's orchestration as the British National Anthem, *God Save the Queen*, and in the former anthems of Russia, Switzerland, and Germany, as well as being the current national anthem of Liechtenstein and royal anthem of Norway.

The variations are a witty, irreverent piece for organ, probably typical of a “silly” teenage phenom like Ives. According to his biographers, the piece was played by Ives in organ recitals in Danbury and Brewster, New York, during the same year. At the Brewster concert, his father would not let him play the pages which included canons in two or three keys at once, because they were “unsuitable for church performance – They upset the elderly ladies and made the little boys laugh and get noisy!” This work was transcribed for orchestra in 1964 by William Schuman and for band in 1968 by William Rhoads.

America, the Beautiful (1882/1963) arr. Carmen Dragon
(1914–1984)

The rich musical legacy that Carmen Dragon left the world usually includes his solid reputation as a consummate orchestrator. He is best remembered for the iconic arrangement of America, the Beautiful for both symphony orchestra and symphonic band. Samuel Ward's familiar tune enjoys a sumptuous feast of harmonic color and instrumental nuance.

The Midnight Ride of Paul Revere (2025) John Orfe
(b. 1974)

World Premiere of the Wind Band Transcription

John Orfe has fulfilled commissions from choirs, orchestras, and chamber ensembles including Alarm Will Sound, the American Guild of Organists, Illinois Wesleyan University, Two Rivers Chorale, Present Music, Ludovico, Duo Montagnard, Dez Cordas, the Music Institute of Chicago, the University of Ohio School of Music, the Diocese of Peoria, Illinois, and the Champaign-Urbana Symphony Orchestra. Ensembles that have performed his music include the Chicago Symphony Orchestra, Minnesota Orchestra, Vancouver Symphony Orchestra, Spokane Symphony Orchestra, Mannes American Composers Ensemble, Aspen Contemporary Ensemble, Dinosaur Annex, Firebird Ensemble, Holographic Ensemble, Altgeld Chamber Players, John Alexander Singers, and new music ensembles at the University of Illinois Urbana-Champaign, North Carolina School of the Arts, and Bowling Green State University. He is a winner of a Jacob K. Javits Fellowship, the Heckscher Prize from Ithaca College, a Charles Ives Scholarship from the American Academy of Arts and Letters, the Otto Eckstein Family Fellowship from the Tanglewood Music Center, the William Schuman and Boudleaux Bryant Prizes from BMI, the Morton Gould Award from ASCAP, and first prizes in competitions held by NACUSA, the Pacific Chorale, Choral Arts Ensemble, Eastern Trombone Workshop, and New Music Delaware. His music has been performed on five continents and at national and regional conventions of the American Choral Directors Association, the North American Saxophone Alliance, Society of Composers, Inc., and appears on the Centaur, Delos, and Nonesuch labels. His setting of Langston Hughes' Fire! has received three recordings and performances by dozens of choirs. As pianist, Orfe has earned critical acclaim for his interpretations of five centuries of keyboard repertoire ranging from the canonic to the arcane. Orfe has performed all over the world as the core pianist and founding member of Alarm Will Sound. Orfe is also pianist for Present Music, where he premiered and recorded the organ part of Raven Chacon's Voiceless Mass, which won the 2022 Pulitzer Prize in Music. He has recorded over thirty albums on the Cantaloupe, Nonesuch, Kairos, Parma, and Albany Records labels. He serves as Organist at First United Methodist

Church in downtown Peoria, Illinois, where he was appointed the Peoria Symphony Orchestra's first Composer-in-Residence.

The Midnight Ride of Paul Revere, a.k.a., Paul Revere's Ride, is a 20 minute setting for narrator and chamber orchestra of the classic poem by Henry Wadsworth Longfellow. It was commissioned by Theo Jean Kenyon [1922-2022], reporter for the Peoria Journal-Star [Illinois] from 1944-2010, in honor of her husband Leslie H. Kenyon. Longfellow wrote his 30 iconic poems in April 1860 as the Union headed toward the Civil War, seeking to galvanize his countrymen in a spirit of shared patriotism and national unity. Taking more than a little historical license, Longfellow's poem prizes such values as heroism, foresight, vigilance, courage, and quickness of action. Those eager to learn more about the history of the famous ride are encouraged to consult David Hackett Fischer's *Paul Revere's Ride* [OUP, 1994] and paulreverehouse.org.

Longfellow's proto-cinematic approach to poetic form and imagery guided my musical choices throughout. The work is structured as a single movement, in which a dramatic introduction gives way to an adagio that sets up the action, suspense, and high stakes. Once the ride takes off ["Avanti!"] at the golden section of the poem, a galloping allegro drives the rest of the work. The musical language of the work features 20th and 21st-century musical techniques anchored in common-practice tonality. Colonial American primary musical sources are strategically employed: "Free America[y]," a resetting of "The British Grenadiers" by Paul Revere's friend Joseph Warren, signifies Paul Revere himself; "The Liberty Song," a resetting of the British Royal Navy's tune "Heart of Oak," accompanies Revere's unnamed friend in the poem [William Dawes, another night-rider?]; and "Chester" by America's first composer William Billings invokes the emergent American nation at pivotal moments. Astute hearers may recognize additional nods to Charles Ives, William Schuman, and the Beastie Boys. Having been inspired by Longfellow's poem since childhood, I was intrigued to learn in articles by Jill Lepore and others that Longfellow, a notoriously private man, was a committed abolitionist and that Paul Revere's Ride is less about the Revolutionary War than about the impending Civil War. On December 2, 1859, the day John Brown was hanged, Longfellow wrote in his diary, "This will be a great day in our history, the date of a new Revolution quite as much needed as the old one." Paul Revere's Ride is not a "children's poem" any more than *The Atlantic*, which published it in January 1861, is a children's magazine. By invoking children he tried to address the urgency and importance of passing on the legacy of the American Republic to the new generation since "hardly a man is now alive who remembers that day and year." "By invoking children in the opening line of his patriotic poem," poet Dana Gioia, former head of the National Endowment for the Arts, writes, "Longfellow implicitly defines his narrative as a story the older generation considers important enough to pass down to posterity. What will follow, therefore, is not merely an

interesting story but a legacy—one of the traditional tales that defines both the audience and the speaker’s identity.” Perhaps for this reason, Longfellow placed Paul Revere’s Ride as the first story told in his anthology *Tales of a Wayside Inn* [1863], spoken by the Landlord to an audience of adult men. May something of Longfellow’s intention be evident in the setting he has inspired.