



School of Music  
University of Missouri

2020-2021 Series | Student Ensembles

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# Monday Mashup No. 9

*featuring*

**University Band**

**Symphonic Band**

**Concert Jazz Band**

November 9, 2020 | 7:00pm  
Pre-Recorded Performance

**Program**

Café 512 (2010/2020)..... Ryan George  
(b. 1978)

Sheltering Sky (2012) ..... John Mackey  
(b. 1973)

**University Band**

Dr. Christian M. Noon, conductor  
Joshua Boyer, guest conductor

Just Vibe! A Taste of Culture (2020) ..... Chandler Wilson  
(b. 1984)

A Hymn for Peace (for Flex Band) (2020) .....Kevin Day  
(b. 1996)

**Symphonic Band**

Dr. Amy M. Knopps, conductor

Haven (2020)..... James Cookinham  
(b. 1997)

**Concert Jazz Band**

Dr. Sam Griffith, conductor  
Connor Giffin, Jack Snelling, and Greg Aker, soloists

## Program Notes

### **Café 512**

As I was beginning to brainstorm ideas for this piece I stumbled across the title of a piece by famed Argentinean composer Astor Piazzolla called “Café 1930”. I found the title immediately intriguing and in wanting to write a piece that tipped the hat heavily towards a specific style, the mood and intensity found within tango seemed to be the right fit. The similarities between Piazzolla’s work and the one I was looking to write pretty much end at the title. Whereas Piazzolla’s work is intimate, slow, and melancholy (as well as being a true tango), I wanted to write something more dance-like and energetic. The piece is built on a motivic phrase based on a 5+1+2 note grouping (512 being the area code for Austin TX) and is structured in A-B-A form.

“CAFÉ 512” was commissioned by Susan Glover and the West Ridge Middle School Band for their performance at the 2010 Midwest Band and Orchestra Clinic in Chicago, Illinois.

*-Program note by Ryan George.*

### **Sheltering Sky**

The wind band medium has, in the twenty-first century, a host of disparate styles that dominate its texture. At the core of its contemporary development exist a group of composers who dazzle with scintillating and frightening virtuosity. As such, at first listening one might experience John Mackey’s *Sheltering Sky* as a striking departure. Its serene and simple presentation is a throwback of sorts—a nostalgic portrait of time suspended.

The work itself has a folksong-like quality—intended by the composer—and through this an immediate sense of familiarity emerges. Certainly the repertoire has a long and proud tradition of weaving folk songs into its identity, from the days of Holst and Vaughan Williams to modern treatments by such figures as Donald Grantham and Frank Ticheli. Whereas these composers incorporated extant melodies into their works, however, Mackey takes a play from Percy Grainger. Grainger’s *Colonial Song* seemingly sets a beautiful folksong melody in an enchanting way (so enchanting, in fact, that he reworked the tune into two other pieces: *Australian Up-Country Tune* and *The Gum-Suckers March*). In reality, however, Grainger’s melody was entirely original—his own concoction to express how he felt about his native Australia. Likewise, although the melodies of *Sheltering Sky* have a recognizable quality (hints of the contours and colors of *Danny Boy* and *Shenandoah* are perceptible), the tunes themselves are original to the work, imparting a sense of hazy distance as though they were from a half-remembered dream.

The work unfolds in a sweeping arch structure, with cascading phrases that elide effortlessly. The introduction presents softly articulated harmonies stacking through a surrounding placidity. From there emerge statements of each of the two folksong-like melodies—the call as a sighing descent in solo oboe, and its answer as a hopeful rising line in trumpet. Though the composer’s trademark virtuosity is absent, his harmonic language remains. Mackey avoids traditional triadic sonorities almost exclusively, instead choosing more indistinct chords with diatonic extensions (particularly seventh and ninth chords) that facilitate the hazy sonic world that the piece inhabits. Near cadences, chromatic dissonances fill the narrow spaces in these harmonies, creating an even greater pull toward wistful nostalgia. Each new phrase begins over the resolution of the previous one, creating a sense of motion that never

completely stops. The melodies themselves unfold and eventually dissipate until, at last, the serene introductory material returns—the opening chords finally coming to rest.

*-Program note by Jake Wallace.*

### ***Just Vibe! A Taste of Culture***

*Just Vibe!* represents a taste of the African American culture with ideas, such as musical licks similar to groups like Earth Wind and Fire/Heatwave, grooves heard in 1990's hip-hop, and even unique chordal structures from current artists like Anderson.Paak. Using a rhythmic ostinato set in the first two measures this work carries energy (hype/chill) from beginning to end. Sit back, enjoy, and *Just Vibe!*

*-Program Note by Chandler Wilson*

### ***A Hymn for Peace (for Flex Band)***

*A Hymn for Peace* was composed in 2017 and based on my piano composition *Breathe*. I wrote the composition during a very difficult period in my life. I was battling severe mental health issues, was struggling in university, and at that time my life seemed like it had no direction and I was losing myself. However, two individuals who were there to give me hope were Debbie and Mark Alenius. Through many different instances they helped me gain a sense of belonging and hope, and truly have been a blessing to me. This is why I have chosen to dedicate the piece to them.

*A Hymn for Peace* is literally what the title portrays. For anyone going through a difficult time, I hope that this work gives you the strength to continue and ultimate give you peace. There is light at the end of the tunnel.

*-Program Note by Kevin Day*

## Composer Biographies

### **Chandler Wilson**

Chandler Wilson is the Assistant Director of Athletic Bands and Assistant Professor of Music Education at Florida State University. His responsibilities with athletic bands include being a part of the creative team behind the Marching Chiefs and FSU's athletic pep band program, Seminole Sound, which primarily supports the men's basketball program, the women's basketball and volleyball programs. As a part of the wind band conducting and music education faculty, Dr. Wilson teaches courses in music education and conducts various concert ensembles. Dr. Wilson is a native of Miami, FL. He attended Florida A&M University (FAMU) where he earned his Bachelor of Science in Music Education. While a student at FAMU, he served as the University Band President and section leader of the saxophones. During his time at FAMU, he was selected as the student arranger and conductor for the marching and symphonic bands and was selected as one of the first student staff members for the "Marching 100". Dr. Wilson earned a Master of Arts in Wind Band Conducting from the Indiana University of Pennsylvania and his Ph.D. in Music Education with an emphasis in Wind Band Conducting from Florida State University.

Many compositions of Dr. Wilson have been premiered and performed on the concert band stage with All-County/District Honor Bands and All-State Bands. He has also had selections performed at the Music for All National Festival and the Midwest International Band and Orchestra Clinic. His selection, "Legends of the Galaxy (A Cosmic Fanfare)," was ranked in the Top 100 band compositions in the American Band College/Band World Magazine/Western International Band Clinic Literature List for 2016 and his most recent work Suite Forty-four was performed at the 2019 Midwest Band and Orchestra Clinic by the Hikarigaoka Girls' High School Wind Orchestra.

Prior to his arrival at Florida State University, Dr. Wilson served as Associate Director of Bands and Director of Athletic Bands at Eastern Michigan University. During his public school experience, he served as director of bands at Hollywood Hills High School and Cooper City High School. Dr. Wilson also served as the associate conductor of the Broward Symphonic Band under Neil Jenkins and the assistant conductor of the Music Ambassadors Europe Music Tour in the summers of 2010 and 2012. Dr. Wilson has studied conducting under the batons of Prof. Richard Clary, Dr. Jack Stamp, Dr. Julian White, Dr. Shelby Chipman, Dr. Roby George, and Maestro Raffaele Ponti.

He holds professional memberships in the College Band Directors National Association, National Association for Music Educators, Florida Music Educators Association, Florida Bandmasters Association, National Band Association, Kappa Kappa Psi National Honorary Band Fraternity, Pi Kappa Lambda National Music Honor Society, and is an honorary member "Friend of the Arts" of Sigma Alpha Iota and Tau Beta Sigma. Dr. Wilson is a recipient of the Florida Bandmasters Association "Tom Bishop Award" and is also a member of ASCAP (American Society of Composers, Authors, and Publishers.) Dr. Wilson has also been recognized and honored by Who's Who Among America's Teachers.

### **Kevin Day**

An American composer whose music has been "characterized by propulsive, syncopated rhythms, colorful orchestration, and instrumental virtuosity," (Robert Kirzinger, Boston Symphony Orchestra) Kevin Day (b. 1996) has quickly emerged as one of the leading young voices in the world of music composition today. Day was born in Charleston, West Virginia

and is a native of Arlington, Texas. His father was a prominent hip-hop producer in the late-1980s, and his mother was a sought-after gospel singer, singing alongside the likes of Mel Torme and Kirk Franklin. Kevin Day is a composer, conductor, producer, and multi-instrumentalist on tuba, euphonium, jazz piano and more, whose music often intersects between the worlds of jazz, minimalism, Latin music, fusion, and contemporary classical idioms. Day currently serves as the Composer-In-Residence of the Mesquite Symphony Orchestra.

A winner of the BMI Student Composer Award and several other honors, Day has composed over 150 works, and has had numerous performances throughout the United States, Austria, Australia, Taiwan, and South Africa. His works have also been performed at Carnegie Hall, The Midwest Clinic, TMEA, and other major conferences and clinics. Day has collaborated with the likes of Jens Lindemann, Demondrae Thurman, and Jeremy Lewis on concertos for their respective instruments, as well as chamber ensembles like The Boston Symphony Orchestra Low Brass Section, Ensemble Dal Niente, The Puerto Rican Trombone Ensemble, The Zenith Saxophone Quartet, The Tesla Quartet, and many more. He has worked with and has been mentored by distinguished composers Gabriela Lena Frank, Frank Ticheli, John Mackey, William Owens, Julie Giroux, Marcos Balter, Anthony Cheung, Matthew Evan Taylor, and Valerie Coleman.

Day is currently getting his Master of Music in Composition Degree at the University of Georgia, where he studies with composers Peter Van Zandt Lane, Emily Koh, and conductor Cynthia Johnston Turner. He received his Bachelor of Music Degree in Tuba/Euphonium Performance from Texas Christian University (TCU), where he studied tuba and euphonium with Richard Murrow and composition primarily with Neil Anderson-Himmelspach. His works are published with Murphy Music Press, Cimarron Music, and Kevin Day Music. Day currently serves as a board member for the Millennium Composers Initiative and is an alumnus of Kappa Kappa Psi National Honorary Band Fraternity and Phi Mu Alpha Sinfonia Fraternity of America.

## Conductor Biography

**Amy M. Knopps** is the Associate Director of Bands and Director of Athletic Bands at the University of Missouri where she directs Marching Mizzou, Mini Mizzou, Symphonic Band, and teaches courses in the music education curriculum of the School of Music. Prior to her appointment in the fall of 2017, Dr. Knopps served for seven years as Associate Professor of Music, Associate Director of Bands, and Director of Ath Symphonic Band Athletic Bands in the School of Music and Dance at Eastern Michigan University. While at Eastern Michigan she was a Faculty Spotlight Recipient, the Eastern Michigan University Thank-A-Teacher Inaugural Recipient, and featured in a historic exhibition titled, “In Her Shoes: Forging Paths at EMU” as she was the first woman to direct the Eastern Michigan University Marching Band and serve as Associate Director of Bands.

Dr. Knopps earned degrees from The University of Georgia (DMA), the University of Kansas (MM), and the University of Missouri (BS, Ed.) 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 received the Hugh Hodgson School of Music Director’s Excellence Award and at the University of Kansas she received the Russell L. Wiley Graduate Conducting Award.

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 the diverse and award-winning band program. While in the Center School District, Dr. Knopps received the 2003 Missouri Fine Arts Outstanding Teacher Award and the 2004 You Make the Difference Award for her dedication and commitment to excellence in education. As an advocate for new wind music she solely commissioned and premiered Jonathan Newman’s *1861* for concert band in 2003 and continues her commitment to contributing to the wind band repertoire through additional commissions for Symphonic Band at the University of Missouri.

Dr. Knopps continues to be an active conductor, clinician, and adjudicator across the United States and internationally having worked and performed throughout Asia, Australia, Canada, Europe, and South America. Each summer she serves as a clinician/instructor at the Smith-Walbridge Clinics held in Charleston, Illinois working with high school and collegiate drum majors from across the country. Dr. Knopps is also known for her published contributions as she has authored several articles for *School Band and Orchestra Magazine* and has contributed to eight volumes of the *Teaching Music Through Performance in Band* series. In addition to her published articles she has completed extensive research on American-Sponsored overseas secondary band programs in the People’s Republic of China.

Dr. Knopps maintains professional affiliations with the College Band Directors National Association (CBDNA), currently serving on the CBDNA Athletic Bands Committee, World Association for Symphonic Bands and Ensembles (WASBE), the National Association for Music Education (NAfME), National Band Association (NBA), 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, and QEBH, the oldest of six secret honor societies at the University of Missouri. She currently resides in Columbia, Missouri with her two cats Buddy and Rocky.



**University Band Personnel**  
Dr. Christian M. Noon, conductor  
Joshua Boyer, guest conductor

**Flute**

Alison Clay  
Kathryn Heddens-Kocher  
Shannon Martin  
Haley Nilsen  
Avery Shultz

**Clarinet**

Luke Lindberg  
Curtis Mecey  
Ryan Utterson  
Teresa Voss

**Bass Clarinet**

Tyrome Jenkins

**Alto Saxophone**

Caleb Lawlis

**Tenor Saxophone**

Andrew Tait

**Baritone Saxophone**

Erin Clay

**Bassoon**

Elizabeth Ihrke

**Trumpet**

Robert Schalk

**F Horn**

Alex Jackson  
Emily Pezall  
Jacob Shackelton

**Trombone**

Michael McDuell

**Euphonium**

Alex Sohl

**Tuba**

Emily Kirkham

**Percussion**

Meg Swords  
Ethan Welker

**Piano**

Danny Singh

**Concert Jazz Band Personnel**

Dr. Sam Griffith, conductor  
Greg Aker, guest soloist

**Saxophone**

Zach Scamurra  
Mark Doss  
Logan King  
Ian Prinster  
Will Hooten

**Trombone**

James Cookinham  
Hunter Hamby  
Dominick Randazzo  
Robert Fears

**Trumpet**

Carlot Dorve  
Layden Dukes  
Connor Giffin  
Piper Stow  
Quinn Morris

**Piano**

Jack Snelling

**Bass**

John Lane-Watson

**Drums**

Christopher Fusco



**Symphonic Band Personnel**  
Dr. Amy M. Knopps, conductor

**Symphonic Band A**

**Flute**

\*Nicole Tinsley  
Kaitlyn Grubbs  
Lauren Marino  
Abbey Laws

**Oboe**

Katie Kangas

**Bassoon**

Sarah Grant

**Clarinet**

\*Brendan Hoffman  
Elizabeth Ganey  
Alicen Dietrich  
Aubree Johnson

**Alto Saxophone**

Clayton Henning

**Horn**

\*Henry Albright  
Brandon Guillen  
Jack Wheelhouse

**Trumpet**

\*Emily Gilley  
Ethan Price

**Trombone**

Patric Kane  
Josh Camp

**Euphonium**

Jacob Presler

**Tuba**

Brandon Merritt

**Percussion**

\*Riley Berens  
Ethan Welker  
Lane Oakes  
Jordan Murray

**Symphonic Band B**

**Flute**

\*Emily Schlittler  
Kendra Slaughter  
Robyne Sieh

**Bassoon**

Erich Unterschutz

**Clarinet**

\*Joy Mazur  
Emily Kirkham  
Emma Pierce

**Alto Saxophone**

\*Andrea Lee  
Ayden Belille

**Horn**

\*Abby Hynes  
Alexis Waltrip  
Sarah Keely

**Trumpet**

Samuel Kwon

**Trombone**

\*Eva Oelsner  
Patric Kane  
Ben Musgraves

**Euphonium**

\*Mitchell Summers  
Brayden Farris

**Tuba**

Adam Johnston

**Percussion**

\*Riley Berens  
Ethan Welker  
Lane Oakes  
Jordan Murray

\* Principal player