



School of Music  
University of Missouri

2020-2021 Series | Student Ensemble

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# **Symphonic Band**

**Dr. Amy M. Knopps, conductor**

**March 25, 2021**

**7:00 PM - Symphonic Band A | 8:00 PM - Symphonic Band B**  
**Sinquefield Music Center**

## Program

*Suite for Small Band* (2012) ..... **Hiroki Takahashi**  
(b. 1979)

- I. Prelude
- II. Lullaby
- III. March

*Loop – D – Loop* (2018/2020) ..... **James M. Stephenson**  
(b. 1969)

Eva Oelsner, trombone

## Program Notes

### *Suite for Small Band*

*Suite for Small Band* has three movements: I. Prelude, II. Lullaby, and III. March. The sentiments for each movement are “ceremony” (Prelude), “songlike” (Lullaby), and “charming” (March). This flexible ensemble setting is adaptable to various situations including from small to large instrumentation, ensembles to concert bands, and from concert to contest/festival. Since there are numerous potential instrument combinations, I am excited to see unique possibilities that I would have not imagined. Above all, it is my great desire for the performers to have an amazing experience freely making music.

*-Program Note by Hiroki Takahashi*

### *Loop – D – Loop (for Adaptable Band)*

In the spring of 2017, I was invited to Vanderbilt University for a premiere of my recently composed “CrossFit” – for trombone quartet and percussion quartet. It was there that I met the trombone professor at the Blair School of Music, Jeremy Wilson, and where we subsequently began to talk about a new piece for solo trombone and loop station.

Full disclosure: I did not know what a “Loop Station” was when he first proposed the idea, but as a composer always up for new challenges, I reviewed his examples and decided it would be a fun project to do. The result: Loop – D – Loop

Loop – D – Loop is, of course, a play on words, but does refer to the fact that the entire piece revolves mostly around a D. My main goal in this piece was to create something that would be a “piece of music”, and not just a technological experiment. I wanted Jeremy to get a chance to show his personality, phrasing, and to make music, and feel like it is something worth playing at a musical level. The looping material is all built around that idea, to hopefully create something with form, shape, novelty, but also with worth.”

This arrangement from James Stephenson of the piece does not rely on a single trombonist, but a whole band to create a similar effect described above. The performance will also feature a solo trombonist, Eva Oelsner.

*-Program Note by James M. Stephenson with additions by Hunter Hamby*

## Composer Biographies

### Hiroki Takahashi

Takahashi was born in 1979. He studied general music with Kiyoshi Yumoto while a student at Kita-Tama High School. He learned “image music” and jazz in an arranging and composition course at Pan School of Music. He has been playing piano more than ten years and trombone for eight years. His compositions received awards in the Zoorasian Brass Arranging Contest, the Sakura Island Image Song Contest, and a special prize from the Tottori Folk Song Arranging Contest. A work had also been selected as a required piece for the All Japan Band Competition. Leading compositions include “British Folk Song March”, “Street Performer’s March”, and “Moon Forest Suite.””

*-Hiroki Takahashi*

### James M. Stephenson

Since becoming a full-time composer in 2007, I have been fortunate to have had a steady stream of commissions and projects, keeping me always on task and, luckily, in demand. Stemming from my days as a professional trumpeter in the Naples (FL) Philharmonic, I have endeavored to be a “performer’s composer” – always remaining sensitive to the needs of those who are on stage making the music happen. Chicago Symphony clarinetist John Yeh has playfully called me “The Concerto King”, and I am happy to admit that my catalog does include a concerto, and sonata, for nearly every symphonic instrument, with more being added every year.

A notable characteristic I try to infuse in my music is rhythmic momentum, as well as colorful scoring and orchestration, whether for instruments of the same timbre, or in mixed chamber settings. For me, this is the playground, and I absolutely love this part of the process.

I will always cherish and hold in high esteem the musical giants of the past, in addition to adding my own modern sensitivities, so as to try to give my music a blend of familiarity and new discovery all at once. With this, I hope to lead audiences and performers on a journey of both anticipation and reward.

*-James M. Stephenson*

*-Program notes compiled by Hunter Hamby*

## 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 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 as Vice-Chair, and QEBH, the oldest of six secret honor societies at the University of Missouri. In February of 2021, Dr. Knopps was named Associate Professor of the Year by the College of Arts and Science. She currently resides in Columbia, Missouri with her two cats Buddy and Rocky.

## Personnel

Dr. Amy M. Knopps, *Associate Director of Bands and Conductor*  
Hunter Hamby, *Graduate Teaching Assistant*

### Symphonic Band A

#### Flute

\*Abbey Laws  
Nicole Tinsley  
Lauren Marino  
Haley Nilsen

#### Bassoon

Sarah Grant

#### Clarinet

\*Riley Siebert  
Alicen Dietrich  
Luke Lindberg  
Shay Shipley

#### Alto Saxophone

Clayton Henning

#### Horn

Henry Albright  
Sarah Keely  
Liz Ivey  
Brandon Guillen

#### Trumpet

\*Emily Gilley  
Ethan Price

#### Trombone

\*Eva Oelsner  
Bo Ross  
Josh Camp

#### Euphonium

Jacob Presler

#### Tuba

Adam Johnston  
Brandon Merritt

#### Percussion

\*Riley Berens  
Colton Johnson  
Ethan Welker

*\*Principal*

### Symphonic Band B

#### Piccolo

Ashley Chambers

#### Flute

Ashley Chambers  
Kailey Beaty  
Emily Schlittler  
Kendra Slaughter

#### Oboe

Graham Bond

#### Bassoon

Erich Unterschultz

#### Clarinet

Elizabeth Ganey  
Joy Mazur  
Emma Pierce  
Emily Kirkham, bass

#### Alto Saxophone

\*Nate Beattie

#### Horn

Nathaniel Grindstaff  
Abby Hynes  
Jack Wheelhouse  
Emili Pezall

#### Trumpet

\*Nathan Swan  
Hunter Mesko

#### Trombone

Patric Kane  
Ben Musgraves, bass

#### Euphonium

Mitchell Summers  
Brayden Farris

#### Tuba

Halee Holcomb

#### Percussion

\*Riley Berens  
Colton Johnson  
Ethan Welker