



School of Music  
University of Missouri

2020-2021 Series | Student Ensemble

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# University Band

**Dr. Christian M. Noon, director**

April 27, 2021 | 8:00pm  
Sinquefeld Music Center

## Program

*Sampan Takes Off* ..... **Lee Jinjun**  
(b. 1990)

*Shenandoah* ..... **Omar Thomas**  
(b. 1984)

*Three Ayres from Gloucester* ..... **Hugh M. Stuart**  
(1917–2006)

I. *The Jolly Earl of Cholmondeley*

II. *Ayre for Eventide*

III. *The Fiefs of Wembley*

## Program Notes

### Sampan Takes Off

This is a fast-paced thriller piece which reimagines the folk song *Dayung Sampan*. It features industrious and driving rhythms, almost like building a mechanical sampan (a Southeast Asian boat) that will eventually soar into the sky.

*Program note by Lee Jinjun.*

### Shenandoah

“Shenandoah” is one of the most well-known and beloved Americana folk songs. Originally a river song detailing the lives and journeys of fur traders canoeing down the Missouri River, the symbolism of this culturally-significant melody has been expanded to include its geographic namesake—an areas of the eastern United States that encompasses West Virginia and a good portion of the western part of Virginia—and various parks, rivers, counties, and academic institutions found within.

Back in May of 2018, after hearing a really lovely duo arrangement of *Shenandoah* while adjudicating a music competition in Minneapolis, I asked myself, after hearing so many versions of this iconic and historic song, how would I set it differently? I thought about it and thought about it and thought about it, and before I realized it, I had composed and assembled just about all of this arrangement in my head by assigning bass notes to the melody and filling in the harmony in my head afterwards. I would intermittently check myself on the piano to make sure what I was imagining worked, and ended up changing almost nothing at all from what I’d heard in my mind’s ear.

This arrangement recalls the beauty of Shenandoah Valley, not bathed in golden sunlight, but blanketed by low-hanging clouds and experiencing intermittent periods of heavy rainfall (created with a combination of percussion textures, generated both on instruments and from the body). There are a few musical moments where the sun attempts to pierce through the clouds, but ultimately the rains win out. This arrangement of *Shenandoah* is at times mysterious, somewhat ominous, constantly introspective, and deeply soulful.

*Program note by Omar Thomas.*

### Three Ayres from Gloucester

*Three Ayres from Gloucester* came into being as a result of my fascination with an old, 10th century couplet:

“There’s no one quite so comely  
As the Jolly Earl of Cholmondeley.”

The resulting three compositions—*The Jolly Earl of Cholmondeley* (pronounced “Chumley”), *Ayre for Eventide*, and *The Fiefs of Wembley*—are in early English folk song style and are designed to capture the mood of the peasants and their life on the fiefs of Wembley castle.

*Program note by Hugh M. Stuart.*

## Conductor Biography

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 the women's basketball band. He began his professional career as the instrumental music director at Elizabeth High School in Elizabeth, CO. During his time as a public school music teacher, Dr. Noon worked with bands and orchestras of all levels (beginning to advanced).

As a conductor, Dr. Noon is a proponent of new, exciting, and sophisticated works for winds. In particular, he is devoted to promoting and performing works for winds by underrepresented composers. He is a firm advocate for more equitable processes of repertoire selection among conductors that give voice to composers from underrepresented groups. He believes that doing so will create more diverse and engaging large ensemble musical experiences for both the ensemble members and the audience.

Dr. Noon focuses his research in four areas: social justice in music education, philosophy of music education, preservice music teacher socialization and development, and conducting. He is particularly interested in the ways in which those areas interact and intersect. As a music teacher educator, he works to instill values of equity and social justice within his students and seeks to provide them with experiences that allow them to envision school music education as inclusive of, but also much more expansive and diverse than band, orchestra, and choir.

Dr. Noon's research has been published in *Update: Applications of Research in Music Education*, and *Journal of Music Teacher Education*. He has also presented research at the Florida Music Educators Association conference (2018) and the Society for Music Teacher Education conference (2019). He holds professional memberships in NAFME, CBDNA, and the Pi Kappa Lambda Honor Society, as well as honorary memberships in Kappa Kappa Psi and Tau Beta Sigma.

## University Band Personnel

### Flute

Kathryn Heddens-Kocher  
Alison Clay  
Avery Schultz  
Cora Mitchell  
Savannah Parry  
Kellie Marshall

### Oboe

Emily Kirkham

### Clarinet

Grace Chafee  
Katie Taaffe  
Matt Bahan  
Teresa Voss

### Bass Clarinet

Joshua Mills

### Alto Saxophone

Tyrome Jenkins  
Jackson Sallee  
Joy Mazur

### Tenor Saxophone

Ben Cahill

### Baritone Saxophone

Erin Clay

### Trumpet

Bobby Schalk  
Faith Quist  
Sean Decker

### F Horn

Shanley Silvey  
Jacob Shackelton  
Alexis Waltrip

### Trombone

Michael McDuell  
Rachel Alvarez

### Euphonium

Alex Sohl  
Stella Gosik

### Tuba

Benjamin Duncan  
Jeffrey Mullen

### Percussion

Ethan Welker  
Meg Swords  
Chance Inman  
Shannon Martin