



School of Music  
University of Missouri

2020-2021 Series | Student Ensemble

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# Symphonic Band

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

**Kevin Botkin, graduate guest conductor**

**April 29, 2021**

**8:00 PM - Symphonic Band A | 8:45 PM - Symphonic Band B**

**Sinquefield Music Center**

**Program**

*Grand Serenade for an Awful Lot of Winds and Percussion (1975)* ..... **Peter Schickele**  
**(b. 1935)**

II. Simply Grand Minuet  
IV. Rondo Mucho Grando

Kevin Botkin, guest conductor

*Havana Nights (2020)* ..... **Randall Standridge**  
**(b. 1976)**

## Program Notes

### *Grand Serenade for an Awful Lot of Winds and Percussion*

Little is known of P.D.Q. Bach (1807 - 1742) due to a conspiracy of silence perpetrated by his own parents. The last and least of the great J. S. Bach's twenty-odd children, he was certainly the oddest. His father completely ignored him, setting an example for his family and posterity. He finally attained total obscurity at the time of his death. His musical output would be lost but for the efforts of Professor Peter Schickele, who in 1954, rummaging around in a Bavarian castle in search of musical gems, happened upon the original manuscript of the Sanka Cantata, being employed as a strainer in the castle caretaker's percolator. A cursory examination of the music immediately revealed the reason for the atrocious taste of the coffee. Other works attributed to P.D.Q. Bach are The Abduction of Figaro, Oedipus Tex, Wacht Arf, The Seasonings, The Short-Tempered Clavier, Art of the Ground Round, and The Magic Bassoon.

The *Grand Serenade* was composed on commission from Prince Fred of Wein-am-Rhein, for some sort of outdoor occasion. P.D.Q. Bach had originally wanted to write a really big work of thirty-five or forty-minutes duration, but he agreed to make it only a third as long when Prince Fred offered to triple the fee. Soon after it was played, a member of the Prince's household used the pages of the score to wrap six large sausages, which were sent to Paris to be presented as a gift to Benjamin Franklin, from whom the Prince was anxious to obtain the specifications for building a glass harmonica, which Franklin had recently perfected. Eventually, the manuscript made its way to an attic in Boston, where Peter Schickele found it among the belongings of an eighteenth-century Tory, in a box marked "Seditious Material." Some adjustments have been made to the arrangement for the lack of a dill piccolo, which is now obsolete, and little is known.

*-Program Note by Peter Schickele*

### *Havana Nights (for Flex Band)*

My musical tastes are wildly eclectic. One moment, you might find me enjoying Beethoven's symphonies and the other you might find me head-banging to Iron Maiden. I have never been a musical snob, and I value and love the entire array of sounds, rhythms, and textures that the world of music, in all its forms, has to offer.

One genre I have a particular affection for is mambo. Being introduced to the style when I was in high school, I was enchanted with the melodies, rhythms, and excitement that it generates. As I dug more deeply into the style, I was introduced to the work of Yma Sumac, Tito Puente, Pérez Prado, and others. I was absolutely enchanted.

*Havana Nights* is a concert work for wind ensemble, but it was also conceived as a short ballet. The action takes place in the mambo clubs of Havana as our heroine (Havana) dances her way through the night life. She encounters another young dancer and the two begin a flirtatious, seductive conversation through the art of movement. As the ballet comes to a close, Havana casts one final, gleeful look at her would-be suitor before escaping into the night.

This work was commissioned by District 10 of the Ohio Music Educators Association for their 2018 District 10 OMEA Honor Band. I would like to thank them for trusting my creativity and allowing me to create something "entirely else" for wind ensemble. Thank you for letting me use my musical voice.

Also, this work is dedicated to one of my composition professors, Dr. Tom O'Connor. I absolutely could not have done any of this without your guidance, advice, and encouragement. I am forever in your debt.

*-Program Note by Randall Standridge*

*-Program notes compiled by Hunter Hamby*

## Composer Biographies

### **Peter Schickele**

Composer, satirist, performer, recording artist, radio host—Peter Schickele is internationally recognized as one of the most versatile artists in the field of music. In 2015, the *New Yorker* hailed Schickele as “a latter-day Haydn...the one American composer whose name makes everyone smile.”

Peter Schickele is acknowledged as the foremost classical music satirist of all time. He is the sole discoverer of work by the mythical Baroque composer P.D.Q. Bach (1807-1742), the “pimple on the face of music” who has earned legions of fans across generations and continents. Schickele perpetrates the P.D.Q. Bach oeuvre through recordings, videos, publications, and theatrical concerts. For more than forty years, he appeared with orchestras throughout the U.S., Canada, and Australia, performing as his alter ego, music pathologist Professor Peter Schickele. A masterful entertainer, he gained renown for his dramatic entrances to concerts, his wry spoken introductions, and his virtuosic playing instruments such as the wine bottle, bicycle, and left-handed sewer flute. Schickele has recorded 17 albums of music by P.D.Q. Bach. He earned the Grammy award for Best Comedy Album every year from 1989 to 1992. His book *The Definitive Biography of P.D.Q. Bach*, published by Random House, is in its 11th print edition.

Peter Schickele was born on July 17, 1935, in Ames, Iowa, and brought up in Washington, D.C. and Fargo, North Dakota. He graduated from Swarthmore College, having had the distinction of being the only music major (as he had been, earlier, the only bassoonist in Fargo). He studied composition with Roy Harris and Darius Milhaud, and with Vincent Persichetti and William Bergsma at The Juilliard School of Music. He lives in New York City with his wife, poet Susan Sindall.

*- Peter Schickele*

### **Randall Standridge**

Randall Standridge (b.1976) received his Bachelor of Music Education from Arkansas State University. During this time, he studied composition with Dr. Tom O'Connor, before returning to Arkansas State University to earn his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist. In 2001, he began his tenure as Director of Bands at Harrisburg High School in Harrisburg, Arkansas. He left this post in 2013 to pursue a career as a full-time composer and marching arts designer.

In addition to his career as a composer, Mr. Standridge is the owner and editor for Randall Standridge Music, LLC and Grand Mesa Marching. He is in demand as a drill designer, music arranger, and color guard designer for the marching arts, as well as a freelance artist/photographer and writer. He lives in Jonesboro, Arkansas with his family.

*-Randall Standridge*

## Conductor Biographies

**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.

As an educator and musician, **Kevin Botkin** has dedicated his life towards inspiring growth in those around him. He is currently a Graduate Teaching Assistant at the University of Missouri pursuing an MM in Music Education and serves as the Assistant Director for the University's Tuba and Euphonium Ensemble.

Prior to his current position, Kevin was a euphonium instrumentalist in the Parris Island Marine Band. In this role he participated in various concerts, parades, and ceremonies as part of the Band's mission to support the Recruit Depot and local community.

Before enlisting in the United States Marine Corp, Kevin was a public-school teacher within the West Plains R-7 school district in Missouri where he taught Band, Health, and Adaptive Physical Education. He received a Bachelor of Science in Music Education from the University of Missouri in 2015.

During his previous tenure Columbia, MO, Kevin spent his evenings playing in pit orchestras for local theaters. His love of music began with his involvement in school and community music organizations in his hometown of Clinton, IA where he had mentors from all walks of life. It was in this organization that Kevin took the podium for the first time, leading the band from 2006-2009.

Kevin aspires to one day teach at the collegiate level and continue to share his passion for music.

## Personnel

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

### Symphonic Band A

#### Piccolo

\*Abbey Laws

#### 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

#### Percussion

\*Riley Berens  
Colton Johnson  
Ethan Welker  
+Jeremiah Ingram  
+Calien McPike

\*Principal

+Guest Musician

### 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

Brandon Merritt

#### Percussion

\*Riley Berens  
Colton Johnson  
Ethan Welker  
+Jeremiah Ingram  
+Calien McPike