



School of Music
University of Missouri

2021-2022 Series | Student Ensemble

Symphonic Band & University Band

Dr. Amy M. Knopps, conductor

Dr. Christian M. Noon, conductor

Allison Davis, graduate guest conductor

Zack Nenaber, graduate guest conductor

October 7, 2021 | 7:00PM

Missouri Theatre

University Band Program
Dr. Christian M. Noon, conductor

Flourish for Wind Band (1939) **Ralph Vaughan Williams**
(1872–1958)

New Wade 'n Water (2000) **Adolphus Hailstork**
(b. 1941)

Allison Davis, graduate guest conductor

Salon Morisot (2019) **Jodie Blackshaw**
(b. 1971)

- I. Majesty
- II. Devotion
- III. Enchantment

Reverberations (2009) **Brian Balmages**
(b. 1975)

Symphonic Band Program
Dr. Amy M. Knopps, conductor

Twilight in the Wilderness (2003) **Christopher Tucker**
(b. 1976)

Emily Schlittler, piccolo
Hunter Hamby, soundtrack

Planet B (2021) **Catherine Likhuta**
(b. 1981)

Zack Nenaber, graduate guest conductor
with Locust Street Expressive Arts Elementary School Artists

~ *Missouri Premiere* ~

After a Gentle Rain (1979) **Anthony Iannaccone**
(b. 1943)

- I. The Dark Green Glistens with Old Reflections
- II. Sparkling Air Bursts with Dancing Sunlight

Colorado Peaks (2005) **Dana Wilson**
(b. 1946)

University Band Personnel

Flute

Lexie Cheek
Haley Nilsen
Maddie Foster
Michelli Horton
Kathryn Heddens-Kocher
Clare Harmon
Jillian Garrett
Kristyn Morgenthaler
Maribeth Hammers
Lev Baer
Taylor Watson
Gabby Taffe

Oboe

Emily Kirkham

Clarinet

Devin Tilawen
Jane Manson
Julia Beil
Luke Lindberg
Emily Bryant
Alison Clay
Nicole Tinsley

Bass Clarinet

Natalie White
Bre James

Bassoon

Cooper Williams
Gigi Gilliam
Elizabeth Irhke

Alto Saxophone

Hayden Wiseman
Lauren Chong
Moss V Grimm
James Lyerla

Tenor Saxophone

Anya Lewinski
Harry Lillie
Joe McCormick
Chance Inman

Baritone Sax

Erin Clay

Trumpet

Bobby Schalk
Kaeden Schunk
Schuyler Smith-Hohimer
Nate Beattie
Cooper Mathisen
A.J. Rivera
Jacob Woods

F Horn

Jacob Shackelton
Taylor Owens
Ben Zeh
Alex Jackson

Trombone

Micheal McDuell
Clyde Silvey
Lexi Tucker
Rianna Huelsbergen
Meg Swords
Mike McLaughlin

Euphonium

Brooke Lincoln
Brayden Farris
Kat Conaway
Alex Sohl

Tuba

Andrew Rice
Emma Leto

Percussion

Will Garstang
Easton Kerns
Logan Sateia
Zachary Nenaber

Symphonic Band Personnel

Piccolo

Emily Schlittler

Flute

*Kendra Slaughter

Nadia Lake

Mackenzie Harrington

Lauren Marino

Bassoon

Erich Unterschutz

Clarinet

*Brendan Hoffmann

Elizabeth Ganey

Meg Swords

Ava Rittgers

Riley Siebert

Emily Stokes

Abby Twyman

Bass Clarinet

Emily Kirkham

Alto Saxophone

*Zack Nenaber

Clayton Greenlee

Brett Newberry

Tenor Saxophone

Jackson Huenefeldt

Baritone Saxophone

Clayton Henning

Horn

*Henry Albright

Alexis Waltrip, Assist

Hayden Alley

Emili Pezall

Chris Wang

Brandon Guillen

Trumpet

*Layden Dukes

Emily Gilley

Calvin Banks

Kaedynce Kaleikini

Trombone

*Aaron Holloway

Bo Ross

Jack Bode

Samantha Woodward

Josh Camp

Patric Kane

Euphonium

*Reece Hinton

Jacob Presler

Mitchell Summers

Margaret Howell

Tuba

*Adam Johnston

Brandon Merritt

Doug Glasgow

Percussion

*Alex Baur

Colton Johnson

Ethan Welker

Savannah Wittman

Michael Tiffany

Riley Redington

Piano

Mackenzie Harrington

Program Notes

Flourish for Wind Band (1'30")

Ralph Vaughan Williams, a highly respected English composer, wrote some of the earliest works for twentieth-century concert band, with many of his pieces considered pillars of band literature. *Flourish for Wind Band* was written as an overture to the pageant Music and the People performed in the Royal Albert Hall in 1939. The score was then lost, only to reappear in 1971. It was not made available to American bands until it was published in 1972. *Flourish for Wind Band* followed on the heels of Vaughan Williams' great masterworks for band, *English Folk Song Suite* and *Toccata Marziale*, and is significant, in part, because it is a relatively easy work by a composer of high stature and skill.

New Wade'N Water (3'15")

New Wade'N Water is a contemporary adaptation of the traditional African American Spiritual *Wade in the Water*. As many trained composers throughout history, Dr. Hailstork often uses folk music as his source of inspiration for his compositions. *New Wade'N Water* opens with an introduction that is constructed using a G blues scale and mixed meter. Throughout the piece, the material from the introduction serves as an interlude between each variation of the *Wade in the Water* melody. This melody is frequently stated in a hocket style with fragments of the melody being passed from one section of the band to another. Motives from the introduction are also combined with the *Wade in the Water* melody. *New Wade'N Water* concludes with the same motive that began the piece.

Spirituals are one of the earliest forms of traditional folk music that once functioned within African American communities in multiple ways. While spirituals expressed deeply held religious meaning, they also mirrored a desire for freedom which was often communicated through hidden messages within the text. *Wade in the Water* is known for such messages that served as directions to help enslaved Africans to escape cruelty in the pursuit of freedom. *Wade in the Water* was an instruction to fleeing slaves to move through rivers and streams to erase their scent and confuse the bloodhounds tracking their path. The text also includes a reference about Moses, which refers to Harriet Tubman, an African American woman called the "Moses of her People" because of the many enslaved people she led to freedom.

With this old Spiritual as a foundation, Hailstork creates an exciting new composition. He provides a musical representation of rolling water and crashing waves giving one the ominous feeling that the phrase "God's gonna trouble the water" has come to life in the music, while maintaining some of the folk song's original melody and form. Here is one of the earliest written versions of the folk song *Wade in the Water* as documented by African American composer H. T. Burleigh (1925):

CHORUS:

Wade in the water,
Wade in the water, children,
Wade in the water,
God's gonna trouble the water.

VERSE 1:

See that band all dress'd in white,
God's a goin' to trouble the water,
The leader looks like the Israelite,
God's a goin' to trouble the water.

VERSE 2:

See that band all dressed in red,
God's a goin' to trouble the water,

It looks like the band that Moses led,
God's a goin' to trouble the water.

Salon Morisot (9'00")

Salon Morisot is a suite of three miniatures that are inspired by the remarkable artistry of little known female French impressionist artist, Berthe Morisot (1841–1895). Morisot was highly admired by her fellow impressionist colleagues and her works were exhibited in the very first (and many consequential) impressionist Salon of 1874 (a Salon being an exhibition). Many famous artists held an original Morisot artwork in their private collections including Manet, Monet, Degas and Pissarro. Morisot married Édouard Manet's younger brother Eugene Manet and her painting styles are regarded as a driving force behind the Impressionist style. The three miniatures in this program are inspired by three Morisot artworks that depict a particular moment in her life.

I. Majesty: inspired by the painting "The Harbor at Lorient" (1869)

"The Harbor at Lorient" features Morisot's sister Edma and tall ships. Edma and her sister were very close. She had not long been married and they missed each other terribly. Hence, I have attempted to capture not only the grandeur of the tall ships but also to reveal the despair and heartbreak felt by both sisters at this time. It is my desire that the harmonic tensions reveal their hidden emotions whilst maintaining an element of calm on the surface.

II. Devotion: inspired by the painting "The Cradle" (1873)

This delicate and revealing artwork again features Morisot's sister, but this time in a maternal role with her newly born daughter, Blanche. At the time this was painted, Berthe Morisot was 31 years old and unmarried. In her letters to her sister, Berthe was torn between her passion for painting and her desire to marry and become a mother. The tension displayed in this artwork suggests a mother's fatigue and mixed emotions about the daunting task of raising a child. Hence, I have written this work to suggest the cycle of emotions a new parent feels when their child is born including nervousness, joy, intense love, and even a little trepidation. The work begins and ends the same way to represent this ongoing succession of sensations that can be felt over the course of a day, a moment, a lifetime, as suggested in the artwork "The Cradle."

III. Enchantment: inspired by the painting "The Garden at Bougival" (1884)

In late 1874, Bertha Morisot married Édouard Manet's younger brother, Eugene. He dedicated his life to Berthe's painting career, hence alleviating her mixed emotions about marriage. "The Garden at Bougival" is 11 years from "The Cradle" and is painted in quite a different style, reflecting developments in both her professional and personal life. Her painting output was slowed due to the birth of her only child Julie, in 1878. Berthe Morisot and her family loved to holiday in Bougival (25 km west of Paris), and between 1881 and 1884 they rented a home in the area and spent most of their time there. It was a very happy time for the family, before the decline of her husband's health that led to his premature death in 1892. Hence, the final movement in this suite is quite whimsical, reflecting the relaxed emotions associated with holidays as well as Berthe's chance to equally indulge her two passions: family and painting.

Reverberations (3'00")

Based entirely on a 2-note motif (minor 3rd), *Reverberations* explores the concept of sound as it echoes throughout the ensemble. The piece opens and closes with the same two pitches, which appear throughout the work while timbres and harmonies constantly change and evolve. While many references to minimalism do exist, the music does not strictly adhere to that style.

The opening is based on two alternating chords: concert D minor and B-flat major, the only two minor and major triads that have the opening interval in common. As textures continuously change around these two

alternating chords, the music builds until finally reaching a powerful statement in G major, the first deviation from the opening interval. However, woodwinds continue to echo the main motif despite the change in tonality.

As the entire ensemble returns to the familiar two note motif, musical development occurs through color changes and clusters as the motif persists in reverberating throughout the ensemble. Finally, after the music builds, the opening motif is inverted, going upward instead of downward. This sets off a chain reaction in the ensemble as different sections jump into the orchestration out of phase, attempting to keep pace with each other. Big fanfares in the brass are presented in a major key and build to the end, which brings back one final unison announcement of the opening 2 notes.

***Twilight in the Wilderness* (8'30")**

Twilight in the Wilderness is the fourth element in composer Christopher Tucker's larger work, *Sinfonietta No. 1*. It presents a vivid landscape through the composer's use of harmonies and intriguing melodies as described by the composer:

"Twilight in the Wilderness is a musical impression of the body of works created by Hudson River school and landscape painter Frederick Edwin Church. Living around the time of the Civil War, this American painter covered his oil canvas with beautiful sunsets of the American landscape. My main inspiration for this commission was Frederick Edwin Church's painting "Twilight in the Wilderness," a work of magnificence with a dark red sunset encompassing the lush mountains below. A bright clearing in the center of the painting creates a connecting boundary, of which a Hill Country Middle School student termed a 'ray of hope.' The work is in two main sections connected by an interlude, possibly a bright and clear interlude. The first main section describes the painting from a "macro" point of view, very spacious and serene. The second main section represents the vibrancy of each individual color and how they create a harmonious interplay, the "micro" point of view. The term "ray of hope" became my final inspiration for the end of the piece when both sections come together ... the "macro" and "micro" are seen simultaneously."

Twilight in the Wilderness was commissioned jointly by the Hill Country Middle School Bands in Austin, Texas, Cheryl Floyd, Kevin Jedele, and Chuck Fishers, directors, and the University of Texas at Austin Symphony Band, Dr. Robert Carnochan, conductor."

-Program note provided by Christopher Tucker

***Planet B* (7'00")**

"It is no secret to anyone that our planet is suffering, least of all to the children of today. I heard the following sentiment: "Take care of your planet. There is no planet B." And I thought: what if there were an ideal planet without violence, racism, greed, ecological emergencies and global pandemics? A musical journey towards such a planet could give us all some optimism for the future. I believe that in 2021 we need it more than ever. The piece opens with static stacked perfect fifths, representing the vastness and the mysterious power of Space. Then, we zoom in on Earth, singling it out from the entire galaxy. The Earth is crying. It is hurt. It is letting out deep sighs, as if a wounded majestic animal. The next section of the piece, characterized by rising tension, is the musical version of "enough is enough!" It represents the protests, the high-school kids carrying huge posters, the outcries of the young generation. They are brave, bold, and they demand change and action. They came to protest and brought their message across loud and clear. Think about Greta Thunberg screaming: "...we will NEVER forgive you!!!" with tears running down her cheeks. The Earth is shouting with them, and the Earth is grieving with them. The final section opens with the musical imitation of the sky clearing after a storm, sun coming out, and nature starting to awaken. This section is about positivity, hope and healing. In the final chords,

we are zooming out and going back into Space, seeing the Earth get smaller and smaller. The Earth is smiling. It looks greener. It feels healed.”

-Program note provided by Catherine Likhuta

Thank you to Lydia Clark and the students of Locust Street Expressive Arts Elementary School for their brilliant work and artistic contribution to Planet B.

After a Gentle Rain (7'00")

This two-movement piece has drastically different inspirations for each section creating an interesting whole that Anthony Iannaccone expertly ties together. He states:

“After a Gentle Rain is a work in two contrasting movements – the first quiet, meditative and introverted and the second sparkling, dance-like and extroverted. The piece is dedicated to Dr. Max Plank and the Eastern Michigan University Symphonic Band and was recorded by the band for Golden Crest Records (ATH-5072). The first movement begins with a gently rippling, arpeggiated figure that contains the main harmonic and melodic idea of the entire piece: two superimposed major triads. The figure subtly changes color as it migrates through various registers, spacings, and doublings. While the external shape of the sextuplet seems frozen, one can hear an internal, textural progression of changing resonance qualities. Against this backdrop is painted a wide spectrum of both dark and bright mixtures of soft brass, reeds and percussion. Those colorful mixtures constantly re-define the background and foreground of this introverted scenario. The play on words in the title suggests images of light reflecting off moist green foliage in turn evoking reflections “off” old memories in a quiet, meditative context. Memories, images and colors become bolder and more powerful, culminate in a climax and gradually recede into the past with the same delicate afterglow of soft bell sounds heard in the opening measures. In the second movement, ‘Sparkling Air Bursts with Dancing Sunlight,’ extroverted and dance-like in nature this movement gallops with the joy and freshness that seems to fill the air after a gentle rain. The cleansed air sparkles with a sense of re-birth and the celebration of life.”

-Program note provided by Anthony Iannaccone

Colorado Peaks (5'00")

Dana Wilson, the recently retired yet accomplished composer, created a soundscape that aims to match the beauty of the Rockies in Colorado. Though created with the terrain in mind, Wilson explains it is less about the natural landscape and more about the relationship between people and the environment we share:

“Written for large concert band, the piece has recurring thematic material throughout but does not adhere to a set formal structure, just as the peaks of the Rocky Mountains are bound by no set pattern. The work, filled with gentle syncopation, simple chromaticism, and timbral variety, is essentially based on two ideas; a crisp quarter-note pulse representative of hiking and the broad reach of the distant mountains first presented in the horns. There is also a tranquil section intended to be introspective, indicative of all such hiking journeys as metaphors for, and ultimately about, inward growth. Because this piece was commissioned by an ensemble in Colorado, I wanted the piece to make some reference to the awe-inspiring Colorado Rockies. The work is not, however, a depiction of their majesty. Instead it suggests a person’s relation to them via a rugged and persistent climb.”

-Program note provided by Dana Wilson

-Program notes compiled by Hunter Hamby

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 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.

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 an advocate for more equitable processes of repertoire selection among conductors that give voice to composers of 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's research interests include philosophy, sociology, and social justice in music education, as well as preservice music teacher and music teacher educator identity development and conducting. As a music teacher educator, seeks to provide his students with tools, skills, and experiences that allow them to envision new forms of school music education that are 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 and the Society for Music Teacher Education conference. 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.

Allison Davis is currently a PhD Music Education student at the University of Missouri, where she serves as a university bands graduate teaching assistant. In addition to her roles within the Mizzou music education program, she operates as the woodwind specialist at Rock Bridge High School here in Columbia, MO.

Davis holds both a Bachelor of Music Education degree and a Master of Music Education degree from Bowling Green State University. Prior to pursuing graduate school, she taught a combination of band, choir, and general music courses for grades 5-12 in the Ohio public school system. Due to her time spent with a primarily urban student population, Davis has focused on the performance of contemporary music by historically underrepresented composers during her graduate studies.

Davis has been an adjudicator, clinician, and music arranger for bands and choirs of all ability levels and age ranges. She is also an active researcher and has recently presented at the 2020 CBDNA North Central Regional Conference, the 2021 NAFME National Conference, and the 2021 MMEA Conference. When she isn't spending time walking around campus with her dog Percy or playing in the Wind Ensemble, you'll likely see her with a camera in hand to document various happenings around the School of Music.

Zack Nenaber was born and raised in St. Charles, Missouri. Mr. Nenaber graduated with a Bachelor of Music Education from the University of Missouri - St. Louis in 2015. He had the pleasure of performing and conducting in several ensembles at the School of Music. While part of the University Jazz Ensemble he had the privilege to perform in the Notre Dame Jazz Festival in 2011, the Midwest International Band and Orchestra Clinic in Chicago in 2012, and the Missouri Music Educators Association Conference 2014.

After graduating from UMSL Mr. Nenaber spent three years as assistant director of bands at Gentry Middle School and Rockbridge High School in Columbia, Missouri. His students regularly received "Superior" ratings at small ensemble, large ensemble and jazz festivals. While at Gentry Middle School his 8th grade band was selected as the school's first ever ensemble to perform for the Missouri Music Educators Association Conference in January 2017.

In 2019 Mr. Nenaber moved abroad to Casablanca, Morocco to teach at George Washington Academy (GWA). While at GWA he was tasked with restarting an instrumental/band program after one year of no music

education. After two years at GWA, Mr. Nenaber was successful in instilling a knowledge and love of music in a community where music education has never had a place.

Mr. Nenaber holds memberships in the Association for Music in International Schools, the Missouri Music Educators Association, and Phi Mu Alpha Sinfonia. Both Mr. Nenaber and his wife, Kirsten, are avid travelers, board game enthusiasts, and amateur cooks.