



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
Faith Hall, graduate guest conductor
Zack Nenaber, graduate guest conductor

December 2, 2021 | 7:00PM
Missouri Theatre

University Band Program
Dr. Christian M. Noon, conductor
Zack Nenaber, graduate guest conductor

Zigzag (2019)..... **Elena Specht**
(b. 1993)

Zack Nenaber, guest conductor

The Beethoven Machine (2003).....**Michael Colgrass**
(1932 - 2019)

Reminiscence (2019).....**Kathryn Salfelder**
(b. 1975)

Second Suite in F for Military Band (1911)..... **Gustav Holst**
(1874 - 1934)

- I. March
- II. Song Without Words
- III. Song of the Blacksmith
- IV. Fantasia on the 'Dargason'

Symphonic Band Program
Dr. Amy M. Knopps, conductor
Faith Hall, graduate guest conductor

Summoning Graces (2019)**Michael Markowski**
(b. 1986)

- I. Invocation
- II. Splendor, Mirth, Good Cheer

Autumn (2018).....**Cait Nishimura**
(b. 1991)

Mosaic (2003).....**Stephen Paulus**
(1949-2014)

Contre Qui, Rose (1993/2006)..... **Morten Lauridsen**
(b. 1943)
transcribed by H. Robert Reynolds

Beauty Broken (2015) **Nicole Piuanno**
(b. 1985)

University Band Personnel

Flute

Lexie Cheek
Haley Nilson
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

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

F Horn

Jacob Shackelton
Taylor Owens
Ben Zeh
Alex Jackson

Trombone

Micheal McDuell
Lexi Tucker
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

Zigzag

Zigzag uses playful rhythmic and melodic patterns to create a lively and unpredictable texture. A core motive of two eighth notes is introduced, developed, and passed between low and high-voiced instruments, while a contrasting lyrical melody twists and turns up and down the scale. Surprising rhythmic accents and syncopation combine with registral displacement and abrupt changes in direction to results in the music that zigs and zags in unexpected ways.

-Program note by Elena Specht

The Beethoven Machine

The Beethoven Machine is based on a sonatina written by Beethoven as a child. The band is divided into what I call the “Children’s Orchestra,” made up of the winds, and the “Adult Orchestra,” which is made up of primarily brass instruments. A handful of musicians make up a third group, a funny-sounding little machine that somehow has the ability to crank out music in the style of Beethoven.

“The Machine” opens the piece, out of which comes the Children’s Orchestra playing their playful version of Beethoven’s melody. This music is answered by the Adult Orchestra in a more mature Beethoven style, almost like parents saying, “This is the way it should be.” The Machine brings the children back in again, playing blissfully in their own light manner, and the adults respond in a minor key, ominously asserting their authority. As the music develops, the two orchestras gradually find a common ground, finally play together in one style, and finish in harmony—though the astute listener will notice that the Adult Orchestra somehow got maneuvered into playing the children’s key (Bb)!

The Beethoven Machine is dedicated to children of all ages.

-Program note by Michael Colgrass

Reminiscence

Reminiscence is one of three pieces commissioned to honor Frank L. Battisti’s 85th birthday, June 27, 2016. A five-note motive—composed by Frank himself (!): F G A F Gb (here, transposed down a fifth: Bb C D Bb B)—saturates every measure of the piece.

In its entirety, the motive serves as the first five notes of the principal melody. The first three pitches (Bb C D) morph into a repeated hemiola, which rises sequentially in pitch as the piece progresses. The motive’s range—major 3rd and minor 3rd—is emphasized via third relations in the harmony.

Reminiscence evokes nostalgia, yearning, and growth. Some moments are peaceful, while others are full of angst. I encourage both performers and listeners to weave their own personal memories and stories into the musical narrative.

-Program note by Kathryn Salfelder

Second Suite in F for Military Band

- I. March
- II. Song Without Words
- III. Song of the Blacksmith
- IV. Fantasia on the ‘Dargason’

The *Second Suite* consists of four movements, all based on specific English folk songs.

Movement I: *March: Morris dance, Swansea Town, Claudy Banks.*

The “March” of the *Second Suite* begins with a simple-five note motif between the low and high instruments of the band. The first folk tune is heard in the form of a traditional British brass band march using the Morris-dance tune “Glorishears”. After a brief climax, the second strain begins with a euphonium solo playing the second folk tune in the suite, *Swansea Town*. The theme is repeated by the full band before the trio. For the trio, Holst modulates to the unconventional sub-dominant minor of B-flat minor and changes the time signature to 6/8, thereby changing the meter. (Usually, one would modulate to sub-dominant major in traditional march form. While Sousa, reputedly the “king of marches,” would sometimes change time signatures for the trio (most notably in *El Capitan*), it was not commonplace.) The third theme, called *Claudy Banks*, is heard in a low woodwind soli, as is standard march orchestration. Then the first strain is repeated da capo.

Movement II: *Song Without Words: I'll Love My Love.*

Holst places the fourth folk song, *I'll Love My Love*, in stark contrast to the first movement. The movement begins with a chord from French horns and moves into a solo of clarinet with oboe over a flowing accompaniment in F Dorian. The solo is then repeated by the trumpet, forming an arc of intensity. The climax of the piece is a fermata in measure 32, followed by a trumpet pickup into the final measures of the piece.

Movement III: *Song of the Blacksmith.*

Again, Holst contrasts the slow second movement to the rather upbeat third movement which features the folk song *A Blacksmith Courted Me*. The brass section plays in a pointillistic style depicting a later Holst style. There are many time signature changes (4/4 to 3/4) making the movement increasingly difficult because the brass section has all of their accompaniment on the up-beats of each measure. The upper-woodwinds and horns join on the melody around the body of the piece, and are accompanied with the sound of a blacksmith tempering metal with an anvil called for in the score. The final D major chord has a glorious, heavenly sound, which opens the way to the final movement. This chord works so effectively perhaps because it is unexpected: the entire movement is in F major when the music suddenly moves to the major of the relative minor.

Movement IV: *Fantasia on the 'Dargason.'*

This movement is not based on any folk songs, but rather has two tunes from Playford's *Dancing Master* of 1651. The finale of the suite opens with an alto saxophone solo based on the tune *Dargason*, a 16th century English dance tune included in the first edition of *The Dancing Master*. The fantasia continues through several variations encompassing the full capabilities of the band. The final tune, *Greensleeves*, is cleverly woven into the fantasia by the use of hemiolas, with *Dargason* being in 6/8 and *Greensleeves* being in 3/4. At the climax of the movement, the two competing themes are placed in competing sections. As the movement dies down, a tuba and piccolo duet forms a call back to the beginning of the suite with the competition of low and high registers.

The name ‘dargason’ may perhaps come from an Irish legend that tells of a monster resembling a large bear (although much of the description of the creature has been lost over time). The dargason tormented the Irish countryside. During the Irish uprising of the late 18th Century, the dargason is supposed to have attacked a British camp, killing many soldiers. This tale aside, ‘dargason’ is more likely derived from an Anglo-Saxon word for dwarf or fairy, and the tune has been considered English (or Welsh) since at least the 16th century. It is also known as ‘Sedony’ (or Sedany) or ‘Welsh Sedony’.

Holst later rewrote and re-scored this movement for string orchestra as the final movement of his *St Paul's Suite* (1912), which he wrote for his music students at St Paul's Girls' School.

-Program Notes by Imogen Holst (Composer and Gustav Holst's Daughter)

Summoning Graces

Summoning Graces, a late addition to our repertoire, has quickly become a favorite of the ensemble due to the unique and memorable writing of Michael Markowski. As stated by the composer:

“Summoning Graces is about rediscovering joy in a world that has all but lost or forgotten it. The first movement, Invocation, is a bit of a prayer, a calling out to the stars, an urgent plea to the gods. Help us regain order. Help us find balance. Help us remember happiness, love, and kindness. Movement two answers the first and grants us our wish by prescribing a healthy dose of Splendor, Mirth, Good Cheer. The heavens send down three of Zeus’s daughters: Aglaea (goddess of “Splendor”), Euphrosyne (goddess of “Mirth”), and Thalia (goddess of “Good Cheer”). Together, they are known as the Three Graces and, when summoned, their main objective is to inspire artists and poets to create beautiful work, to bestow great wisdom upon scientists and philosophers, and to bring joy and good will to both gods and mortals. Through song and dance and joyful festivities, these goddesses help remind us of all the beauty and fun that does exist in the world, even if it’s sometimes hidden.”

Michael Markowski (b. 1986) is fully qualified to watch movies and cartoons. In 2010, he graduated magna cum laude with a Bachelor of Arts degree in ‘Film Practices’ from Arizona State University. While Markowski never studied music in college, he has studied privately with his mentors, Jon Gomez, Dr. Karl Schindler, and Michael Shapiro. He has continued this education by participating in several extracurricular programs, such as The Art of Orchestration with Steven Scott Smalley (2008), the National Band Association’s Young Composer and Conductor Mentorship Project (2008), and the NYU/ASCAP Foundation’s Film Scoring Workshop (2014) where he was named one of ASCAP’s Film & TV “Composers to Watch.” Mark Snow, composer of “The X-Files” and one of the workshop’s guest mentors, says Michael’s music was “extremely sophisticated” and “complimented the mood and emotion of the scene with unusual maturity and sensitivity.” Most recently, Markowski was invited to join the BMI Lehman Engel Musical Theatre Workshop (2015) as a composer and lyricist.”

Summoning Graces was commissioned by the 2018-19 Northeast Oklahoma Band Directors Association. It was premiered on January 12, 2019 in Bartlesville, Oklahoma, with the Northeastern Oklahoma All-District High School Wind Ensemble, Dr. Jeffrey Gershman, conductor.

-Program note provided by Michael Markowski

Autumn

Autumn, a piece based on the following poem, was originally written for choir, but was transcribed for band by the composer herself. This piece captures the fall feeling of a cool and brisk morning, wearing your favorite sweater, warming up with some hot apple cider, and going to pumpkin patches or apple orchards. Please enjoy the original poem below:

“The sun hides
low in the sky
igniting the forest
with rays of light.
The air lies motionless
until a gentle wind whispers,
disrupting this peace.
With this wind
dances a colourful melancholy,
painting the seasons
with brushstrokes of time.
Memories swirl

in this cool breeze,
though warmth lingers
in the arms of trees
holding on
until the last single leaf falls.”

Cait Nishimura is a Canadian composer, songwriter, and music educator based in Waterloo, Ontario. Known for writing melody-driven, programmatic music, Cait has quickly established herself as a prominent voice in the concert band community. With influences from minimalism and pop music, her work is full of simple yet lush harmonies, and themes that linger in listeners’ minds. A lifelong nature-lover, she draws inspiration from the beauty of the natural world and aims to transport listeners to the landscapes she writes about. Cait’s music has become increasingly popular among educational music programs as well as within the professional new music scene, with new works being regularly commissioned and performed by ensembles and individuals around the world. Cait holds degrees in music and education from the University of Toronto, but is an advocate of people pursuing their passions regardless of their field of study. All her concert works are self-published under Cait Nishimura Music. For more information, please visit caitnishimura.com.

-Program note provided by Cait Nishimura

Mosaic

Like the name suggests, this piece is a grouping of small parts and ideas that come together to create a whole scene. The actual definition of the word “mosaic” is a surface decoration made by inlaying small pieces of variously colored material to form pictures or patterns according to the Merriam-Webster dictionary and this piece brings that idea away from a two-dimensional piece to an aural experience.

Stephen Paulus describes the piece as follows:

“*Mosaic* is a work of many facets and layers. I have put it together in much the same way that a muralist would make a mosaic out of little pieces of ceramic tiles. In some sense it is like a jigsaw puzzle. Many little pieces of sound are put together to make one big picture. The different meters (7/8, 2/4, 3/4) make for different sizes of musical bits. I also decided to orchestrate this work differently from the usual band work. So, not everyone plays all the time. Percussion players do much more than simply beat time and are often brought in with the specific purpose of helping to “color” the mural. Many times, only certain woodwinds play while others wait their turn to enter and add their ‘personality’ to the mix. To me, the idea of a mosaic also represents a contemporary picture of our world – vast mixes of people of all colors, backgrounds and experiences – who we might find living in any part of the world.”

Stephen Paulus was a prolific American composer of classical music. He wrote over 600 works for chorus, opera, orchestra, chamber ensemble, solo voice, concert band, piano, and organ, receiving premieres and performances throughout the world as well as a Grammy nomination for Best Contemporary Classical Composition in 2015. His musical style has been described by The New York Times as “lush and extravagant,” and critics from the New York Times, Los Angeles Times, Cleveland Plain Dealer Opera News, and many others have praised his work. The New Yorker described him as a “bright, lyrical inventor whose music pulsates with a driving, kinetic energy.” He was a recipient of both NEA and Guggenheim Fellowships.

Born August 24, 1949, in Summit New Jersey, Paulus lived most of his life in Saint Paul, Minnesota where he earned his doctorate in music composition from the University of Minnesota in 1978. Paulus was a passionate advocate for the works and careers of his colleagues, co-founding the Minnesota Composers Forum in 1973, now known as the American Composers Forum, the largest composer service organization in the U.S. He also served as the Symphony and Concert Representative on the board of ASCAP from 1990 until 2014.

His music has been commissioned, recorded, and performed by various performers such as The New York Philharmonic, Cleveland Orchestra, Atlanta Symphony Orchestra, Minnesota Orchestra, Opera Theater of Saint Louis, Washington Opera, Los Angeles Master Chorale, The Dale Warland Singers, VocalEssence, Doc Severinsen, Thomas Hampson, Leo Kottke, Robert McDuffie, William Preucil, and Deborah Voight.

Stephen Paulus passed away in October 2014 from complications of a stroke, but his music continues to be frequently performed and described by critics as rugged, angular, lyrical, lean, rhythmically aggressive, original, often gorgeous, moving, and uniquely American. The New Yorker characterizes his music as having “impeccable technique and well-honed audience appeal.”, while The New York Times says “Mr. Paulus often finds melodic patterns that are fresh and familiar at the same time.... His scoring is invariably expert and exceptionally imaginative in textures and use of instruments.”

-Program note provided by Stephen Paulus' Website

Contre Qui, Rose

While originally a choral piece that is part of a larger choral cycle, this version by H. Robert Reynolds works out beautifully for concert band. In fact, many of Morten Lauridsen's works are often transcribed for wind band. From the composer, Morten Lauridsen:

“Contre Qui, Rose is the second movement of my choral cycle Les Chansons des Roses, on poems by Rilke, a poet whose texts were also used for my Nocturnes and Chanson Éloignée. Rilke's poetry is often multilayered and frequently ambiguous, forcing his series of questions, and the corresponding musical phrases all end with unresolved harmonies, as the questions remain unanswered. We have all been in situations where we have given affection and not had it returned, where attempts at communication have been unsuccessful, met by resistance or defenses of some kind. A sense of quiet resignation begins the setting as the stark harmony and melodic line, filled with unresolved suspensions and appoggiaturas, gradually build to a nine-part chord on [“on the contrary”] and then the music folds back on itself, ending on a cluster that simply fades away as does the hope of understanding the reasons for the rose's thorny protection.”

The poem the piece is based on is below:

“Against whom, rose,
Have you assumed these thorns?
Is it your too fragile joy that forced you
to become this armed thing?

But from whom does it protect you,
this exaggerated defense?
How many enemies have I lifted from you
who do not fear it at all?
On the contrary, from summer to autumn
you wound the affection that is given you.”

Morten Lauridsen (b. 27 February 1943, Colfax, Washington) is an American composer of Danish ancestry. He grew up in Portland, Oregon, and attended Whitman College and the University of Southern California, where he studied advanced composition. Among his early teachers were Ingolf Dahl, Halsey Stevens, Robert Linn, and Harold Owen.

Lauridsen is most noted for his six vocal cycles — Les Chansons des Roses, Madrigali, Mid-Winter Songs,

Cuatro Canciones, A Winter Come, and Lux Aeterna — and his series of a cappella motets, which are regularly performed by distinguished ensembles and vocal artists throughout the world. A compact disc of his compositions, entitled Lauridsen - Lux Aeterna (which includes a recording of O Magnum Mysterium by the Los Angeles Master Choral conducted by Paul Salamunovich) was nominated for a Grammy award in 1998. His Dirait-on and O Magnum Mysterium are the all-time best-selling choral octavos distributed by Theodore Presser Company, which has been in business since 1783.

In 2006, Morten Lauridsen was named an “American Choral Master” by the National Endowment for the Arts. In 2007, he was the recipient of the National Medal of Arts from the President in a White House ceremony, “for his composition of radiant choral works combining musical beauty, power and spiritual depth that have thrilled audiences worldwide.” The National Medal of Arts is the highest award given to artists and arts patrons by the United States government.

-Program note provided by Morten Lauridsen

Beauty Broken

Beauty Broken was written after the composer encountered a work titled “Blow Up #1” by Ori Gerscht. The collection of photography features vivid imagery of exploding flowers captured in a moment of time. On her impressions of the photo, the composer writes:

“At first sight the photo looked amazing. It was beautiful and exciting. Yet when I looked closely, I realized it was beauty that was broken. The photo was a visual display of the tension that exists between beauty and violence, or life and death. When I first saw the work, I was attracted to the beauty. Then I saw the violence and wanted to turn away. However, once I accepted both and was able to hold the paradox of these two realities, I was able to see the photograph for what it truly was. A sense of hope emerged as I felt a longing for beauty to be restored.”

The work opens with a beautiful brass chorale leading into a celebratory fanfare that ends in a state of brokenness, symbolized by breaking glass. Following the breaking, the “broken theme” alternates between fast and slow sections, reflecting feelings of somber and longing. The chorale melody begins to subtly reappear throughout the piece until it fully emerges in a celebratory return. Finally, the broken theme returns for one final statement.

Nicole Piunno (b. 1985) is an American composer who “views music as a vehicle for seeing and experiencing the realities of life. Her music often reflects the paradoxes in life and how these seeming opposites are connected as they often weave together. Her harmonic language and use of counterpoint mirrors the complexity of our world by acknowledging light and dark, past and present, beauty and brokenness, confinement and freedom, chaos and order, spiritual and physical, life and death” (source: nicolepiunno.com). Piunno earned a DMA in composition and a MM in music theory pedagogy from Michigan State University, as well as a MM in composition from Central Michigan University. Her composition teachers were Ricardo Lorenz and David Gillingham. Her music has been performed by the Principal Brass of the New York Philharmonic, Athena Brass Band, The United State Coast Guard Band, the Wind Symphony of Clovis, and at many universities and conservatories around the world. Her chamber works have also been performed internationally.

-Program note provided by Morten Lauridsen

-Program notes compiled by Hunter Hamby and Faith Hall

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.

Faith Hall is originally from Decorah, Iowa. She earned her Bachelor's in Music Education from the University of Northern Iowa in 2013. At UNI, Ms. Hall studied trumpet and performed in the concert ensembles, symphony orchestra, and jazz ensembles.

Ms. Hall began her teaching career at Yuma High School in Yuma, Arizona, where she taught instrumental music (band and guitar) for two years. She continued her public-school career at North High School in Sioux City, IA, where she served as Director of Bands, teaching Marching Band, Symphonic Band, Jazz I and assisting with the middle school bands, for four years.

After six years in the classroom, Ms. Hall began her graduate studies at Florida State University in 2019. At FSU, Ms. Hall served as a graduate assistant with the bands, enjoying opportunities to work with the Marching Chiefs and conduct the Wind Ensemble, Tallahassee Winds, and Campus Band. As a master's student, Ms. Hall published articles in the *Florida Music Director* and presented research on creativity in the secondary music classroom and gender issues in band at the 2021 Florida Music Education Association Conference, the 2021 Desert Skies Research in Music Education Symposium, and the 2021 Iowa Bandmasters Association Conference. Ms. Hall earned her Master's in Music Education in Spring 2021 upon completing her master's thesis, "Undergraduate Band Conducting Students' Perceptions of Conductors by Gender and Race."

Ms. Hall is currently a Graduate Teaching Assistant in Band at the University of Missouri School of Music where she is pursuing her PhD in Music Education.

Zack Nenaber is in his first year as a Master of Music Education student at the University of Missouri, where he serves as a university bands graduate teaching assistant.

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 in 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). 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, National Association for Music Education and Phi Mu Alpha Sinfonia. Both Mr. Nenaber and his wife, Kirsten, are avid travelers, board game enthusiasts, and amateur cooks.