



School of Music
University of Missouri

2021-2022 Series | Student Ensemble

University Band

Christian M. Noon, conductor

Faith Hall, guest conductor

Alex Weinzierl, guest conductor

and

Lee's Summit North

High School Symphonic Band

Scott Kuhlman, conductor

April 26, 2022 | 7:00pm

Missouri Theatre

PROGRAM

Lee's Summit North High School Symphonic Band

Eagle Squadron (1942) **Kenneth Alford**
(1881–1945)
arr. Harold Gore

Amazing Grace (1994) **Frank Ticheli**
(b. 1958)

Joy in All Things (2012) **Brian Balmages**
(b. 1975)

University Band

Sunscapes (2017) **Chandler L. Wilson**
(b. 1984)

Faith Hall, guest conductor

Cantique (2012) **James Syler**
(b. 1961)

Castles in Europe: The Innovation Trot – Ragtime March (1914/2020) **James Reese Europe**
(1880–1919)
arr. Chandler L. Wilson

Alex Weinzierl, guest conductor

Prelude, Siciliano, and Rondo (1963/1979) **Malcolm Arnold**
(1921–2006)
trans. John P. Paynter

- I. *Prelude*
- II. *Siciliano*
- III. *Rondo*

Tight Squeeze (2013) **Alex Shapiro**
(b. 1962)

PROGRAM NOTES

Eagle Squadron

Kenneth Alford, who has been called the British March King, wrote this march in 1942 to honor the World War II Eagle Squadron, a group of American pilots who joined the British RAF in 1940, before the U.S. entered the war. He held a number of musical posts during his distinguished career in the British Army and the Royal Marines. His best-known march is *Colonel Bogey*, which was used in the film *Bridge on the River Kwai*. Alford skillfully weaves a number of well-known tunes into the fabric of the music, including the *Royal Air Force March Past* and *The Star-Spangled Banner*, while also including a reference to the Siegfried motive from Wagner's *Ring of the Nibelung*.

Program note by the publisher.

Amazing Grace

I wanted my setting of Amazing Grace to reflect the powerful simplicity of the words and melody—to be sincere, to be direct, to be honest—and not through the use of novel harmonies and clever tricks, but by traveling traditional paths in search of truth and authenticity.

I believe that music has the power to take us to a place that words alone cannot. And so my own feelings about *Amazing Grace* reside in this setting itself. The harmony, texture, orchestration, and form are inseparable, intertwined so as to be perceived as a single expressive entity.

The spiritual, Amazing Grace, was written by John Newton (1725–1807), a slave ship captain who, after years of transporting slaves across the Atlantic Ocean to the New World, suddenly saw through divine grace the evilness of his acts. First published in 1835 by William Walker in *The Southern Harmony*, Amazing Grace has since grown to become one of the most beloved of all American spirituals.

Amazing Grace was commissioned by John Whitwell in loving memory of his father, John Harvey Whitwell. It was first performed on February 10, 1994, by the Michigan State University Wind Symphony, John Whitwell conductor.

Program Note by Frank Ticheli.

Joy in All Things

This exuberant expression of joy begins with a series of brass fanfares punctuated by percussion interludes and woodwind flourishes. Moving between bold multi-meter sections and lighter passages, the opening music propels forward until a reflective center section arrives, featuring solos for onstage and offstage flutes. The end of the work brings back all the intensity of the opening along with expanded fanfares and multi-meter passages.

Program note by the publisher.

Sunscapes

This exciting work depicts the lively and sunny nature of the state of Florida. Opening with a brilliant and majestic section highlighting the state's bright and vibrant culture, a flowing melody follows, representing the calming winds and consistent breeze of the state. Dance is a large part of Florida's culture, especially in its southern region, and the 7/8 rhythm captures an Afro-Latin style dance movement. The chorale/hymn section is based on the *Florida Song*, which is a traditional school song of many schools, including Florida A&M in Tallahassee. The work then recapitulates and moves toward a driving and joyful conclusion.

Program note by the publisher.

Cantique

Cantique is the French form of the Latin word “canticle” meaning a song or hymn. This work was written to accentuate long lyrical lines and a legato style. It uses a modified arch form consisting of ABC-A-CBA. The introductory A section is repeated at the zenith before recapitulating in reverse the B and C sections. The A section appears again at the end to function as a coda and bring the work to a quiet ending. The music was completed December 17, 2010 in San Antonio, TX.

Program note by James Syler.

Castles in Europe: The Innovation Trot – Ragtime March

Composer James Reese Europe, one of the most famous African-American musicians of his day, was called the “Martin Luther King of music” by pianist Eubie Blake. The first African-American bandmaster in the United States Army, Europe gained great popularity as a dance band leader, a military band leader, recording artist, and a composer of merit. Known in New York music circles, and also for touring Europe with his National Guard band, Europe is remembered today for composing several works, including *Castles In Europe* with the subtitle “The Innovation Trot – Ragtime March.” This delightful work is arranged for today’s concert band by Chandler L. Wilson.

Program note by the publisher.

Prelude, Siciliano, and Rondo

Prelude, Siciliano, and Rondo was originally written for the brass bands for which England is well-known. It was titled *Little Suite for Brass*. John Paynter’s arrangement expands it to include woodwinds and additional percussion, but faithfully retains the breezy effervescence of the original composition.

All three movements are written in short, clear five-part song forms: The ABACA design will be instantly apparent to the listener while giving the imaginative melodies of Malcolm Arnold a natural, almost folk-like setting. The *Prelude* begins bombastically in fanfare style, but reaches a middle climax, and winds down to a quiet return of the opening measures that fade to silence. The liltingly expressive *Siciliano* is both slower and more expressive, affording solo instruments and smaller choirs of sound to be heard. It, too, ends quietly. The rollicking five-part *Rondo* provides a romping finale in which the technical brilliance of the modern wind band is set forth in boastful brilliance.

Program note by Malcolm Arnold.

Tight Squeeze

Tight Squeeze might be best described by the following suggestion: imagine Arnold Schoenberg, Henry Mancini, and Charlie Parker walking into a techno rave dance club in Havana. And, staying for at least three minutes.

On the heels of composing *Paper Cut*, which pairs a wind band with not only an electronic track, but a ream of printer paper, I knew I wanted to create another, even more up-tempo, groove-oriented piece that would be fun for fidgety teenagers with the attention spans of diabetic gnats. Okay, even fun for calmer musicians. Unexpectedly, that turned out to feature a twelve-tone row theme. Initially, the melody only had eight notes. When I noticed that none repeated themselves, I decided to go for broke, in the in a tip of the hat to my beloved 90-year old German composition teacher Ursula Mamlok, who was a renowned serialist during the earlier years of her career. The only serialism I’ve ever been interested in is granola, but I had a good time with this little tone row, which I paired with a techno-rock-infused percussion groove and electric bass line (yeah, I know, Schoenberg did that first), plus a few Latin rhythms and a hint of jazz. Voila: Electroacoustic Twelve-tone Techno Latin Bebop.

The twelve pitches are first introduced in all their chromatic glory at bar 7–10, and they reappear in different keys throughout the piece. The music, however, is not really in any key at all, since I only think in terms of keys if I'm locked out of my car. And if I were locked out of my car, this is probably the kind of thing I'd be hearing in my head while frantically trying to get back in.

Which leads to the title, which has nothing to do with my car. It has everything to do with a young gull who landed on a rock in front of my desk window as I was finishing this music, with a sizable flounder uh, floundering in his clamped beak. The rather goofy-looking bird was having a challenging time figuring out how to swallow his windfall. Looking up from my work for a moment, I said to the bird, “!ow, tight squeeze!” and immediately realized that all these notes that were cramming the score page would soon be squeezing through the students' instruments, as snugly as a fat flounder in a gull's mouth. I also realized that talking to birds is pointless; They make lousy conversationalists.

Program note by Alex Shapiro.

CONDUCTORS

Scott Kuhlman

Scott Kuhlman is the Director of Bands at Lee's Summit North High School. His teaching duties also include Hazel Grove Elementary School and Mason Elementary School in Lee's Summit, Missouri. Scott previously taught in the Blue Springs, Belton, and Springfield (MO) School Districts. Mr. Kuhlman's bands consistently receive exemplary ratings at the district and state level. In 2011, the Lee's Summit North Symphonic Band performed at the Missouri Music Educators Association Convention. Mr. Kuhlman was a 2014 recipient of the Lee's Summit Chamber of Commerce Excellence in Teaching Award. Scott is active as a clinician and adjudicator in the state of Missouri, served as the Band Vice President of the Missouri Music Educators Association (MMEA) from 2014-2016, and recently served as President of the KC Metro District #3 of MMEA. Bands under Scott's direction at Lee's Summit North have traveled to Hawaii, Hollywood, New York City, Chicago, and twice to Orlando. Scott earned a Bachelor of Music Education degree from Central Methodist University in 1995 and a Master of Music Education from the University of Central Missouri in 2005. His professional affiliations include the National Association for Music Education, Missouri Bandmasters Association, Phi Beta Mu International Bandmasters Fraternity, Phi Mu Alpha Sinfonia, and the Missouri State Teachers Association. Scott lives in Lee's Summit with his wife, Jeanne, who are the parents of two awesome sons, Christian (24) and Nathan (20). At the end of this school year, Scott will be retiring from teaching after 27 years.

Christian M. Noon

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

Faith Hall is a first-year Ph.D. in Music Education student and graduate assistant at the University of Missouri. Originally from Iowa, she earned her BME from the University of Northern Iowa and went on to teach high

school and middle school band for six years in Arizona and Iowa. Faith then earned her MME from Florida State University before beginning her program at Mizzou.

Alex Weinzierl

Alex Weinzierl is currently a fourth-year senior at the University of Missouri in Columbia studying Music Education (instrumental emphasis) with a minor in Jazz Studies. He is a conducting student of Dr. Christian Noon, having studied with him for the past two years. Alex is a member of the MU Wind Ensemble, Concert Jazz Band, University Philharmonic Orchestra, and regularly performs with various chamber ensembles. Alex is especially interested in the marching arts and is currently serving his second year as a Drum Major for the University of Missouri's Marching Mizzou in addition to previously marching with the Colts Drum & Bugle Corps from Dubuque, Iowa. Alex holds professional affiliations with the National Association for Music Education (NAfME), Missouri Music Educators Association (MMEA), and the Missouri State Teachers Association (MSTA).

Lee's Summit North High School Symphonic Band Personnel

Flute

Shannen Allaman (picc)
Hailey Wray
Emily Burris
Trinity Zabroski
Olyvia Houchen
Kathleen Huynh
Jia Patel
Cassidy Page

Oboe

Elizabeth Ravasini

Clarinet

Jude Carter
Cam Risner
Owen Snead
Ruth Higgason
Hannah Fuller
Kloee Banks
Zayden Germain
Jayda Jones

Bass Clarinet

Kinsey Gilliland

Bassoon

Ean Atkinson

Alto Saxophone

Anson Pollice
Autumn Nichols

Tenor Saxophone

Zach Ellington

Baritone Saxophone

Max Mask

Trumpet

Miles Goodman
Charlee Mullins
Alison Smith
Axel Sanchez
Kiaya Kimbrough
Liam Snow
Sylvia Hughes
Charles O'Dell
Jade Frazier

F Horn

Regan Martinez
Katelyn Ravasini
Gunnar Stanford

Trombone

Jonathon Millard
Raleigh Doty
Grant Studer
Airam Rivera-Garcia
Bryce Abbott

Euphonium

Ethan Snead
Paxton Tillman

Tuba

Dominic Mitchell
Patrick Campbell

Percussion

Joe Walker
Ethan Godfrey
Luke Kammerdiender
Alex Keeting
Julian Schrenk
Seth Hooper
Carter Fobert
Erin Vaughn
Gabriella Sanford
Michael Chase
Kurt Craven

University Band Personnel

Flute

Gaby Taffe
Kailey Beaty
Maddie Foster
Clare Harmon
Avery Shultz
Michelli Horton
Maribeth Hammers
Kristyn Morgenthaler
Noel Baer
Kristine Malone
Taylor Watson
Cora Mitchell
Savannah Parry
Kellie Marshall
Bianca Branch

Oboe

Em Kirkham

Clarinet

Nick Cokenour
Abby Jensen
Anna Kochman
Katie Taaffe
Natalie White
Alison Clay
Layla Husson
Reagan Taggart
Kesley Kobielusz
Lacy Schoneboom

Bass Clarinet

Josh Mills
Ava Rittgers
Lara Wibbenmyer

Bassoon

Elizabeth Ihrke
Mikey Alexander
Tyler Thomas

Alto Saxophone

Lauren Chong
Claire Schlote
Kaylee Sands
Caroline Parry

Tenor Saxophone

Harry Lillie
Brandon Marshall

Baritone Sax

Erin Clay
Matthew Whittington

Trumpet

Audrey Shaw
Bobby Schalk
Will Sieracki
Emma Ek
Sean Decker
Schuyler Smith-Hohimer
AJ Rivera
Cooper Mathisen

F Horn

Henry Albright
Taylor Owens
Alex Jackson
Ben Zeh

Trombone

Micheal McDuell
Meg Swords
Mike McLaughlin
Tyler Wuestling
Tim Godbey
Thomas McBride
Benjamin Duncan
Rachel Alvarez

Euphonium

Kat Conaway
Trenton Roebke
Jane Manson
Austin Richard

Tuba

Phillip Brucks
Emma Leto
Martin Leija
Jeffrey Mullen
Nick Bentley

Percussion

Will Garstang
Easton Kerns
Robyn Ziegemeier
Faith Hall
Kevin Botkin