



School of Music
University of Missouri

2022-2023 Series | Large Ensemble

University Band & Symphonic Band

Dr. Amy M. Knopps, conductor

Dr. Christian M. Noon, conductor

Amanda Greenbacker-Mitchell, graduate guest conductor

Allison Davis, graduate guest conductor

October 6, 2022 | 7:00pm

Missouri Theatre

University Band Program

Eureka (2020) **Katahj Copley**
(b. 1998)

Niagara Falls (2019) **Adrian B. Sims**
(b. 2000)

Amanda Greenbacker-Mitchell, graduate guest conductor

Canto (1977) **W. Francis McBeth**
(1933–2012)

Cajun Folk Songs (1990) **Frank Ticheli**
(b. 1958)

- I. La Belle et la Capitaine
- II. Belle

Intermission

Symphonic Band Program

Bridges (2022) **Katahj Copley**
(b. 1998)

Let My Love Be Heard (2014/2018) **Jake Runestad**
(b. 1986)

Conversations (2018) **Chandler Wilson**
(b. 1984)

Letters (2021) **Kalijah Dunton**
(b. 1999)

Amanda Greenbacker-Mitchell, graduate guest conductor

Program Notes

Eureka (2020)

Eureka: a word used to express triumph on a discovery. Many of us have felt this feeling before. I've always wanted to write a piece about this, but I could never describe it in music form ... until finally (ironically) EUREKA! I figured out how with this short scherzo-like like piece for concert band.

The beginning, with the woodwinds and percussion, represents the short burst of energy that lights the spark of curiosity. From there, we build all the way to the next big moment of the melody. Finally, we reach the final exclamation—the final discovery that is a culmination of everything!

Program note by Katahji Copley

Niagara Falls (2019)

With flowing melodic lines and rich harmonic texture throughout, this work depicts a beautiful journey down the Niagara River. The music gradually builds in intensity, and, as the river gains strength, gives way to the awe-inspiring view of Niagara Falls. The falls are illustrated by grandiose melodic material accompanied by sustained chords. About halfway through (at measure 73), the texture of the music lightens, reminiscent of the slow-moving water below the falls. The work climaxes with the returning main theme and concludes with the portrayal of the Niagara River gently flowing into Lake Ontario.

Program note by Adrian B. Sims

Canto (1977)

Canto was commissioned by the All-Japan Band Association to be used in their national contest by the Japanese Junior High School bands. The first performance was by the Sony Band, Toshio Akiyama conducting, in the spring of 1978.

The composition is loosely based on the melody *Sakura*, which is well-known to all Japanese children. The hand-clapping part by different sections is vital to the rhythmic movement of the piece and also much fun for the participants.

Program note by W. Francis McBeth

Cajun Folk Songs (1990)

Cajuns are descendants of the Acadians, a group of early French colonists who began settling in Acadia (now Nova Scotia) around 1604. In 1755, they were driven out by the British, eventually resettling in South Louisiana. Today there are nearly a million French speaking descendants of the Acadians living in Louisiana and parts of Texas, preserving many of the customs, traditions, stories, and songs of their ancestors.

Although a rich Cajun folk song tradition exists, the music has become increasingly commercialized and Americanized throughout the 20th century, obscuring its original simplicity and directness. In response to this trend, Alan and John Lomax traveled to South Louisiana in 1934 to collect and record numerous Cajun folk songs in the field for the *Archive of Folk Music* in the Library of Congress. By doing so, they helped to preserve Cajun music in its original form as a pure and powerful expression of Louisiana French society.

“La Belle et la Capitaine” and “Belle” can both be heard in their original versions on the Lomax recordings. “La Belle et la Capitaine” tells the story of a young girl who feigns death to avoid being seduced by a captain. Its Dorian melody is remarkably free, shifting back and forth between duple and triple meters. In this arrangement the melody is stated three times. The third time, an original countermelody is added in the flutes, oboe, clarinet,

and trumpet.

“Belle” is about a man who goes away to Texas only to receive word of his sweetheart’s illness, forcing him to return to Louisiana. Finding her unconscious upon his return, he pawns his horse to try to save her, to no avail. The folk melody is sometimes varied rhythmically, texturally, and coloristically, and an original melody is added for variety.

Cajun Folk Songs is composed as a tribute to the people of the old Cajun folk song culture with hopes that their contributions will not be forgotten.

Program note by Frank Ticheli

Bridges

Copley wrote the following about his work:

While looking for more inspiration for this piece, there was this quote from Greek writer Nikos Kazantzakis I stumbled upon:

“True teachers are those who use themselves as bridges over which they invite their students to cross; then, having facilitated their crossing, joyfully collapse, encouraging them to create their own.”

And from there the title *Bridges* came to me. *Bridges* pays tribute to the teachers that have influenced and inspired us. This piece is dedicated to the passion and commitment of Dr. Terry Flowers and his work with the St. Philip’s School and Community Center. For nearly 40 years, Dr. Flowers’ work with St. Philip’s has influenced and inspired hundreds of students to be more than what the world sees them as. Using the styles of some of his favorite artists: Aretha Franklin and Patti LaBelle while honoring his upbringings within the Gospel world, I wanted to tell the story of the “superhero” Dr. Terry Flowers. I also wanted to highlight how teachers are not only superheroes but they’re also our bridges to a brighter future. The piece also has a section in which younger musicians take the spotlight and shine along with the ensemble- building this bridge of sound and connecting the present with the future of music.

Let My Love Be Heard (2014/2018)

Runestad wrote the following about his work:

Originally a choral work written for Choral Arts Northwest, this work has taken on a new life in light of the 2015 atrocities in Paris and Beirut. Jonathan Talberg, the conductor of the choir at Cal State Long Beach, led his singers in a performance during the memorial vigil for Nohemi Gonzalez, a Long Beach student who was killed in the Paris attacks. The day after the vigil, the choir was supposed to begin rehearsing holiday music; however, Jonathan felt that was not appropriate and wanted time for the singers to grieve this loss. So, at the beginning of rehearsal, he passed out a brand new piece of music (*Let My Love Be Heard*), rehearsed it, and then recorded it. It was posted on SoundCloud and shared in memory of Nohemi and as a plea for peace. Their musical offering is a powerful outpouring of grief but also a glimmer of light. I am honored that this piece, *Let My Love Be Heard*, has helped to provide hope in the darkness of our world.

This work is based on the following poem:

A Prayer

by Alfred Noyes

Angels, where you soar

*Up to God's own light,
Take my own lost bird
On your hearts tonight;
And as grief once more
Mounts to heaven and sings,
Let my love be heard
Whispering in your wings.*

Conversations (2018)

In the American Declaration of Independence, Thomas Jefferson wrote, "If there's something wrong, those who have the ability to take action have the responsibility to take action..." Chandler Wilson's "Conversations" is based on the idea of conversations that are needed for society to progressively move forward, most profoundly in the areas of racial issues and equality. The music eloquently expresses the importance of considering and respecting the points of view of other's. A musical work which is truly thought-provoking.

Letters (2021)

A piece representing overcoming a romantic betrayal. My goal was to illustrate the concept as if it was a story. The "story" of the piece is "told" from the lens of the person who was betrayed by their partner. The piece goes through several iterations of the same melody but each time it's different; taking on a different identity entirely. Sometimes, nostalgic and reminiscent, to bitter, menacing, full of malice and regret.

Program Notes Compiled by Noah Wright

Conductors

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 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 and as Missouri State Chair, 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 Past Chair, and QEBH, the oldest of six secret honor societies at the University of Missouri. In 2021, Dr. Knopps was named Associate Professor of the Year by the College of Arts and Science and received the Purple Chalk Teaching Award. In 2022 Dr. Knopps earned a position on the Provost Leadership Program for the 2022-23 academic year. She currently resides in Columbia, Missouri with her cats Rocky and Macy.

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.

Amanda Greenbacker-Mitchell is a Graduate Teaching Assistant in the University Bands program at the University of Missouri, where she is currently pursuing a PhD in Music Education with a concentration in Conducting. Before her appointment at the University of Missouri, Amanda served as a Teaching Assistant at Syracuse University, and as the Director of Instrumental Music at Charlotte Valley Central School in upstate New York. She holds a Bachelor of Music in Music Education with a minor in Music History and Cultures, as well as a Master of Music in Conducting from Syracuse University.

Ms. Greenbacker-Mitchell is a passionate educator, conductor, and growing scholar of music and the Holocaust. She has the honor to serve as a Raphael Schächter Teacher Ambassador for the Defiant Requiem Foundation, where she developed their music performance curriculum module. She is an active guest conductor and lecturer on the repertoire, circumstances, and musicians affected by genocide, having taught about music as a sociopolitical mechanism of the Holocaust in over fifty classrooms and educational series. She is currently researching interdisciplinary practices in instrumental music education, and historically-performed pedagogy.

Allison Davis is currently a PhD candidate at the University of Missouri, where she is studying Music Education and 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 in Bowling Green, OH. 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 2021-2023 MMEA State Conferences. When she isn't spending time walking around campus with her dog Percy, you'll likely see her with a camera in hand to document various happenings around the School of Music.

University Band Personnel

Flute

Matowi Kohno
Emily Gomez
Haley Stevens
Maddie Foster
Casey Bach
Kristyn Morgenthaler
Gabe Evers
Elizabeth Busch
Nora Scharer
Bethany Russell
Kati Williams
Jonah Rosenbaum

Oboe

Ember Kirkham

Bassoon

Lancing Moore

Clarinet

Carly Kuhse
Aidyn Gleason
Carly Gordon
Evelyn Penrod
Mason Sledge
Emily Bryant
Reagan Taggart
Alison Clay
Allison Collier
Brendan Hoffmann
Ryan Utterson

Bass Clarinet

Layla Husson
Brandon Marshall

Alto Saxophone

Amanda Arbuckle
Dacey Woodruff
Luke Lindberg

Tenor Saxophone

Harry Lillie
Meg Swords

Baritone Saxophone

Erin Clay

Trumpet

Rachel Moore
Cadence Wood
Emma Knudson
Atlas Stallings
Justin Kirkpatrick
AJ Rivera
Logan Kuykendall

F Horn

Henry Moriarty
Regan Martinez
Pauline Rocha
Cole Jones
Alex Jackson
Allison Drennan

Trombone

Blake Ryle
Sierra Paul
Logan Blazek
Jane Manson
Henry Miller

Euphonium

Jacob Presler
Alex Sohl

Tuba

Jack Rufkahr
Teak Carrier
Bennet Bradley

Percussion

Jacob Deeter
Ryan Heckman
Vinnie Young
Jake Pittman Davis
Riley Redington
Rachel Byerly
Will Garstang

Symphonic Band Personnel

Piccolo

Alexa Koga

Flute

*Lexie Cheek
Alexa Koga
Alivia Kimbriel
Lauren Marino
Gaby Taffe

Bassoon

*Cooper Williams
Olivia Lounsbery
Erich Unterschutz

Clarinet

*Ava Rittgers
Anton Yang
Samantha Decker
Alicen Dietrich
Jaden Kaemmerer
Abby Twyman
Layla Husson
Jude Carter
Sam Kiethline
Madison Cook

Bass Clarinet

Em Kirkham

Alto Saxophone

*Andrea Lee
Nathan Leslie
Hayden Wiseman
Kendall Flaherty

Tenor Saxophone

George Szabo

Baritone Saxophone

Hannah Wehrman

Horn

*Henry Albright
Alexis Waltrip, Assistant
Brandon Guillen
Emma Clark
Jacob Shackelton
Taylor Owens
Nick Stover

Trumpet

*Emily Gilley
Douglas Schaedler
Cole Herman
Ava Lairmore
Madelyn Ganley

Trombone

*Aaron Holloway
Andrew Jaggi
Josh Camp
Boden Ross
Jackson Denney
Rebecca Brown
Jacob Bode
Patric Kane

Euphonium

*Maggie Howell
Brayden Farris
Ryan Lowe

Tuba

*Adam Johnston
Andrew Rice
Doug Glasgow
Christopher Gentilia
Henry Miller

Percussion

*Sarah Hasekamp
Olin Guillotte
Michael Tiffany
Colton Johnson
Grace Gard
Anders Harms
Calvin Hinton