



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

Faith Hall, graduate guest conductor

Amanda Greenbacker-Mitchell, graduate guest conductor

Alex Weinzierl, undergraduate guest conductor

November 15, 2022 | 7:00pm

Missouri Theatre

University Band Program
Dr. Christian M. Noon, conductor

Over Great Waves and Far Away (2012) **Yo Goto**
(b. 1958)

Tapestries (2018)..... **Haley Woodrow**
(b. 1984)

Faith Hall, graduate guest conductor

Stillwater (2019) **Kelijah Dunton**
(b. 1999)

Utopia (2021) **Randall D. Standridge**
(b. 1976)

Intermission

Symphonic Band Program
Dr. Amy M. Knopps, conductor

Illumination (2013) **David Maslanka**
(1943-2017)

Alex Weinzierl, undergraduate guest conductor

Pacem – A Hymn for Peace (2005) **Robert Spittal**
(b.1963)

Unquiet Hours (2017)..... **David Biedenbender**
(b. 1984)

Amanda Greenbacker-Mitchell, graduate guest conductor

A Mother of a Revolution! (2019) **Omar Thomas**
(b. 1984)

PROGRAM NOTES

Over Great Waves and Far Away (2012)

Over Great Waves and Far Away – A Celebration Prelude for Band was commissioned to celebrate the Hakodate (Hokkaido) District Band Association's 60th anniversary in 2012. I had an honor to conduct Hakodate District High School Honor Band at the premiere in November 2012.

The title expresses my wish for the association to be even more successful after its 60 years of history and also my admiration for this international fort city with innovative sense and forward spirit.

I always compose music that would link hearts between performers and audience and cherish each other's lives. I did not intend to "decorate" the piece like I often hear nowadays in band music, but I wanted the song to sing itself in a way that would blossom people's hearts.

Program note by Yo Goto.

Tapestries (2018)

The wide range of musical exposure we have immediate access to in our world today is a powerful resource allowing us to learn from each other, broadening our understanding of our differences. In my own life, I have had the pleasure of working with musicians from a wide range of nationalities, and know that performing music can be a wonderful way to create unity. This work is therefore dedicated to the blending of different cultures, both in music and undoubtedly with the performances themselves.

I previously titles the work *Melting Pot*, under which name it won the 2018 VLAMO International Composition Contest. However, after much consideration, I have changed the title to *Tapestries* for the full work, and *Tapestry* for the shorter, adaptable work. I feel the imagery of many distinct colors actively coming together to make larger, more vivid pictures fits the message of the piece well, in addition to the music itself without any negative connotation. Thank you all for our evolving use of language to create a healthier educational environment and society as a whole!

Program note by Haley Woodrow.

Stillwater (2019)

Inspired by the beauty of a small town: Stillwater, Minnesota. This town has a big lake in its center, and out of everyone's backyard it could be seen. During the winter, the very top of the lake freezes and creates this tranquil effect that could not be seen, but heard. When stepping out into your backyard, you'd see this frozen mass, stuck into place and completely unmovable, but if you listened closely, you could hear that the water underneath continued to flow.

Why is this important?

We, as people, forget sometimes that we are so much more deep and vast beneath our hard surfaces. We work, we go to school, we take care of our families, we deal with the struggles of the day-to-day routine militantly. But if we just take a moment to listen within ourselves, we discover our passions, our longings, and our sense of belonging.

Program note by Kelijah Dunton.

Utopia (2021)

We are all different and you know what? That's okay. Great, in fact.

One thing that has always made me want to scream is when people, in an effort to build bridges or make certain populations feel welcome, say, "Well, we're all the same!"

No. No we are NOT all the same. And again...that's okay. Great, in fact. Why do we HAVE to be the same? Why not celebrate and accept those very qualities that make us unique?

UTOPIA was commissioned by the High School Bands of Anoka-Hennepin ISD #11 in Minnesota (Andover HS, Anoka HS, Blaine HS, Champlin Park HS, and Coon Rapids HS). With this work, I drew inspiration from numerous musical customs throughout the world and channeled it through my own personal aesthetic to create a celebration of all of the faces and identities of humanity. While not every single culture is represented (this would be impossible and impractical), I tried to pull from every continent in some facet or another. The two largest emotions I wanted to convey were hope and joy, as different cultures' sounds are juxtaposed together in harmonious ways. I am pleased with the final results, and hope you will be too. I want to especially thank Steve Lyons for spearheading this commission and being in constant contact with me, as well as for letting me express my creative vision.

In closing, I believe it is never too late for humanity to move closer to a more peaceful, joyful existence. We all have much in common, and we all have differences that define us and set us apart.

And that's okay.

Great, in fact.

Peace, Love, and Music.

(The composer wishes to note that while inspiration has been drawn from various musical cultures, they have been channeled through the composer's own aesthetic and are in no way intended to be viewed as authentic representations of those musical cultures.)

Illumination (2013)

Maslanka wrote the following about his work:

“Illumination” – lighting up, bringing light. I am especially interested in composing music for young people that allows them a vibrant experience of their own creative energy. A powerful experience of this sort stays in the heart and mind as a channel for creative energy, no matter what the life path. Music shared in community brings this vital force to everyone. Illumination is an open and cheerful piece in a quick tempo, with a very direct A-B-A song form.

Pacem – A Hymn for Peace (2005)

Spittal wrote the following about his work:

As is the case with most of my compositions, I wrote *Pacem – A Hymn for Peace* for a friend who also happens to be a musician. The work was composed for Patrick Brooks and his wind ensemble at Idaho State University. The thematic structures of the piece are based on the second movement of my *Consort for Ten Winds*, which impressed at a chamber recording session I led in 1999. I intended *Consort* to be a contemporary reflection of older music, and for the second movement to reflect the beautiful, imitative motet style of the Renaissance composers I admire, such as Josquin Des Prez and Palestrina. While many of the stylistic and inherently lyrical elements of *Consort* are retained in *Pacem* (the title in Latin for “peace”), the large-scale instrumental forces of the symphonic wind ensemble presented opportunities to expand the music proportions of *Pacem*. Rather than simply an “arrangement” of the earlier chamber work, *Pacem* became an original piece unto itself. The musical propositions of *Pacem* range from the introspective to the epic, reflecting the scope of humanity’s persistent, hopeful and often difficult struggle toward the realization of personal and universal peace.

Pacem is a musical expression of humankind’s desire for universal peace among all people, as well as the personal peace that comes from within. “*Pacem*” is the Latin word for “peace.” The choice of Latin is significant for two reasons: 1) as a kind of tribute to the Franco-Flemish Renaissance composers, whose music strongly influenced this work, and 2) as a symbol of the universality of humankind’s desire for peace — a collective desire that cuts across geographic, religious, ethnic, historical, or other boundaries. The reflective, more peaceful moments in the work represent our hope for personal peace. The stronger, *maestoso* statements of the main theme convey a hopeful optimism for the realization of peace among all people. Other statements are more conflicted and ambiguous and remind us that achieving universal peace requires persistence and struggle, and that it remains an unrealized challenge in the world.

Unquiet Hours (2017)

Biedenbender wrote the following about his work:

This piece is about the unquiet hours—the times when sadness, doubt, anxiety, loneliness, and frustration overwhelm and become a deluge of unceasing noise. When the distant din of the past and the steadily approaching uncertainty of the future grow closer and become louder than the present moment. When the world swirls and churns like a hurricane of discord and anger. And this piece is about finding peace inside this noise—it is about listening, it is about being still, and it is about empathy.

Musically, there is one central idea in this piece: an *idée fixe* around which everything centers. This idea is repeated and varied—even meditated upon—slowly changing color and shape, becoming increasingly tumultuous until eventually returning to the quiet stillness of the opening.

The title comes from the opening line of George William Russell’s poem *The Hour of Twilight*.

A Mother of a Revolution! (2019)

Thomas wrote the following about his work:

This piece is a celebration of the bravery of trans women, and in particular, Marsha “Pay It No Mind” Johnson. Marsha is credited with being one of the instigators of the famous Stonewall uprising of June 28, 1969 – one of the pivotal events of the LGBTQ liberation movement of the 20th century – which is commemorated annually during the worldwide Gay Pride celebrations. Existing as a trans woman, especially a trans woman of color, and daring to live authentically, creating space for oneself in a transphobic world is one of the bravest acts I can imagine. Over 20 trans women were murdered in the United States in 2018 alone. There is no demographic more deserving, and frankly, long overdue for highlighted heroism and bravery. The disco vibe in the latter half of the piece is meant to honor club culture, a sacred space held amongst LGBTQ persons in which to love, live, mourn, heal, strategize, connect, disconnect, and dance in defiance of those outside forces who would seek to do LGBTQ persons harm simply for daring to exist and take up space.

We pump our fists to honor the life, heroism, activism, and bravery of Marsha P. Johnson, to honor the legacy of the Stonewall revolution, to honor the memory of the trans lives violently ended due to fear and hatred, and in honor of trans women worldwide who continue to exist unapologetically and who demand to be seen.

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.

Faith Hall is a second-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 both Arizona and Iowa. Faith then earned her MME from Florida State University before beginning her program at Mizzou.

Alex Weinzierl is currently a fifth-year senior at the University of Missouri pursuing a Bachelor

of Music in Music Education (instrumental emphasis) and a Certificate in Jazz Studies. He has studied conducting with Dr. Christian Noon, Dr. Amy Knopps, and Dr. Stephen Rogers Radcliffe, the latter two being his current teachers. While studying with Dr. Noon, Alex had the distinct pleasure of serving as a guest conductor with the University Band in the spring of 2022. In the fall of 2022, Alex had the opportunity to perform as a guest conductor with the Symphonic Band while under the instruction of Dr. Knopps. Alex currently plays trumpet in the MU Wind Ensemble, Concert Jazz Band, and has played principal trumpet for the University Philharmonic Orchestra under the baton of Dr. Radcliffe. During his time at MU, Alex founded the MU Student Brass Quintet and currently performs with them along with other chamber ensembles.

Alex is highly involved in the marching arts, having served two years as a Section Leader and two years as a Drum Major for Marching Mizzou. Alex served on staff with the Battle High School Marching Band in the fall of 2022. He also marched trumpet with the Colts Drum & Bugle Corps from Dubuque, Iowa in the summer of 2021. Alex is a graduate of Smith Walbridge Clinics, America's oldest marching band leadership camp, earning his "Drum Major First Class" in the mace style as well as being awarded "Outstanding Conductor" in the advanced conducting class in the summer of 2022.

After student teaching in the Platte County School District in the spring of 2023, Alex plans to graduate in May and begin his music teaching career. Alex holds professional affiliations with the National Association for Music Education (NAfME), Missouri Music Educators Association (MMEA), and the Missouri State Teachers Association (MSTA).

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.

University Band Personnel

Flute

Matowi Kohno
Emily Gomez
Haley Stevens
Maddie Foster
Casey Bach (piccolo)
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
Justin Kirkpatrick
AJ Rivera
Logan Kuykendall

French Horn

Henry Moriarty
Regan Martinez
Pauline Rocha
Cole Jones
Allison Drennan
Atlas Stallings

Trombone

Blake Ryle
Sierra Paul
Logan Blazek
Henry Miller

Euphonium

Jacob Presler
Alex Sohl

Tuba

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
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

Piano

Anders Harms