



School of Music
University of Missouri

2022-2023 Series | Large Ensemble

**University of Missouri Wind Ensemble
and the
All-Juniors Honor Band**

Dr. Brian A. Silvey, conductor
Dr. Christian M. Noon, guest conductor
Dr. Amy M. Knopps, guest conductor

Featuring
Dr. Timothy Howe, trombone

February 20, 2023 | 7:00pm
Missouri Theatre

Wind Ensemble Program

Shoutout (2009) **Roshanne Etezady**
(b. 1973)

Dr. Christian M. Noon, guest conductor

Promise of Living (1954/2002) **Aaron Copland**
(1900-1990)
arr. Kenneth Singleton

Red Sky (2002) **Anthony Barfield**
(b. 1983)

Dr. Timothy Howe, trombone

Dance of the Jesters (1873/1997) **Peter Ilyich Tchaikovsky**
(1840-1893)
trans. Ray E. Cramer

All-Juniors Honor Band Program

Lauda (2011) **Timothy Miles**
(b. 1970)

Dr. Amy M. Knopps, conductor

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

Dr. Brian A. Silvey, conductor

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

Dr. Christian M. Noon, conductor

Sol y Sombra (1974) **George Gates**
(1920 – 2004)
arr. Van Ragsdale

Dr. Amy M. Knopps, conductor

Program Notes

Shoutout (2009)

As a young musician, Roshanne studied piano and flute, and developed an interest in many different styles of music, from the musicals of Stephen Sondheim to the 1980's power ballads and Europop of her teenage years. One fateful evening in 1986, she saw Philip Glass and his ensemble perform as the musical guests on Saturday Night Live. This event marked the beginning of her interest in contemporary classical music, as well as her interest in being a composer herself. Dr. Etezady holds degrees from Northwestern University and Yale University, and she has worked intensively with numerous composers, including William Bolcom, Martin Bresnick, Michael Daugherty, and Ned Rorem. She completed her doctorate at the University of Michigan in March 2005.

Since then, Etezady's works have been commissioned by the Albany Symphony, Dartmouth Symphony, eighth blackbird, Music at the Anthology, and the PRISM Saxophone Quartet. She has been a fellow at the Aspen Music Festival, the Norfolk Chamber Music Festival and at the Atlantic Center for the Arts. Performers and ensembles including Rêlache, Amadinda Percussion Ensemble, Ensemble De Ereprijs, and the Dogs of Desire have performed Etezady's music throughout the United States and Europe. Roshanne Etezady's music has earned recognition from the American Academy of Arts and Letters, the Korean Society of 21st Century Music, the Jacob K. Javits Foundation, Meet the Composer, and ASCAP.

According to the composer, *Shoutout*, a rich and vibrant opening fanfare, signals good things to come. The prominent motive in the piece, two quick staccato notes, mimics the articulation of the word "shoutout." The piece is organized into three main sections: an opening section that features the main motive above constant background chatter, a calmer section with solo lines and rolling piano figures, and an energetic "dance" with a hard groove. The piece ends with a spirited call of the "shoutout" motive.

Promise of Living (1954/2002)

Aaron Copland was an American composer, often referred to as "the Dean of American composers." He studied closely with the legendary pedagogue Nadia Boulanger, and his music achieved a balance between modern music and American folk styles, and the open, slowly changing harmonies of many of his works are said to evoke the vast American landscape. Copland incorporated percussive orchestration, changing meter, polyrhythms, polychords and tone rows. Copland was awarded the Pulitzer Prize in composition for *Appalachian Spring*. His scores for *Of Mice and Men* (1939), *Our Town* (1940), and *The North Star* (1943) all received Academy Award nominations, and *The Heiress* won Best Music in 1949.

The Promise of Living is a quintet that unites hobos and family at the end of the first act in celebration of the harvest and its traditions. Even without voices, the use of the folk hymn *Zion's Walls* and Copland's transparent scoring create a clear dramatic sequence. A dramatic gesture gives way to a quiet, lyrical passage, in which the gentle rise and fall of the melody suggests the unfolding sequence of wistful thoughts. Woodwinds gradually interject to create a sense of dialogue, both internal and, eventually, external.

The answer comes, this time fuller, building to a passage that is signature Copland: a smooth melody rooted in open harmonies, with bits of short repeated motives in call and response style which keep the music moving. Brass eventually join the scene, their chorale style underscoring the ritualistic role of the moment without losing the introspective quality that draws together community and individual, past and present.

Red Sky (2002)

Anthony Barfield is a composer, teacher, and audio engineer in New York City. Known for his lyrical writing style, Barfield's compositions have been performed throughout the U.S. and Europe. He has received commissions from groups such as the University of Kentucky Wind Ensemble and Joseph Alessi of the New York Philharmonic. He made his Carnegie Hall debut at the 2012 New York Wind Band Festival where his work *Here We Rest* was performed. In demand as a composer in residence, Mr. Barfield has worked with groups such as the University of Scranton Singers, Manhattan School of Music Brass Ensemble and The Baldwin Wind Symphony. He released his first composition album in the fall of 2013 titled *The Works of Anthony Barfield* with the University of Alabama Wind Ensemble.

Mr. Barfield holds degrees in trombone performance from the Juilliard School and Manhattan School of Music. His primary trombone instructors include Joseph Alessi, Dr. Per Brevig, Jay Evans, and Dan Drill. Anthony studied composition with C.P. First, Avner Dorman, Thomas Cabaniss, and Nils Vigeland.

Red Sky is a 14-minute work based upon the Big Bang Theory. Commissioned by Professor Brad Kerns and The University of Kentucky Wind Symphony, this work was premiered in October of 2012 and recorded in November of the same year.

According to the theories of physics, if we were to look at the universe one second after the Big Bang, the scientific explanation of how our universe started, what we would see is a 10-billion degree sea of neutrons, protons, electrons, anti-electrons (positrons), photons, and neutrinos. *Red Sky* paints a picture of the Big Bang Theory and space, matter and energy, but it also has a deeper meaning: that we are all the same as human beings, and to realize that wherever we are in the world, in this large universe, that we're all connected.

Dance of the Jesters (1873/1997)

Peter Ilyich Tchaikovsky was a Russian composer. Although musically precocious, he was educated for a career as a civil servant. When an opportunity for a musical education arose, he entered the nascent Saint Petersburg Conservatory, from where he graduated in 1865. The formal Western-oriented teaching he received there set him apart from composers of the contemporary nationalist movement embodied by other Russian composers, with whom his professional relationship was mixed. Tchaikovsky's training set him on a path to reconcile what he had learned with the native musical practices to which he had been exposed from childhood. From this reconciliation, he forged a personal, independent but unmistakably Russian style, a task that did not prove easy. The principles of Russian nationalist artists were fundamentally at odds with those supporting European traditions, and this caused personal antipathies that dented Tchaikovsky's self-confidence.

Dance of the Jesters is a prime example of Tchaikovsky's keen sense of musical nationalism. Originally composed as incidental music for the ballet *The Snow Maidens*, the dance forever captures the color and zest of Russian folk dance music. The ballet about the Snow Maiden, the daughter of Father Frost, tells of her forbidden love with a human, Misgir, who is already betrothed to Coupava. The Snow Maiden follows him southward with plans to interrupt his wedding, but tragically melts under the rays of the southern sun. Upon meeting Nikolai Rimsky-Korsakov in 1868, Tchaikovsky renewed his keen sense of musical nationalism. Inspired by the master composer, Tchaikovsky's compositional style would forever capture the color and zest of Russian folk dance and music. The flurry, energetic drive, and playful melodies associated with his ballet scores are all heard in this invigorating music.

Conductor and Guest Artist Biographies

Brian A. Silvey (BME, Morehead State; MME, Wichita State; PhD, University of Texas-Austin) is Director of Bands, Professor of Music Education, and Associate Director of the School of Music at the University of Missouri. At MU, he teaches undergraduate and graduate music education courses, conducts the Wind Ensemble, and provides oversight to the entire band program. Dr. Silvey has presented music education research and teacher preparation clinics at state, national, and international venues. Recent presentations have included the International Society for Music Education conference in Brisbane, Australia (2022), Clifford K. Madsen Symposium on Research in Music Behavior in Kansas City, Missouri (2022), Society for Music Teacher Education in Greensboro, North Carolina (2021), the Music Research and Teacher Education National Conference (2021), and the College Band Directors National Association conference in Tempe, Arizona (2019). He is published in the *Journal of Research in Music Education*, *International Journal of Research in Music Education*, *Psychology of Music*, *Bulletin of the Council for Research in Music Education*, *Research Studies in Music Education*, *Update: Applications of Research in Music Education*, *Journal of Music Teacher Education*, *Journal of Band Research*, *Missouri Journal of Research in Music Education*, *Research and Issues in Music Education*, the *Choral Conductor's Companion*, and the *Teaching Music Through Performance in Band* series. A co-authored book chapter on conducting with Dr. Steven Morrison from Northwestern University was published in the *Oxford Handbook of Music Performance* in 2022. He currently serves as Editor of the National Association for Music Education journal, *Update: Applications of Research in Music Education*, and on the editorial boards of the *College Band Directors National Association Research Journal* and the *Missouri Journal of Research in Music Education*. Dr. Silvey is the Research Grant Chair for the American Bandmasters Association. He previously served on the editorial board of the *Journal of Research in Music Education* and as Editor of the *Missouri Journal of Research in Music Education*.

His research interests include conducting expressivity and effectiveness, instrumental conducting pedagogy, and preservice teacher preparation. While at the University of Missouri, Dr. Silvey has received the Writing Intensive Teaching Excellence Award, the School of Music Faculty Excellence Award, the Gold Chalk Award for Teaching Excellence, and the William T. Kemper Award for Teaching Excellence, the highest teaching award given to faculty at MU. He is an experienced events adjudicator, guest conductor, and guest clinician, having worked with bands across the United States.

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 a firm 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 focuses his research in four areas: social justice in music education, philosophy of music education, preservice music teacher socialization and development, and conducting. He is particularly interested in the ways in which those areas interact and intersect. His doctoral dissertation at the University of South Carolina examined the effects of music by underrepresented composers (or that otherwise contained social justice content) on the socialization of preservice music educators in collegiate bands. As a music teacher educator,

he works to instill values of equity and social justice within his students and seeks to provide them with experiences that allow them to envision school music education as 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 (2018) and the Society for Music Teacher Education conference (2019). 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.

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.

Timothy Howe received a Bachelor of Music degree in trombone performance from Northwestern University in 1983, where he was a student of the late Chicago Symphony trombonist, Frank Crisafulli. Shortly after his graduation from Northwestern, Dr. Howe was appointed Second Trombone of the Omaha Symphony in 1983. He served in this position for over 20 years, performing everything from great symphonic and operatic masterworks to concerts with popular music artists and educational programs. In addition to his orchestra duties, Dr. Howe was a member of the Omaha Symphony Brass Quintet. During his time in Omaha, Dr. Howe also was appointed Principal Trombone of the Lincoln (NE) Symphony, a position he held from 1997-2003, and Principal Trombone of the Des Moines Metro Opera, a position which he still currently holds. He also performs regularly with the Shreveport Symphony, the Arkansas Symphony, South Arkansas Symphony, and was Principal Trombone of the Pine Bluff (AR) Symphony.

Dr. Howe received a Master of Music degree in 1995 and a Doctor of Musical Arts in 2002 from the University of Nebraska-Lincoln and was a student of Vernon Forbes and Dr. Scott Anderson. He has received additional instruction and master classes with Max Bonecutter, Glenn Dodson, and Michael Mulcahy. Dr. Howe's thesis was entitled: Developing a Historical Model for Trombone Performance Practice in German and Austrian Orchestral Works from the Period 1785-1830. The University of Nebraska-Lincoln honored Dr. Howe as a distinguished arts alumni and he performed a guest recital on campus in 2004. In addition he has performed solo recitals and concerto performances at colleges in Michigan, Indiana, Arkansas, Nebraska and Iowa. In May 2006 and 2008 he presented master classes and recitals at the Sichuan Conservatory in Chengdu, China. Recent premieres include Episodes for Trombone and Timpani by Phillip Parker at the South Central Conference of the College Music Society, and Fanfare for Trombone and Computer by Jeremy Baguyos at the Society for Electro Acoustic Music in the United States National Conference at Iowa State University. He has been a region jazz clinician in Arkansas and president of the Arkansas Jazz Educators Association. He released his solo and chamber music CD "Across the Wide Missouri, New Music for Trombone" in 2014. It is available on CD Baby.

Dr. Howe performs with the Drei Bones Trombone Trio, which has presented concerts and master classes at the International Trombone Festival, The Americam Trombone Workshop, Midwest Trombone and Euphonium Conference, Big Twelve Trombone Conference, and many universities. They released their debut CD "Drei Bones" in 2016 on Emeritus Recordings and their second CD, "Of Hammered Gold" will be released in spring 2019 on Emeritus as well.

Dr. Howe teaches trombone, low brass methods and directs the Trombone Choir at the University of Missouri. Before coming to Missouri, Dr. Howe was Assistant Professor of Music at Arkansas Tech University. He has also served as a faculty member at the University of Nebraska-Lincoln, Grace University, Nebraska Wesleyan University, Dana College, Concordia College, and Union College.

Wind Ensemble Roster

Piccolo

Amanda Greenbacker-Mitchell

Flute

Ashley Chambers *

Lexie Cheek

John Goodson

Nadia Lake

Oboe

Kara Balthrop *

Matthew Barnes *

B-Flat Clarinet

Maddie Balsman

Elizabeth Ganey

Ava Rittgers

Mitchell Sidden*

Abby Twyman

Anton Yang

Bass Clarinet

Meghan Brown

Alto Saxophone

Zack Nenaber *

Andrea Lee

Tenor Saxophone

Warren Lane

Baritone Saxophone

Jackson Huenefeldt

Bassoon

Jack Snelling *

Erich Unterschütz

Trumpet

Layden Dukes

Emily Gilley

Faith Hall

Ava Lairmore

Emily Rahn *

Horn

Henry Albright

Hayden Alley

Annelise Miner *

Erica Ohmann

Trombone

Ben Musgraves, bass

Eva Oelsner

Titus Weinzierl *

Chloe Wilson

Euphonium

Reece Hinton

Noah Wright *

Tuba

Adam Johnston

Atticus Schlegel

Percussion

Alex Baur

Riley Berens

Mary Emmons *

Liz Fetzer

Chloe Hart

Colton Johnson

Olivia Sletteland

String Bass

Sammy Asel

Names appear in alphabetical order to illustrate the importance of each ensemble member's contributions to the group.

** Indicates principal player*

All-Juniors Honor Band Roster

Flute

Tatum Anderson
Josie Cable
Ben Choi
Shya Harrington
Meloray Linderer
Erica Mallott
Haley Parks
Layla Strickland

Oboe

Quinten Dodson
Cadence Donlon
Hannah Kleyh
Emilie Vinyard

Clarinet

Emma Daniel
Elizabeth Dorman
Alyssa Evey
Emma Friend
Eliana Giroux
Amelia Kidd
Matthew Kim
Max Miller
Justin Nelson
Aidan Prenger
Christina Sanchez
Natalie Wiseman

Contra-Alto Clarinet (Eb)

Emma Wells

Bass Clarinet

Gavin Eaton
Jocelyn Kiriou
Chris Stover

Alto Saxophone

Avery Morgan
Sarah Shaheen
Madelaine Sonnenberg
Luke Soule
Gauge Spier
Andrew Turner
Alondra Valdez
Chuck Warren
Parker White
Lindsey Winston

Tenor Saxophone

Kail Dixon
Chris Johnson
Julie Patton

Baritone Saxophone

Adam VanDyke

Bassoon

Grayson Helsel
Ruby Hord
Olivia Williams

Tumpet

Harper Allie
Bobby Barrentine
Trevan Ehrhart
Jackson Elsea
Connor Firman
Brooklynn Gorman
Eli Hallock
Judd Hodge
Jake Kochenderfer
Alex Lee
Sydney Lockridge
Peyton Monteer
Makenzie Morgan
Caleb Wright

Horn

Rory Dahms
Alexis Doebelin
Kyle Ferron
Lucas Nevois
Eli Sullivan

Trombone

Trina Blumberg
Zane Boren
Mason Burnett
Andrew Busch
Dillon Hartschen
Chas Lankford
Andrew McGuire
Abel Richardson
Caleb Scantlin
Jacob Smith
Maia Trotter
Darien Yu

Euphonium

Evianna Aeschliman
Braydon Barbre
Joel Walker

Tuba

McKoy Dobbs
Bryce Herin
William (Oscar) Hilgedick

Percussion

Brayden Boone
Grace Flener
Ethan Galvan
Easton Kimber
Colette Miller
Gregory Sallee
Carter Sidden
Nathan Stokes
Ajay Tosh