



School of Music  
University of Missouri

2022-2023 Series | Large Ensemble

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# University Band & Symphonic Band

**Dr. Christian M. Noon, conductor**

**Dr. Amy M. Knopps, conductor**

**Allison Davis, graduate guest conductor**

**Zachary Nenaber, graduate guest conductor**

**February 23, 2023 | 7:00pm**  
**Missouri Theatre**

**University Band Program**  
Dr. Christian M. Noon, conductor

*Overture for Winds* (1959).....**Charles Carter**  
(1926–1999)

*Spring Festival* (2002).....**Chen Yi**  
(b. 1953)

*Remembrance* (2018) .....**D. I. D. Choi**  
(b. 1998)

*Salt March* (2022) ..... **Aakash Mittal**  
(b. 1985)

Allison Davis, guest conductor

*Intermission*

**Symphonic Band Program**  
Dr. Amy M. Knopps, conductor

*Origin* (2022)..... **Cait Nishimura**  
(b. 1991)

*Fields of Gold* (2019)..... **Julie Giroux**  
(b. 1961)

Zachary Nenaber, guest conductor

*First Suite in Eb for Military Band* (1909) ..... **Gustav Holst**  
(1874-1934)  
ed. (1984) Colin Matthews

I. Chaconne  
II. Intermezzo  
III. March

## PROGRAM NOTES

### ***Overture for Winds***

Composed in 1959, *Overture for Winds* has stood the test of time as Charles Carter's most popular band composition. Featuring strong melodic content, unpredictable contrasts, and exciting technical passages, *Overture for Winds* is as enjoyable to listen to as it is for an ensemble to perform. Frequent ritardandos challenge the band to remain in sync with one another and the conductor. Written in three parts, the brisk and driving main theme bookends a lyrical and triumphant middle section. Carter expertly defies expectations through deceptive variations of phrase throughout the work.

*Program note by Ryan Pilius.*

### ***Spring Festival***

Chen Yi wrote *Spring Festival* for the most important Chinese celebration of the year, New Year or Yüan Tan, a 15-day event. Chinese New Year is also called Spring Festival because it marks the time when winter ends and spring is close at hand. This festival begins on the first day of the first month of the lunar calendar. On a western calendar, the date usually falls between the end of January and the beginning of February.

The composer drew her melodic material from a southern Chinese folk ensemble piece called *Lion Playing Ball*. The form of the music is constructed using a mathematical scheme called the golden section. We write the ratio of the golden section as 1:1.61803. When the ratio of line segments, geographic shapes, objects in nature, or proportions in a building is 1:1.16, it is a golden ratio. Ancient civilizations thought it was the perfect proportion—the one most pleasing to the eye.

Math and music work together well in this spirited, ringing celebration of the Chinese New Year. Gongs and cymbals make it exciting. Crisp articulation, rhythmic syncopation, and uneven phrases enhance the style and spirit of the music.

*Program note by Chen Yi.*

### ***Remembrance***

*Remembrance* was written in November 2018. "In remembrance of what it took for us to be here..." was the only original program note. The piece can mean different things to different people; however, it brings unity to all under the theme of remembrance.

We fight for many things: love, patriotism, freedom, ideology, possession...all of which have taken tremendous sacrifice. It was the battles, the blood and sweat, and the sacrifice of those that came before us that created the world as we know it. *Remembrance* is a tender, melancholic reflection that silently gives thanks to every step and every sacrifice that was made to bring us what we have today. Yes, what we have may not be perfect—nor is it anywhere near complete—but with each generation's responsibility to "carry the torch" and never forget, hopefully we can make everything worth it.

*Program note by D. I. D. Choi.*

### ***Salt March***

While at the heart and soul of *Salt March for Wind Ensemble* is a tribute to Mohandas K. Gandhi's historical protest and the music of that moment, fragments of the marching music prevalent during my childhood are woven into this composition. When I was 11 years old and still living in Dallas, Texas, I joined a Civil War-era fife and drum band. Around the same time that I was playing the Battle Hymn of the Republic on fife, I also began playing clarinet in my school's wind band. This marked the beginning of a decade-long experience

playing marches by Sousa, Grainger, and Berlioz. Cemented by four years of competitive high school marching band, marching in local parades and playing marches at the town's veterans club, the March became ingrained in my musical DNA.

The March became a part of my life again during the 2020 pandemic. Black Lives Matter and the Women's March spotlighted the power of the march as an effective type of nonviolent protest that is still in use today. As the pandemic raged on, the idea of expressing our current climate of activism by writing a piece about Gandhi's Salt March came to mind again and again. I wanted the piece to be an opportunity to study an important point in history and remind students that they already have the power to make positive change in the world. My intent for *Salt March* was to remind us of where we have been and relate that history to the activism taking place right now.

As I read about Gandhi's work, I discovered that he was quite a proponent of music. Politically, he believed that "in true music there is no place for communal differences and hostility." This was further highlighted in a letter Gandhi wrote to the music teacher at the Satyagraha Ashram, Sabarmati, stating that "I have gradually come to look upon music as a means of spiritual development... Music is a constructive activity, which uplifts the soul." Gandhi's regard for music as a vehicle for spiritual development and political activism resonated with me and informed the writing of *Salt March*. This piece is as much an expression of the inner journey one must undertake to transform oppressive systems as it is about the power of communal protest. It is also about the idea that joy, celebration, and healing are revolutionary forces in and of themselves. I hope you enjoy the music.

*Program note by Aakash Mittal.*

### ***Origin***

Of this piece, the composer wrote:

"*Origin* was commissioned by Dr. Jeff Reynolds for the University of Toronto Wind Ensemble. As an alumna of the school and a former student of Dr. Reynolds, it was an honour to compose this short fanfare to open the 2022-23 concert season at UofT. *Origin* is an uplifting, empowering piece that evokes the feeling of returning home to a significant place in one's journey, reflecting on all that has changed and all that has remained. I have come to cherish the magical full-circle experiences that occur when my music is performed in spaces that were meaningful or inspiring to me as a young musician. This piece is an ode to all the people and places that leave a lasting impact on the lives of others."

Cait Nishimura (she/her) is a Japanese Canadian composer based in Waterloo, Ontario. Known for writing nature-inspired, programmatic music, Cait has established herself as a prominent voice in the concert band community. Cait's music has been presented at The Midwest Clinic, MusicFest Canada, and numerous other international conferences and festivals. Her work has become increasingly popular among educational music programs and within the professional new music scene, with new works being regularly commissioned and performed by ensembles and individuals around the world.

Cait is committed to creating contemporary music that is approachable, relevant, and enjoyable for all; before transitioning to a full-time career as a composer, she taught instrumental music and continues to prioritize and advocate for the value of music education. She actively seeks opportunities to connect personally with the communities for whom she writes, and she is passionate about empowering others through art. She strives to set a positive example for future generations of musicians— especially those from historically underrepresented groups— through her creative work and her dedication to mental health awareness. As a lifelong environmentalist, she not only draws inspiration from the natural world but also uses her platform to advocate for conservation awareness and action.

Cait was the winner of the Canadian Band Association's composition prize in 2017 and is an Associate Composer of the Canadian Music Centre. She 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 works are self-published under *Cait Nishimura Music*.

*Program note and biography provided by the composer.*

### ***Fields of Gold***

Of this piece, the composer wrote:

"The story of an alien child sent to Earth, the last survivor of a doomed planet and civilization, it is a story that has been capturing the imaginations of Earthlings since its first publishing in Actions Comics #1, June 1938. Raised by farmers with love, taught to be fair, humble, hardworking and to never tell a lie, the child grows into the son they could never have and the superhero everyone can admire. Jonathan and Martha Kent weren't just his parents. They were his mentors, like real mentors the world over, silently contributing to the world in a remarkable, Earth defining way.

Fields of Gold tells the early story of Superman. The piece starts out with a child's journey from Krypton to Earth. Then we meet the Kents and rural America. Then 2 times, events happen in his young life when Superman uses his powers for good and comes to terms with who he is, who he is to become. There are scenes from Superman movies that always strike home with me; when Superman is standing alone, surrounded by fields of gold as a farmer, a son and an honest man of quality and just worth. That is how I will always think of him, how I will always think of Superman."

Julie Ann Giroux was born in Fairhaven, Massachusetts on December 12, 1961. She graduated from Louisiana State University, Baton Rouge LA in 1984. She started playing piano at 3 years of age and began composing at the age of 8 and has been composing ever since. Her first published work for concert band, published by Southern Music Company was composed at the age of 13.

Julie began composing commercially in 1984. She was hired by Oscar winning composer Bill Conti as an orchestrator, her first project with Conti being "North & South" the mini-series. With over 100 film, television and video game credits, Giroux collaborated with dozens of film composers, producers, and celebrities including Samuel Goldwyn, Martin Scorsese, Clint Eastwood, Madonna, Liza Minnelli, Celine Dion, Paula Abdul, Michael Jackson, Paul Newman, Harry Connick Jr. and many others. Projects she has worked on have been nominated for Oscars, Emmys, Grammys, and Golden Globe awards. She has won individual Emmy Awards in the field of "Outstanding Individual Achievement in Music Direction". When She won her first Emmy Award, she was the first woman and the youngest person to ever win that award. She has won it three times.

Giroux has also published a large category of classical works with emphasis on original compositions for Wind Band which are published by Musica Propria and distributed internationally. She is greatly sought after as a composer and recently completing her 5th Symphony "Sun, Rain & Wind" which premiered in June 2018. Her music has been recorded and reviewed internationally receiving top reviews and her music has been performed at major music festivals the world over.

Giroux has been a true force in a male dominated field and has accrued many previously male only awards. She is a member of ASCAP, The Film Musicians Fund, Kappa Kappa Psi, Tau Beta Sigma, and a member of the American Bandmasters Association. She is a recipient of the Distinguished Service to Music Medal Award, Emmy Awards and was the first female composer inducted into the American Bandmasters Association i

*Program note and biography provided by the composer.*

### ***First Suite in Eb for Military Band***

Gustav Holst's *First Suite in E-flat for Military Band* occupies a legendary position in the wind band repertory and can be seen, in retrospect, as one of the earliest examples of the modern wind band instrumentation still frequently performed today. Its influence is so significant that several composers have made quotation or allusion to it as a source of inspiration to their own works.

Holst began his work with "Chaconne," a traditional Baroque form that sets a series of variations over a ground bass theme. That eight-measure theme is stated at the outset in tubas and euphoniums, and, in all, fifteen variations are presented in quick succession. The three pitches that begin the work -- E-flat, F, and B-flat, ascending -- serve as the generating cell for the entire work, as the primary theme of each movement begins in exactly the same manner. Holst also duplicated the intervallic content of these three pitches, but descended, for several melodic statements (a compositional trick not dissimilar to the inversion process employed by the later serialist movement, which included such composers as Schoenberg and Webern). These inverted melodies contrast the optimism and bright energy of the rest of the work, typically introducing a sense of melancholy or shocking surprise. The second half of the *Chaconne*, for instance, presents a somber inversion of the ground bass that eventually emerges from its gloom into the exuberant final variations.

The "Intermezzo," which follows is a quirky rhythmic frenzy that contrasts everything that has preceded it. This movement opens in C minor and starts and stops with abrupt transitions throughout its primary theme group. The contrasting midsection is introduced with a mournful melody, stated in F Dorian by the clarinet before being taken up by much of the ensemble. At the movement's conclusion, the two sections are woven together, the motives laid together in complementary fashion in an optimistic C major.

The "March" that follows immediately begins shockingly, with a furious trill in the woodwinds articulated by aggressive statements by brass and percussion. This sets up the lighthearted and humorous mood for the final movement, which eventually does take up the more reserved and traditional regal mood of a British march and is simply interrupted from time to time by an uncouth accent or thunderous bass drum note. The coda of the work makes brief mention of elements from both the "Chaconne" and "Intermezzo" before closing joyfully.

Gustav Holst was born into a musical family in Cheltenham, England. His father conducted the town's chamber orchestra and the young Holst's first experience with orchestration came from writing in cues for the orchestra. During the 1890s, he studied composition with Robert Bridges and Charles Villiers Stanford at the Royal College of Music where he met fellow student Ralph Vaughan Williams, who would remain a close friend for life. One of England's most prominent composers, Holst was a teacher of composition and organ, as well as a professional trombonist. It was his experience as a trombonist that made him aware of the expressive qualities of the brass choir and potential of the military band as a serious artistic medium. His music includes operas, ballets, symphonies, chamber music, and songs. His most popular work is the orchestral suite *The Planets* (1916), which musically portrays the planets as astrological symbols. His band works, *Suite No. 1 in E-flat*, Opus 28 (1909) and *Suite No. 2 in F*, Op 28 (1911) are universally acknowledged as the foundation of the serious band repertoire. These works, coupled with *Hammersmith: Prelude and Scherzo* (1930), are considered among the band's standard repertoire.

*Program note by Jacob Wallace.*

*Program notes compiled by Amanda Greenbacker-Mitchell.*



## CONDUCTORS

**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.

**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.

**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.

**Zack Nenaber** is from St. Charles Missouri. Mr. Nenaber graduated with honors with a Bachelors 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 Rock Bridge 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). While 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 is in his last semester as a Masters of Music Education student at MU. He holds memberships in the National Association for Music Education, Missouri Music Educators Association, International Society for Music Education, and Phi Mu Alpha Sinfonia.

## University Band Personnel

### Flute

Casey Bach  
Alivia Kimbriel  
Kailey Beaty  
Nathan Leslie  
Marianne Atup  
Maddie Foster  
Clare Harmon  
Gabe Evers  
Cora Mitchell  
Nora Scharer  
George Szabo  
Elizabeth Busch  
Emma Spalding  
Kati Williams  
Bethany Russell  
Jonah Rosenbaum

### Oboe

Kristyn Morgenthaler  
Kellie Marshall

### Bassoon

Lancing Moore  
Samantha Decker

### Clarinet

Carly Kuhse  
Nick Cokenour  
Anna Kochman  
Yahshuah Horton  
Abby Jensen  
Amanda Unverferth  
Allison Collier  
Katie Taaffe  
Maria Thompson  
Mason Sledge  
Kaylee Sands  
Layla Husson  
Madison Slaughter  
Bonnie Niedermann  
Lacy Schoneboom  
Kesley Kobielusz  
Austin Richard  
Brooklyn Cross  
Emma Pavlik

### Bass Clarinet

Sam Kiethline  
Michael Alexander  
Alison Clay

### Alto Saxophone

Claire Schlote  
Haley Stevens  
Luke Lindberg  
Garrett Pfeifer  
Lauren McClure  
Naomi Wipfler  
Abby Serati

### Tenor Saxophone

Caden Hicks  
Harry Lillie  
Brady Steele

### Baritone Saxophone

Erin Clay

### Trumpet

Raffaele Vinzon  
Ezra Erickson  
Cadence Wood  
Emma Knudson  
Will Sieracki  
Justin Kirkpatrick  
Emma Ek  
AJ Rivera  
Annabelle Bowman

### F Horn

Pauline Rocha  
Colman Jones  
Atlas Stallings  
Henry Moriarty  
Jonas Ferguson  
Ben Zeh  
Minna Arthurs

### Trombone

Quincy Crawford  
Austin Kirn  
Sierra Paul  
Blake Ryle  
Laurel Bayless  
Benjamin Duncan

### Bass Trombone

Henry Miller

### Euphonium

Kate Dodson  
Alex Sohl  
Thomas McBride  
Hannah Wehrman  
Abigale Shell

### Tuba

Nick Kovaleski  
Nick Bentley  
Tim Godbey  
Teak Carrier

### Percussion

Jacob Deeter  
John Hess  
Daniel McGowan  
Ember Kirkham

## Symphonic Band Personnel

### **Piccolo**

Gaby Taffe

### **Flute**

\*\*Lauren Marino

\*\*Nicole Tinsley

Gaby Taffe

Emily Gomez

Haley Stevens

### **Oboe**

Caden Brewington

### **Bassoon**

\*Cooper Williams

Olivia Lounsbery

### **Clarinet**

\*Emily Stokes

Samantha Decker

Joy Mazur

Jaden Kaemmerer

Jude Carter

Alicen Dietrich

Abby Serati

Em Krikham

Layla Husson

### **Bass Clarinet**

Brendan Hoffmann

### **Alto Saxophone**

\*Nathan Leslie

Kendall Flaherty

Hayden Wiseman

### **Tenor Saxophone**

Joey Yancey

### **Baritone Saxophone**

George Szabo

*\*Principal*

*\*\*Co-Principal*

### **Horn**

\*Nick Stover

Abby Oreskovich

Regan Martinez

Emma Clark

Taylor Owens

Alexis Waltrip

### **Trumpet**

\*Nathan Lowry

Douglas Schaedler

Michael Mischkot

Audrey Shaw

Connor Clark

Madelyn Ganley

### **Trombone**

\* Jackson Denney

Andrew Jaggi

Josh Camp

Jacob Bode

Patric Kane

Rebecca Brown

### **Euphonium**

Maggie Howell

Ryan Lowe

Henry Miller

Jacob Presler

### **Tuba**

Christopher Gentilia

Andrew Rice

Brady Sohn

### **Percussion**

\*Michael Tiffany

Olin Guillotte

Anders Harms

Grace Gard

Calvin Hinton

Ryan Heckman