



School of Music  
University of Missouri

2022-2023 Series | Large Ensemble

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# University Band

Christian M. Noon, conductor

Leo Saguiguit, soprano saxophone

Zack Nenaber, guest conductor

# Lafayette High School

# Wind Ensemble

Brad Balog, conductor

Jason Long, conductor

Sean Schierbecker, conductor

April 25, 2023 | 7:00pm

Missouri Theatre

## Lafayette High School Wind Ensemble

*Beau Ideal* (1893/2005) ..... **John Philip Sousa**  
(1854–1932)  
ed. John R. Bourgeois

*Radiant Moonbeams* (2007) ..... **David Gillingham**  
(b. 1947)

*Snow Caps* (2004) ..... **Richard Saucedo**  
(b. 1957)

### University Band

*Pageant* (1954) ..... **Vincent Persichetti**  
(1915–1985)

*Melodious Thunk* (2012) ..... **David Biedenbender**  
(b. 1984)

Zack Nenaber, guest conductor

*Rhosymedre* (1920/1972) ..... **Ralph Vaughan Williams**  
(1872–1958)  
trans. Walter Beeler

*Three Doggerel Dances for Soprano Saxophone and Concert Band* (2012) ..... **Matt Browne**  
(b. 1988)

- I. Fox's Trot
- II. Folk Song
- III. Devious Dance

Leo Saguiguit, soprano saxophone

*Rocketship!* (2017) ..... **Kevin Day**  
(b. 1996)

## PROGRAM NOTES

### Lafayette High School

#### *Beau Ideal*

In 1893, Sousa composed *Beau Ideal*, which was published by Harry Coleman, who purchased the march for \$35. His next march, *The Liberty Bell*, was published by John Church Company of Cincinnati, which netted him over \$40,000 over the next seven years. Needless to say, Sousa never published another march with Coleman.

The expression “beau ideal” was used in the early 1890s to describe anything that had caught the public fancy. An inscription on the original sheet music indicates that the “beau ideal” in the title was a newly formed organization called The National League of Musicians of the United States.

#### *Radiant Moonbeams*

*Radiant Moonbeams* was commissioned by Durham Middle School Bands, Lewisville, Texas, in memory of Christy Hoong, a friend and flute player in the band. Considering Christy’s Chinese heritage, I chose an old Chinese folk song, Shao Hua Tang Shue (Gently Flowing Stream) to be used as the basis for the melodic material in the work. I was struck by this love song’s simple pentatonic beauty, and I couldn’t help but think that the words could easily transfer to the thoughts of how the band members now visualize their friend, Christy Hoong, in the “moonlight of the heavens,” so to speak.

The work begins with a quiet and mysterious introduction based on harmonic clusters comprised of the first four notes of the folk song. Following, the solo flute “sings” the first two phrases of the melody of the folk song (“Radiant moonbeams brighten the heavens tonight, I dream of my sweetheart in the moonlight.”) in pentatonic G-minor accompanied by flowing lines in the flutes, clarinets, bells and vibraphone. Solo trumpet states the middle section of the song (“I see her clear image in the moon’s path. Sweetheart dear, dear,”) and flutes play the final phrase (“tiny stream flows gently in the forest glen.”). A developmental episode ensues which utilizes material from the folk song. A transition leads to a flowing melody in pentatonic F major that is a sort of metamorphosis of the folk song melody. The melody is intended to represent Christy’s crossover into the afterlife. There is then a return to the folk song in D minor which rises to a climax, subsides, and is followed by the tolling of bells, a final phrase by the solo flute and three final bell tolls in D Major.

#### *Snow Caps*

Drawing musical inspiration from the awe-inspiring surrounding mountain peaks, this major work from Richard Saucedo explores a wealth of colors and emotions possible with today’s wind orchestra. At times sensitive and delicate with soloistic passages, and alternately incessantly rhythmic and powerful, this composition displays complete command of the idiom and a creative sense of harmony and form.

## University Band

### *Pageant*

*Pageant* was commissioned by the American Bandmaster's Association and was completed in January 1953. It is Persichetti's third work for band. It opens in slow tempo with a motive in the horn that is used throughout both sections of the piece. The slow chordal section is succeeded by a lively "parade" section introduced by the snare drum. In the final portion of the work the two principal subjects are developed simultaneously to a lively climax.

The first performance of this work took place on 7 March 1953, at the ABA Convention in Miami, Florida. It was performed by the University of Miami Band, with the composer conducting.

### *Melodious Thunk*

I don't normally like to begin program notes with dictionary definitions—it feels pretty stuffy to me—but it seemed appropriate for this piece, so here goes...

*thunk* [thuhngk] noun & verb

1. [n.] an abrupt, flat, hollow sound (example: The book landed on the floor with a thunk.); synonym: thud
2. [v.] to produce an abrupt, flat, hollow sound
3. [v.] colloquial past tense and past participle of think.

*Melodious Thunk* was inspired by the famous jazz pianist Thelonious Monk. Monk's wife, Nellie Smith, nicknamed him "Melodious Thunk" because of his clunky, awkward, and brilliant (!) piano playing, and his somewhat scatterbrained and disoriented nature. I really liked the idea of playing around with Monk's name—first, because I personally really enjoy goofing around with "spoonerisms" (silly, ridiculous, mix-and-match letter games, which often happen by accident: for example, slip of the tongue becomes tip of the slung), and, second, because this nickname actually provided great musical inspiration. Melodious—well, that's fairly obvious—and thunk (which is a great onomatopoeia!) became the starting points for the piece. Big, fat thunks are interspersed with pointy, clunky, bluesy blips, which are then transformed into a long, smooth, laid-back melody accompanied by a funky bass line. I haven't consciously borrowed any specific tunes or licks from Monk, although I do use a small fragment of Dizzy Gillespie's tune *Salt Peanuts*, but I hope you'll hear some similarities between this piece and Monk's iconic musical style and quirky attitude.

### *Rhosymedre*

In 1920, Ralph Vaughan Williams composed three preludes for organ based on Welsh hymn tunes, a set that quickly established itself in the organ repertoire. Of the three, *Rhosymedre*, sometimes known as "Lovely," has become the most popular. The hymn tune used in this prelude was written by a 19th century Welsh composer, J.D. Edwards, and is a very simple melody made up almost entirely of scale tones and upbeat skips of a fourth. Yet, around this

modest tune Vaughan Williams has constructed a piece of grand proportions, with a broad arc that soars with the gradual rise of the tune itself.

The hymn tune in long values is surrounded by a moving bass line and a treble obbligato in faster notes often characterized by descending sixths. Vaughan Williams has joined together hymn tune, bass, and obbligato in such a way as to create an exceedingly fresh and ingratiating tonal language, which seems all the more remarkable when one discovers from the score that there is scarcely an accidental in the entire piece.

### ***Three Doggerel Dances for Soprano Saxophone and Concert Band***

“Doggerel” is a term in poetry that refers to work that is crude and loosely styled, with little to no literary value. While the term is often used in a derogatory manner, I thought it would be interesting to embrace the idea that some artistic endeavors, while containing little “deep” artistic value, are still wonderful simply for what they are: in the case of this piece, an enjoyable entertainment experience. The three movements of this work are not meant to get across any specific philosophical or artistic message, but rather simply to be enjoyed by the performers and audience.

### ***Rocketship!***

*Rocketship!* is an energetic concert piece formed by two sections which express energy in different ways. The first is composed of short rhythmic patterns that start quietly before building to the end of each phrase. The second section introduces a marching snare drum solo accompanied by open fifths, known as power chords, in the winds. Brief motives accompany the sustained power chords, but quickly dissipate as a new motive begins. The different sections shrink as the composition develops until they are played one after the other at the very end.

## **CONDUCTORS AND SOLOISTS**

### **Lafayette High School**

#### **Brad Balog**

Mr. Balog has taught at Lafayette High School since 2000, where he has served as Director of Bands since the Fall of 2003.

Mr. Balog is a 1998 graduate of Truman State University where he studied trumpet with Dr. Greg Jones. Mr. Balog was also Graduate Assistant at Truman State University from 1999-2000. As a graduate student, he studied conducting with Mr. Dan Peterson and Dr. David Nichols. He earned a Master of Arts in Conducting in 2000 and a Master of Arts in Education in 2001 from Truman State University.

At Lafayette High School, Mr. Balog teaches the Wind Ensemble, Symphonic Band, Concert Band, Jazz Ensemble, Pit Orchestra, Lancer Regiment Marching Band, and Home Court

Advantage. Mr. Balog also teaches sixth grade beginning band at Rockwood Valley Middle School.

### **Jason Long**

Mr. Long is an Assistant Band Director and Percussion Specialist for multiple bands and ensembles at Lafayette High School. He also assists at Rockwood Valley Middle School. He is a sought after clinician and adjudicator throughout the United States.

Mr. Long received both his Bachelor's Degree and Master's Degree in Percussion Performance from Crane School of Music in Potsdam, New York. He studied under James Petercsak, Dr. Timothy Topolewski, Ernie Muzquiz, and Jason Powell.

### **Sean Schierbecker**

Mr. Schierbecker is an Assistant Band Director at Lafayette High School and assists at Crestview Middle School.

Mr. Schierbecker received his Bachelor's of Arts in Music at Truman State University where he studied euphonium with Steve Seward and Bo Atlas. He also earned his Master's of Arts in Conducting and Education from Truman State University, studied under Dr. Curran Prendergast. Mr. Schierbecker has worked with clinicians such as Carol Britten Chambers, Carolyn Barber, Dr. Paula Crider, Richard Saucedo, and Col. Thomas Palmatier.

## **University Band**

### **Christian M. Noon**

Christian M. Noon is Assistant Director of Bands and Assistant Teaching Professor of Music Education at the University of Missouri. At MU, he teaches graduate and undergraduate courses in music education, conducts the University Band, assists in the direction of Marching Mizzou, and directs the women's basketball band. He began his professional career as the instrumental music director at Elizabeth High School in Elizabeth, CO. During his time as a public school music teacher, Dr. Noon worked with bands and orchestras in grades 6–12.

As a conductor, Dr. Noon is a proponent of new, exciting, diverse, 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 diversifies the composers and styles of music that wind bands perform. He believes that doing so will create more engaging and enjoyable 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 identity development and conducting. As a music

teacher educator, he 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 traditional band, orchestra, and choir ensembles.

Dr. Noon's scholarly work has been published in *Update: Applications of Research in Music Education*, *Journal of Music Teacher Education*, and *Missouri School Music Magazine*. He has also presented research at the Florida Music Educators Association conference, the Missouri 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.

### **Zack Nenaber**

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 year 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.

### **Leo Saguiguit**

Leo Saguiguit enjoys a busy schedule teaching and performing as a soloist and chamber musician throughout the United States and abroad, including Cuba, France, Italy, Sweden, Greece, China, Taiwan, Thailand, and the Philippines. He collaborates with numerous chamber ensembles and currently performs with the Athens (Greece) Saxophone Quartet, the Chicago Saxophone Quartet, the Missouri Saxophone Quartet, Trio Chymera, and the Odyssey Chamber

Music Series of Columbia. Past memberships have included the Lithium, Impuls, and Enigma Saxophone Quartets. With the Enigma Quartet, he earned a coveted prize in the prestigious Fischhoff National Chamber Music Competition. Other collaborations include performances with the Basel Saxophone Quartet (Switzerland), Fulcrum Point New Music Project (Chicago), Thamyris Contemporary Music Ensemble (Atlanta), National Black Arts Festival (Atlanta), and the Sewanee Music Festival (Tennessee). In addition to recitals and festival performances, he has performed at the China International Clarinet & Saxophone Music Festival in Nanning, the World Saxophone Congresses held in Minneapolis and Bangkok, and in numerous conferences of the North American Saxophone Alliance and U.S. Navy Band International Saxophone Symposium.

Saguiguit has appeared as concerto soloist with numerous orchestras and wind ensembles, including the St. Louis Civic Orchestra, Sewanee Festival Orchestra, Lakeshore Symphony of Chicago, Northwestern University Symphony Orchestra and Symphonic Band, University of Missouri Symphonic Wind Ensemble and Symphonic Band, and a tour of France with the Northshore Concert Band. As an orchestral saxophonist, Saguiguit has performed regularly with the Lyric Opera of Chicago, Milwaukee Symphony, Grant Park Music Festival Orchestra, Atlanta Symphony, Florida Orchestra, and Missouri Symphony. He has recorded six CDs with the professional wind ensemble Philharmonia à Vent and has also recorded solo and chamber music of Luc Marcel, John David Lamb, Michael Adamis, Athanasios Zervas, Dinos Constantanides, Dimitris Themelis, and others.

Saguiguit is Associate Professor of Saxophone at the University of Missouri, where his students have won numerous competitions at the state, regional, and national levels. He has also given master classes and lectures at the University of Macedonia-Greece, Philippos Nakas Conservatory of Athens (Greece), Orfeion Conservatory of Athens (Greece), University of the Philippines College of Music, California Institute of the Arts, Southern Methodist University, Baylor University, Indiana State University, and numerous others. Prior to his appointment at the University of Missouri he held faculty positions at Northwestern University, Emory University, University of the South, Truett-McConnell College, and the Merit School of Music of Chicago. He earned degrees from Emory University as a student of Stutz Wimmer and Northwestern University, where he was a student of Frederick Hemke. Other teachers include Paul Bro and Jonathan Helton.



# LAFAYETTE HIGH SCHOOL WIND ENSEMBLE PERSONNEL

## **Flute**

Lexi Balog  
Gracie Hagen  
Gauri Kathula  
Nathan Smythe

## **Oboe**

Lana Dauw

## **Bassoon**

Jaclyn Morton

## **Clarinet**

Abigail Stein  
Jessica Guan  
Maya Walden  
Jiayi Zhang

## **Bass Clarinet**

Paige Miltenberger

## **Alto Saxophone**

Rohith Bandi  
Brycen Compton  
Kyle Schwallie

## **Tenor Saxophone**

Ian Branson

## **Baritone Saxophone**

Eshwar Murali

## **Trumpet**

Oscar Labit  
Brenden Berger  
Kaitlyn Southwick  
Victoria Wiecko  
Cassie Mohlman  
Nathan Johnson  
Matthew Buker

## **Trombone**

Ezra Leslie  
Andres Moeller  
Clark Taylor

## **Tuba**

Ayden Mall

## **String Bass**

Evelyn DiGenova

## **Percussion**

Mitchell Beckmann  
Molly Brim  
Lucas Brown  
Ava Dean  
Cameron Eltoft  
Kedar Kulkarni  
Xander Moore  
Emmal Mail  
Jon Rattenborg  
Will Scott  
Taha Shakeel  
Luke Tipton  
Owen Woody

## UNIVERSITY BAND PERSONNEL

### Flute

Casey Bach  
Alivia Kimbriel  
Kailey Beaty  
Marianne Atup  
Maddie Foster  
Clare Harmon  
Gabe Evers  
Cora Mitchell  
Nora Scharer  
George Szabo  
Elizabeth Busch  
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  
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  
Austin Richard

### 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  
Nathan Leslie  
Emma Spalding

### Guest Percussion

Colton Johnson