



School of Music
University of Missouri

2023-2024 Series | Large Ensemble

University Band & Symphonic Band

Dr. Amy M. Knopps, conductor

Dr. Christian M. Noon, conductor

**Amanda Greenbacker-Mitchell,
graduate guest conductor**

Abby Reed, graduate guest conductor

November 14, 2023 • 7:00PM

Missouri Theatre

University Band Program
Dr. Christian M. Noon, conductor
Abby Reed, graduate guest conductor

- Impulse Engine* (2006) **Carolyn Bremer**
(1957-2018)
- each moment should be lived fully* (2021) **Brooke Pierson**
(b. 1987)
- Song for Lyndsay* (2005)..... **Andrew Boysen, Jr.**
(b. 1968)
- Chorale and Alleluia* (1954) **Howard Hanson**
(1896–1981)

Abby Reed, graduate guest conductor

Intermission

Symphonic Band Program
Dr. Amy M. Knopps, conductor
Amanda Greenbacker-Mitchell, graduate guest conductor

- Home Away from Home* (2019) **Catherine Likhuta**
(b. 1981)

Ted Krause, Piano
Commissioned by University of Missouri Bands

- Wayfaring Stranger* (Traditional/2015) **arr. Christopher M. Nelson**
(b. 1987)

Amanda Greenbacker-Mitchell, graduate guest conductor

- Steampunk Suite* (2017) **Erika Svanoë**
(b. 1976)

- I. Charlie and the Mechanical Man Marching Band
- II. The Strange Case of Dr. Curie and Madam Hyde
- III. Bertie Wells attends Mr. Verne’s Lecture on Flying Machines
- IV. Barnum & Tesla’s Tandem Bicycle

- Barnum and Bailey’s Favorite* (1913/1972) **Karl King**
(1891-1971)
arr. Glenn Cliffe Bainum
(1888-1974)

PROGRAM NOTES

Impulse Engine

Impulse Engine is based on simple, motoric, fanfare-like motives that are tossed about the ensemble. This high-energy piece is based on another of my compositions, *Throw Caution to the Wind* (for brass and percussion), which was commissioned for the Monarch Brass Ensemble by the Oklahoma Summer Wind Festival in 1996.

- Program note by Carolyn Bremer

each moment should be lived fully

Practically since the day my son Jack was born, I dreamed of having him in my band with me. He was a typical band director's kid, he and his little sister, Kathryn, dragged in tow to all of the band events his entire life. Luckily for me the band turned out to be something he loved too. The day my son walked into my band room as a member for the first time instead of the director's son reinvigorated me as a teacher and led to an even deeper bond between us than we had already had. I knew for a while that I wanted to have a piece commissioned to honor this special time we have had together, this unique time in both of our lives, and I especially looked forward to the 2020-2021 school year; the one year both of my children would be in my bands together. When COVID-19 occurred midway through his junior year, it jeopardized everything. Fear of losing almost half of this special time with my son dominated my thoughts and it is really where this composition went from a good idea to a must. I asked Brooke to compose a piece that wasn't overly celebratory, nor overtly melancholy, rather a piece that reflected the reality that life brings both and each time has its place. This time with my son has been some of the happiest of my career. COVID-19 has deeply impacted this time together and taken so many things away, but it has not halted us. It has caused us to stop, reflect, and cherish the daily moments we have together, and it has made me dig deeper into finding ways to make this year special for all of my students.

I would be remiss if I didn't share my deepest condolences for those who have lost loved ones to the COVID-19 virus.

- Program note by David Rogers

Song for Lyndsay

It is always an honor when a friend asks me to compose a work of their ensemble, but the significance is even greater when that friend is a composer and conductor that I admire. When Jack Stamp asked me to compose a work for the Symphony Band at Indiana University of Pennsylvania, it was understandably important to me to compose something special, something that would have meaning for both Jack and me. I hope I have succeeded.

Song for Lyndsay is a very personal work with a great deal of meaning to me, but ideally with some significance for Jack and his ensemble, as well. The musical materials for the work are mostly derived from a short piano piece that I wrote for my wife, Lyndsay, in 2005. Although

the structure of the work is much more complex than its forerunner, *Song for Lyndsay* is still, more than anything else, a simple love song dedicated to Lyndsay and what she has meant in my life.

- Program note by Andrew Boysen, Jr.

Chorale and Alleluia

Chorale and Alleluia was completed in January 1954, and was Dr. Hanson's first work for symphonic band. It was given its premiere on February 26th at the convention of the American Bandmasters Association at West Point with Colonel William Santelmann, leader of the U.S. Marine Band, conducting.

The composition opens with a fine flowing chorale. Soon the joyous *Alleluia* theme appears and is much in evidence throughout. A bold statement of a new melody makes its appearance in lower brasses in combination with the above themes. The effect is one of cathedral bells, religious exaltation, solemnity, and dignity. The music is impressive, straightforward, and pleasingly non-dissonant, and its resonance and sonority are ideally suited to the medium of the modern symphonic band.

- Program note by Howard Hanson

Home Away from Home

Catherine Likhuta is an Australian-based composer, pianist, and recording artist. Her music exhibits high emotional charge, programmatic nature, and rhythmic complexity. Catherine's works have been played throughout the United States, Europe, and Australia, as well as in Canada, Mexico, and Brazil. Her pieces have been performed by many prominent ensembles including Melbourne Symphony, Queensland Conservatorium Wind Orchestra, many other professional and collegiate ensembles/soloists.

"I was born and raised in Kyiv, Ukraine, and then lived in the United States for eight years before moving permanently to Australia in 2012. As a result, all three countries became home to me, and I always miss them and my friends in each of them when I am away. I feel equally at home in all three. It so happened that the commission for *Home Away from Home* came just before my family and I went on sabbatical to Ithaca, NY (our home in 2005-2009) from Australia for six months, also stopping by Ukraine on our way there. It was a very special time, filled with somewhat forgotten youthful thrill, wonderful reunions and nostalgic experiences. It made me realize that, in a way, each of these three places is my home away from home. I reflected on that thought and also started thinking about the university freshmen students for whom I was writing the piece, who just left their parents' nest and were finding their home away from home and their new life and community on campus. It is an exciting yet emotional time for them, and I wanted to reflect that in the piece.

The opening section of the work represents the initial excitement associated with the new

beginning, somewhat similar to a plane take-off: you are strapped in and have no control over what's going to happen next, yet somehow you know you are in for an exciting experience. You hear the engine starting, which makes your heartrate go up (mine, anyway!).

The melancholic section that follows is a moment of reflection, inspired by the experience of visiting a house where your loved ones used to live, for the first time after they are gone. The experience cannot be put into words – it can only be lived through. I *have* lived through it and felt like sharing it by means of music. After the initial sadness and sorrow, which are inevitable parts of this experience, your mind brings forwards wonderful memories associated with these loved ones, making you sad and happy at the same time.

The next section is desperate and determined, building the tension and bringing the listener to the gutsy climax inspired by Ukrainian folk music, before returning to the original youthful, optimistic and funky opening material. The piece ends on a positive note, with little quirky waltz surprise thrown in just before the end.”

- Biography and Program Note taken from the composer's website.

Wayfaring Stranger

Christopher M. Nelson (b. 1987) is an educator, conductor, composer, and arranger. Currently, he serves as an Associate Instructor in the Band Department at the Indiana University Jacobs School of Music, where he is pursuing a Doctorate in Wind Band Conducting. Before his doctoral studies, Chris served as a Director of Bands in the Salem-Keizer and Alpine school districts in Oregon and Utah, respectively. Chris holds a Master of Arts in Music Performance with an emphasis in Conducting from Washington State University, and a Bachelor of Music in Instrumental Music Education from Brigham Young University.

“Wayfaring Stranger is a setting of the American folk spiritual known as “Poor Wayfaring Stranger.” While many versions of the lyrics to this tune exist, they all tell the story of a Traveler who makes their way on a journey despite a rough road, difficult circumstances, and gathering darkness. The Traveler does this, the lyrics say, for the promise of green pastures and a reunion with their Father and Mother at journey's end. This setting is intended to convey not only the difficulty experienced by the Traveler, but also the resolve which is displayed as they move forward despite hardship, and disappointment. Wayfaring Stranger is offered as a sort of resolute battle-hymn for anyone who must endure a long journey of hardship before the promised green pastures can be enjoyed.”

- Biography and Program Note taken from the composer's website.

Steampunk Suite

Erika Kirsten Svanoë was born in 1976 in Whitewater, Wisconsin. She began her musical

career on piano and clarinet, and after graduating from the University of Wisconsin–Eau Claire, became a high school band director in Mukwonago, Wisconsin. Shortly thereafter, she embarked on a career in higher education, earning an M.M. in Wind Conducting from Oklahoma State University and a D.M.A. in Conducting from Ohio State University, and securing teaching posts at the University of New Hampshire, Bemidji State University, and Augsburg University. Dr. Svanoë's piece *Steampunk Suite* premiered in 2017, was featured at the 2017 American Bandmasters Association National Conference, and was performed by "The President's Own" Marine Band in front of the U.S. Capitol Building.

"*Steampunk Suite* attempts to depict various scenes that take place in a fictional alternate history that features notable people alive in the Victorian era, including Charles Ives, Marie Curie, H.G. Wells, Jules Verne, P.T. Barnum and Nikola Tesla. It borrows from popular music of the era, including the cakewalk, march, waltz, and the song "Daisy Bell." These are combined with sounds of clockwork and imagined steam technology. It also borrows various musical elements from numerous composers of the time, including Ives, Sousa, Satie, Karl King, Stravinsky, and Weill, with some Khachaturian and Danny Elfman thrown in for good measure. This piece has been transcribed for wind ensemble from the original chamber work *Steampunk Scenes* by the composer."

- *Biography and Program Note taken from the composer's website*

Barnum and Bailey's Favorite

Karl L. King joined *Robinson's Famous Circus* at the age of 19 as a baritone player. He joined the circus world at a time when the acts were in great need of special music since the standard music did not fit. Karl King was a master at writing music to match the rhythm of the acts and quickly rose to leadership positions in some of the most famous circus bands in the country, including the Buffalo Bill and the Barnum and Bailey. He contributed more circus marches than any other composer, and aerial waltzes and circus galops were his specialty.

The most famous of all circus marches, *Barnum and Bailey's Favorite* was composed in 1913 by King for the Barnum and Bailey Circus Band. Music director Ned Brill's love of «brassy» music must have surely inspired King, a euphonium player, to produce this tour de force for the 32-piece ensemble. King ranks alongside Henry Fillmore and John Philip Sousa as one of the most cherished band composers of the early twentieth century.

"The rescoring and publishing in concert size of 'Barnum and Bailey's Favorite' was done with the consent and approval of the late Karl King. I have adhered strictly to the original, confirming my attention to the such matters as balance, tone color, instrumentation, and dynamics – in very much, I hope, the way Karl himself would have amended them had he himself re-scored the march for concert performance." -Glenn Cliffe Bainum

- *Biography and Program Note taken from the score and composer's website*

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 undergraduate and graduate courses in the School of Music. Under her direction Marching Mizzou has grown in size from 245 members in 2017 to a current capacity 350 members in 2022, which stands today. In 2022 Marching Mizzou performed in the 96th Annual Macy's Thanksgiving Day Parade and in 2024 will travel to Dublin, Ireland to perform in the St. Patrick's Festival Parade.

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, as well as served as Fine Arts Coordinator. 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 a very active conductor, clinician, and adjudicator across the United States and internationally having worked and performed throughout Asia, Australia, Canada, Europe, and South America. For nearly ten years she has served as a head clinician/instructor at the Smith-Walbridge Clinics held in Charleston, Illinois each summer 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 and podcasts, she has completed extensive research on American-Sponsored overseas secondary band programs.

Dr. Knopps maintains professional affiliations with the College Band Directors National Association (CBDNA), currently serving as Chair of the CBDNA Athletic Bands Committee, where she is the first woman to ever serve in this position, 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 when she was Honor Tapped in 2018.

In 2021, Dr. Knopps was named Associate Professor of the Year and earned a Purple Chalk Teaching Award from the College of Arts and Science. In 2022, Dr. Knopps was named to the 2022-2023 University of Missouri Provost Leadership Program Cohort. In 2023, Dr. Knopps earned a Distinguished Alumni Award from the College of Arts and Science, the Faculty and Alumni Award from the Mizzou Alumni Association, and was inducted into the Marching Mizzou Hall of Fame. 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 a teacher in the public school system in Colorado. 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.

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.

Abby Reed is originally from Wellington, Texas. She has a bachelor's degree in music education from West Texas A&M University in Canyon, TX, which she earned in December 2020. While attending WTAMU, she was a part of the Concert, University, Marching, and Jazz ensembles, as well as the Saxophone Studio and Saxophone Choir.

Mrs. Reed completed her student teaching at Dumas ISD, where she later taught private lessons and substituted the band program classes. She then began her first job as an Assistant Band Director at Stratford ISD for one year, where she taught 5th and 6th-grade bands and assisted with the 7th, 8th, and High School bands. After completing her first year in public education, she began her second year as an Assistant Band Director and High School Color Guard Director at Canadian ISD. While at Canadian, Mrs. Reed taught the 6th-grade beginner flutes and saxophones, directed the 6th-grade band, and taught 6th and 7th-grade technology.

In June of 2022, Mrs. Reed married her best friend, Neil Reed, who is also attending the University of Missouri as a graduate student pursuing a PhD in Music Education.

Mrs. Reed is thrilled to be pursuing a master's degree at the University of Missouri. She has enjoyed working with the band program and looks forward to growing as an educator, conductor, and musician.

University Band Personnel

Flute

Grace Ainger
Kailey Beaty
Darrah Dickinson
Maddie Foster
Clare Harmon
Molly Levine
Jonah Rosenbaum
Bethany Russell
Nora Scharer
Evy Smith
Kati Williams
Alyssa Wright

Oboe

Ember Kirkham

Bassoon

Lancing Moore

Clarinet

Brooklyn Cross
Kendall Flaherty
Mina Giurgius
Carly Kuhse
Henry Miller
Emma Pavlik
Kaylee Sands
Mason Sledge
Maria Thompson

Bass Clarinet

Camille Dusang

Alto Saxophone

Amanda Arbuckle
Matthew Hopper
Haley Stevens
Andreas Werbrouck

Tenor Saxophone

Caden Hicks
Mary Jane Konieczny

Baritone Saxophone

Sam Day

Trumpet

Emma Farris
Madelyn Ganley
Blake Harmon
Garrett Heaton
Ava Lairmore
Mia Perez
AJ Rivera
Charlotte Spohr
Sage Turner
Cadence Wood

F Horn

Cole Jones
Henry Moriarty
Atlas Stallings
Beth Wisbey
Ben Zeh

Trombone

Logan Blazek
Anthony Klote
Corban Leslie
Cole Jones
Sierra Paul
Aurora Rieger
Hayden Wiseman

Euphonium

Sophie Bock
Doug Clem
Sophie Niedringhaus
Thomas Skiendziel
Alex Sohl
Harry Tyrer
Naomi Wipfler

Tuba

Bennet Bradley
Ethan Pokress

Percussion

Cade Benthall-West
John Hess
Keller Matthews
Daniel McGowan
Nat Parrott
Ben Strohm
Zach Trachsel
Tayler Wiederhold

Piano

Bryce Ramsbottom

Symphonic Band Personnel

Piccolo

Rael Dye
Haley Stevens

Flute

Rael Dye
*Emily Gomez
Molly Hume
Kamiah Kelly
Alexa Koga
Bethanie Koone
Haley Stevens

Oboe

Caden Brewington

Bassoon

Molly Legg
*Cooper Williams

Clarinet

Jude Carter
Alicen Dietrich
*Jane Guillot-Beinke
Harrison Lingle
Sam Kiethline
Em Kirkham
Luke Lindberg
Julia Murray
Alexis Paten

Bass Clarinet

Reagan Laing

Alto Saxophone

**Clayton Greenlee, Alto 1
**George Szabo, Alto 1 and Soprano
Krystiana Valelo, Alto 2

Tenor Saxophone

Jessica Binkley

Baritone Saxophone

Meredith Flippin

*designates principal players

Horn

Cameron Kelly
Regan Martinez
Taylor Owens
Nick Stover
*Alexis Waltrip
Sam Wren

Trumpet

Sophie Bock
*Mathew Cremer
Emma Ek
Patrick Ferguson
Douglas Schaedler
Audrey Shaw
Reagin Toten
Raffaele Vinzon
Danny Vollmar

Trombone

Jack Bode
Josh Camp
*Jackson Denney
Patric Kane

Euphonium

Christopher Harris
Maggie Howell
Ryan Lowe
Jacob Presler

Tuba

Ian Conroy
Christopher Gentilia

Percussion

Carson Allen
Kayley Coney
Vanessa Graham
*Anders Harms
Zach Simpson
Cooper Snodgrass
Camihle Williams

Piano

Ted Krause