



School of Music  
University of Missouri

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**COLLEGE BAND DIRECTORS  
NATIONAL ASSOCIATION  
SOUTHWESTERN DIVISION CONFERENCE**

**University of Missouri  
Wind Ensemble**

**Dr. Brian A. Silvey, conductor  
Dr. Amy M. Knopps, guest conductor**

**Featuring  
Amanda Collins, horn**

**March 2, 2024 | 10:00AM  
Folly Theatre | Kansas City, MO**

**Program**

*Fanfare Politeia* (2021)..... **Kimberly Archer**  
(b. 1973)

*Danzas* (2022) ..... **Giovanni Santos**  
(b. 1980)

*Letters* (2021) ..... **Kelijah Dunton**  
(b. 1999)

*Celebration* (2024) ..... **Ahmed Al Abaca**  
(b. 1984)

*World Premiere*  
Amanda Collins, horn  
Dr. Amy M. Knopps, conductor

*The Low-Down Brown Get-Down* (2020) ..... **Omar Thomas**  
(b. 1984)

## Program Notes

### ***Fanfare Politeia (2021)***

Kimberly Archer currently serves as professor of composition at Southern Illinois University Edwardsville, where she teaches composition, music theory, orchestration, analysis, and counterpoint. She has also served on the faculties of Bowling Green State University in Ohio, Western Carolina University in North Carolina, and Southeast High School in Florida. Archer holds a bachelor's degree in music education from Florida State University, a master's degree in composition from Syracuse University, and a doctorate in composition from the University of Texas at Austin. Her teachers included David Maslanka, David Gillingham, Andrew Waggoner, Donald Grantham, and Charlie Carter. As a specialist in music for winds and percussion, Archer has had her music performed both nationally and internationally, including at the Midwest Band and Orchestra Clinic in Chicago, the World Association of Symphonic Bands and Ensembles International Convention, regional conventions of the College Band Directors National Association, and state conventions of the Nebraska State Band Association, Oklahoma Music Educators Association, and the National Band Association – Wisconsin. Her music has been commissioned and performed by bands of all levels throughout the United States, as well as by ensembles in Spain, Japan, and the Netherlands. Archer is also a contributor to *Composers on Composing for Band, Volume 4*. Her *Symphony No. 3* has been recorded on the Albany Records label, and her *Concerto for Piano and Wind Ensemble, Symphony No. 2*, and *for those taken too soon... (Symphony No. 1)* has been recorded on the Mark Custom Recording label.

The composer provided the following program note about the work:

*Fanfare Politeia* is an homage to the origins of our democracy, and to the ancient sources that Madison, Hamilton, Jefferson, and Adams drew from in their conceiving and writing of our constitution. “Politeia” is a Greek word derived from “polis” (city). Aristotle used the term to represent concepts such as citizens’ rights and constitutional government, while Plato’s examination of justice – a book which we now call *The Republic*, in English – was actually entitled *Politeia* in the original Greek. Commissioned by “The President’s Own” United States Marine Band for the 59th Presidential Inauguration, *Fanfare Politeia* celebrates our traditions of a free and fair election, and of a peaceful transfer of power.

### ***Danzas (2022)***

Giovanni Santos serves as Director of Bands and Associate Professor of Music at La Sierra University, where he directs the University Wind Ensemble, Chamber Winds, Big Band, and teaches courses in graduate and undergraduate instrumental music education, popular music, conducting and composition.

The composer wrote the following about their piece:

*"Danzas* takes a journey through the colorful and unique musical traditions in Cuban folklore. Heavily influenced by Afro-Cuban heritage and diaspora, this work sets to celebrate and honor its rich music history. This collage of styles starts its tribute with a musical tradition that began in West Africa and migrated to Cuba, the Bembé. The Bembé is traditionally in 6/8 and was introduced to the world by the Yorùbá people.

This work quickly travels through other important folkloric fusions, such as the songo, a section inspired by colonial Cuba, and a dream-like son, or song and hints of fusion rumba. This work is dedicated to my Cuban grandparents, Ireneo and Onelia Santos."

*Danzas* was premiered by the Florida State Wind Orchestra and conducted by the composer, Giovanni Santos.

### ***Letters (2021)***

Kelijah Dunton is a New York-based composer who has enjoyed a short but prolific musical background starting in his high school years. He studied alto saxophone through school and continues to be an active performer with NYC's own Metropolitan Music Community. Without formal composition training, Kelijah has only recently embarked on his composition career, persevering as he learns from his musical peers and experiences. A native of Brooklyn, New York, Kelijah has called the neighborhoods of Williamsburg, Bushwick, and Crown Heights home. Moving from place to place has helped him learn what it means to be around people of all backgrounds, ages, and walks of life, as well as exposed him to many genres of music in different communities. Kelijah's significant musical moments include performing in NYC honor bands, competitive NYSSMA festivals, traveling to prestigious music colleges, sitting in with various award-winning jazz bands, and most recently, performing with an MMC community band for all ages and music education levels.

Dunton wrote the following about *Letters*:

"A piece representing overcoming a romantic betrayal. My goal was to illustrate the concept as if it was a story. The "story" of the piece is "told" from the lens of the person who was betrayed by their partner. The piece goes through several iterations of the same melody but each time it's different; taking on a different identity entirely. Sometimes, nostalgic and reminiscent, to bitter, menacing, full of malice and regret."

### ***Celebration (2024)***

Born in San Bernardino CA, Ahmed Al Abaca is a black, non-binary composer who began writing and playing the piano at the age of 6, and later performed in concert, military, and jazz

bands in high school. Despite not having a traditional education in classical music, and thus being disadvantaged in terms of music theory and notation, they went on to study composition at Cal State San Bernardino and Hunter College, developing a tonal style which characterizes their music. In New York, where they lived for 8 years, Al Abaca collaborated with theater director Lily Raabe and producer Dale Novella. After moving to LA, with composer/producers Juan Cosme and Danilo Pichardo, Al Abaca formed The Humble Boys and produced the multimedia show and on-going project All You Seek, which is informed by their personal live experiences. Their piece Across the Calm Waters of Heaven, written for the 2015 San Bernardino mass shooting, was performed in 2016 at the Color of Music festival that celebrates black musicians and composers. Al Abaca's Ascension is recorded by the Janacek Philharmonic. They are a member of the Composer Diversity Collective, whose membership comprise black and brown composers in LA. Al Abaca is proud of his background but critical of elite institutions that fetishize experiences of marginalization in their selection process.

*CELEBRATION* is the brainchild of Mizzou French horn Professor, Amanda Collins. Amanda approached Ahmed with the idea of composing a piece for Solo French Horn and wind ensemble that would celebrate black music and film music. But the piece is much more than that; it explores the complex journey of an artist, how one's collective experiences carves their musical path while simultaneously shaping who they are beyond that. Ahmed wanted to craft a piece that expanded the "Band Sound" pulling from their experience writing for orchestra and extensive background in storytelling-Ahmed takes two thematic ideas on a journey through musical genres such as Jazz, HBCU marching band, gospel, and cinematic/adventure music.

### ***The Low-Down Brown Get-Down (2020)***

Hailed by Herbie Hancock as showing "great promise as a new voice in the further development of jazz in the future," educator, arranger, and award-winning composer Omar Thomas has created music extensively in the contemporary jazz ensemble idiom. It was while completing his Master of Music Degree that he was appointed the position of Assistant Professor of Harmony at Berklee College of Music at the surprisingly young age of 23. Following his Berklee tenure, he served on faculty of the Music Theory department at The Peabody Institute of The Johns Hopkins University in Baltimore. Now a Yamaha Master Educator, he is currently an Assistant Professor of Composition and Jazz Studies at The University of Texas at Austin. He was awarded the ASCAP Young Jazz Composers Award in 2008, and invited by the ASCAP Association to perform his music in their highly exclusive JaZZCap Showcase, held in New York City. In 2012, Omar was named the Boston Music Award's "Jazz Artist of the Year." In 2019, he was awarded the National Bandmasters Association/Revelli Award for his wind composition *Come Sunday*, becoming the first Black composer awarded the honor in the contest's 42-year history.

Thomas provided the following program note:

"The end of the 60s into and through the 70s saw the era of the "blaxploitation" film – a

genre of filmmaking aimed at African-American audiences which put us in leading roles of stories that often followed anti-establishment plots. These films were often controversial due to their exaggerated bravado, hypersexuality, and violence. Noticing the lucrative potential of blaxploitation films, Hollywood began to market these films to a wider audience. Though low budget, they possessed an exciting, raw, soulful quality unlike any other genre up until that time, and from these films were born some of the most iconic characters (Shaft, Dolemite, Foxy Brown, and Cleopatra Jones, to name a few) and soundtracks ever created, written by some of the biggest names in African-American popular folk music of the day and since, including Issac Hayes, Curtis Mayfield, James Brown, and Marvin Gaye.

*The Low-Down Brown Get-Down* is the soundtrack for a nonexistent blaxploitation film. It pulls from various sounds and styles of African-American folk music, such as funk, R&B, soul, early hip hop, the blues, and even film noir to stitch together its “scenes.” The title pulls from and is inspired by “post-jive” African-American Vernacular English (AAVE). The word “Brown” in the title, in addition to its reference to none other than the Godfather of Soul, James Brown, whose most-famous licks and bass lines pepper the intro and recur throughout the piece, also refers to the melanin of the people who created these sounds.

This piece unapologetically struts, bops, grooves, slides, shimmies, head bangs, and soul claps its way straight through its thrilling “chase scene” finale. It was my intention with the creation of this piece to go full steam ahead on bringing African-American folk music to the concert stage to take its place amongst all other types of folk music that have found a comfortable home in this arena. May this work push bsack against notions of “sophistication,” “appropriateness,” and “respectability” that have been codified in the concert music setting for a century and more.”

## Conductor and Guest Artist Biographies

**Brian A. Silvey** (BME, Morehead State University; MME, Wichita State University; 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, supervises music education doctoral students, 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 National Association for Research in Music Education Music Research and Teacher Education National Conference in Atlanta, Georgia (2024), the International Society for Music Education conference in Helsinki, Finland (2024), the Clifford K. Madsen Symposium on Research in Music Behavior in Asheville, North Carolina (2024), the Society for Music Teacher Education in Salt Lake City, Utah (2023), and the College Band Directors National Association conference in Cincinnati, Ohio (2023).

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, intonation strategies, 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 most prestigious 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.

**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. In fact in 2010, her and her colleague, Dr. Mary Schneider, Director of Bands, became the first woman team of Director of Bands and Associate Director of Bands not only at EMU, but nationwide at the collegiate level.

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 earned the Hugh Hodgson School of Music Director's Excellence Award and at the University of Kansas she earned 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.

Described as “impressively solid” by the Dallas Morning News, **Amanda Collins** has quickly become a highly sought after performer and educator nationally and abroad.

Ms. Collins is a graduate of the Peabody Institute of the Johns Hopkins University, Preparatory (certificate), Pennsylvania State University (BM) and Southern Methodist University (MM). She has studied under the tutelage of some of the finest living horn players, including Gregory Hustis, Lisa Bontrager, Larry Williams, Eli Epstein and Richard Deane.

Ms. Collins is currently third horn with the Black Pearl Chamber Orchestra and second horn with the American Studio Orchestra. In 2017, Ms. Collins was appointed Principal horn of the Gateways Festival Orchestra, an ensemble featuring professional musicians of African descent. She has performed with several notable ensembles including the Dallas Symphony Orchestra, Kansas City Symphony, Memphis Symphony, Opera Memphis, Sphinx Symphony Orchestra and the Lyric Brass Quintet. Ms. Collins recently made her UK debut performing as principal horn with the Chineke! Orchestra on their 2019 UK tour. A sought after freelancer nationally, she regularly performs for a variety of musical theaters, gospel and R&B/soul ensembles, pops ensembles and opera companies. Performances include Mary Poppins- Hershey Theater, Titanic- Signature Theater, various productions with the Soulful Symphony, Opera NOVA and the Washington Opera Society. Ms. Collins appears regularly as a soloist and guest artist. A dedicated chamber musician, she is a member of the Missouri Quintet and the University of Missouri Faculty Brass Quintet. Ms. Collins was a featured artist in 2017 and 2018 on the national radio show, Performance Today, hosted by Fred Child, broadcasted by American Public Media, performing Francis Poulenc’s Sextet for Piano and Wind Quintet, FP 100 with members of the Gateways Music Festival. Additionally, she performed with the Gateways Brass Collective on Backstage Pass with Julia Figeras on WXXI, NPR in January of 2019 in Rochester, NY.

Ms. Collins is a passionate educator and is currently Assistant Teaching Professor of French Horn at the University of Missouri. Formerly, she was Adjunct Professor of French Horn at Montgomery College and the University of the District of Columbia. She also served as Instructor of French Horn at the Peabody Institute of the Johns Hopkins University, Preparatory and the Duke Ellington School of the Arts. In addition to private instruction, Ms. Collins has taught classes in music theory, chamber music and ensemble playing. A strong supporter of diversity and inclusion in the arts, many of Ms. Collins' students hail from under-served and underrepresented communities. Ms. Collins served on faculty at the Prizm International Chamber Music Festival in 2018 where she worked with students of diverse socioeconomic backgrounds. In addition to performing and teaching, Ms. Collins regularly attends events and conferences, the focus of which is on performing and teaching the French horn, promoting and creating a network of diverse musicians, artists and instructors, and administrative networking and conversations. In 2017 and 2018, she was selected as a fellow at the Sphinx Connect conference in Detroit, MI. In 2019, Ms. Collins was interviewed on Backstage with Lee Thomas on Detroit Public Television during the 2019 Sphinx Competition. Ms. Collins is routinely a guest speaker at symposiums and events, discussing a wide range of topics including diversity and inclusion in the arts, college auditioning technique, college career management and entrepreneurship for college students and graduates.

Ms. Collins is affiliated with the American Federation of Musicians and the International Horn Society. She currently plays a Yamaha 867 French horn and Laskey 75G gold plate mouthpiece.

## Personnel

### **Piccolo**

Amanda Greenbacker-Mitchell

### **Flute**

Lexie Cheek

Emily Gomez

Kyrsten Wehner

### **Oboe**

Kara Balthrop

Sadie Middleton

### **Bassoon**

Luke Frith

Noah Lucas

### **B-Flat Clarinet**

Maddie Balsman

Samantha Decker

Elizabeth Ganey

Jane Guillot-Beinke

Harrison Lingle

Ava Rittgers

Emily Stokes

### **Bass Clarinet**

Meghan Brown

### **Alto Saxophone**

Jackson Huenefeldt

Andrea Lee

### **Tenor Saxophone**

Abby Reed

### **Baritone Saxophone**

Nate Leslie

### **Trumpet**

Layden Dukes

Jesse Hamilton

Madison Haugsven

Emily Rahn

Matthew Redshaw

Brandon Sconce

### **Horn**

Hayden Alley

Brandon Guillen

Sydney Hendrickson

Erica Ohmann

Abby Oreskovich

### **Trombone**

Andrew Jaggi

Tyler Martindale

Neil Reed

Chloe Wilson

### **Euphonium**

Reece Hinton

Noah Wright

### **Tuba**

Jonah Hammontree

Atticus Schlegel

### **Percussion**

Alex Baur

Anders Harms

Chloe Hart

Luke Haymon

Greyson Smallen

Michael Tiffany

Camihle Williams

### **String Bass**

Sam Caldwell

### **Piano**

Garett Peterman