



School of Music
University of Missouri

2023-2024 Series | Large Ensemble

University Band

Christian M. Noon, conductor

Faith Hall, guest conductor

Oakville High School

Wind Symphony

Vance Brakefield, conductor

April 23, 2024 | 7:00pm

Missouri Theatre

PROGRAM

University Band

Jumpstart! (2013) **Carol Brittin Chambers**
(b. 1970)

The Cave You Fear (2014) **Michael Markowski**
(b. 1986)

March of the Trolls (1891/2010) **Edvard Grieg**
(1843–1907)
arr. Brian Beck

Faith Hall, guest conductor

An American Elegy (2000) **Frank Ticheli**
(b. 1958)

Syzygy Flow (2024, World Premiere) **Katahj Copley**
(b. 1998)

Oakville High School Wind Symphony

First Suite in E-flat (1909) **Gustav Holst**
(1874–1934)
ed. Colin Matthews

- I. Chaconne
- II. Intermezzo
- III. March

Symphony for Band (1956) **Vincent Persichetti**
(1915–1985)

- II. Adagio Sostenuto

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

PROGRAM NOTES

University Band

Jumpstart!

Jumpstart! was commissioned by the Trinity Springs Middle School band in memory and honor of James McCann, a student who played trumpet in the band and who loved motorcycles. The piece was presented as a gift to his family at the band's spring concert in May of 2013.

Jumpstart! represents all things in life that are exciting and just plain fun! Whether it be soaring down a hill on a motorcycle, or a bike, or skis, and whether or not we encounter some bumps along the way, it's still worth it in the end. Those feelings of adrenaline, exhilaration, and joy are not soon to be forgotten. Thank you, James "Jumpstart" McCann, for reminding us about perseverance and the joys in life.

Program note by Carol Brittin Chambers.

The Cave You Fear

I've been thinking a lot lately about all the opportunities we're given day-to-day to try something new or to go somewhere we've never been before—the opportunity to take a spontaneous road trip, to go see a concert by a band we've never heard of at a venue we've never been to, to try that new restaurant down the street where the menu is in a language we don't quite understand. Some people have an innate sense of adventure, who go-with-the-flow, who live life for the unexplored, and I couldn't be more inspired by them.

For a long time, I was the opposite. I used to prefer to stay at home, working on my computer because it was the safe and responsible thing to be doing, listening to the same albums on my iPod, ordering the same meal at the same, familiar restaurants. And while there's nothing necessarily wrong with having a routine or knowing what you like, I eventually realized that my life was starting to have a certain predictability to it. It was a few years ago, while I was still living in the same state that I was born and raised in, that I had the most terrifying epiphany that I think I've ever had. I was becoming increasingly bored and incredibly boring.

In film schools around the world, Joseph Campbell's book *The Hero with A Thousand Faces* is required reading for filmmakers, screenwriters, and storytellers because Campbell has single-handedly identified what we refer to as "The Hero's Journey"—the series of events and conflicts that arise along a character's path as they fight their way to some ultimate goal. After studying Campbell, it's easy to question where we are on our own paths. What is our own story? What are we fighting for? What does it mean to be a 'hero' and how can we be more 'heroic' ourselves? When we hear our own call-to-adventure, will we jump up, prepared, or will we ignore it, sit idly, and take the easy way out because we would rather life be quiet and comfortable? According to Campbell, each of our adventures is already out there, waiting for us. That's not the problem. For him, "the big question is whether you are going to be able to say

a hearty ‘yes’ to your adventure.”

So, for the next four minutes, let’s take a chance, let’s venture into the dark unknown, let’s fight whatever monsters we find in there. And although we might not always prevail, at least we’ll have a story to tell by the end.

Program note by Michael Markowski.

March of the Trolls

Edvard Grieg (1843-1907) is best known for his eternally popular *Piano Concerto in A Minor*, as well as more than 150 songs and 66 lyric pieces. *March of the Trolls* is from his *Lyric Pieces*, Op. 54. Trolls are a constant theme in Norwegian folklore and can be viewed as the equivalent of our “boogie man.” Far to the north in Norway where the winter storms whip the weather-beaten coasts, you will find dark forests with moonlit lakes, deep fjords surrounded by mighty snowcapped mountains, and long rivers and cold streams cascading down the mountain sides. This is where you might find the irritable, short-tempered trolls coming out of their hiding places after sunset, marching to wreak havoc on unsuspecting Norwegian households.

Program note from the publisher.

An American Elegy

An American Elegy is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.

I was moved and honored by this commission invitation, and deeply inspired by the circumstances surrounding it. Rarely has a work revealed itself to me with such powerful speed and clarity. The first eight bars of the main melody came to me fully formed in a dream. Virtually every element of the work was discovered within the span of about two weeks. The remainder of my time was spent refining, developing, and orchestrating.

The work begins at the bottom of the ensemble’s register and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods—hope, serenity, and sadness—become intertwined throughout the work, defining its complex expressive character. A four-part canon builds to a climactic quotation of the Columbine Alma Mater. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice—a heavenly message. The full ensemble returns with a final, exalted statement of the main theme.

An American Elegy was commissioned by the Columbine Commissioning Fund, a special

project sponsored by the Alpha Iota Chapter of Kappa Kappa Psi at the University of Colorado on behalf of the Columbine High School Band. Contributors to the Fund included members, chapters, alumni, and friends of Kappa Kappa Psi and Tau Beta Sigma National Honorary Band Fraternity and Sorority.

The work received its premiere performance by the Columbine High School Band, William Biskup, Director, Frank Ticheli, guest conductor, on April 23, 2000. Its premiere served as the centerpiece of a special commemorative concert given by the Columbine High School Band in conjunction with the University of Colorado Wind Symphony, held in Mackey Auditorium in Boulder, Colorado.

Program note by Frank Ticheli.

Syzygy Flow

Syzygy is the nearly straight-line configuration of three celestial bodies—the alignment of Sun, Moon, and Earth—a flow of energy, a flow of color, a flow of everything. *Syzygy Flow* is a sonic illustration of the three bodies. The piece opens with a lively melody representing the balance of the Earth. From this melody, the music traverses into a rhythmic and epic 3/4 motif representing the flames and heat of the Sun. Finally, from the heat of the Sun, the music is again taken to a different place with the final addition of a lyrical, moving section representing the Moon. With all these motifs, themes, and colors, the reprise of the piece is a culmination of all three celestial bodies—creating an epic fusion of space, matter, meter, and color.

Syzygy Flow was written for the University of Missouri University Band as well as the Zeta Omega chapter of Tau Beta Sigma and the Eta Upsilon chapter of Kappa Kappa Psi.

Program note by Katahj Copley.

Oakville High School

First Suite in E-flat

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.

Program note by Jake Wallace.

Symphony for Band, mvt. II: Adagio Sostenuto

Persichetti composed his massive *Symphony for Band* during a time when directors vigorously sought repertoire that distinguished bands as serious performance groups. Over fifty years later, this work continues to receive frequent performances and is regarded as a masterpiece of the genre. *Symphony for Band* is based upon relatively short, rhythmic motives that are manipulated in a variety of ways. Persichetti tends to preserve distinct instrumental families, so brass, woodwind, and percussion often function as independent groups.

Persichetti was appointed organist to a Presbyterian church at the age of 16. He used one of his own hymns, *Round Me Falls the Night* from his *Hymns and Responses for the Church Year*, as the basis for the second movement of his *Symphony for Band*.

Program note provided by Great Music for Wind Band and the Oakville HS Wind Symphony.

Melodious Tunk

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.

Program note by David Biedenbender.

CONDUCTORS

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 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 the *Missouri Journal of Research in Music Education*. 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.

Faith Hall

Faith Hall is a 3rd year Ph.D. in Music Education student at the University of Missouri and holds a Graduate Teaching Assistantship with the MU Bands. She taught high school and middle school instrumental music for six years in Yuma, AZ, and Sioux City, IA. She has earned a Masters in Music Education degree from Florida State University (2021) and a Bachelors in Music Education from the University of Northern Iowa (2013).

Oakville High School

Vance Brakefield

Mr. Vance Brakefield currently serves as the Director of Bands for the OHS Band Program. He began teaching at Oakville in 2006 and undertook his current role in 2010. Mr. Brakefield is charged with leading the Marching Band, Wind Symphony and co-directing the Symphonic Band. He also travels to two feeder schools assisting with beginning band students.

During his tenure the marching band has been a consistent BOA Regional Finalist and has participated in the Peach Bowl (2023), 75th Anniversary of D-Day (France 2019) and the Pearl Harbor (2014) and his concert bands have performed at the BOA Affiliate Regional Music Festivals, National Adjudicators Invitational, The President's Cup and three times at Missouri Music Educators Convention.

Mr. Brakefield received a Bachelor of Arts in Music Education from the University of Tulsa and a Master of Science in Educational Leadership Studies from Oklahoma State University. He is a member of the Missouri Bandmasters Association, Missouri Music Educators Association, Phi Beta Mu, and previously served as St. Louis Suburban HS Band Vice President. Mr. Brakefield feels fortunate to have been surrounded by excellent mentors, exemplary staff, and dedicated students throughout his career. He and his amazing wife, Genelle, reside in St. Louis with their two rambunctious children Cooper (15) and Wynne (11) and their lazy dog Sunny.

UNIVERSITY BAND PERSONNEL

Flute

Noelle Abend
Cam Battista
Kailey Beaty
Carleigh Boyd
Darrah Dickinson
Maddie Foster (piccolo)
Xuanrong Fu
Sophie Hynes
Alivia Kimbriel
Molly Levine
Emma Naumann
Andrea Novak
Ann O'Halloran
Kate Potter
Jonah Rosenbaum
Abra Scantlin
Nora Scharer
Sarah Schmidt
Evy Smith
George Szabo
Lainey VanNess
Kati Williams
Alyssa Wright

Oboe

Ember Kirkham
Drake Whitman

Bassoon

Samantha Decker
Lancing Moore

Clarinet

Nick Cokenour
Allison Collier
Brooklyn Cross
Payton Doege
Meredith Flippin
Cobalt Gamble
Mina Giurgius
Yahshuah Horton
Grace Hunsley
Abby Jensen
Carly Kuhse
Anna Muellersman
Bonnie Niedermann
Roni Ogden
Emma Pavlik
Lacy Schoneboom
Mason Sledge
Louis Smith
Amanda Unverferth
Darcey Wright

Bass Clarinet

Camille Dusang
Sam Kiethline
Reagan Laing
Jane Manson
Carter Meyerhoff

Alto Saxophone

Krista Anderson
Austin Brown
Madelyn Ganley
Matthew Hopper
Bethanie Koone
Johnny Pryor
Abby Serati
Brady Sohn
Brady Steele
Haley Stevens
Andreas Werbrouck

Tenor Saxophone

Jane Guillot-Beinke
Caden Hicks
Josie Johnson
Mary Jane Konieczny
Aiden Maggiore
Bella McFarland
Kristyn Morgenthaler
Caroline Parry
Austin Richard

Baritone Saxophone

Anna Claunch
Sam Day
Hayden Rogers
Nat White

Trumpet
Carson Allen
Annabelle Bowman
Madeleine Cerneka
Nathan Gilbert
Parker Hammerschmidt

Blake Harmon
Garrett Heaton
Kamiah Kelly
Mia Perez
AJ Rivera
Charlotte Spohr
Bryce Taylor
Sage Turner
Emma Waller
Cadence Wood

F Horn

Minna Arthurs
Alex Baur
Gracie Berger
Jonas Ferguson
Patrick Ferguson
Madison Groom
Hailey Hagg
Cole Jones
Atlas Stallings
Reagin Toten
Ben Zeh

Trombone

Daniel Adams
Quincy Crawford
Kate Dodson
Kip Harris
Anthony Klote
Isaiah Korte
Lauren Marino
Henry Miller
Sierra Paul
Abigale Shell
Peyton Steiner

Euphonium

Evan Atterberry
Sophie Bock
Taylor Brown
Doug Clem
Sophie Niedringhaus
Audrey Shaw
Thomas Skiendziel
Alex Sohl
Harry Tyrer
Naomi Wipfler

Tuba

Alison Bledsoe
Bennet Bradley
Teak Carrier
Nick Kovaleski
Ryan Lowe
Ethan Pokress
Eric Schultz
Harrison Tiggard

Percussion

Kayley Coney
Ryan Heckman
Keller Mathews
Daniel McGowan
Nat Parrott
Zach Trachsel
Tayler Wiederhold

Guest Trumpet
Jesse Hamilton

OAKVILLE HIGH SCHOOL WIND SYMPHONY PERSONNEL

Flute

Ella Dinehart
Alyssa Musielak

Bassoon

Sidney Basse
Carter Oetting
Lizzie Wescoat

Clarinet

Norah Brandt
Kailee Duecker
Rachel Kauffman
Alex Ottenlips

Bass Clarinet

Destiny Rubatt
Alex Sokolik

Alto Saxophone

Sydney Essner
Elliot Sumariwalla

Tenor Saxophone

Oliver Nelson

Trumpet

Kelley Akers
Thomas Anthony
Liam Kelly
David White

F Horn

Jack Bohrmann
Tristan Carnaghi

Trombone

Alex Alonzo
Emma Habibovic
Minja Medan
Maura Niebrugge

Euphonium

Noah Frillman
Chase Manzella
CJ Ottenlips

Tuba

Michael Scott
Jonathan Selph

String Bass

Carter Oetting

Percussion

Alyssa Boehlje
Kendal Cook
Calvin Forguson
Hunter Hilson
Brendan Horn
Scott Janson
Jay Niedermann
Erena Resuli