



School of Music  
University of Missouri

2023-2024 Series | Large Ensemble

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# **St. Joseph Central High School Wind Ensemble**

**Ms. Lynnea Wootten, conductor**

# **University of Missouri Symphonic Band**

**Dr. Amy Knopps, conductor**

**Dr. Brian Silvey, guest conductor**

**Neil Reed, graduate guest conductor**

**Ms. Lynnea Wootten, guest conductor**

**Katahj Copley, artist in residence**

**April 28, 2024 | 3:00pm  
Missouri Theatre**

**St. Joseph Central High School Wind Ensemble**

*Legacy Fanfare* (2017)..... **Ryan Nowlin**  
(b.1978)

*See Rock City* (2011) .....**Brant Karrick**  
(b. 1960)

*Earth Song* (2012) ..... **Frank Ticheli**  
(b. 1958)

*Mesa Dances* (2022) ..... **Gavin Lendt**  
(b. 1975)

**University of Missouri Symphonic Band**

*Kaleidoscope Eyes* ..... **Katahj Copley**  
(b. 1998)

*Lux Aurumque* ..... **Eric Whitacre**  
(b. 1970)

Dr. Brian Silvey, guest conductor

*Elixir*..... **Michael Markowski**  
(b. 1986)

*Ride*..... **Samuel R. Hazo**  
(b. 1966)

Neil Reed, graduate guest conductor

*The Thunderer*..... **John Philip Sousa**  
(1854-1932)

Ms. Wooten, guest conductor

*Joy*..... **Frank Ticheli**  
(b. 1958)

*Combined Symphonic Band and St. Joseph Central High School Wind Ensemble Principal Players*

## Program Notes

### St. Joseph Central High School Wind Ensemble

#### *Legacy Fanfare (2017)*

A native of Cleveland, Ohio, Ryan Nowlin holds both his B.M. and M.M. degrees from Bowling Green State University (Ohio). He has taught instrumental music for ten years, most recently in the Brecksville-Broadview Heights School District (Ohio), where he served as Director of Bands.

Mr. Nowlin was also an instructor in conducting and band scoring at Bowling Green State University and has served as a staff arranger for the BGSU Falcon Marching Band. Mr. Nowlin is an active composer and arranger and has been commissioned to write for Grade 1 through Grade 6 concert bands, brass quintet, tuba quartet, horn ensemble, solo horn and piano, and choir. “A Christmas Fanfare” is featured as the opening piece on The Tower Brass’s CD *Snowed In... Again*. “Elegy (for Herbert A. Spencer)” was premiered in 2005 at the 37th International Horn Society Summer Symposium by Grammy Award Winner Andrew Pelletier. Several of his works have been heard on national radio and television broadcasts, including his arrangement of “America the Beautiful” for the 2014 Macy’s 4th of July Fireworks Spectacular in New York City.

He has co-authored a band method called *Tradition of Excellence*; a band director’s textbook called *Teaching Band with Excellence*; and a series of music theory, ear training, and history workbooks called *Excellence in Theory*, and *Excellence in Chamber Music* with noted author, composer, and educator Bruce Pearson.

In 2010, Mr. Nowlin joined “The President’s Own” United States Marine Band as staff arranger before being appointed to his current position of Assistant Director in 2014. In this role, Mr. Nowlin regularly conducts the Marine Band and Marine Chamber Orchestra in the Washington D.C. area, at the White House, and across the United States.

Works presented by these publishers have been prepared by Ryan Nowlin in an unofficial capacity and neither “The President’s Own” United States Marine Band, the U.S. Marine Corps nor any other component of the Department of Defense or the U.S. Government have endorsed this material.

Nowlin wrote the following about *Legacy Fanfare*:

Dedicated to Dr. Gary Ciepluch in celebration of the 25<sup>th</sup> anniversary of the Cleveland Youth Wind Symphony, with sincerest gratitude. Dr. Ciepluch’s ceaseless energy and exceptional musicianship in combination with his welcoming demeanor and content of character has made the Cleveland Youth Wind Symphony a special place where student musicians and teachers can collaborate from all over northeastern Ohio in music-making

and friendship. His stewardship of this program over the past twenty-five years has inspired thousands of students, teachers, and future teachers—including the composer, who is a proud alumnus of the organization.

### ***See Rock City (2011)***

Brant Karrick joined the faculty of Northern Kentucky University in the fall of 2003 as Director of Bands. His prior teaching experience includes nine years at the University of Toledo and seven years of public-school teaching in Kentucky. At NKU, he administers the entire band program including the Symphonic Winds, the Concert Band, and the Chamber Winds. He also teaches classes in conducting, instrumental methods, marching band methods, music theory and orchestration. He is also heavily involved in teacher preparation.

In addition to his responsibilities at NKU, Dr. Karrick remains active as a guest conductor, adjudicator, clinician, composer, and music arranger. His band compositions have been performed throughout the United States, in Canada, Europe, South Africa, South America, Japan and Australia.

In the fall of 1991, Karrick entered the Ph. D. program in music education at Louisiana State University, completing the degree in 1994. His prior education includes a Bachelor of Music Education from the University of Louisville which he completed in 1982, and a Master of Arts in education from Western Kentucky University, completed in 1984. Dr. Karrick's musical life has been influenced by many individuals. He studied trumpet with Leon Rapier, music education with Cornelia Yarborough, and conducting with Frank Wickes. His primary composition teachers were David Livingston, Steve Beck, and Cecil Karrick. His professional affiliations include: NAFME, the Kentucky Music Educators Association, Phi Beta Mu, ASCAP, and the College Band Directors National Association. He and his wife Carole, also a band director, reside in Covington, Kentucky. In his leisure time he enjoys golfing, hiking, fishing, and traveling.

The publisher wrote the following about *See Rock City*:

*See Rock City* is a fun rock jam session for concert band. Fusing elements of rock, jazz and funk styles, all sections of the band contribute familiar riffs, grooves and melodies weaved throughout the three-part form: fast-funk-fun! Partly inspired by driving through the southeastern part of the United States, it is hard to miss the words painted on barns, birdhouses and billboards -- «See Rock City!» The attraction atop Lookout Mountain near Chattanooga displays the region's quirky sense of humor as well as its breathtaking beauty. Whether looking at seven states, standing under a waterfall, or walking through a cavern full of glowing gnomes, Rock City, like this namesake piece, is just pure, simple fun.

### ***Earth Song (2012)***

Frank Ticheli is an American composer and conductor who joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he served as

Professor of Composition until 2023. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair. Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming, Austria, at the Mid-Europe Music Festival; London and Manchester, England, with the Meadows Wind Ensemble; Singapore, with the Singapore Armed Forces Central Band; and numerous cities in Japan, with the Bands of America National Honor Band.

Frank Ticheli is the winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his Symphony No. 2. Other awards for his music include the Charles Ives and the Goddard Lieberman Awards, both from the American Academy of Arts and Letters, the Walter Beeler Memorial Prize, and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music. Dr. Ticheli received his doctoral and master's degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Klavier, Koch International, and Mark Records.

Ticheli wrote the following about *Legacy Fanfare*:

*Earth Song* for concert band is the grandchild of *Sanctuary* for concert band. Almost as soon as I completed *Sanctuary*, I became intrigued by the idea of making a choral version of at least part of the work. Within the same year, I realized this goal, inventing a poem that reflected the music's poignant lyricism, fitting the rhythmic stresses and melodic contour of *Sanctuary's* melody. Thus, *Earth Song* for chorus came to be.

Six years after composing *Sanctuary*, in 2012, I received an email from Frank Troyka, director of bands at Berkner High School in Richardson, Texas, inquiring if I might consider making a concert band version of *Earth Song* for one of his colleagues. The irony of his request was not lost on either of us, but we both agreed that, in a sense, this full circle back to the music's concert band origins would allow me to create a grandchild possessing the genetic strengths of both its ancestors: the rich textured lyricism and more concise nature of its choral forebear, combined with the wider color palette and expressive power of its concert band forebear.

### ***Mesa Dances (2022)***

Gavin Lendt is an award-winning American composer, conductor, and horn player. Known mostly for his band works, he is also a recognized composer of music for orchestra, choir, solo instruments, small ensembles, and writes music for YouTube and Twitch content creators. He has received several commissions throughout the United States and his music has been

performed all over the world. His music is known for incorporating rich harmonies and dramatic counter lines. Both students and teachers find his music accessible and enjoyable to play. Many high school bands have received superior ratings at contest performing his many works.

Gavin studied composition at the University of Kansas with James Barnes and has had private instruction with luminary composers such as Stephen Melillo John Mackey Julie Giroux, Charles Rochester Young, and Gabriela Frank.

An avid horn player, Gavin has performed with the Topeka Symphony, Kansas City Civic Orchestra, Hollywood Hills Orchestra, and the Lenexa Orchestra. Gavin is also the musical director and arranger for the Kansas City Horn Club, a nonprofit organization designed to share enthusiasm and increase interest for the horn.

He is also the video director at Leawood United Methodist Church where he designs content for the church's weekly live stream, maintains the website and provides content elements for the weekly announcements and worship service.

Lendt wrote the following about *Mesa Dances*:

*Mesa Dances* originated as the final movement of a large-scale band work titled, *Long May We Reign*, commissioned by the Denison High School Band to celebrate 100 years of bands in Denison, Iowa. This lively work pays homage to the spirit of southwestern United States. Wild wind flourishes, punctuated brass, and driving percussion capture the culture of the Southwestern United States. Interspersed throughout the piece are quotes from the Denison High School school song that comes to full fruition during the exhilarating ending.

### **University of Missouri Symphonic Band**

#### ***Kaleidoscope Eyes***

Katahj Copley is a Carrollton Georgia native and since his first work *Spectra* in 2017, he has not stopped composing. Copley has written over 100 works including chamber ensembles, large ensembles, wind ensembles, and orchestra. His compositions have been performed and commissioned by universities, organizations and professional ensembles including the Cavaliers Brass, Carrol Symphony Orchestra, California Band Director Association, Admiral Launch Duo, and the Atlanta Wind Symphony. Katahj has also received critical acclaim internationally with pieces being performed in Canada, the United Kingdom, Japan, China, and Australia. Copley received his Bachelor of Music in Music Education and Compositions from the University of West Georgia in 2021 and is currently studying with Omar Thomas at the University of Texas at Austin.

Copley wrote the following about *Kaleidoscope Eyes*:

“For some time now, I have had this fascination for kaleidoscopes. I love the idea of different patterns and ideas being molded with extraordinary colors to create unique moments in time. I always wanted to explore that with music. However, I learned about a new term called Kaleidoscope Eyes. Kaleidoscope Eyes is a visual effect- creating mirages, splashes of colors, and moments of confusion. When hearing that word, I knew what I wanted to do: manipulate rhythm and color changes within the wind band. The piece begins with a marimba ostinato that is the anchor of the entire piece as we travel through moments of rhythmic displacement as we add and remove different voices of the ensemble. Through this crazy trip of sound, there are moments of epic and colorful events that fill the ensemble until the final moments where it’s a splash page of sound and rhythm.”

### *Lux Aurumque*

Eric Whitacre is an American composer, conductor, and lecturer who would have his first musical experience singing in his college choir. Though he was unable to read music at the time, Whitacre began his full musical education at the University of Nevada, Las Vegas, eventually taking a bachelor’s degree in music composition. He wrote his first concert work, *Go, Lovely, Rose*, at the age of 21. Eric went on to the Juilliard School, earning his Master of Music degree and studying with John Corigliano and David Diamond. At the age of 23 he completed his first piece for wind orchestra, *Ghost Train*, and his popular wind piece *Godzilla Eats Las Vegas* stems from this period. He graduated in 1997 and moved to Los Angeles to become a full-time professional composer.

- Program Notes from wind score

*Lux Aurumque* began its life as an acapella choral work that I wrote in the fall of 2000. When the Texas Music Educators Association and a consortium of bands commissioned me to adapt it for symphonic winds, I rewrote the climax and included the grand ‘Bliss’ theme from my opera *Paradise Lost*. *Lux Aurumque* received its premiere at the 2005 conference of the Texas Music Educators Association and is dedicated with deep admiration for my dear friend Gary Green.

### *Elixir*

Michael Markowski is an Arizona State University graduate with a Bachelor of Arts degree in film practices. Markowski never studied music in college, but his music teachers have included Gary Larkins, Dawn Parker, Jon Gomez, Dr. Karl Schindler, and Michael Shapiro. He has continued this education by participating in several extracurricular programs, such as *The Art of Orchestration* with Steven Scott Smalley (2008), the National Band Association’s Young Composer and Conductor Mentorship Project (2008), and the NYU/ASCAP Foundation’s Film Scoring Workshop (2014) where he was named one of ASCAP’s Film & TV “Composers to Watch.” Mark Snow, composer of *The X-Files* and one of the workshop’s guest mentors, says Michael’s music was “extremely sophisticated” and “complimented the mood and emotion of the scene with unusual maturity and sensitivity.” Most recently, Markowski was invited to join

the BMI Lehman Engel Musical Theatre Workshop (2015) as a composer and lyricist.

Markowski writes the following about *Elixir*:

So many of us spend our entire lives working tirelessly at what we love to do, striving to become experts in our field, passionately in search of something to be remembered for, something we can change the world with, something that gives us purpose.

It's a bold idea—the thought that a small part of us might, in some way, live forever—but it seems that the bold idea, itself, has had an inexhaustible life of its own. Across the span of history, folklore has given mankind a way to find this meaning, be it through a quest for the Holy Grail, the Fountain of Youth, or even the legendary sword Excalibur. The mythology behind *Elixir* is a brother to these legends, probably most associated with *Elixir Vitae*, or as it's better known, the Elixir of Life—a special potion with magical properties said to extend a person's life indefinitely, allowing him or her to become immortal, to be forever young. By drinking the potion, man is enabled to overcome his inherent limitations and achieve the greatness that he has always longed for.

*Elixir* is dedicated to Scott Coulson, a man who has passionately devoted his life to others through music. Above all, the piece is a musical “toast”—a “cheers” to a continued journey and to a long, healthy life not only to Mr. Coulson, but also to the students at Poteet High School, whose amazing journeys are just beginning.

## ***Ride***

Samuel Hazo is an American composer who received both his bachelor's and master's degrees from Duquesne University where he served on the Board of Governors and was awarded as Duquesne's Outstanding Graduate in Music Education. He resides in Pittsburgh, Pennsylvania, with his wife and children. In 2003, Mr. Hazo became the first composer in history to be awarded the winner of both composition contests sponsored by the National Band Association. He has composed for the professional, university and public-school levels in addition to writing original scores for television, radio, and the stage. His original symphonic compositions include performances with actors Brooke Shields, James Earl Jones, David Conrad and Richard Kiley. He has also written symphonic arrangements for three-time Grammy Award winning singer/songwriter Lucinda Williams. Mr. Hazo's compositions have been performed and recorded worldwide, including performances by the Tokyo Kosei Wind Orchestra (national tour), the Birmingham Symphonic Winds (UK) and the Klavier Wind Project's recordings with Eugene Migliaro Corporon. Mr. Hazo has been a music teacher at every educational grade level from kindergarten through college, including tenure as a high school and university director. Mr. Hazo was twice named “Teacher of Distinction” by the Southwestern Pennsylvania Teachers' Excellence Foundation. Mr. Hazo serves as a guest conductor and is a clinician for Hal Leonard Corporation. He is also sponsored by Sibelius Music Software. Recordings of his compositions appear on Klavier Records and Mark Records.



Hazo writes the following about *Ride*:

*Ride* was written as a gesture of appreciation for all the kind things Jack Stamp has done for me, ranging from his unwavering friendship to his heartfelt advice on composition and subjects beyond. During the years 2001 and 2002, some wonderful things began to happen with my compositions that were unparalleled to any professional good fortune I had previously experienced. The common thread in all these things was Jack Stamp. I began to receive calls from all over the country, inquiring about my music, and when I traced back the steps of how someone so far away could know of my (then) unpublished works, all paths led to either reading sessions Jack had conducted, or recommendations he had made to band directors about new pieces for wind band. The noblest thing about him was that he never let me reciprocate in any way, not even allowing me to buy him dessert after a concert. All he would ever say is, "Just keep sending us the music," which I could only take as the privilege it was, as well as an opportunity to give something back that was truly unique.

In late April of 2002, Jack had invited me to take part in a composer's forum he had organized for his students at Indiana University of Pennsylvania. I was to present alongside Joseph Wilcox Jenkins, Mark Camphouse, Bruce Yurko and Aldo Forte. This forum was affectionately referred to in my house as "four famous guys and you." It was such a creatively charged event, that everyone who took part was still talking about it months after it happened. Following the first day of the forum, Jack invited all the composers to his house, where his wife Lori had prepared an incredible gourmet dinner. Since I didn't know how to get to Jack's house (a/d/a Gavorkna House) from the university, he told me to follow him. So, he and his passenger, Mark Camphouse, began the fifteen-minute drive with me behind them. The combination of such an invigorating day as well as my trying to follow Jack at the top speed a country road can be driven, is what wrote this piece in my head in the time it took to get from the IUP campus to the Stamp residence. *Ride* was written and titled for that exact moment in my life when Jack Stamp's generosity and lead foot were equal in their inspiration as the beautiful Indiana, Pennsylvania, countryside blurring past my car window.

### ***The Thunderer***

John Philip Sousa was America's best-known composer and conductor during his lifetime and highly regarded for his military band marches, Sousa is often called "The March King" or "American March King." Sousa started his music education, playing the violin, as a pupil of John Esputa Jr. and G. F. Benkert for harmony and musical composition at the age of six. He was found to have absolute pitch. When Sousa reached the age of 13, his father enlisted him as an apprentice of the United States Marine Corps. Sousa served his apprenticeship for seven years, until 1875, and apparently learned to play all the wind instruments while also continuing with the violin.

Several years later, Sousa left his apprenticeship to join a theatrical (pit) orchestra where

he learned to conduct. He returned to the U.S. Marine Band as its head in 1880 and remained as its conductor until 1892. He organized his own band the year he left the Marine Band. The Sousa Band toured 1892-1931, performing 15,623 concerts in America and abroad. In 1900, his band represented the United States at the Paris Exposition before touring Europe. In Paris, the Sousa Band marched through the streets including the Champs-Élysées to the Arc de Triomphe – one of only eight parades the band marched in over its forty years. Sousa died at the age of 77 on March 6th, 1932, after conducting a rehearsal of the Ringgold Band in Reading, Pennsylvania. The last piece he conducted was “The Stars and Stripes Forever”, his most famous work and the US’s national march.

Sousa wrote 136 independent marches, while a host of other marches and dances have been adapted from his stage works. Despite the genre’s relatively limited structure, Sousa’s marches are highly varied in character. The vast majority are in the quickstep dance style and a third of their titles bear military designations. His earlier marches are best suited for actual marching, while later works are increasingly complex. He also wrote school songs for several American Universities, including Kansas State University, Marquette University, the University of Michigan, and the University of Minnesota.

- Program note from John Philip Sousa: A Descriptive Catalog of His Works

Other than the fact that Sousa’s “thunderer” was undoubtedly a Mason, this identity has never been revealed. The Thunderer march was dedicate to Columbia Commandery No. 2, Knights Templar, of Washington, D.C., and it was composed on the occasion of the Twenty-fourth Triennia, Conclave of the Grand Encampment. The conclave was held in October 1889, and was sponsored by Columbia Commandery No. 2. Sousa had been “knighted” in that organization three years earlier. The Thunderer was Mrs. John Phillip Sousa’s favorite march. Their daughter Helen revealed this, who had surmised that The Thunderer might have been her father’s salute to the London Times, which was known as the “thunderer.” It was since then determined that Sousa probably had no association with the newspaper at that time, however. The “thunderer” might have been one of the ones in charge of making arrangements for the 1889 conclave — in particular Myron M. Parker, who worked tirelessly to make the event the spectacular success that it was. In the second section of the march, Sousa included an adaptation of earlier trumpet and drum piece, Here’s to Your Health, Sir!

## *Joy*

Frank Ticheli is an American composer and conductor who joined the faculty of the University of Southern California’s Thornton School of Music in 1991, where he served as Professor of Composition until 2023. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair. Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and

music festivals, and in cities throughout the world, including Schladming, Austria, at the Mid-Europe Music Festival; London and Manchester, England, with the Meadows Wind Ensemble; Singapore, with the Singapore Armed Forces Central Band; and numerous cities in Japan, with the Bands of America National Honor Band.

Frank Ticheli is the winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his Symphony No. 2. Other awards for his music include the Charles Ives and the Goddard Lieberman Awards, both from the American Academy of Arts and Letters, the Walter Beeler Memorial Prize, and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music. Dr. Ticheli received his doctoral and master's degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Klavier, Koch International, and Mark Records.

Ticheli writes the following about *Joy*:

Above all, *Joy* is an expression of its namesake: simple, unabashed joy. A boisterous, uninhibited quality is implied in the music, not only at climactic moments, but also by the frequent presence of sudden and dramatic stylistic contrasts. The main melody and overall mood of the work (and its companion piece, *Joy Revisited*) were inspired by a signal event: the birth of our first child. The intense feelings that most any father would feel on such a day were, in my case, accompanied by a simple little tune which grabbed hold of me in the hours preceding her birth, and refused to let go throughout the day and many days thereafter. Indeed, until I jotted it down in my sketchbook, it did not release its grip. Seven years and two children later, I stumbled upon that old sketch and discovered (or rediscovered) that it would serve perfectly as the foundation for a joy-filled concert band overture.

*-Program notes compiled by Noah Wright*

## Conductor Biographies

**Ms. Lynnea Wootten** is currently in her seventh year of teaching as the Director of Bands at Central High School in the St. Joseph School District where she teaches 6<sup>th</sup> grade beginning band, 7<sup>th</sup> grade woodwinds, the Blue and White Regiment Marching Band, and both the Wind Ensemble and Symphonic Band at Central. Lynnea earned a Bachelor of Arts in Instrumental Music, a Master of Arts in Music Education, and a Master of Arts in Band Conducting all from Truman State University, where she also served as a graduate teaching assistant. Lynnea is an active oboist, performing in both the NorthWinds Wind Symphony and the Cameron Municipal Band, as well as maintaining a private oboe studio. Lynnea has served as the Northwest MMEA High School Band VP and is currently the President of the St. Joseph National Education Association. Lynnea resides in St. Joseph with her husband, Dr. Alex Caselman, and their beloved dog child, Moose.

**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 traveled to Dublin, Ireland to perform in the St. Patrick's Festival Parade, where they were named the "Best Overall Band."

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 the 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 and diverse 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. Dr. Knopps was also featured in *Women in Wind Band*, a 2023 book that thoughtfully looks at why female-identifying band directors are still a minority in the field. 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, 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), Missouri Women's Band Directors Association (MWBD), 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. In 2024, Dr. Knopps earned the William T. Kemper Fellowship for Teaching Excellence, the highest teaching award offered at Mizzou.

**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 highest teaching award given to faculty at MU. He was appointed as a Fulbright Scholar by the United States government to conduct research and teach at the University of Melbourne in Australia during the Spring 2025 semester. He is an experienced events adjudicator, guest conductor, and guest clinician, having worked with bands across the United States.

Neil L. Reed is a first year PhD student in Music Education at the University of Missouri and serves as a Graduate Teaching Assistant for the band program at MU.

Before coming to Mizzou, he served as a public school music teacher and band director for 10 years in the state of Texas, most recently as the Assistant Director of Bands at Canadian ISD in Canadian, TX. His responsibilities there included directing the varsity middle school band, as well as assisting with the high school band and teaching beginner band low brass class. The 8th grade band, under his direction, recently received the Texas UIL Sweepstakes award for their performance at the 2023 Region 1 Concert and Sight Reading Evaluation. Prior to his appointment at Canadian ISD, Mr. Reed was an Assistant Director of Bands at Dumas ISD for five years and Wellington ISD for four years. Ensembles under his direction have received multiple milestones and Sweepstakes awards.

Mr. Reed was a Graduate Assistant at the University of Northern Colorado where he received his Master of Music Education degree and performed on bassoon. His bachelor's degree is from the University of New Mexico where he studied and performed on trombone in numerous ensembles. He served as drum major of the UNM Spirit Marching Band for two seasons and in 2009, received the Spirit of New Mexico Award, UNM's highest honor bestowed annually to a marching band member.

Mr. Reed is a native of Farmington, New Mexico. In addition to his duties at MU, he holds the rank of Staff Sergeant (SSG) in the New Mexico National Guard where he has proudly served his country for seventeen years as a performing member of the 44th Army Band. His professional associations include NAFME, MMEA, and Kappa Kappa Psi. He is a recipient of the John Philip Sousa Band Award.

Neil is married to his best friend Abby. They live in Columbia, MO with their two cats, Chai and Friendly.

## St. Joseph Central High School Wind Ensemble Personnel

### Flute

Alex Harlkeroad  
Jude Maxey  
Kendall Weiser\*

### Oboe

Ivan Chatfield

### Bassoon

Elizabeth Morton

### Clarinet

Alevia Bramlage  
Daeton Fitzpatrick  
Logan Garcia  
Michael Higdon\*  
AJ Johnson  
Patrick Rivas-Giorgi

### Bass Clarinet

Kathleen Ray

### Alto Saxophone

Kyson Hines\*  
Carmen Cripps

### Tenor Saxophone

Lilly Velazquez

### Trumpet

Steven Ferguson  
Jayden Ingram\*  
Briley Lindstrom  
Cooper McLaren  
Dylan Schulze

### Horn

Elizabeth Fite\*  
Karli Schreck  
Ella Zweerink

### Trombone

Ivan Brewer\*  
Violet Velazquez

### Euphonium

Emma Haddock

### Tuba

Adriene Mendenhall  
Ben Riley\*

### Percussion

Nicholas Atkins  
Brett Carter  
Owen Case  
Josh Damery  
Walker DuFrain  
Asav Gupta\*  
Myles Grimsinger  
Edison Kimmel

*Listed alphabetically  
Principal denoted with \**



## University of Missouri Symphonic Band Personnel

### **Piccolo**

Kamiah Kelly

### **Flute**

\*Emma Brownfield  
Kamiah Kelly  
Haley Stevens  
Rael Dye  
Bethanie Koone

### **Oboe**

Anna Claunch

### **Bassoon**

Cooper Williams

### **Clarinet**

\*Jaden Kaemmerer  
Em Kirkham  
Alexis Paten  
Sam Kiethline  
Alicen Dietrich  
Jude Carter  
Mina Giurgius  
Luke Lindberg  
Julia Murray  
Camille Dusang  
Jillian Fick

### **Bass Clarinet**

Reagan Laing

### **Alto Saxophone**

\*Warren Lane  
Krystiana Valelo

### **Tenor Saxophone**

Hayden Wiseman

### **Baritone Saxophone**

Meredith Flippin

*\*Principal*

### **Horn**

\*Cameron Kelly  
Taylor Owens  
Pauline Rocha  
Regan Martinez  
Sam Wren  
Nick Stover

### **Trumpet**

\*Ava Lairmore  
Patrick Ferguson  
Sophie Bock  
Madelyn Ganley  
Reagin Toten  
Emma Farris  
Sage Turner  
Michael Mischkot

### **Trombone**

\*Jackson Denney  
Clyde Silvey  
Jack Bode  
Josh Camp  
Patric Kane, Bass

### **Euphonium**

Kip Harris  
Maggie Howell  
Ryan Lowe

### **Tuba**

Ian Conroy  
Christopher Gentilia  
Brady Sohn

### **Percussion**

\*Cooper Snodgrass  
Carson Allen  
Ben Strohm  
Cade West  
Vanessa Graham  
Zach Simpson