



School of Music
University of Missouri

2024-2025 Series | Large Ensemble

MU Symphonic Band

Christian M. Noon, conductor

Abby Reed, graduate guest conductor

Kickapoo High School Wind Ensemble

Aaron Scriven, conductor

April 27, 2025 | 3:00pm
Missouri Theatre

Program

Kickapoo High School Wind Ensemble

Centennial Celebrations (2022) **Adrian B. Sims**
(b. 2000)

Lyric for Strings (1946/2024) **George Theophilus Walker**
(1922–2018)
trans. Cheldon Williams

Syzygy Flow (2024) **Katahj Copley**
(b. 1998)

MU Symphonic Band

Wind in the Aspens (2022) **Kevin Poelking**
(b. 1988)

Bridge to Manhattan (2019) **Elena Specht**
(b. 1993)

Abby Reed, graduate guest conductor

Nothing Gold Can Stay (2016) **Steven Bryant**
(b. 1972)

In memory of Dr. Robert M. Carnochan

The Solitary Dancer (1969) **Warren Benson**
(1924–2005)

Sound and Smoke (2011) **Viet Cuong**
(b. 1990)

I. (feudal castle lights)

II. (avalanche of eyes)

Kickapoo High School Wind Ensemble Personnel

Piccolo

Marley Boyle (11)

Flute

Kiersten Keltner (11)

Avery Cobb (11)

Jalie Smith (11)

Lorynn Seymour (12)

Oboe/Bassoon/

Contrabass Clarinet

Eli Burkhart (10)

Cale Slavens (11)

Trinity Lusk (12)

Clarinet

Christopher Upshaw (11)

Ava Neally (10)

Jairdyn VanHoose (11)

Quinn Gertz (10)

Lucas Evans (12)

Bass Clarinet

Kaitlyn Morelock (11)

Kinsley Burkard (11)

Brynn Cooney (10)

Alto Saxophone

Olivia Davis (11)

Ammon McElderry (12)

Ben Hollerman (12)

Steven Tinney (11)

Tenor Saxophone

Bennett Rapp (12)

Micah Powell (10)

Baritone Saxophone

Tyler Ward (10)

F Horn

Lucy McLemore (12)

Tyler Kuschel (10)

Cassie Williams (11)

Garrison Owings (10)

Dylan Kittle (11)

Trumpet

Beck Brashers (11)

Danny Stewart (11)

Hayden Neally (12)

Asher Batchelder (10)

Ryan Cornelius (12)

Trombone

Christian Holt (12)

Nick Bauer (11)

Addison Love (10)

Brody Romine (12)

Sam Alberty (11)

Andrew West (12)

Bass Trombone

Quentin Stanek (10)

Euphonium

Misha McNeil (12)

Clara Poppen (11)

Keegan Adams (10)

Tuba

Maddox Bankhead (11)

Brant Maschino (12)

George Roth (12)

String Bass

Aster Smith (11)

Percussion

Jackson Choi (12)

Peyton Roy (11)

Logan Gorrell (11)

Eli Johnson (11)

Cy Griffith (11)

Asher Dillon (11)

Adrienne Davis (10)

Remington Bixler (12)

Xander Ayres (11)

MU Symphonic Band Personnel

Personnel listed in alphabetical order to emphasize each individual's contribution to this afternoon's performance.

Flute

Ainsley Bryson
Rael Dye
Emily Gomez
Kamiah Kelly
Haley Stevens (piccolo)

Oboe

Abby Reed^

Clarinet

Sophie Browning-Brodack^
Madeline Collins
Daniel Garcia
Mina Giurgius
Ember Kirkham
Hung Nguyen
Sabrina Pan
Christina Sanchez
Jessica Yu

Bass Clarinet

Sam Kiethline

Alto Saxophone

Ethan Harmon
Trent Fitzsimmons
(soprano)
Nate Leslie^
Parker White

Tenor Saxophone

Riley Snelson
Krystiana Valelo

Baritone Saxophone

Lainey Sonnenberg

Trumpet

Harper Allie
Emma Farris
Patrick Ferguson
Madelyn Ganley
Gunner Russell
Douglas Schaedler
Reagin Toten
Samuel Waldron

F Horn

Jack Callahan
Megan Dierking
Abby Oreskovich
Nick Stover
Sam Wren
Emmett Wright

Trombone

Hope Both
Abel Richardson
Jacob Smith
Hannah Smithey

Euphonium

Alyssa Daley
Tiger Li
Harry Tyrer
Joseph Winterbower

Tuba

Ian Conroy
Bryce Herin
Michael Scott
Greta Witt

String Bass

Trey Rolfes^

Piano

Yinuo Liu^

Percussion

Carson Allen
Kayley Coney
Mon Ieong Cheok Kai
Vanessa Graham
William Kim
Joshua Kremer
Michael Tiffany
Gavin Waldrop

^Guest musician

Program Notes

Kickapoo High School Wind Ensemble

Centennial Celebrations

Adrian B. Sims, born in Seattle, Washington is an accomplished composer, conductor, educator, and trombonist. Adrian's music has been performed at prestigious conferences such as The Midwest Band and Orchestra Clinic and at new music reading sessions across the country. His music has also been selected for the Bandworld Top 100 List, and many of his works appear on the J.W. Pepper Editor's Choice List. Adrian has also been selected as a winner in multiple composition competitions including the Maryland Music Educators Association Young Composers Project and the Make Music Young Composers Contest. He is frequently invited to rehearse, conduct, and lead clinics with bands and orchestras across the United States. Adrian is also active as an educator in the Maryland area and has worked with a variety of programs including the Baltimore County Summer Music Camp, Terrapin Music Camp at the University of Maryland, and the DC Youth Orchestra Programs.

Adrian is a graduate of The University of Maryland with a degree in Music Composition and is currently completing a degree in Music Education. As a trombonist, he has performed in a wide variety of musical ensembles including pit and symphony orchestras as well as jazz and concert bands. Adrian studied trombone with Matthew Guilford, solo bass trombonist with the National Symphony Orchestra, and Aaron LaVere, principal trombonist with the Baltimore Symphony Orchestra. He is grateful for the continued support from his middle and high school band directors Cindy Stevenson and Christopher Gnagey. He credits Dr. Robert Gibson, Professor of Composition at The University of Maryland, and world-renowned composer Brian Balmages for his development as a composer. To learn more, visit <https://www.adrianbsims.com>.

Centennial Celebrations is dedicated to the Centennial High School band program where I student taught in the fall of 2022. It was an incredible learning and growing experience and this work is my gift to the program, students, and director. Attached is the original note accompanying the work:

I wrote hardly any music in the past three months, nor had I attempted to. This is the first time in years that I had taken any sort of hiatus from writing. I have several commissions

that need to be written and could not figure out why I was not able to write any of them. I recently realized that this was the piece I needed to write in order to move forward personally and professionally. I had just spent the past three months in a new environment (my high school student teaching placement) and had not yet reflected on that period of time either in words or in music. Thus, this music was born. The moment I sat down to write this piece, creativity, thoughts, and feelings poured onto the page, and the ink was dry in two days. Everyone always told me that student teaching would be transformational and insightful. They were so right.

So what is this piece, and why write it? I learned a lot about myself during my student teaching placement at Centennial High School in Howard County, Maryland. It was absolutely hard work. Despite that, it never felt like a job because there was always a greater goal that made any amount of work worthwhile. I learned that teaching and working with students is one of the greatest joys in the world. The program gifted me with so many incredible learning experiences and memories. It was a powerful ten weeks that I will never forget and while I won't have that student teaching experience again the memories will be forever. So, this is my gift to you: *Centennial Celebrations*.

Program note by Adrian B. Sims.

Lyric for Strings

George Walker, a pioneering, Pulitzer Prize-winning figure in American classical music, left an indelible mark with his profound compositions and achievements. *Lyric for Strings* stands as a poignant testament to Walker's mastery of expression and emotional depth. Originally conceived as a movement within a larger string quartet during his undergraduate years at the Curtis Institute of Music, this piece underwent a transformative journey before emerging as a standalone work.

Originally titled "Lament", likely because of the composition's personal nature and homage to his grandmother, this tender piece was an extraction from a string quartet. Before its first professional performance, Walker renamed the piece "Adagio," however, he ultimately settled on the evocative title "Lyric for Strings" before its publication.

Lyric for Strings was composed in 1946 and was originally the second movement of my first string quartet. After a brief introduction, the principal theme that permeates the entire work is introduced by the first violins. A static interlude is followed by successive imitations of the theme that leads to an intense climax. The final section of the work presents a more animated statement

of the same thematic material. The coda recalls the quiet interlude that appeared earlier.

Program note by George Walker.

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 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 and for the Zeta Omega Chapter of Tau Beta Sigma and Eta Upsilon Chapter of Kappa Kappa Psi.

Program note by Katahj Copley.

MU Symphonic Band

Wind in the Aspens

Wind in the Aspens is an exciting, rhythmically vibrant work for concert band. The music is reminiscent of the ever-changing gusts of wind that send the aspens and their unique leaves dancing, fluttering, and swaying. The piece maintains a consistent pulse throughout, with surprising and unexpected moments.

Program note by Kevin Poelking.

Bridge to Manhattan

Bridge to Manhattan was inspired by a trip I took across the George Washington Bridge in December 2018. This same bridge is the subject of William Schuman's *George Washington Bridge*, a piece for concert band he composed in 1950.

Crossing the George Washington Bridge is perhaps among the most chaotic driving experiences a person can have, as many lanes of traffic coming from multiple directions converge into a few lanes so countless people can cross from New Jersey into New York City. Constructed between 1927 and 1931, the bridge is the busiest motor vehicle bridge in the world. In Schuman's time, though certainly busy, the bridge was different: It saw less traffic, and a lower deck for additional lanes was added in the 1960s. After crossing it, I chose to write a piece about my experience with the George Washington Bridge: The slow merging of traffic from each direction, inching forward through a sea of cars, struggling to change lanes—all while entering one of the largest cities in the world.

Program note by Elena Specht.

Nothing Gold Can Stay

Nothing Gold Can Stay is inspired by a Robert Frost poem of the same name:

*Nature's first green is gold,
Her hardest hue to hold.
Her early leaf's a flower;
But only so an hour.
Then leaf subsides to leaf.
So Eden sank to grief,
So dawn goes down to day.
Nothing gold can stay.*

The music is my deliberate attempt to write a chorale—something simple, beautiful, and familiar. The deceptive surface simplicity of Robert Frost's poem seems to coincide with this music, particularly the paradoxical descending of dawn to day, all embodying the concept of *felix culpa*, or “lucky fall:” the idea that loss can bring greater good, and is, in fact, necessary.

Program note by Steven Bryant.

The Solitary Dancer

The Solitary Dancer deals with the quiet, poised energy that one may observe in a dancer in repose, alone with her inner music. The work is a study in economy of resources and sensitivity for wind and percussion colors, and subtle development and recession of

instrumental and musical frenzy.

Benson once said of the work that “one of the reasons why I wrote *The Solitary Dancer* [was that] there just wasn’t any work that was fast and exciting and quiet. Like when a group of people get together and whisper—there is a lot of intensity and excitement, but it never gets loud. It never goes anywhere in that sense. It may bubble and cook, but it never really blows the lid off. There are a lot of situations in life like that—just quiet moments.”

Program note by Warren Benson & Carl Fischer Music.

Sound and Smoke

Both the title and concept of *Sound and Smoke* were derived from a line from Johann Wolfgang von Goethe’s play *Faust*, when Faust equates words to “mere sound and smoke” and declares that “feeling is everything.” Each of the two movements has been given an abstract, parenthetical title to further incorporate Goethe’s conjecture that words will never be able to fully express what feelings and, in this case, music can. Therefore, these titles serve merely as starting points for personal interpretation and should not interfere with the music itself.

The first movement, (feudal castle lights), blurs the many different timbres of the ensemble to create a resonant and slowly “smoldering” effect. Because reverb is essentially built into the orchestration, harmonies must shift using common tones and are always built upon the notes preceding them. The second and final movement, (avalanche of eyes), opens with an alternating unison-note brass fanfare that is then spun out into a fast-paced toccata. Suspense and excitement are created as the spotlight moves quickly between the various colors of the ensemble and the fanfare is transformed.

The original concept of “sound and smoke” unifies these two otherwise dissimilar movements; often times ideas are presented and then promptly left behind or transformed. Musical events therefore appear and dissipate as quickly as sound and smoke.

Program Note by Viet Cuong.

Conductors

Kickapoo High School Wind Ensemble

Aaron Scriven

Mr. Aaron Scriven is currently in his 5th year as Director of Bands at Kickapoo High School, and 17th year of teaching in Missouri. He received his master's degree in Instrumental Music Conducting from Missouri State University (2013), and his bachelor's degree from Missouri Southern State University (2006).

At Kickapoo, Aaron leads the Wind Ensemble, Jazz Band, Golden Arrow Marching Band, co-teaches the Concert Band, assists with the Intermediate Band, and teaches AP Music Theory. Prior to his appointment at Kickapoo, Aaron was an Assistant Director of Bands in the Willard (MO) School District (2013-2020), and Director of Bands in the Mount Vernon (MO) School District (2008-2011).

Aaron's vision for his students is to encourage them to be the best people they can, and to help them find their place in society through music. He served as the SCMMEA Jazz Vice-President from 2020-2022, and the Kickapoo Advanced Band (now Wind Ensemble) was selected as a performing ensemble at the 2022 Missouri Music Educators Association In-Service and Conference.

He and his wonderful wife reside in Springfield, Missouri, with their two pets: Nilla and Bean. He is a member of Phi Beta Mu, MMEA, MBA, MOAJE, and NEA.

MU Symphonic 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 Mini Mizzou for women's basketball. His professional career began as a band and orchestra teacher in the public schools of Colorado, where he grew up.

As a conductor, Dr. Noon is a proponent of new, diverse, and sophisticated works for winds. He advocates for more equitable processes of repertoire selection among

conductors that center quality and diversity in concert programming. He believes that doing so will create more diverse and engaging musical experiences for ensemble members and audiences.

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 music education as an inclusive, expansive, and diverse subject that enriches schools and communities.

Dr. Noon's scholarly work has been published in *Bulletin of the Council for Research in Music Education*, *Journal of Music Teacher Education*, *Missouri Journal of Research in Music Education*, and *Update: Applications 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 NAFME Society for Music Teacher Education Symposium on Music Teacher Education. He holds professional memberships in NAFME, CBDNA, CMS, and the Pi Kappa Lambda Honor Society, as well as honorary memberships in Kappa Kappa Psi and Tau Beta Sigma.

Abby Reed

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.