

**University of Missouri School of Music**

**2019-2020 Series • Student Ensemble**

---

# **Symphonic Band and University Band**

**Dr. Amy M. Knopps, conductor**  
**Juan José Navarro, guest conductor**  
**Alec Scherer, graduate conductor**  
**Joshua Boyer, graduate conductor**

**February 27, 2020 • 7:00PM**

**Missouri Theatre**

## University Band Program

*Declaration Overture* (1975).....**Claude T. Smith**  
(1932 – 1987)

*Hypnotic Fireflies* (2012) ..... **Brian Balmages**  
(b. 1975)

*Whirlwind* (2006) ..... **Jodie Blackshaw**  
(b. 1971)

*Undertow* (2008) ..... **John Mackey**  
(b. 1973)

### *Brief Intermission*

## Symphonic Band Program

*Belonging* (2019) ..... **Tom Davoren**  
(b. 1986)

*Only Light* (2014)..... **Aaron Perrine**  
(b. 1979)

*Traces of Amber Sky* (2018) ..... **Aaron Perrine**  
(b. 1979)

*Pas Redoublé* (1890/1972) ..... **Camille Saint-Saëns**  
(1835-1921)

transcribed by Arthur Frackenpohl

Juan José Navarro, guest conductor

## Program Notes

### *Declaration Overture* (1975)

Claude T. Smith was born in Monroe City, Missouri, in March 1932. The 1988 recipient of the Academy of Wind and Percussion Arts Award—the “Oscar” of the band world—his musical career was multifaceted. Serving as both a teacher and a composer, Smith provided public school instruction in instrumental music in Nebraska and Missouri. As a faculty member at Southwest Missouri State University (now Missouri State University), he served as conductor of the University Symphony Orchestra and taught courses in music theory and composition. His compositions included works for band, choir, orchestra, and solo works. His contribution to the wind band repertoire was his most substantial, totaling 110 works.

*Declaration Overture* was premiered by the North Central Bandmasters Honor Band at its 25th Anniversary Concert, November, 1975 in Chillicothe, Missouri. Written for his wife Maureen, the work is based on variations of its opening theme.

*-Program notes from Teaching Music through Performance Vol. 11*

### *Hypnotic Fireflies* (2012)

Brian Balmages is a composer, conductor, producer, and performer. He received his bachelor of music from James Madison University and his master of music from the University of Miami in Florida. His compositions have been performed worldwide at conferences and his commissions and premieres have been played by groups ranging from elementary school to professional ensembles like the Baltimore Symphony Orchestra and the Boston Brass. In 2012, Balmages received the prestigious Albert Austin Harding Award from the American School Band Directors Association.

*Hypnotic Fireflies* is a contemporary work, composed in 2012 for the Hollidaysburg (PA) Area Music Parents Association for the Hollidaysburg Area Junior High Bands, Kris E. Laird, director. The composer writes:

This piece was inspired by my vision of an open field on a summer night, with thousands of fireflies lighting up the darkness. The music envisions someone being “hypnotized” by the flashing lights and then walking in the middle of the field, completely engulfed in their

magnificent glow. The piece takes the listener on a metaphorical journey. It begins with a soft, steady rhythm surrounded by light metallic sounds that creates the canvas on which the entire work is “painted.” The soft introduction represents the view of the open field from far away—perhaps from a hill, looking down, and watching the twinkling lights appear in various patterns and locations.

The work displays the influence of impressionism in trying to convey a certain visual experience. It also draws on elements of minimalism in its long stretches of repeated rhythmic figures, along with harmonies that tend to remain static or evolve slowly.

*-Program notes from Teaching Music through Performance in Middle School Band*

### ***Whirlwind* (2006)**

Jodie Blackshaw (b. 1971) grew up in the Riverina, New South Wales, Australia. She completed a bachelor of music degree at the Australian National University School of Music, where she studied composition with Professor Larry Sitsky. Since then, she has worked in a range of schools teaching classroom/instrumental music and conducting ensembles.

Through her teaching, conducting and composing, Blackshaw has passionately searched for a compositional approach to band that offers directors a product that centers on musical elements other than melody and harmony. Since 2006, she has traveled throughout Australia, the United States, Canada, and the United Arab Emirates as a guest composer and creative music teaching clinician. Highlights of these travels include two presentations at the prestigious Midwest Clinic in Chicago, the première of her emotionally compelling work, *Soulström* with the UNT Symphonic Wind Band under the baton of Professor Dennis Fisher, and her residency as the Joy Anthony Douglass Visiting Master Teacher at the Crane School of Music, State University of New York (Potsdam).

*Whirlwind* is Blackshaw’s first-prize winning submission in the 2006 Frank Ticheli Composition Contest. The composition consists of multiple colors, textures, and timbres that takes the listener – and performer – through a series of soundscapes during the work. The melody, based on a series of only four notes, is inspired by an Australian indigenous love story about a beautiful young dancer, and the trials and tribulations she experienced

while sharing her talents with the world. Unique instruments utilized in the work create a soundscape representing the Australian outback.

*-Program notes by composer*

### ***Undertow* (2008)**

John Mackey was born in New Philadelphia, Ohio, in October 1973. His primary compositional training was undertaken at the Cleveland Institute of Music and the Julliard School, where he studied with Donald Ern and John Corigliano. Mackey has received numerous awards for his compositions including nine ASCAP Concert Music awards (1999-2007), two Morton Gould Young Composer awards, an NEA Grant, four Mary Flagler Cary grants, the NBA/William D. Revelli Composition Contest, and the Walter Beeler Composition Prize. His two ABA/Ostwald Prizes put him in the company of other multiple winners such as Clifton Williams, Martin Mailman, and Donald Grantham.

In 2004, Mackey was commissioned by a consortium of university ensembles to transcribe an earlier orchestral work, *Redline Tango*. This transcription went on to win the ABA/Ostwald and Beeler Composition prizes, and was given its premiere by Scott Steward and the Emory University Wind Ensemble in February of 2004. Mackey's first original composition for winds, *Sasparilla*, was completed the following year. Since that time, Mackey has concentrated his compositional efforts almost exclusively on original music for winds. *Undertow* is his first foray into music for younger bands.

*Undertow* was commissioned by the Hill Country Middle School Band and its directors, Cheryl Ford and Charles Fischer. The world premiere took place on May 13, 2008, at Bates Recital Hall at the University of Texas in Austin, Cheryl Floyd conducting. *Undertow* is a single-movement work in ABA form. The majority of the composition is laced with alternating bars of 4/4 and 7/8 meter (with the exception of the middle portion of the work).

*-Program Note from Teaching Music Through Performance Vol. 8*

## ***Belonging* (2019)**

Tom Davoren (b.1986) is a composer and band director with a growing international reputation. His music for bands has been premiered, recorded and commissioned the world over by artists including 'The President's Own' United States Marine Band, Central Band of the Royal Air Force, Brass Band of Battle Creek, Cory Band, Philippe Scharz (Principal Trumpet BBC National Orchestra of Wales), Glenn Van Looy (International Euphonium Soloist) and Steven Mead (International Euphonium Soloist).

Performances of his work have been given at New York's Carnegie Hall, the BASBWE London Festival, Royal Northern College of Music Festival of Brass, World Music Contest (Kerkrade), Jeju International Wind Ensemble Festival (South Korea), International Tuba Euphonium Conferences, International Trumpet Guild Conferences, Schagerl Brass Festival, Swiss Solo Quartet Championship and the solo and band sections of the National Band Championships of New Zealand, Australia and Great Britain. He also has a special relationship with the Belgian ensemble Brassband Buizingen, acting as their Associate Composer through 2015 / 16 and became Composer in Residence with the Band of the Welsh Guards, of the Household Division of the British Army, in 2019.

Away from traditional band repertoire Tom composed a fanfare for the Royal opening of the fifth National Assembly for Wales in 2016 whilst his work 'Legacy', commissioned by Tredegar Town Band and the Aneurin Bevan Society, celebrated the 70th Anniversary of the British National Health Service through a performance at Westminster Palace, the Houses of British Parliament. His first work for orchestra, *Tourbillon*, was premiered by Denmark's Aalborg Symfoniorkester in 2017.

As a conductor Tom began his career with the BTM Band from South Wales. He has since gone on to success as Musical Director of Desford Colliery Band, Associate Conductor of the Fairey Band and Musical Director of Bristol's Filton Concert Brass, who he has established as one of the UK's newest championship bands. In 2015 he directed Maidstone Wind Symphony to the National Concert Band Championship title and was honoured to serve as conductor of the National Youth Brass Band of Wales in 2016. He has also led conducting students and directed the brass band at the University of Salford since 2016. You can view Tom's contesting

history at [www.brassbandresults.co.uk](http://www.brassbandresults.co.uk).

Tom studied tuba with Nigel Seaman at the Royal Welsh College of Music & Drama and holds Bachelors and Masters degrees in composition having studied with Anthony Powers and Arlene Sierra at Cardiff University School of Music. In 2009/10 he was awarded a research scholarship from the Arts and Humanities Research Council and the Welsh Livery Guild Composition Award. He was also a BASCA British Composer Award nominee in 2011, a prizewinner at the EBBA European Composers Competition 2012 and the recipient of a Harvey Phillips Award for excellence in composition, presented by the International Tuba Euphonium Association, in 2014.

Tom is currently a Doctoral Teaching Assistant in Wind Conducting at the University of Kansas, USA, working with Dr. Paul Popiel.

A thirst for acceptance is a natural part of the human condition. Many spend their entire lives seeking a place in which they fit, a purpose for their time and a person with whom these can be shared. *Belonging* is a musical realisation of this, a cathartic response to my own journey of discovery, moving from Europe to the USA in 2019.

*Belonging* was commissioned in 2019 by Dean McNeill, for performance by the University of Saskatchewan Wind Orchestra conducted by Dr. Darrin Oehlerking.

*-Program note by the composer*

### ***Only Light* (2014)**

With works in a variety of genres, Aaron Perrine's music has been performed by some of the leading ensembles and soloists across the United States and beyond. He is a two-time winner of the American Bandmasters Association Sousa/Ostwald Award for his compositions: *Only Light* in 2015 and *Pale Blue on Deep* in 2013. *Only Light*—commissioned by the University of Iowa Symphony Band, Richard Mark Heidel, conductor—was included on the latest University of Kansas Wind Ensemble recording (*Of Shadow and Light*, Klavier). Another one of his compositions—*Temperance*—recently won the 2017 CBDNA Young Band Composition Contest. His music for winds has also been featured at the 2017 CBDNA

National Conference, multiple regional CBDNA Conferences, The Midwest Clinic, The Western International Band Clinic, and at numerous all-state, state conference and honor band concerts.

Perrine's music for saxophone has also received many notable performances. *Primal*—for saxophone quartet—was performed at the 2014 NASA Biennial Conference in Urbana-Champaign, Illinois, and the 2012 World Saxophone Congress XVI in St. Andrews, Scotland. *Bridge Suite*—for alto saxophone and cello—was performed at the 2012 NASA Biennial Conference in Tempe, Arizona. This past summer, *It Has to Be Beautiful*, a concerto for alto saxophone and wind ensemble, was premiered by Kenneth Tse with the Symphonic Wind Orchestra of Croatian Armed Forces at the 2018 World Saxophone Congress, in Zagreb, Croatia.

In addition to composing, Perrine is an active conductor and educator. He has conducted a variety of honor bands, with his most recent appearance being the 2018 All-Iowa 8th Grade Honor Band. Future conducting engagements include the 2021 South Dakota All-State Band. He is currently on the faculty at Cornell College in Mt. Vernon, Iowa.

Perrine has received degrees from the University of Iowa, the University of Minnesota and the University of Minnesota, Morris. For more information, please visit [aaronperrine.com](http://aaronperrine.com).

The melodic material for *Only Light* originally came from *Beneath a Canvas of Green*, a large-scale work of mine written for wind ensemble. At the time, I was not quite comfortable with how this music fit within the larger work—it passed by much too quickly—and I knew it was something I would eventually like to revisit.

In the fall of 2012, one of my best friend's mother lost her battle with cancer. A year later, while thinking of ideas for what was eventually to be *Only Light*, I found myself thinking him and his family quite often. At about this same time, I was on social media late one night—procrastinating rather than composing—and discovered a post written by another friend, written in reference to his wife. Here is an excerpt:

*A timeline. Oh, the dark places I've dwelt this morning. The "hows," "what ifs," and "whys" pouring over me. But, I digress. There is no timeline at this time. There is only, "we aren't done with you yet." There is, "we've got more*

things to try.” There is, in a word, hope. I need me some of that. Toni has pointed out that there are times that I can find the dark cloud behind any silver lining. (Had you only known me before I met you, young lady. Now that Tim could really find darkness where there was only light.) The medical team is set to battle on.

In an instant, I was reminded of how delicate life is and how things can change at a moment’s notice. Reflecting upon these events inspired me to expand upon and ultimately finish this previously composed music. *Only Light* is meant to convey a sense of hope and healing.

-Program note by the composer

### ***Traces of Amber Sky* (2018)**

The Iowa sky is like no other. I often find myself mesmerized with its countless hues and dancing reflections of light that stretch across the horizon. *Traces of Amber Sky* was inspired, in part, by this amazing occurrence of nature.

-Program note by the composer

### ***Pas Redoublé* (1890/1972)**

The French composer, pianist and organist, Camille Saint-Saëns, showed Mozartian precocity as both a pianist and composer. He had childhood lessons with Stamaty and Boëly before entering the Conservatoire (1848), where Halévy was his teacher. His dazzling gifts early won him the admiration of Charles Gounod, Rossini, Berlioz and especially Franz Liszt, who hailed him as the world’s greatest organist.

Camille Saint-Saëns was organist at the Madeleine from 1857 to 1875, and a teacher at the Ecole Niedermeyer, from 1861 to 1865, where Gabriel Fauré was among his devoted pupils. With only these professional appointments, he pursued a range of other activities, organizing concerts of F. Liszt’s symphonic poems (then a novelty), reviving interest in older music (notably of J.S. Bach, George Frideric Handel and Rameau), writing on musical, scientific and historical topics, travelling often and widely (in Europe, North Africa and South America) and composing prolifically; on behalf of new French music he co-founded the Société Nationale de

Musique (1871).

A virtuoso pianist, Camille Saint-Saëns excelled in Mozart and was praised for the purity and grace of his playing. Similarly French characteristics of his conservative musical style - neat proportions, clarity, polished expression, elegant line – reside in his best compositions, the classically orientated sonatas (especially the first each for violin and cello), chamber music (Piano Quartet Op. 41), symphonies (No. 3, the Organ Symphony, 1886) and concertos (No. 4 for piano, No. 3 for violin). He also wrote 'exotic', descriptive or dramatic works, including four symphonic poems, in a style influenced by F. Liszt, using thematic transformation, and 13 operas, of which only *Samson et Dalila* (1877), with its sound structures, clear declamation and strongly appealing scenes, has held the stage. *Le carnaval des animaux* (1886) is a witty frolic; he forbade performances in his lifetime, 'Le cygne' apart. From the mid-1890's he adopted a more austere style, emphasizing the classical aspect of his aesthetic which, perhaps more than the music itself, influenced Gabriel Fauré and Ravel.

This quickstep concert march (op. 86) is reminiscent of the galops by Offenbach and other 19th century composers. Originally written for four-hand piano in 1887 and published in 1890, this transcription was made by Arthur Frackenpohl in 1972 and dedicated to Harry Phillips and the Crane Wind Ensemble at the State University at Potsdam, New York, where Frackenpohl became a member of the music faculty in 1949.

The tempo of a pas redoublé varies with the proficiency of the performer(s) as well as the wishes of the composer and the customs of that period. Saint-Saëns defended technical virtuosity, because it was for him, a least partially, a gift. During the mid-19th century military units in some nations were marching to a cadence of about 90 steps per minute for the slow march (pas ordinaire), 120 for the quick march (pas redoublé) and 160 to 180 for the double-quick march pas de charge. Frackenpohl recommends a tempo of 144 for this march.

## Biographies

**Juan José Navarro** is a native of Godelleta in Valencia. He graduated as Profesor Superior of the Clarinet with Honours. He has studied and assisted on various clarinet seminars with teachers such as Jean Luis Sajot, Ramón Barona, Roy Jowit, José Tomás, Walter Woykens and J. Vicente Herrera among others. In 1997 on becoming a teacher in the Conservatorio Elemental de Musica of El Ejido and the Conservatorio Profesional of Córdoba he became a member of the Cuerpo de Profesores de Música y Artes Escénicas pertaining to the Junta de Andalucía. Subsequently he attained his current position at the Real Conservatorio Profesional de Almería.

He has led a number of courses for the conducting of wind band and orchestra with teachers such as Salvador Más, Manuel Hernández Silva, Enrique García Asensio, Jerzy Salwarowski, Paolo Belomia and Cesar Álvarez. He obtained the title of Profesor Superior de Dirección de Orquesta with José Miguel Rodilla in the Conservatorio Superior de Música of Murcia, finishing his studies with the highest possible results and graduating with *L'Histoire du Soldat* by Igor Stravinsky. He was nominated by the Conservatorio Superior to perform the duties of assistant director for the Orquesta de Jóvenes de la Región de Murcia.

Juan José Navarro has conducted concerts in Spain, Italy, France, North Carolina, Pennsylvania, Germany, South Korea, Missouri, Romania and Holland, with such ensembles as the Orquesta del Conservatorio Superior de Música de Murcia, Sinfónica Municipal de Albacete, Sinfónica San Indalecio de La Cañada de Almería, Sinfónica Municipal de Sevilla, Coral Emilio Carrión, Orquesta Joven de Almería, Philadelphia Winds Symphony (Pennsylvania), Gangnung Philharmonic Orchestra (South Korea), University North Carolina School of the Arts Chamber Winds of Winston-Salem (North Carolina), Sinfónica de la Unión Musical de Godelleta, Oltenia Philarmónic Orchestra of Craiova (Romania), Orquesta de la Compañía Lírica andaluza, Orquesta de Jóvenes de la Región de Murcia, Sinfónica Provincial de Almería, Lake Como Philharmonic Orchestra (Italy), Orquesta Sinfónica del Conservatorio profesional de El Ejido, Triangle Wind Ensemble (North Carolina), Unión Musical de San Pedro del Pinatar (Murcia), Pitesti Symphony Orchestra (Romania), Greensboro University Symphonic Band (North Carolina), Eindhoven Symphony Orchestra, (Holland), University Jewel College

Symphonic Band (Missouri), Kansas City Winds Symphony (Missouri), Banda del Conservatorio Profesional de Música de El Ejido y Ensemble Fiatti di Música Aperta (Bérgamo).

He has conducted for many of the productions of the Compañía Lírica Andaluza, such as El Barbero de Lavapiés, Agua Azucarillos y Aguardiente, El Dúo de la Africana...in venues such as the Teatro Alameda of Málaga and the Nuevo Teatro Infanta Leonor of Jaén.

He has run courses, lectures and given master classes for conducting in Universities as Almería (Spain), Virginia Tech University (Virginia), University North Carolina Greensboro (North Carolina), University Jewel College (Missouri), Kansas University (Arkansas) and in places as Murcia, Galicia, Jaén, Granada and Almería organized by such institutions as the Vicerrectorado de Extensión Universitaria of the University of Almería, the Federación Andaluza de bandas de Música, the Real Conservatorio Profesional de Música of Almería as well as for the teaching staff at the Centro de Enseñanza al Profesorado.

Juan José Navarro is frequently invited to adjudicate as a member of the board of examiners for composition, orchestra and wind orchestra, chamber music and best young musician as well as for the National Competition of Wind Orchestra in Murcia, the National Competition of Composition in San Pedro del Pinatar, the Valencia Wind Bands Competition, the UK's National Concert Band Festival, International Music Competition Florestano Rossamunda (Italy) and the National Orchestra and Wind Orchestra Competition in South Korea.

He got the second prize conducting the San Indalecio Wind Orchestra in the National Competition in Murcia and the first prize conducting the Unión Musical de Godolleta in the Special Section of the Wind Bands Competition of Valencia.

He has been titular musical director for 8 years of the Sinfónica Municipal de Almería.

He is co-founder along with José Miguel Rodilla of the Academia de Dirección de Orquesta y Banda, "Diesis", which gives classes in Almería and Valencia to more than eighty pupils from every part of Spain.

Currently he is music director of the Sinfónica San Indalecio de Almería, teacher at the Real Conservatorio Profesional de Música of Almería and conductor of the Symphony Orchestra and Choir at the University of Almería.

**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 courses in the music education curriculum of the School of Music. Prior to her appointment in the fall of 2017, Dr. Knopps served for seven years as Associate Professor of Music, Associate Director of Bands, and Director of Athletic Bands in the School of Music and Dance at Eastern Michigan University. While at Eastern Michigan she was a Faculty Spotlight Recipient, the Eastern Michigan University Thank-A-Teacher Inaugural Recipient, and featured in a historic exhibition titled, “In Her Shoes: Forging Paths at EMU” as she was the first woman to direct the Eastern Michigan University Marching Band and serve as Associate Director of Bands.

Dr. Knopps earned degrees from The University of Georgia (DMA), the University of Kansas (MM), and the University of Missouri (BS, Ed.) where her principal conducting teachers were Dr. John P. Lynch and Dr. Dale J. Lonis. While at Georgia and Kansas she held conducting associate positions that involved conducting both concert and athletic bands as well as teaching courses in the music curriculum. During her time at The University of Georgia, Dr. Knopps received the Hugh Hodgson School of Music Director’s Excellence Award and at the University of Kansas she received the Russell L. Wiley Graduate Conducting Award.

Additional teaching experience includes numerous years as Director of Bands at Center High School and Center Middle School in her hometown of Kansas City, Missouri where she guided all aspects of the diverse and award winning band program. 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 an active conductor, clinician, and adjudicator

across the United States and internationally having worked and performed throughout Asia, Australia, Canada, Europe, and South America. Each summer she serves as a clinician/instructor at the Smith-Walbridge Clinics held in Charleston, Illinois working with high school and college 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 seven volumes of the *Teaching Music Through Performance in Band* series. In addition to her published articles she has completed extensive research on American-Sponsored overseas secondary band programs in the People's Republic of China.

Dr. Knopps maintains professional affiliations with the College Band Directors National Association (CBDNA), currently serving on the CBDNA Athletic Bands Committee, World Association for Symphonic Bands and Ensembles (WASBE), the National Association for Music Education (NAfME), National Band Association (NBA), currently serving as the Missouri State Chair, 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, and QEBH, the oldest of six secret honor societies at the University of Missouri. She currently resides in Columbia, Missouri with her two cats Buddy and Rocky.

## University Band Personnel

### Flute

Abbey Laws  
Christina Meier  
Talya Cohen  
Lanie Calvin  
Emily Van Deven  
Lauren Greiner  
Elizabeth Busch  
Dakota Geisler  
Savannah Parry  
Hannah Bargfrede  
Taylor Watson  
Kellie Marshall  
Jessica Timpe  
Paige Eller  
Sarah Sabatke

### Oboe

Samantha Craig  
Reagan Taggart  
Josie Linson

### Bassoon

Elizabeth Ihrke  
Kesley Kobielusz  
Zachary Davis

### Clarinet

Katie Taaffe  
Clorissa Adams  
Hannah Loesing  
Emma Pierce  
Zachary Scamurra  
Katharine Finnerty  
Devon Hartwick  
Ryan Jones  
Maggie Resor

### Bass Clarinet

Ryan Utterson

### Alto Saxophone

Marissa Mueller  
Josh Varnon  
Jalyn Schnetzler  
Claire Schlote  
Alison Clay  
Joy Mazur  
Grace Montag

### Tenor Saxophone

Andrew Tait  
Tom Hagedorn  
Mike McLaughlin

### Baritone Saxophone

Abby Twyman  
Erin Clay

### Trumpet

Will Sieracki  
Quinn Morris  
Dalton Reynolds  
Clayton Harris  
Andi Flesher  
Meg Swords  
AJ Rivera  
Sean Decker  
Robert Williams  
Tyler White  
Olivia Woosley

### Horn

Aaron Sackman  
Joshua Sharp  
Lexy Hohenshell  
Chance Inman  
Madeleine Harney

### Trombone

Calvin Haux  
Kevin Davis  
Jordan Jackson  
Kennedy Unthank  
Elaine Graham  
Emma Leto  
Tim Godbey

### Euphonium

Nick Ahmed  
Alexandra Sohl  
Stella Gosik  
Trenton Roebke  
Brooke Lincoln  
Jimmy Flavin  
Elizabeth Randall  
Hattie Bartlett

### Tuba

Grant Runde  
Jacob Viehmann  
Benjamin Duncan  
Phillip Brucks  
Eric True  
Jessica Velazquez  
Rick Wunderlich  
Jeffrey Mullen

### Percussion

Ethan Welker  
Savannah Wittman  
Chloe Brewer  
Annabel Carter  
Adam Schneringer  
Joe Kirsch  
Brad Curl  
Becca Frazer

## Symphonic Band Personnel

### **Piccolo**

Nicole Tinsely

### **Flute**

\*Nicole Tinsley  
Jamie Hammond  
Christine Schulze  
Kailey Beaty

### **E♭ Clarinet**

Tricia Carver-Horner

### **Clarinet**

\*Shang Xu  
Calvin Winkler  
Sydney Stogsdill  
Meg Swords  
Brianna Korte  
Joy Mazur  
Abby Strickland  
Aubree Johnson  
Riley Siebert  
Abby Twyman  
Kaylee Sands  
Samuel Leung

### **Bass Clarinet**

Tricia Carver-Horner  
Alex Ragsdale

### **Alto Saxophone**

\*Alex Beattie  
Clayton Henning

### **Tenor Saxophone**

Tyrome Jennings

### **Baritone Saxophone**

Dylan Lade

### **Horn**

\*Jackson Witt  
Skyler Jones  
Jacob Shackelton  
Joshua Sharp

### **Trumpet**

\*Conrad Buscholtz  
Caycee Roth  
Emily Gilley  
Nathaniel Swan  
Ben Rouder  
Quinn Morris

### **Trombone**

Patric Kane  
Allie McLaughlin

### **Bass Trombone**

Carter Stephens

### **Euphonium**

Alex Beaver  
Mae Chott  
Annie Heggemann  
\*Jacob Presler

### **Tuba**

Doug Glasgow  
Halee Holcomb  
Brandon Merritt  
\*Ben Sexton

### **Percussion**

\*Blake Harris  
Lane Oakes  
Dalton Wright  
Calien McPike  
Riley Berens  
CJ Ranfield

### **Piano**

Evan Watkins  
  
\*Principal

---

Requests for accommodations related to disability need to be made to building coordinator, Susan Worstell, 206 Sinefield Music Center, 573-884-1604, at least seven days in advance of the event. Events are subject to change. For up-to-date information, please visit our web site: [www.music.missouri.edu](http://www.music.missouri.edu)

*Please consider visiting our partner organizations:*

*University Concert Series • [www.concertseries.org](http://www.concertseries.org) | Odyssey Chamber Music Series • [www.odysseymissouri.org](http://www.odysseymissouri.org)*

*Columbia Civic Orchestra • [cco.missouri.org](http://cco.missouri.org) | We Always Swing Jazz Series • [www.wealwaysswing.org](http://www.wealwaysswing.org)*

*CAAM • [www.ChoralArtsAllianceofMissouri.com](http://www.ChoralArtsAllianceofMissouri.com) | KMUC Classical 90.5 FM • [www.kmuc.org](http://www.kmuc.org)*