



**School of Music**  
University of Missouri

2021-2022 Series | Student Ensemble

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# **University Band & Symphonic Band**

**Dr. Amy M. Knopps, conductor**

**Dr. Christian M. Noon, conductor**

**Dr. Megan Arns, guest artist**

**Faith Hall, graduate guest conductor**

**Allison Davis, graduate guest conductor**

**Brandon Brown, guest soloist**

**February 24, 2022 | 7:00pm**  
**Missouri Theatre**

**University Band Program**

Dr. Christian M. Noon, conductor

Faith Hall, graduate guest conductor | Brandon Brown, guest soloist

***Halcyon Hearts* (2021) ..... Katahj Copley**  
(b. 1996)

Faith Hall, graduate guest conductor

***Remembering the Remarkables* (2020) ..... Grace Baugher**  
(b. 1995)

***Simple Gifts: Four Shaker Songs* (2002) ..... Frank Ticheli**  
(b. 1958)

I. *In Yonder Valley*

II. *Dance*

III. *Here Take This Lovely Flower*

IV. *Simple Gifts*

Brandon Brown, voice

*Intermission*

**Symphonic Band Program**

"The Power of Light"

Dr. Amy M. Knopps, conductor

Dr. Megan Arns, guest artist | Allison Davis, graduate guest conductor

***Sun Dance* (1997) ..... Frank Ticheli**  
(b. 1958)

***Break Forth, O Beauteous Heavenly Light* (1641) ..... Melody: Johann Schop**  
(ca. 1590–1664)

**Harmonization: Johann Sebastian Bach**  
(1685-1750)

***Luminescence* (2009) ..... David Biedenbender**  
(b. 1984)

***Gahu* ..... Traditional Ewe**

As taught by Emmanuel Agbeli at the Dagbe Cultural Institute & Arts Centre in Kopeyia, Ghana

Symphonic Band Percussionists

Megan Arns, guest artist

***Golden Light: A Celebration Piece for Symphonic Wind Ensemble* (1990) ..... David Maslanka**  
(1943-2017)

Allison Davis, graduate guest conductor

***Dusk* (2004) ..... Steven Bryant**  
(b. 1972)

## Program Notes

### *Halcyon Hearts*

Love does not delight in evil  
but rejoices with the truth.  
It always protects, always trusts,  
always hopes, always perseveres.  
Love never fails.

*Halcyon Hearts* is an ode to love and how it affects us all. Halcyon denotes a time where a person is ideally happy or at peace, so in short *Halcyon Hearts* is about the moment of peace when one finds their love or passion. The piece centers around major 7ths and warm colors to represent the warmth that love brings us. The introduction—which is sudden and colorful—symbolizes the feeling of the unexpected journey it takes to find love. Using the colors and natural energy of the ensemble, we create this sound of ambition and passion throughout the work. No matter what race, gender, religion, nationality, or love, we all are united with the common thread of passion from the heart. This piece was written in dedication to those who love no matter what negativity is in the world; do not allow hate and prejudice to guide the way we live our lives. Always choose love and the halcyon days will come.

*Program note by Katahji Copley*

### *Remembering the Remarkables*

Commissioned in honor of the 100th anniversary of the women's suffrage movement.

This piece is about mountains in many forms. Metaphorically speaking, everyone has his or her own mountain to climb and for me that was a literal mountain. My New Year's resolution for the year 2017 was to climb a 14-er. Those who know me know that strenuous activity is not my idea of fun but I wanted this goal to stretch me. That spring I had a knee injury that caused me to go through a few months of physical therapy making it not possible for me to make the climb that year. Summer 2018 had me working toward my goal again, this time with a bit of hesitation after my injury. On a Sunday in August, I made it to the top.

This experience taught me two things. First, that climbing a mountain has two victories: getting to the top and then getting back to the bottom again. Each had their own challenges but they were all part of the same goal. The second is that mountains have false peaks. You may think you are nearing the top only to realize you are only half way up. I found that these lessons apply to life as well and the women who were part of the suffrage movement no doubt experienced them in their journey. These remarkable women paved the way for women of the future to have the freedom to pursue the lives they want. Writing this piece is only a small tribute when compared to the gratitude they deserve.

The title, *Remembering the Remarkables*, was inspired by my recent trip to New Zealand. There is a mountain range called the Remarkables on the southern island that is so perfectly picturesque and inspiring that I don't think I could ever forget them. It was here that my piece began to take shape.

*Program note by Grace Baugher*

### *Simple Gifts: Four Shaker Songs*

The Shakers were a religious sect who splintered from the Quaker community in the mid-1700s in Manchester, England. Known then derisively as "Shaking Quakers" because of the passionate shaking that would occur during their religious services, they were viewed as radicals, and their members were sometimes harassed and even imprisoned by the English. One of those imprisoned, Ann Lee, was named official leader of the church

upon her release in 1772. Two years later, driven by her vision of a holy sanctuary in the New World, she led a small group of followers to the shores of America where they founded a colony in rural New York.

The Shakers were pacifists who kept a very low profile, and their membership increased only modestly during the decades following their arrival. At their peak in the 1830s, there were some 6,000 members in nineteen communities interspersed between Maine and Kentucky. Soon after the Civil War their membership declined dramatically. Their practice of intense simplicity and celibacy accounts for much of their decline.

Today there is only one active Shaker community remaining, the Sabbathday Lake Shaker Village in New Gloucester, Maine. They maintain a Shaker library, a Shaker museum, and a website at <https://www.maineshakers.com>.

The Shakers were known for their architecture, crafts, furniture, and perhaps most notably, their songs. Shaker songs were traditionally sung in unison without instrumental accompaniment. Singing and dancing were vital components of Shaker worship and everyday life. Over 8,000 songs in some 800 songbooks were created, most of them during the 1830s to 1860s in Shaker communities throughout New England.

My work is built from four Shaker melodies -- a sensuous nature song, a lively dance tune, a tender lullaby, and most famously, *Simple Gifts*, the hymn that celebrates the Shaker's love of simplicity and humility. In setting these songs, I sought subtle ways to preserve their simple, straightforward beauty. Melodic freshness and interest were achieved primarily through variations of harmony, texture, and especially orchestration.

The first movement is a setting of *In Yonder Valley*, generally regarded to be the oldest surviving Shaker song with text. This simple hymn in praise of nature is attributed to Father James Whittaker (1751–1787), a member of the small group of Shakers who emigrated to America in 1774. My setting enhances the image of spring by turning the first three notes of the tune into a birdcall motive.

The second movement, *Dance*, makes use of a tune from an 1830s Shaker manuscript. Dancing was an important part of Shaker worship, and tunes such as this were often sung by a small group of singers while the rest of the congregation danced. One interesting feature in my setting occurs near the end of the movement, when the brasses state the tune at one-quarter speed, in counterpoint against the woodwinds who state it at normal speed.

The third movement is based on a Shaker lullaby *Here Take This Lovely Flower*, found in Dorothy Berliner Commin's extraordinary collection, *Lullabies of the World* and in Daniel W. Patterson's monumental collection *The Shaker Spiritual*. This song is an example of the phenomenon of the gift song, music received from spirits by Shaker mediums while in trance. Although the Shakers practiced celibacy, there were many children in their communities, including the children of recent converts as well as orphans whom they took in. Like many Shaker songs, this lullaby embodies the Shakers' ideal of childlike simplicity.

The finale is a setting of the Shakers' most famous song, *Simple Gifts*, sometimes attributed to Elder Joseph Bracket (1797-1882) of the Alfred, Maine, community, and also said (in Lebanon, New York, manuscript) as having been received from a Negro spirit at Canterbury, New Hampshire, making *Simple Gifts* possibly a visionary gift song. It has been used in hundreds of settings, most notably by Aaron Copland in the brilliant set of variations which conclude his *Appalachian Spring*. Without ever quoting him, my setting begins at Copland's doorstep, and quickly departs. Throughout its little journey, the tune is never abandoned, rarely altered, always exalted.

*Program note by Frank Ticheli*

### ***Sun Dance***

A prolific composer, Frank Ticheli earned a Doctor of Musical Arts and Masters Degree in Composition from

the University of Michigan, as well as a Bachelor of Music in Composition from Southern Methodist University. Ticheli's concert band literature has become his most well-known, earning him multiple awards and recognitions such as an "Arts and Letters Award" from the American Academy of Arts and Letters and winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest. Ticheli is currently the Professor of Composition at the University of Southern California's Thornton School of Music.

"While composing *Sun Dance*, I was consciously attempting to evoke a feeling: bright joy. After completing the work, I found that the music began to suggest a more concrete image -- a town festival on a warm, sun-washed day. I imagined townspeople gathered in the park, some in small groups, some walking hand in hand, others dancing to the music played by a small band under a red gazebo. Throughout the composition process, I carefully balanced the songlike and dancelike components of "bright joy." The oboe's gentle statement of the main melody establishes the work's song-like characteristics, while in the work's middle section, a lyrical theme of even greater passion appears. Several recurring themes are indeed more vocal than instrumental in nature. The work's dancelike qualities are enhanced by a syncopated rhythmic figure... The figure is used not only in the main melody, but also as a structural building block for virtually everything in the piece, including other melodies, accompaniment figures, and episodes."

*Program note by Frank Ticheli*

### ***Luminescence***

David Biedenbender (b. 1984, Waukesha, Wisconsin) is a composer, conductor, performer, educator, and interdisciplinary collaborator. David's music has been described as "simply beautiful" [twincities.com], "striking" and "brilliantly crafted" [Times Argus] and is noted for its "rhythmic intensity" [NewMusicBox] and "stirring harmonies" [Boston Classical Review]. "Modern, venturesome, and inexorable... The excitement, intensity, and freshness that characterizes Biedenbender's music hung in the [air] long after the last note was played" [Examiner.com]. He has written music for the concert stage as well as for dance and multimedia collaborations, and his work is often influenced by his diverse musical experiences in rock and jazz bands as an electric bassist, in wind, jazz, and New Orleans-style brass bands as a euphonium, bass trombone, and tuba player, and by his study of Indian Carnatic music. His creative interests include working with everyone from classically trained musicians to improvisers, acoustic chamber music to large ensembles, and interactive electronic interfaces to live brain data.

In addition to composing, David is a dedicated teacher. He is Associate Professor of Composition in the College of Music at Michigan State University, and he previously taught composition and theory at Boise State University, Eastern Michigan University, Oakland University, Madonna University, the Music in the Mountains Conservatory, and the Interlochen Arts Camp. He has also taught an interdisciplinary course in creativity and collaboration in the Living Arts program at the University of Michigan. His composition students have achieved regional and national recognition for their creative work, including numerous awards and acceptance into renowned summer music festivals and undergraduate and graduate composition programs.

He received the Doctor of Musical Arts and Master of Music degrees in composition from the University of Michigan, Ann Arbor and the Bachelor of Music degree in composition and theory from Central Michigan University. His primary musical mentors include Evan Chambers, Kristin Kuster, Stephen Rush, Michael Daugherty, Bright Sheng, Christopher Lees, David R. Gillingham, José Luis-Maurtua, and John Williamson. He has also studied at the Swedish Collegium for Advanced Study in Uppsala, Sweden with Anders Hillborg and Steven Stucky, the Aspen Music Festival and School with Syd Hodkinson, and in Mysore, India where he studied South Indian Carnatic music, focusing on the mridangam with Vidwan G.S. Ramanujan."

"*Luminescence* is based on fragments from the melody *Break Forth O Beauteous Heavenly Light*, which was written by Johann Schop (ca. 1590–1664) and subsequently harmonized in several settings by Johann Sebastian Bach. *Break Forth O Beauteous Heavenly Light* was first known as "*Ermuntre dich, mein schwacher Geist*"

(Rouse thyself, my weak spirit), and was published in Leipzig in 1641 in Johann Rist's *Himmlische Lieder* (Heavenly or Celestial Songs), where the tune appeared in triple meter along with text by Rist. Johann Sebastian Bach probably found an altered version of the tune in Johann Cruger's *Praxis Pietatis Melica* (1647) and subsequently harmonized it in various settings. This setting is from the second cantata of his *Christmas Oratorio* from 1737.

The original melody had a different character in its original form, as it was more closely related to Renaissance musical style. By the time Bach harmonized the tune in the 18th century, musical preferences had shifted: the rhythm of the melody was made more consistent, the tempo became slower, and the harmony and counterpoint were more complex. This setting is still sung in modern churches at Christmas and is commonly known as *Break Forth O Beauteous Heavenly Light*."

*Program note by David Biedenbender*

### ***Golden Light: A Celebration Piece for Symphonic Wind Ensemble***

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed.

Maslanka's music for winds has become especially well known. Among his more than 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces.

Maslanka has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and was a freelance composer in Missoula, Montana from 1990 until his death in 2017.

"I lived for many years in upper Manhattan -- one block from the A train. One block the other way was Inwood Hill Park, a beautiful "wild" place that still contained old growth trees. It was there that I did my walking meditations. "Golden Light" refers to the quality of late afternoon sunlight that could be seen through the trees as I walked. It was a delicious "green-gold" color. My walking meditations are inward journeys which I use to find the impulse for a piece of music. In the meditation for this piece, I was taken to the coast of Africa. It was a summer night, and a community of people was engaged in a lively song and dance fest. I was allowed to join in. The dance rhythms and the joyous quality of the singing became the push for my music.

*Golden Light* is not African music, but the small, repetitive bits of tunes, the call-and-response patterns, and the layers of independent rhythms give it a distinctly African feel. It is a very difficult piece to perform because it asks each player to be rhythmically independent much of the time -- each person contributing his or her separate voice to make the joyful sound of the community at play."

*Program note by David Maslanka*

### ***Dusk***

Steven Bryant's music is chiseled in its structure and intent, fusing lyricism, dissonance, silence, technology, and humor into lean, skillfully crafted works that enthrall listeners and performers alike. Winner of the ABA Ostwald award and three-time winner of the NBA Revelli Award, Steven Bryant's music for wind ensemble has reshaped the genre. A prolific composer, his substantial catalogue of music is regularly performed throughout the world. Recently, his *Ecstatic Waters* was premiered by the Minnesota Orchestra to unanimous, rapturous acclaim. The son of a professional trumpeter and music educator, he strongly values music education, and his creative output includes a number of works for young and developing musicians.

“This simple, chorale-like work captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. I’m always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. Dusk is intended as a short, passionate evocation of this moment of dramatic stillness. Dusk is part of a three-work “night cycle,” continuing with *The Marbled Midnight Mile* and concluding with *First Light*.

Dusk was commissioned by the Langley High School Wind Symphony, Andrew Gekoskie, conductor, and was premiered in April 2004 at the MENC National Convention by the commissioning ensemble.”

*Program note by Steven Bryant*  
*Program notes compiled by Kevin Botkin*



## Conductor and Guest Artist Biographies

### **Amy M. Knopps**

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 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 collegiate drum majors from across the country. Dr. Knopps is also known for her published contributions as she has authored several articles for *School Band and Orchestra Magazine*, and has contributed to eight volumes of the *Teaching Music Through Performance in Band* series. In addition to her published articles, 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 and as Missouri State Chair, World Association for Symphonic Bands and Ensembles (WASBE), the National Association for Music Education (NAfME), National Band Association (NBA), Phi Beta Mu, Tau Beta Sigma, Kappa Kappa Psi, currently serving as the sponsor for the Eta Upsilon chapter, the Griffiths Leadership Society for Women, currently serving on the Executive Committee as Chair, and QEBH, the oldest of six secret honor societies at the University of Missouri. In 2021, Dr. Knopps was named Associate Professor of the Year by the College of Arts and Science and received the Purple Chalk Teaching Award. She currently resides in Columbia, Missouri with her two cats Buddy and Rocky.

### **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 the instrumental music director at Elizabeth High School in Elizabeth, CO.



During his time as a public school music teacher, Dr. Noon worked with bands and orchestras of all levels (beginning to advanced).

As a conductor, Dr. Noon is a proponent of new, exciting, 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 give voice to composers of underrepresented groups. He believes that doing so will create more diverse and engaging 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 and music teacher educator identity development and conducting. As a music teacher educator, 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 band, orchestra, and choir.

Dr. Noon's research has been published in *Update: Applications of Research in Music Education*, and *Journal of Music Teacher Education*. He has also presented research at the Florida 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.

### **Megan Arns**

Dr. Megan Arns is a percussionist, ethnomusicologist, and educator with a diverse set of skills and a driven passion for her craft. She is a member of the music faculty at the University of Missouri in Columbia, MO as the Assistant Professor of Percussion, and at Interlochen Arts Camp in Michigan during the summers. Recent past faculty positions include Mansfield University in Pennsylvania and the National Music Conservatory in Amman, Jordan where she was also the Principal Timpanist of the Amman Symphony Orchestra. She has also performed with the Tallahassee, Sarasota, Missouri, Northwest Florida, Albany, Southern Tier and Macon Symphony Orchestras.

Active as a contemporary chamber percussionist, Megan's recent highlights include collaborative performances in Spain, France, India, Jordan, Costa Rica, Ghana, and the United States at venues such as the Kennedy Center, Millennium Park, Smithsonian Institution, and the Percussive Arts Society International Convention. She is an advocate for the creation of new music, co-commissioning, and premiering works by notable composers such as John Luther Adams, Michael Burritt, Alejandro Viñao, Halim El-Dahb, Steven Snowden, Adam Silverman, and Ivan Trevino. Megan regularly performs with two contemporary chamber groups: the [Switch~ Ensemble] – an electroacoustic ensemble based out of New York, and DRAX – a saxophone and percussion duo in residence at Mizzou. She also has extensive experience in the field of marching percussion as a performing member of the Santa Clara Vanguard (Mike Laporta Percussion Award Recipient) and Colts Drum & Bugle Corps, and as a staff member with the Boston Crusaders Drum & Bugle Corps.

Megan received her D.M.A. in Percussion Performance & Literature and M.A. in Ethnomusicology at the Eastman School of Music. She was also awarded performance degrees from Florida State University (M.M.) and Truman State University (B.M.), where she was recognized as a Presser Scholar. Her primary teachers include Michael Burritt, John W. Parks IV, Michael Bump, Bill Cahn, and Nyoman Suadin. Megan is a co-host on the @Percussion Podcast with percussion colleagues Casey Cangelosi, Laurel Black, and Ben Charles. She endorses Vic Firth Sticks & Mallets, Pearl/Adams Musical Instruments, and Zildjian Cymbals.

### **Faith Hall**

Faith Hall is a first-year Ph.D. in Music Education student and graduate assistant at the University of Missouri.

Originally from Iowa, she earned her BME from the University of Northern Iowa and went on to teach high school and middle school band for six years in Arizona and Iowa. Faith then earned her MME from Florida State University before beginning her program at Mizzou.

### **Allison Davis**

Ms. Allison Davis is currently in her second year of the PhD Music Education program here at the University of Missouri. She holds both a Bachelor of Music Education degree and a Masters of Music Education degree with Wind Conducting Emphasis from Bowling Green State University. Prior to pursuing her graduate degrees, Davis taught a combination of grades 5-12 band, choir, and general music courses in the Ohio public school system. Due to her time spent with a primarily urban student population, Ms. Davis has focused on the research and performance of diverse music by underrepresented composers. She has recently presented this research at the 2022 MMEA Conference (in person) and 2022 NAFME National Conference (virtually). In addition to her work with the university bands at Mizzou, Davis also regularly works with the Rock Bridge High School band program. Davis and her dog Percy currently reside in Columbia, MO.

### **Brandon Brown**

Brandon Brown has a passion for music that shines throughout his performances. He has performed with the Celestial Evangel Choir in Kumasi and Accra, Ghana, and Prague. In addition to opera roles, Mr. Brown has performed the baritone solos in Beethoven's *9<sup>th</sup> Symphony* and *Mass in C Major*, Parker's *A Sermon from the Mountain*, Verdi's *Requiem*, Brahms' *Requiem*, Dubois' *Seven Last Words*, Handel's *Messiah*, Mendelssohn's *Elijah*, Linda Twine's *Changed My Name*, and Fauré's *Requiem*. Brandon has performed with the Beloit Janesville Symphony Orchestra, the Chicago Modern Orchestra Project, College of DuPage, the South Shore Opera Company of Chicago, American Chamber Opera, Main Street Opera, and Katydid Opera Productions. He served as the Music Director and Project Manager of the Chicago Community Chorus, and is currently President of the Chicago Music Association, Br. No. 1 of the National Association of Negro Musicians, Secretary of the United Church of Christ Musicians' Association, and Music Coordinator at Columbia United Church of Christ. Brandon has studied and coached with Jonita Lattimore, David Holloway, Scott Gilmore, Dana Brown, and Giulio Favario. Brandon is currently pursuing a Master's in Choral Conducting from the University of Missouri. He earned his degree as a Bachelor of Music in Vocal Performance from Eastern Illinois University and his Master's in Voice Performance from CCPA at Roosevelt University. He is also a member of Phi Mu Alpha Sinfonia.

## University Band Personnel

### Flute

Gaby Taffe  
Kailey Beaty  
Maddie Foster  
Clare Harmon  
Avery Shultz  
Michelli Horton  
Maribeth Hammers  
Kristyn Morgenthaler  
Noel Baer  
Kristine Malone  
Taylor Watson  
Cora Mitchell  
Savannah Parry  
Kellie Marshall  
Bianca Branch

### Oboe

Em Kirkham

### Clarinet

Nick Cokenour  
Abby Jensen  
Anna Kochman  
Katie Taaffe  
Natalie White  
Alison Clay  
Layla Husson  
Reagan Taggart  
Kesley Kobielusz  
Lacy Schoneboom

### Bass Clarinet

Josh Mills  
Ava Rittgers  
Lara Wibbenmyer

### Bassoon

Elizabeth Ihrke  
Mikey Alexander  
Tyler Thomas

### Alto Saxophone

Lauren Chong  
Claire Schlote  
Kaylee Sands  
Caroline Parry

### Tenor Saxophone

Harry Lillie  
Brandon Marshall

### Baritone Sax

Erin Clay  
Matthew Whittington

### Trumpet

Audrey Shaw  
Bobby Schalk  
Will Sieracki  
Emma Ek  
Sean Decker  
Schuyler Smith-Hohimer  
AJ Rivera  
Cooper Mathisen

### F Horn

Taylor Owens  
Alex Jackson  
Ben Zeh

### Trombone

Micheal McDuell  
Meg Swords  
Mike McLaughlin  
Tyler Wuestling  
Tim Godbey  
Thomas McBride  
Benjamin Duncan  
Rachel Alvarez

### Euphonium

Kat Conaway  
Trenton Roebke  
Jane Manson  
Austin Richard

### Tuba

Phillip Brucks  
Emma Leto  
Martin Leija  
Jeffrey Mullen  
Nick Bentley

### Percussion

Will Garstang  
Easton Kerns  
Robyn Ziegemeier  
Faith Hall

## Symphonic Band Personnel

### **Piccolo**

Kendra Slaughter

### **Flute**

\*Lexie Cheek  
Nicole Tinsley  
Kendra Slaughter  
Osman Noueiry  
Nadia Lake

### **Bassoon**

\*Cooper Williams  
Erich Unterschutz

### **Clarinet**

\*Brendan Hoffmann  
Joy Mazur  
Brianna Korte  
Abby Twyman  
Aubree Johnson  
Emily Stokes  
Ava Rittgers  
Alicen Dietrich  
Devin Tilawen  
Luke Lindberg  
Emma Pierce  
Kaelyn Crews

### **Bass Clarinet**

Ember Kirkham

### **Alto Saxophone**

\*Warren Lane  
Brett Newberry  
Jay Schroeder

### **Tenor Saxophone**

Clayton Greenlee

### **Baritone Saxophone**

Hayden Wiseman

### **Horn**

\*Chris Wang  
Brandon Guillen  
Alexis Waltrip  
Colman Jones

### **Trumpet**

\*Layden Dukes  
Calvin Banks  
Michael Mischkot  
Kaedynce Kaleikini  
Jacob Hudson

### **Trombone**

\*Aaron Holloway  
Andrew Olds  
Samantha Woodard  
Josh Camp  
Patric Kane  
Jack Bode

### **Euphonium**

\*Reece Hinton  
Maggie Howell  
Brooke Lincoln  
Brayden Farris

### **Tuba**

\*Brandon Merritt  
Doug Glasgow  
Andrew Rice

### **Percussion**

\*Emma Smallen  
Riley Berens  
Dalton Wright  
Michael Tiffany  
Riley Redington  
+Colton Johnson

*\*Principal  
+Guest Musician*