



School of Music
University of Missouri

2022-2023 Series | Large Ensemble

Jefferson City High School Symphonic Band

Jenna Lechner, conductor

University of Missouri Symphonic Band

Dr. Amy M. Knopps, conductor

Dr. Brian A. Silvey, guest conductor

Faith Hall, graduate guest conductor

Kevin Day, artist in residence

April 30, 2023 | 3:00pm
Missouri Theatre

Program

Jefferson City High School Symphonic Band

Overture for Winds (1959) **Charles Carter**
(1926-1999)

And More (2020) **Joshua Hobbs**
(b.1990)

Pulse (2014) **Randall Standridge**
(b.1976)

University of Missouri Symphonic Band

Shimmering Sunshine (2019) **Kevin Day**
(b. 1996)

Rest (2011) **Frank Ticheli**
(b. 1958)

Dr. Brian A. Silvey, guest conductor

Puszta (1988) **Jan Van der Roost**
(b.1956)

Faith Hall, graduate guest conductor

- I. *Andante Moderato*
- II. *Tranquillo*
- III. *Allegro Molto*
- IV. *Marcato*

Rolling Thunder March (1916/1982) **Henry Fillmore**
(1881-1956)

edited by Frederick Fennell

Jenna Lechner, guest conductor

Joy (2005) **Frank Ticheli**
(b. 1958)

Combined Symphonic Band and Jefferson City High School Symphonic Band Principal Players

Program Notes and Composer Biographies

Overture for Winds

During his residency at Florida State University, Charles Carter composed *Overture for Winds* in the year 1959. *Overture for Winds* was given its title by the publishers. This three-part overture has remained Carter's most popular composition for band. The opening section has a theme which is robust and rhythmic in character. The second theme, slightly slower and expressive, is a free form based on motives of the original idea. The last section is a repetition of the opening thematic ideas, building to a final climax. Carter's *Overture* takes on a musical theater approach stylistically, with wildly extroverted material in both the bombastic opening and the flowing middle section.

Charles Carter (b.1926) is regarded as a prolific composer for concert band. He earned his Bachelor of Music degree from The Ohio State University, and his Master of Music degree from Eastman School of Music. Many of Carter's pieces are standards in the concert band repertoire.

And More

Of this piece, the composer wrote:

I awoke feeling excited on my birthday - not to celebrate another trip around the sun, but for the impending birth of my first child. She will be here in a couple weeks, and I began thinking about how much richer my life is about to be, despite the challenges that come with a newborn. One obvious obstacle is the lack of sleep that most new parents endure, so I knew that I wanted this lullaby to incorporate the sounds of a jewelry box (depicted by the piano and metallic percussion). When it came to inspiration for a title, the words of Amy Krouse Rosenthal and Tom Lichtenheld's book "I Wish You More" worked perfectly.

I wish you more ups than downs.
I wish you more give than take.
I wish you more tippy-toes than deep.
I wish you more we than me.
I wish you more hugs than ughs.
I wish you more woo-hoo than whoa!
I wish you more will than hill.
I wish you more can than knot.
I wish you more snowflakes than tongue.
I wish you more pause than fast-forward.
I wish you more umbrella than rain.
I wish you more bubbles than bath.
I wish you more treasures than pockets.
I wish you more stories than stars.
I wish all of this for you,
Because you are everything I could wish for...
And more.

I found these words to be just as meaningful for me as they are for a child.
AND MORE is a lullaby and a song of hope for my daughter.
My hope is that it will put us back to sleep and that our happiest dreams will come true.

Joshua Hobbs (b. 1990) has been hailed as one of the rising stars in the world of composition and his reputa-

tion is growing rapidly. He has been selected as a winner of numerous contests, most notably the National Band Association's Young Composer Mentor Project and Dallas Winds' Brass Fanfare Composition Contest (2013 & 2017).

Joshua holds a master's degree in Instrumental Conducting from the University of South Florida and a bachelor's degree in Music Composition from the University of Central Florida. He has studied privately with Brian Balmages, Mark Camphouse, Timothy Mahr, Andrew Boysen Jr., Christopher Marshall, and participated in composition master classes with Eric Whitacre and more. His output includes works for ensembles of all sizes and has been performed around the world by artists and ensembles including the United States Air Force Band, University of North Texas Wind Symphony, Summit Brass, Scott Hartman, Jeff Nelsen, John Almeida, Saint Louis Brass, at the New England Conservatory, University of Alabama, at the Midwest Band & Orchestra Clinic, conferences of the College Band Director National Association, International Trumpet Guild and International Horn Society and more.

In addition to Joshua's work as a composer, he has also been a high school band director since 2015. Joshua currently serves as the Director of Bands at J.W. Mitchell High School in Trinity, Florida. Joshua's ensembles consistently earn superior ratings at District and State Music Performance Assessments for Concert Band, Jazz Band and Marching Band and his marching bands have been FMBC state finalists three times (including one state championship in 2019).

Joshua's music is published with Excelcia Music, Neil A. Kjos Music, Triplo Press, Hickman Music Editions, and more. Joshua is registered with the American Society of Composers, Authors and Publishers (ASCAP) and resides in Tampa, FL.

-Program note and biography provided by the composer

Pulse

Pulse is a work for concert band which uses minimalistic and pointillistic writing to create a tapestry of pulsing rhythms and colors. The work was inspired by the painting techniques of the pointillism movement during the impressionistic art period, as well as artists such as Georges Seurat, Charles Angrand, Henri Delavalée, and others. The unrelenting rhythm depicts the constant, sharp motions of the painter's brush, each note a point of color on the canvas.

Pulse (formerly titled "Pointillism") was originally part of a larger work entitled "Art(isms)," which was commissioned by Dr. Tim Oliver and is dedicated to him, his associate Dr. Kenneth Carroll, and the Arkansas State University Wind Ensemble. In its original form, it was premiered at the 2010 CBDNA conference in Las Cruces, New Mexico by that ensemble, with Dr. Carroll conducting.

Randall Standridge (b.1976) received his Bachelor's of Music Education from Arkansas State University. During this time, he studied composition with Dr. Tom O'Connor, before returning to Arkansas State University to earn his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist. In 2001, he began his tenure as Director of Bands at Harrisburg High School in Harrisburg, Arkansas. He left this post in 2013 to pursue a career as a full-time composer and marching arts designer.

Mr. Standridge's music is performed internationally. He has had numerous works selected to the J.W. Pepper's editor's choice. His compositions *Snake Charmer*, *Gently Blows the Summer Wind*, and *Angelic Celebrations* have been included in the "Teaching Music Through Performance in Band" series. He has had numerous works performed at the prestigious Midwest Clinic in Chicago, Illinois. His work *Art(isms)* was premiered by the Arkansas State University Wind Ensemble at the 2010 CBDNA conference in Las Cruces, New Mexico, and his work *Stonewall: 1969* was premiered at the National LGBA conference in 2019. Mr. Standridge is also a contributing composer for Alfred Music's Sound Innovations: Ensemble Development series. His *Symphony no.1: A Ghost Story* will be premiered in 2023.

In addition to his career as a composer, Mr. Standridge is the owner and editor of Randall Standridge Music, LLC and Grand Mesa Marching. He is in demand as an arranger/designer for the marching arts. He lives in Jonesboro, Arkansas with his husband and their very, very spoiled pets.

-Program note and biography provided by the composer

Shimmering Sunshine

An American whose music has been characterized by “propulsive, syncopated rhythms, colorful orchestration, and instrumental virtuosity,” (Robert Kirzinger, Boston Symphony) Composer Kevin Day has quickly emerged as one of the leading young voices in the world of music composition today, whose music ranges from powerful introspection to joyous exuberance. Kevin Day is an internationally acclaimed composer, conductor, and pianist, whose music often intersects between the worlds of jazz, minimalism, Latin music, fusion, and contemporary classical idioms. Day serves as the Vice President of the Millennium Composers Initiative, a collective of more than 120 composers from several countries around the world.

A winner of the BMI Student Composer Award, a three-time finalist for the ASCAP Morton Gould Young Composer Award and considered for the 2022 Pulitzer Prize for his *Concerto for Wind Ensemble*, Day has composed over 200 works, and has had numerous performances throughout the United States, Russia, Austria, Australia, Taiwan, South Africa, and Japan. His works have been programmed by the symphonies of Boston, San Francisco, Detroit, Indianapolis, Houston, and more, as well as several top professional and collegiate wind ensembles. His works have been performed at Carnegie Hall, Rachmaninov Hall (Russia), The Midwest Clinic, and other major venues, and recently he had his Carnegie Hall Conducting Debut at the 2022 New York International Music Festival.

Shimmering Sunshine is a composition that depicts the sun whenever it is positioned at high noon, at its brightest point during the day. Throughout the piece, there are different "shimmers" of bright light that bounce around from instrument to instrument, depicting moments of sunshine both beautiful and, at the same time, powerful. This work was written in conjunction with the M.O.T.I.F triptych consortium, including *Across a Golden Sky* by Quinn Mason and *Midnight Skyline* by Josh Trentadue.

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Day has collaborated with the likes of David Childs, Nicki Roman, James Markey, Wendy Richman, Jens Lin-

demann, Demondrae Thurman, Hiram Diaz, Steven Cohen, Jeremy Lewis, and more on works for their respective instruments, as well as chamber ensembles like One Found Sound, Axiom Brass, Ensemble Dal Niente, The Sheffield Chamber Players, The Puerto Rican Trombone Ensemble, The Zenith Saxophone Quartet, The Tesla Quartet, and the Boston Symphony Orchestra Low Brass Section.

Day is currently Assistant Professor of Composition at Wilfrid Laurier University in Waterloo, Ontario, Canada. He is pursuing his DMA in Composition from the University of Miami Frost School of Music, where he studies with Charles Norman Mason, Dorothy Hindman, and Lansing McCloskey. He holds a MM in Composition from the University of Georgia, and BM in Performance from Texas Christian University (TCU). He is alumnus of Kappa Kappa Psi National Honorary Band Fraternity and Phi Mu Alpha Sinfonia Fraternity of America.

-Program note and biography provided by the composer

Rest

Rest for Concert Band was created in 2010 as a concert band adaptation of the composer's work for chorus, *There Will Be Rest*. In making this version, the composer wanted to preserve almost everything from the original including harmony, dynamics and even the original registration. He also endeavored to carefully preserve the fragile beauty and quiet dignity suggested by the words of the poet Sara Teasdale:

There will be rest, and sure stars shining.
Over the rooftops crowned with snow,
A reign of rest, serene forgetting,
The music of stillness holy and low.
I will make this world of my devising,
Out of a dream in my lonely mind,
I shall find the crystal of peace, above me
Stars I shall find.

Sara Teasdale (1884-1933)

-Program Note compiled by Marcie Phelan for the Ridgewood (NJ) Concert Band

Frank Ticheli music has been described as being “optimistic and thoughtful” (Los Angeles Times), “lean and muscular” (The New York Times), “brilliantly effective” (Miami Herald) and “powerful, deeply felt, crafted with impressive flair and an ear for striking instrumental colors” (South Florida Sun-Sentinel). Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony.

Ticheli's orchestral works have received considerable recognition in the U.S. and Europe. Orchestral performances have come from the Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, Dallas Symphony, American Composers Orchestra, the radio orchestras of Stuttgart, Frankfurt, Saarbruecken and Austria and the orchestras of Austin, Bridgeport, Charlotte, Colorado, Haddonfield, Harrisburg, Hong Kong, Jacksonville, Lansing, Long Island, Louisville, Lubbock, Memphis, Nashville, Omaha, Phoenix, Portland, Richmond, San Antonio, San Jose, Wichita Falls and others.

Ticheli's flute concerto received its world premiere at the National Flute Association Convention in Minneapolis, with the composer conducting and Thornton colleague Jim Walker as soloist. In February 2018, Ticheli's third symphony, *The Shore*, received its East Coast premiere at New York's Carnegie Hall by NYChoral Society and Orchestra.

Frank 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), Beijing and Shanghai, London and Manchester, Singapore, Rome, Sydney, and numerous cities in Japan.

He is the recipient of a 2012 Arts and Letters Award from the American Academy of Arts and Letters, his third award from that prestigious organization. His Symphony No. 2 was named winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest. Other awards include 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.

Ticheli was awarded national honorary membership to Phi Mu Alpha Sinfonia, “bestowed to individuals who have significantly contributed to the cause of music in America,” and the A. Austin Harding Award by the American School Band Directors Association, “given to individuals who have made exceptional contributions to the school band movement in America.” At USC, he has received the Virginia Ramo Award for excellence in teaching, and the Dean’s Award for Professional Achievement.

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, Mark and Naxos.

-Biography provided by the composer

Puszta

The Puszta is the name of a vast prairie in Hungary, where gypsies often roam with their wild horses. In typical gypsy style, composer Jan Van de Roost wrote this original composition in 1988 that describes the temperamental, melancholic, and flamboyant moods of the nomadic gypsies of eastern Hungary. Written in four movements, subtitled *Four Gypsy Dances*, the exciting music of *Puszta* is bright, colorful, and intriguing.

Jan Van der Roost was born in Duffel, Belgium, in 1956. At a very young age he was introduced to the prominent names in the concert band, fanfare band and brass band repertoire which inspired him to put something on paper himself. He studied trombone, music history and musical education at the Lemmensinstituut in Leuven (Louvain). He continued his studies at the Royal Conservatoires of Ghent and Antwerp, where he qualified as a conductor and a composer.

Jan Van der Roost currently teaches at the Lemmensinstituut in Leuven (Belgium), is special visiting professor at the Shobi Institute of Music in Tokyo, guest professor at the Nagoya University of Art and guest professor at Sensoku Gakuen in Kawasaki (Japan). Besides being a prolific composer, he is also very much in demand as an adjudicator, lecturer, holder of clinics and guest conductor. His musical activities have taken place in more than 45 countries in four continents and his compositions have been performed and recorded around the world.

-Program note from Lake Oswego Millennium Concert Band, biography taken from the Wind Repertory Project

Rolling Thunder March

The fast-paced march *Rolling Thunder* draws upon two important influences in Fillmore’s life: an early involvement in the circus and a lifelong fascination with the trombone. When the young Fillmore displayed an interest in the slide trombone, his father, a conservative partner in a religious music publishing firm, declared the instrument uncouth, sinful, and off-limits to his son. Fillmore’s mother snuck her son a secondhand instrument to practice to keep him out of bigger trouble. The deception was serendipitous since Fillmore became an innovative composer for the instrument, writing signature trombone rags and often featuring the

trombone section as he does in *Rolling Thunder*.

Fillmore's conservative father also likely disagreed with his decision to join the circus, but this choice also resulted in innovative music. Fillmore's role as circus bandmaster gave him the opportunity to amplify the circus experience for the audience by using music to intensify suspense or heighten the excitement. A fast and exciting showstopper like *Rolling Thunder* makes hearts race and feet tap, whether in the circus ring or the concert hall.

-Program Note from U.S. Marine Band concert program, 28 July 2016

James Henry Fillmore Jr. was the eldest of five children. In his youth he mastered piano, guitar, violin, and flute -- as well as the slide trombone, which at first he played in secret, as his conservative religious father believed it an uncouth and sinful instrument. Fillmore was also a singer for his church choir as a boy. He began composing at 18, with his first published march, *Higham*, named after a line of brass instruments. Fillmore entered the Cincinnati Conservatory of Music in 1901. After this he traveled around the United States as a circus bandmaster with his wife, an exotic dancer named Mabel May Jones.

Fillmore gained fame as the Father of the Trombone Smear, writing a series of fifteen novelty tunes featuring trombone smears called "The Trombone Family", including *Miss Trombone*, *Sally Trombone*, *Lassus Trombone* and *Shoutin' Liza Trombone*. A number of these have a strong ragtime influence.

Fillmore wrote over 250 tunes and arranged hundreds more. Fillmore also published a great number of tunes under various pseudonyms such as Harold Bennett, Ray Hall, Harry Hartley, Al Hayes, and the funniest, Henrietta Hall. The name that caused a conflict was Will Huff, because there was a **Will Huff**, who did compose marches and lived and composed in his state and area. While best known for march music and screamers, Fillmore also wrote waltzes, foxtrots, hymns, novelty numbers, overtures, and waltzes.

Henry Fillmore moved from Cincinnati, Ohio, to Miami in 1938 after a doctor had informed him that he had six months to live. The doctor had suggested that if he moved to a warmer climate, his chances of living longer would be greater. The Fillmores took the doctor's advice and moved to Miami, in hopes of improving Henry's health. It apparently worked since they lived happily there until their deaths in the 1950s.

Henry had been a famous conductor and composer in Cincinnati, and when he moved to Florida, he soon became established as the most popular band conductor and composer that state had ever known. His great personality and sense of humor, combined with a casual attitude and a love of young people soon established him as one of the most popular personalities in Miami.

He had established an especially close relationship with the students in the University of Miami band and their band director, Fred McCall. Henry became a regular guest conductor on the stage and in the Orange Bowl, and his popular marches named for Miami and for the Orange Bowl helped make him even more popular.

Henry had been good for the University of Miami, and the University of Miami loved Henry Fillmore. In 1954 he wrote his last composition, a terrific march "Dedicated to the Presidents of the University of Miami, Coral Gables, Florida." It was appropriately titled *The President's March*.

In 1956 the university rewarded Henry with one of the greatest honors of his career. In February 6, 1956, Henry Fillmore was awarded an Honorary Doctorate of Music. The presentation was one of the happiest days of his life, and nine months later, December 7, 1956, Henry passed away in his sleep as "the heart that had kept time with some of the happiest music on the concert stage finally lost its beat."

-Biography taken from the Wind Repertory Project

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 note provided by the composer

-Program notes compiled by Amanda Greenbacker-Mitchell

Conductor Biographies

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 Past 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. In 2022 Dr. Knopps earned a position on the Provost Leadership Program for the 2022-23 academic year. She currently resides in Columbia, Missouri with her cats Rocky and Macy.

Brian A. Silvey (BME, Morehead State; MME, Wichita State; 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, 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 International Society for Music Education conference in Brisbane, Australia (2022), Clifford K. Madsen Symposium on Research in Music Behavior in Kansas City, Missouri (2022), Society for Music Teacher Education in Greensboro, North Carolina (2021), the Music Research and Teacher Education National Conference (2021), and the College Band Directors National Association conference in Tempe, Arizona (2019). 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, 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 is an experienced events adjudicator, guest conductor, and guest clinician, having worked with bands across the United States.

Ms. Jenna Lechner is in her 14th year of teaching, her second year at Jefferson City School District (2022-2023). She previously taught in the Salisbur R-IV School District as well as Columbia Public Schools. Ms. Lechner has a Masters of Education in Curriculum and Instruction from William Woods University in Fulton, MO and a Masters of Music Education from Central Methodist University in Fayette, MO. Before teaching she took a short life detour and worked in the culinary world in St. Louis, MO after graduating from L'Ecole Culinaire.

Ms. Lechner has taught many facets of music education within the public school systems. Her responsibilities throughout her tenure of teaching have included K-5 general music, 7-12 vocal music, and 5-12 instrumental music, as well as being a previous color guard instructor of 8 years, Tri-M advisor and A+ Scholarship Coordinator. She judges flutes at the state level for the Missouri Bandmaster Association All-State Band and holds affiliations in NAFME, MBA, NEA, and Sigma Alpha Iota.

Ms. Lechner resides in Columbia, MO with her wife Tiffany and children, Lillian and Gavin.

Faith Hall is a 2nd year Ph.D. in Music Education student at the University of Missouri and holds a Graduate Teaching Assistantship with the MU Bands. She taught high school and middle school instrumental music for six years in Yuma, AZ, and Sioux City, IA. She has earned a Masters in Music Education degree from Florida State University (2021) and a Bachelors in Music Education from the University of Northern Iowa (2013).

Jefferson City High School Symphonic Band Personnel

Flute

Brownleigh Collier
Kayla Matheson

Clarinet

Carter Figolah
Carleigh Rackers

Alto Saxophone

Alex Lewis
Coltin Weitkamp

Tenor Saxophone

Aubrey Smith

Trumpet

Emma Farris
Quinton Frohman
TJ Jefferson
Liam Sovanski
Evan Welschmeyer
Logan Wilson

Horn

Brier Aulbur
Megan Dierking
Kyle Meyer
Elizabeth Witherspoon

Trombone

Hunter Beene
Blake Roettgen

Euphonium

Ethan Johnson
Kali Schepers

Tubas

Ethan Gonzales

Percussion

Abigail Bruce
Zeke Duren
Ryan Hillmeddo
Quinn Palmer
Luke Sanders
Billy Wood

University of Missouri Symphonic Band Personnel

Piccolo

Gaby Taffe

Flute

**Lauren Marino

**Nicole Tinsley

Gaby Taffe

Emily Gomez

Haley Stevens

Oboe

Caden Brewington

Bassoon

*Cooper Williams

Olivia Lounsbery

Clarinet

*Emily Stokes

Samantha Decker

Joy Mazur

Jaden Kaemmerer

Jude Carter

Alicen Dietrich

Abby Serati

Em Krikham

Layla Husson

Bass Clarinet

Brendan Hoffmann

Alto Saxophone

*Nathan Leslie

Kendall Flaherty

Hayden Wiseman

Tenor Saxophone

Joey Yancey

Baritone Saxophone

George Szabo

Horn

*Nick Stover

Abby Oreskovich

Regan Martinez

Emma Clark

Taylor Owens

Alexis Waltrip

Trumpet

*Nathan Lowry

Douglas Schaedler

Michael Mischkot

Audrey Shaw

Connor Clark

Madelyn Ganley

Trombone

* Jackson Denney

Andrew Jaggi

Josh Camp

Jacob Bode

Patric Kane

Rebecca Brown

Euphonium

Maggie Howell

Ryan Lowe

Henry Miller

Jacob Presler

Tuba

Christopher Gentilia

Andrew Rice

Brady Sohn

Percussion

*Michael Tiffany

Olin Guillotte

Anders Harms

Grace Gard

Calvin Hinton

Ryan Heckman

**Principal*

***Co-Principal*