



School of Music
University of Missouri

2023-2024 Series | Large Ensemble

University Band & Symphonic Band

Dr. Amy M. Knopps, conductor

Dr. Christian M. Noon, conductor

Neil L. Reed, graduate guest conductor

Faith Hall, graduate guest conductor

Featuring

Boston Brass

José Sibaja, trumpet

Jeff Conner, trumpet

Chris Castellanos, horn

Domingo Pagliuca, trombone

William Russell, tuba

October 5, 2023 • 7:00PM

Missouri Theatre

University Band Program
Dr. Christian M. Noon, conductor
Neil L. Reed, graduate guest conductor

AYO (2022).....**Katahj Copley**
(b. 1998)

Neil L. Reed, graduate guest conductor

Tricycle (1997) **Andrew Boysen, Jr.**
(b. 1968)

Hold this Boy and Listen (2008) **Carter Pann**
(b. 1972)

Diamond Tide (2015) **Viet Cuong**
(b. 1990)

I. Moderato
II. Allegro

Intermission

Symphonic Band Program
Dr. Amy M. Knopps, conductor
Faith Hall, graduate guest conductor

Noisy Wheels of Joy (2001)..... **Eric Whitacre**
(b. 1970)

Wishes and Wantings (2022) **Kelijah Dunton**
(b. 1999)

An Introduction to the Moon (2006)..... **Libby Larsen**
(b. 1950)

Conducted by Faith Hall, graduate guest conductor

Nick Bentley, audio and visual materials

Jazz Combo: Grace Gard, voice, Layden Dukes, trumpet,
Sammy Asel, bass, Greyson Smallen, drums

Steampunk Suite (2016) **Erika Svanoë**
(b. 1976)

IV. *Barnum and Tesla's Tandem Bicycle*

PROGRAM NOTES

AYO

Salutations

Greetings.

Hello.

Hi.

Hey.

Yo.

Ayo.

These terms along with countless others have been used to greet people throughout history; however, the term “AYO” is different.

Rooted from hip hop and jazz culture, AYO is built in the Black language. It’s used to tell when something is right, when something is wrong, when something is awesome, and when something is too sweet for words. Its use is seen with your closest people, your family, or people who know you best. It’s personal.

In short “AYO” is a personal embrace that can represent life.

With this piece I wanted to build the kind of embrace you would get from this word alone while also honoring its beginnings—using hip hop rhythms and colorful harmonies. By the end of the piece, we the listeners go from uncertainty to home. And with the uniqueness of the piece, we in turn celebrate not only a word like AYO, but also celebrate life.

- Program note by Katahj Copley.

Tricycle

Tricycle was commissioned by the Northshore Schools, District 112 (IL) for the inaugural All-City Band Festival. Directors of the participating schools were Mike Brehmer, Jason Meltzer, Dennis Runyon, Steve Zachar, and Glenn Williams. The title of the work refers to both the structure of the piece and the event for which it was commissioned. The All-City Band Festival involves three schools performing and working together as one, much as all three wheels of a tricycle must work together to move forward. The music reflects this idea by having three separate themes introduced on their own before finally being combined to work together as one musical entity. The title is even more appropriate considering the playful and innocent qualities of the piece as a whole. *Tricycle* is a piece that is meant to be light, fun, and happy.

- Program note by Andrew Boysen, Jr.

Hold this Boy and Listen

Hold this Boy and Listen is an unusually soft and subdued song for band, written for my third

nephew, David Paulus, Jr. I sat down at the piano and wrote a lyrical work where the melodies and harmonies return, creating a structure no unlike standard song structure. The sentiment is at times innocent or wistful and at other times haunted and serene. The players are really allowed to sing through their instruments in this piece.

- *Program note by Carter Pann.*

Diamond Tide

A 2010 article published in Nature Physics details an experiment in which scientists were able to successfully melt a diamond and, for the first time, measure the temperature and pressure necessary to do so. When diamonds are heated to very high temperatures, they don't melt; they simply turn into graphite, which then melts (and the thought of liquid graphite isn't nearly as appealing or beautiful as liquid diamond). Therefore, the addition of extremely high pressure—40 million times the pressure we feel on Earth at sea level—is crucial to melt a diamond. The extreme temperature and pressure used in this experiment are found Neptune and Uranus, and scientists therefore believe that seas of liquid diamond are possible on these two planets. Oceans of diamond may also account for these planets' peculiar magnetic and geographic poles, which do not line up like they do here on Earth. Lastly, as the scientists were melting the diamonds, they saw floating shards of solid diamond forming in the pools—just like icebergs in our oceans. Imagine: distant planets with oceans of liquid diamond filled with bergs of sparkling solid diamonds drifting in the tide...

These theories are obviously all conjecture, but this alluring imagery provided heaps of inspiration for *Diamond Tide*, which utilizes the “melting” sounds of metallic water percussion and trombone glissandi throughout.

Heartfelt thanks to Cheryl Floyd, Richard Floyd, the TMEA Region 18 bands, and John Mackey for making this piece possible.

- *Program note by Viet Cuong.*

Noisy Wheels of Joy

Grammy-winning composer and conductor Eric Whitacre is one of the most popular musicians of our time. His concert music has been performed throughout the world by millions of amateur and professional musicians alike, while his ground-breaking Virtual Choirs have united singers from over 110 different countries. A graduate of the prestigious Juilliard School of Music, Eric was recently appointed Artist in Residence with the Los Angeles Master Chorale having completed a five-year term as Composer in Residence at Sidney Sussex College, Cambridge University, UK.

As conductor of the Eric Whitacre Singers he has released several chart-topping albums including 2011's bestselling *Light and Gold*. A sought-after guest conductor, Eric has conducted

choral and instrumental concerts around the globe, including sold-out concerts with the London Symphony Orchestra, Royal Philharmonic Orchestra and the Minnesota Orchestra. In addition to several collaborations with legendary Hollywood composer Hans Zimmer, he has worked with British pop icons Laura Mvula, Imogen Heap and Annie Lennox.

A charismatic speaker, Eric has given keynote addresses for many Fortune 500 companies and global institutions including Apple, Google, the World Economic Forum in Davos, the United Nations Speaker's Programme and two main stage TED talks.

Noisy Wheels of Joy is just pure, simple fun, written in the tradition of the great comic operatic overtures, and was designed to start the concert with a bang. The structure is quite formal, but the three themes (love, adventure, and buffo) get thrown around the wind symphony with wild abandon.

- Biography and Program Note taken from the composer's website

Wishes and Wantings

Kelijah Dunton is a New York-based composer who has enjoyed a short but prolific musical background starting in his high school years. He studied alto saxophone through school and continues to be an active performer with NYC's own Metropolitan Music Community. Without formal composition training, Kelijah has only recently embarked on his composition career, persevering as he learns from his musical peers and experiences. A native of Brooklyn, New York, Kelijah has called the neighborhoods of Williamsburg, Bushwick, and Crown Heights home. Moving from place to place has helped him learn what it means to be around people of all backgrounds, ages, and walks of life, as well as exposed him to many genres of music in different communities. Kelijah's significant musical moments include performing in NYC honor bands, competitive NYSSMA festivals, traveling to prestigious music colleges, sitting in with various award-winning jazz bands, and most recently, performing with an MMC community band for all ages and music education levels.

"In my high school days, I spent a lot of my time consuming and learning about Japanese culture & it's fascinating history. I've always had the desire to listen to and emulate modern Japanese music from J-Pop to movie scoring giants such as Joe Hisaishi and the like. I have a great appreciation for the culture because it has probably influenced me the most in my musical writing and has opened my eyes to different forms a musical thought can take.

Now here we are with my new piece, "Wishes & Wantings"; A modern Japanese inspired piece that speaks to my own personal experience being surrounded by Japanese culture growing up and what it also means to so many other people that I know and relate to from all walks of life."

- Biography and Program Note taken from the composer's website

An Introduction to the Moon

Libby Larsen (b. 1950, Wilmington, Delaware) is one of America's most performed living composers. She has composed over 500 works including orchestra, opera, vocal and chamber music, symphonic winds and band. Her work is widely recorded. An advocate for the music and musicians of our time, in 1973 Larsen co-founded the Minnesota Composers Forum, now the American Composer's Forum. Grammy Award winner and former holder of the Papamarkou Chair at John W. Kluge Center of the Library of Congress, Larsen has also held residencies with the Minnesota Orchestra, the Charlotte Symphony, and the Colorado Symphony. As Artistic Director of the John Duffy Institute for New Opera (2014-2020), she guides a faculty of practicing professional artists in nurturing and production of new opera by American Composers. Larsen's 2017 biography, *Libby Larsen: Composing an American Life*, Denise Von Glahn, author, is available from the University Illinois Press.

In our contemporary world, musicians imagine, create, and perform music in two ways—one, by writing and reading it from the page, and two, by improvising and playing it by ear. A good musical education offers practice and experience in both. In doing so, music education can provide practice and experience in the two most prevalent models for problem solving and cooperative existence in our culture—the hierarchical management model and the cooperative creative consensus model. *An Introduction to the Moon* combines two distinctly different and wholly essential musical practice —music of the page and music of the ear.

Using a form found in our everyday culture, the partitioned carton, I created a musical container with several partitions or sections. I composed nine unified sections of music which the musicians rehearse and perform in the traditional manner by reading and reproducing exactly what I have written for them. These nine sections surround eight sections which are reserved for music the musicians create themselves by improvising and performing by ear. You might think of the form of my piece as:

Page-EAR-Page-EAR-Page-EAR-Page-EAR-Page-EAR-Page-EAR-Page-EAR-Page-EAR-Page-EAR-Page
Page In each of the eight EAR sections a poem is read.

Each poem refers, in some way, to the moon. During rehearsal for the piece, the musicians listen to each poem and respond musically by improvising their impressions, discussing their improvisations, and deciding among themselves which musical ideas best work with their ideas about the poetry.

And so, *An Introduction to the Moon* is not my composition, it is our composition—you, the musicians, and me. I hope that you experience our work as poetic in every way and that when the music has left the air, you will have met the moon and remain suspended in its peaceful light.

- Biography and Program Note taken from the composer's website

Steampunk Suite

Erika Kirsten Svanoë was born in 1976 in Whitewater, Wisconsin. She began her musical career on piano and clarinet, and after graduating from the University of Wisconsin–Eau Claire, became a high school band director in Mukwonago, Wisconsin. Shortly thereafter, she embarked on a career in higher education, earning an M.M. in Wind Conducting from Oklahoma State University and a D.M.A. in Conducting from Ohio State University, and securing teaching posts at the University of New Hampshire, Bemidji State University, and Augsburg University. Dr. Svanoë's piece *Steampunk Suite* premiered in 2017, was featured at the 2017 American Bandmasters Association National Conference and was performed by "The President's Own" Marine Band in front of the U.S. Capitol Building.

Steampunk Suite attempts to depict various scenes that take place in a fictional alternate history that features notable people alive in the Victorian era, including Charles Ives, Marie Curie, H.G. Wells, Jules Verne, P.T. Barnum and Nikola Tesla. It borrows from popular music of the era, including the cakewalk, march, waltz, and the song "Daisy Bell." These are combined with sounds of clockwork and imagined steam technology. It also borrows various musical elements from numerous composers of the time, including Ives, Sousa, Satie, Karl King, Stravinsky, and Weill, with some Khachaturian and Danny Elfman thrown in for good measure. This piece has been transcribed for wind ensemble from the original chamber work *Steampunk Scenes* by the composer.

- Biography and Program Note taken from the composer's website

CONDUCTORS

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.

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 a teacher in the public school system in Colorado. During his time as a public school music teacher, Dr. Noon worked with bands and orchestras in grades 6–12.

As a conductor, Dr. Noon is a proponent of new, exciting, diverse, 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 diversifies the composers and styles of music that wind bands perform. He believes that doing so will create more engaging and enjoyable 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 identity development and conducting. As a music teacher educator, he seeks to provide his students with tools, skills, and experiences that allow them to envision new forms of school music education that are inclusive of, but also much more expansive and diverse than traditional band, orchestra, and choir ensembles.

Dr. Noon's scholarly work has been published in *Update: Applications of Research in Music Education*, *Journal of Music Teacher Education*, and *Missouri School Music Magazine*. He has also presented research at the Florida Music Educators Association conference, the Missouri 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.

Neil L. Reed

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

Before coming to Mizzou, he served as a public school music teacher and band director for 10 years in the state of Texas, most recently as the Assistant Director of Bands at Canadian ISD in

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

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

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

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

Faith Hall is a 3rd 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).

Boston Brass

Since 1986 Boston Brass has set out to establish a one-of-a-kind musical experience featuring colorful classical arrangements, burning jazz standards, and the best of original brass repertoire. Boston Brass treats audiences to a unique brand of musical entertainment that bridges the ocean of classical formality to delight regular concertgoers and newcomers alike with great music and boisterous fun in performances across all 50 U.S. states and over 30 countries to date.

José Sibaja brings an incredible level of artistry, humor and personality to Boston Brass. José has held positions in the Miami Symphony, the Sinfonietta de Caracas and the Orquesta Sinfonica Venezuela, and has performed as soloist with the Springfield Symphony, Orquesta Sinfonica Venezuela, and Orquesta Sinfonica Nacional de Costa Rica. He toured the world in Ricky Martin's band for 8 years and can be heard in countless recordings with artists such as Celia Cruz, Gloria Estefan, and Alejandro Sanz, and has performed on Late Night with David Letterman, The Tonight Show with Jay Leno, Saturday Night Live, and the Grammys. José is currently Professor of Trumpet at the Blair School of Music, Vanderbilt University in Nashville.

Jeff Conner is the only remaining original member of Boston Brass. He founded the group with fellow Boston musicians while studying at Boston University and has engineered the meteoric rise of the ensemble in the world of popular chamber music. Jeff received his master's degree in music from Boston University and his bachelor's degree in music from Boston Conservatory. He has presented his Entrepreneurial Clinic "The Portfolio Musician" around the world and is the author of *The Portfolio Musician: Case Studies in Success*, with co-author Grammy-nominated musician John Laverty.

Chris Castellanos hails from Las Vegas where he studied at UNLV and was formerly a member of the Las Vegas Philharmonic. Chris has shared the stage with the Utah Symphony, Miami Ballet, Rodney Marsalis Philadelphia Big Brass, Nevada Chamber Orchestra, Las Vegas Jazz Connection, and the TAD Wind Symphony of Japan. In Vegas, Chris has played over 1,700 performances of Andrew Lloyd Webber's *Phantom – The Las Vegas Spectacular* and backed artists like Frank Sinatra Jr., Tony Bennett, Johnny Mathis, Peter Cetera, Peabo Bryson, Kenny G, Robert Goulet, Olivia Newton-John, Placido Domingo, Luciano Pavarotti, Michel Legrand, Mannheim Steamroller, Yes, Josh Groban, Michael Bublé, Charlotte Church, Ricky Martin, David Foster, and Andrea Bocelli.

Domingo Pagliuca is a Latin Grammy Award-winning trombonist who was born in Venezuela and graduated with honors from the University of Miami with Bachelor's and Master's degrees in Music. His versatility as an instrumentalist in different musical genres has led him to be one of the most in-demand musicians in Venezuela and Latin America for recording sessions and musical productions in the commercial field. Currently, Domingo serves as Principal Trombone of both the Palm Beach Symphony Orchestra and the Florida Grand Opera Orchestra.

William Russell is the newest member of Boston Brass, joining in 2017. William was a co-founder of the Chicago-based quintet Alliance Brass and is an alumnus of the Civic Orchestra of Chicago. William has performed across the United States in venues from the Corn Palace to Carnegie Hall, and he has toured Europe with both the Chicago Symphony Orchestra and the Accademia Nazionale di Santa Cecilia, and he can be heard on the Chicago Symphony Orchestra's Grammy-winning 2008 recording of the Shostakovich 4th Symphony. At home in Chicago, William teaches tuba and euphonium at Northeastern Illinois University.

Boston Brass is a Yamaha Performing Group and performs exclusively on Yamaha instruments.

Boston Brass plays mouthpieces by Pickett Brass.

University Band Personnel

Flute

Grace Ainger
Kailey Beaty
Darrah Dickinson
Maddie Foster
Clare Harmon
Molly Levine
Jonah Rosenbaum
Bethany Russell
Nora Scharer
Evy Smith
Kati Williams
Alyssa Wright

Oboe

Ember Kirkham

Bassoon

Lancing Moore

Clarinet

Brooklyn Cross
Kendall Flaherty
Mina Giurgius
Carly Kuhse
Henry Miller
Emma Pavlik
Kaylee Sands
Mason Sledge
Maria Thompson

Bass Clarinet

Camille Dusang

Alto Saxophone

Amanda Arbuckle
Matthew Hopper
Haley Stevens
Andreas Werbrouck

Tenor Saxophone

Caden Hicks
Mary Jane Konieczny

Baritone Saxophone

Sam Day

Trumpet

Emma Farris
Madelyn Ganley
Blake Harmon
Garrett Heaton
Ava Lairmore
Mia Perez
AJ Rivera
Charlotte Spohr
Sage Turner
Cadence Wood

F Horn

Cole Jones
Henry Moriarty
Atlas Stallings
Beth Wisbey
Ben Zeh

Trombone

Logan Blazek
Anthony Klote
Corban Leslie
Cole Jones
Sierra Paul
Aurora Rieger
Hayden Wiseman

Euphonium

Sophie Bock
Doug Clem
Sophie Niedringhaus
Thomas Skiendziel
Alex Sohl
Harry Tyrer
Naomi Wipfler

Tuba

Bennet Bradley
Ethan Pokress

Percussion

Cade Benthall-West
John Hess
Keller Matthews
Daniel McGowan
Nat Parrott
Ben Strohm
Zach Trachsel
Tayler Wiederhold

Symphonic Band Personnel

Piccolo

Rael Dye
Haley Stevens

Flute

Rael Dye
*Emily Gomez
Molly Hume
Kamiah Kelly
Alexa Koga
Bethanie Koone
Haley Stevens

Oboe

Caden Brewington

Bassoon

Molly Legg
*Cooper Williams

Clarinet

Jude Carter
Alicen Dietrich
*Jane Guillot-Beinke
Harrison Lingle
Sam Kiethline
Em Kirkham
Luke Lindberg
Julia Murray
Alexis Paten

Bass Clarinet

Reagan Laing

Alto Saxophone

**Clayton Greenlee, Alto 1
**George Szabo, Alto 1 and Soprano
Krystiana Valelo, Alto 2

Tenor Saxophone

Jessica Binkley

Baritone Saxophone

Meredith Flippin

Horn

Cameron Kelly
Regan Martinez
Taylor Owens
Nick Stover
*Alexis Waltrip
Sam Wren

Trumpet

Sophie Bock
*Mathew Cremer
Emma Ek
Patrick Ferguson
Douglas Schaedler
Audrey Shaw
Reagin Toten
Raffaele Vinzon
Danny Vollmar

Trombone

Jack Bode
Josh Camp
*Jackson Denney
Patric Kane

Euphonium

Christopher Harris
Maggie Howell
Ryan Lowe
Jacob Presler

Tuba

Ian Conroy
Christopher Gentilia

Percussion

Carson Allen
Kayley Coney
Vanessa Graham
*Anders Harms
Zach Simpson
Cooper Snodgrass
Camihle Williams

Piano

Ted Krause