



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

**Amanda Greenbacker-Mitchell,
graduate guest conductor**

Abby Reed, graduate guest conductor

February 22, 2024 • 7:00PM

Missouri Theatre

University Band Program

Dr. Christian M. Noon, conductor

Amanda Greenbacker-Mitchell, graduate guest conductor

Overture: Southeast Sunday (1996) **Carol Barnett**
(b. 1949)

Amanda Greenbacker-Mitchell, graduate guest conductor

My Eyes are Full of Shadow (2016) **Joel Puckett**
(b. 1977)

Heart on Fire (2022) **Viet Cuong**
(b. 1990)

The Florentiner March, Op. 214 (1907/1999) **Julius Fučík**
(1872–1916)
ed. Bourgeois

Intermission

Symphonic Band Program

Connections – Wind Conducting Symposium

Dr. Amy M. Knopps, conductor

Abby Reed, graduate guest conductor

A Grainger Set:

Country Gardens (1919) **Percy Grainger**
Australian Up-Country Tune (1930/1970) (1882-1961)
Themes from Green Bushes (1921/1987)

Shenandoah (1999) **Frank Ticheli**
(b. 1958)

Abby Reed, graduate guest conductor

Second Suite in F (1911/1984) **Gustav Holst**
(1874-1934)
ed. Colin Matthews

1. March
2. Song without Words
3. Song of the Blacksmith
4. Fantasia on the 'Dargason'

PROGRAM NOTES

Overture: Southeast Sunday (1996)

Overture: Southeast Sunday was commissioned by the Southeast Minnesota Conference for their 1996 Honor Band. I wanted to write something that would evoke the natural beauty of the region as well as some of the activities of the people living there. The sun rises over the river bluffs, an Amish horse and buggy passes, a hymn (*Praise the Lord, His glories show*) is heard now and again, a trout stream gurgles invitingly ...

Program note by Carol Barnett.

My Eyes are Full of Shadow (2016)

“My eyes are full of shadow, and my part Of life is yesterday.” —Edith Nesbit

I’ve always been a person prone to melancholy. My mother used to say that I had periods of sadness interrupted by periods where I was happy about being sad.

As an adult, I’ve learned to be contented in these low periods and in those moments I seek out the healing power of music and poetry. Edith Nesbit’s “Age to Youth,” from which this work’s title is taken, describes looking back on a moment of pain in the past and an inability—an unwillingness?—to move beyond it. Finding this poem brought me great joy in connecting to its sadness.

My Eyes Are Full of Shadow opens with an optimism of a new day but as the cadences are consistently left largely unfulfilled, we realize something is amiss. Each attempted restart of the opening results in another aborted cadence and now they are frequently interrupted by a simple, sad chaconne. Reflecting the poem’s insistence on living in the past, this interrupting chaconne grows more insistent and eventually gives way to a return to the opening but now colored by the assertions of the chaconne.

Program note by Joel Puckett.

Heart on Fire (2022)

Inspired by Mary Oliver’s poem *Walking to Oak-Head Pond, and Thinking of the Ponds I Will Visit in the Next Days and Weeks*, composer Viet Cuong has written a work about hope in the face of hardship and living every day to the fullest.

Program note from Murphy Music Press.

Walking to Oak-Head Pond, and Thinking of the Ponds I will Visit in the Next Days and Weeks

Mary Oliver

What is so utterly invisible
as tomorrow?

Not love,
not the wind,

not the inside of a stone.

Not anything.

And yet, how often I’m fooled--
I’m wading along

in the sunlight--

and I’m sure I can see the fields and the ponds shining

days ahead--
I can see the light spilling

like a shower of meteors
into next week's trees,
and I plan to be there soon--
and, so far, I am

just that lucky,
my legs splashing
over the edge of darkness,
my heart on fire.

I don't know where
such certainty comes from--
the brave flesh
or the theater of the mind--

but if I had to guess
I would say that only
what the soul is supposed to be
could send us forth

with such cheer
as even the leaf must wear
as it unfurls
its fragrant body, and shines

against the hard possibility of stoppage--
which, day after day,
before such brisk, corpuscular belief,
shudders, and gives way.

The Florentiner March (1907/1999)

Although most audiences remember Julius Fučík for his *Entry of the Gladiators March*, a recent international popularity poll indicates a preference for his *Florentiner March*. The length and content of this march lead the listener to suspect that, like Sousa with his *Free Lance March*, Fučík must have attempted to condense the most important material for an operetta into a march.

The work opens with a short bugle fanfare and proceeds directly into a strain of repeated notes which seem to picture a flighty Florentine signorina chattering to her gentleman friend from Berlin who is given only enough time to answer a (two-note) "ja-wohl!" occasionally. The work continues with another fanfare; a light and beautiful trio melody; an interlude; and a triumphant repeat with a challenging piccolo part.

In the November 1969 issue of *The Instrumentalist*, Uno Andersson notes that this march was originally titled *La Rosa de Toscana*, but that political reasons forced the composer to change his salute from the entire region of Tuscany to its capital, Florence.

Program note from Program Notes for Band.

Country Gardens (1919)

Country Gardens is an English folk tune that Cecil Sharp collected in 1908 and passed on to Grainger, who played improvisations on it during his World War I tour as a concert pianist for the U.S. Army. According to Grainger, it is a dance version of the tune *The Vicar of Bray*. Once published in its original piano form, the tune brought Grainger great success. However, it was not among his favorite compositions. Later in life, despite the steady stream of income from its royalties, the fame of *Country Gardens* and the widespread public association of this work as being his best-known piece, the work came to haunt Grainger. Mentally, it became his albatross. He came to think of his own brilliant original music as “my wretched tone art.” He once remarked, “The typical English country garden is not often used to grow flowers in; it is more likely to be a vegetable plot. So you can think of turnips as I play it.”

When asked in 1950 by Leopold Stokowski to make a new arrangement for Stokowski’s orchestra, Grainger obliged with a wildly satirical version that literally sticks out its tongue at the success of the little tune. In 1953, he rescored that arrangement for band. Reflecting his mood at the time, it is a biting sophisticated parody that was to become his only band setting of the music.

Australian Up-Country Tune (1930/1970)

Grainger’s *Australian Up-Country Tune* is based on the composer’s *Up-Country Song*, written for unaccompanied and wordless voices.

Grainger wrote the following about that work:

This piece (written for chorus in May, 1928) is based on a tune that I wrote in 1905, called ‘Up-country song’. In that tune I had wished to voice Australian upcountry feeling as Stephen Foster had voiced American country-side feelings in his songs. I have used this same melody in my Australian *Colonial Song* and in my Australian *The Gumsucker’s March* [for which see suite *In a Nutshell*].

Themes from Green Bushes (1921/1987)

Themes from Green Bushes is subtitled “Passacaglia on an English Folksong.” Of this work, originally written between 1905 and 1906, Percy A. Grainger wrote:

Among country-side folksongs in England, *Green Bushes* was one of the best known of folksongs -- and well it deserved to be, with its raciness, its fresh grace, its manly clear-cut lines. *Green Bushes* strikes me as being a typical dance, a type of song come down to us from the time when sung melodies, rather than instrumental music, held countryside dancers together. It seems to breathe that lovely passion for the dance that swept like a fire over Europe in the Middle Ages -- seems brimful of all the youthful joy and tender romance that so naturally seek an outlet in dancing.

Larry D. Daehn used excerpts from Grainger’s 1921 score to create this setting. Grainger’s original sources for this composition were 1) a folksong collected by Cecil Sharp, from the singing of Mrs. Louie Hooper of Hambridge, Somerset, and 2) the singing of Mr. Joseph Leaning at Brigg, Lincolnshire, collected by Grainger on August 7, 1906. Grainger collected ten different versions of *Green Bushes* (or *Lost Lady Found* or *The Three Gypsies*) during his folksong collecting career and used one of them as the final movement of his *Lincolnshire Posy* in 1937.

Larry D. Daehn wrote the following about the work:

In setting such dance-folk songs (indeed, in setting all dance music) I feel that the unbroken and somewhat monotonous keeping-on-ness of the original should be preserved above all else.

The greater part of my passacaglia is many-voiced and free-voiced. Against the folk tune I have spun free countermelodies of my own -- top tunes, middle tunes, bass tunes . . . The key-free harmonic neutrality of the folk song's mixolydian mode opens the door to a wondrously free fellowship between the folk tune and these grafted-on tunes of mine.

My *Green Bushes* setting is thus seen to be a strict passacaglia throughout well-nigh its full length. Yet it became a passacaglia unintentionally. In taking the view that the *Green Bushes* tune is a dance-folk song... I was naturally led to keep it running like an unbroken thread through my setting, and in feeling prompted to graft upon it modern musical elements expressive of the swish and swirl of dance movements the many-voiced treatment came of itself.

The work is in no sense program music -- in no way does it musically reflect the story told in the verses of the *Green Bushes* song text. It is conceived, and should be listened to, as dance music (It could serve as ballet music.) ... as an expression of those athletic and ecstatic intoxications that inspire, are inspired by, the dance -- my newtime harmonies, voice-weavings and form-shapes being lovingly woven around the sterling old-time tune to in some part replace the long-gone but still fondly mind-pictured festive-mooded country-side dancers, their robust looks, body actions and heart-stirs.

***Shenandoah* (1999)**

The Shenandoah Valley and the Shenandoah River are located in Virginia. The origin of the name for this river and valley is obscure. The origins of the folk song are equally obscure, but all date to the 19th century. Many variants on the melody and text have been handed down through the years with the most popular telling the story of an early settler's love for a Native American woman. The composer writes:

In my setting of *Shenandoah* I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming energy -- its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work's mood ranges from quiet reflection, through growing optimism, to profound exaltation.

***Second Suite in F* (1911/1984)**

Imogen Holst wrote the following about the work:

The Second Suite consists of four movements, all based on specific English folk songs.

Movement I: March: Morris Dance, Swansea Town, Claudy Banks. "The "March" of the Second Suite begins with a simple-five note motif between the low and high instruments of the band. The first folk tune is heard in the form of a traditional British brass band march using the Morris-dance tune "Glorishears". After a brief climax, the second strain begins with a euphonium solo playing the second folk tune in the suite, *Swansea Town*. The theme is repeated by the full band before the trio. For the trio, Holst modulates to the unconventional sub-dominant minor of B-flat minor and changes the time signature to 6/8, thereby changing the meter. (Usually one would modulate to sub-dominant major in traditional march form. While Sousa, reputedly the "king of marches", would sometimes change time signatures for the trio (most notably in *El Capitan*), it was not commonplace.) The third theme, called *Claudy Banks*, is heard in a low woodwind soli, as is standard march

orchestration. Then the first strain is repeated da capo.

Movement II: Song Without Words, 'I'll Love My Love'. Holst places the fourth folk song, *I'll Love My Love*, in stark contrast to the first movement. The movement begins with a chord from French horns and moves into a solo of clarinet with oboe over a flowing accompaniment in F Dorian. The solo is then repeated by the trumpet, forming an arc of intensity. The climax of the piece is a fermata in measure 32, followed by a trumpet pickup into the final measures of the piece.

Movement III: Song of the Blacksmith. Again, Holst contrasts the slow second movement to the rather upbeat third movement which features the folk song *A Blacksmith Courted Me*. The brass section plays in a pointillistic style depicting a later Holst style. There are many time signature changes (4/4 to 3/4) making the movement increasingly difficult because the brass section has all of their accompaniment on the up-beats of each measure. The upper-woodwinds and horns join on the melody around the body of the piece, and are accompanied with the sound of a blacksmith tempering metal with an anvil called for in the score. The final D major chord has a glorious, heavenly sound, which opens the way to the final movement. This chord works so effectively perhaps because it is unexpected: the entire movement is in F major when the music suddenly moves to the major of the relative minor.

Movement IV: Fantasia on the Dargason. This movement is not based on any folk songs, but rather has two tunes from Playford's *Dancing Master* of 1651. The finale of the suite opens with an alto saxophone solo based on the folk tune *Dargason*, a 16th century English dance tune included in the first edition of *The Dancing Master*. The fantasia continues through several variations encompassing the full capabilities of the band. The final folk tune, *Greensleeves*, is cleverly woven into the fantasia by the use of hemiolas, with *Dargason* being in 6/8 and *Greensleeves* being in 3/4. At the climax of the movement, the two competing themes are placed in competing sections. As the movement dies down, a tuba and piccolo duet forms a call back to the beginning of the suite with the competition of low and high registers.

The name 'dargason' may perhaps come from an Irish legend that tells of a monster resembling a large bear (although much of the description of the creature has been lost over time). The dargason tormented the Irish country side. During the Irish uprising of the late 18th Century, the dargason is supposed to have attacked a British camp, killing many soldiers. This tale aside, 'dargason' is more likely derived from an Anglo-Saxon word for dwarf or fairy, and the tune has been considered English (or Welsh) since at least the 16th century. It is also known as 'Sedony' (or Sedany) or 'Welsh Sedony'.

Holst later rewrote and re-scored this movement for string orchestra, as the final movement of his *St Paul's Suite* (1912), which he wrote for his music students at St Paul's Girls' School.

program notes compiled by Noah Wright

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 undergraduate and graduate courses in the School of Music. Under her direction Marching Mizzou has grown in size from 245 members in 2017 to a current capacity 350 members in 2022, which stands today. In 2022 Marching Mizzou performed in the 96th Annual Macy's Thanksgiving Day Parade and in 2024 will travel to Dublin, Ireland to perform in the St. Patrick's Festival Parade.

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. In fact in 2010, her and her colleague, Dr. Mary Schneider, Director of Bands, became the first woman team of Director of Bands and Associate Director of Bands not only at EMU, but nationwide at the collegiate level.

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 earned the Hugh Hodgson School of Music Director's Excellence Award and at the University of Kansas she earned 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, as well as served as Fine Arts Coordinator. 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 a very active conductor, clinician, and adjudicator across the United States and internationally having worked and performed throughout Asia, Australia, Canada, Europe, and South America. For nearly ten years she has served as a head clinician/instructor at the Smith-Walbridge Clinics held in Charleston, Illinois each summer 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 and podcasts, she has completed extensive research on American-Sponsored overseas secondary band programs.

Dr. Knopps maintains professional affiliations with the College Band Directors National Association (CBDNA), currently serving as Chair of the CBDNA Athletic Bands Committee, where she is the first woman to ever serve in this position, 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 when she was Honor Tapped in 2018.

In 2021, Dr. Knopps was named Associate Professor of the Year and earned a Purple Chalk Teaching Award from the College of Arts and Science. In 2022, Dr. Knopps was named to the 2022-2023 University of Missouri Provost Leadership Program Cohort. In 2023, Dr. Knopps earned a Distinguished Alumni Award from the College of Arts and Science, the Faculty and Alumni Award from the Mizzou Alumni Association, and was inducted into the Marching Mizzou Hall of Fame. She currently resides in Columbia, Missouri with her cats Rocky and Macy.

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 the *Missouri Journal of Research in Music Education*. He has also presented research at the Florida Music Educators Association conference, the Missouri Music Educators Association conference, and the 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.

Amanda Greenbacker-Mitchell is a Graduate Teaching Assistant in the University Bands program at the University of Missouri, where she is currently pursuing a PhD in Music Education with a concentration in Conducting. Before her appointment at the University of Missouri, Amanda served as a Teaching Assistant at Syracuse University, and as the Director of Instrumental Music at Charlotte Valley Central School in upstate New York. She holds a Bachelor of Music in Music Education with a minor in Music History and Cultures, as well as a Master of Music in Conducting from Syracuse University.

Ms. Greenbacker-Mitchell is a passionate educator, conductor, and growing scholar of music and the Holocaust. She has the honor to serve as a Raphael Schächter Teacher Ambassador for the Defiant Requiem Foundation, where she developed their music performance curriculum module. She is an active guest conductor and lecturer on the repertoire, circumstances, and musicians affected by genocide, having taught about music as a sociopolitical mechanism of the Holocaust in over fifty classrooms and educational series. She is currently researching interdisciplinary practices in instrumental music education, and historically-informed pedagogy.

Abby Reed is originally from Wellington, Texas. She has a bachelor's degree in music education from West Texas A&M University in Canyon, TX, which she earned in December 2020. While attending WTAMU, she was a part of the Concert, University, Marching, and Jazz ensembles, as well as the Saxophone Studio and Saxophone Choir.

Mrs. Reed completed her student teaching at Dumas ISD, where she later taught private lessons and substituted the band program classes. She then began her first job as an Assistant Band Director at Stratford ISD for one year, where she taught 5th and 6th-grade bands and assisted with the 7th, 8th, and High School bands. After completing her first year in public education, she began her second year as an Assistant Band Director and High School Color Guard Director at Canadian ISD. While at Canadian, Mrs. Reed taught the 6th-grade beginner flutes and saxophones, directed the 6th-grade band, and taught 6th and 7th-grade technology.

In June of 2022, Mrs. Reed married her best friend, Neil Reed, who is also attending the University of Missouri as a graduate student pursuing a PhD in Music Education.

Mrs. Reed is thrilled to be pursuing a master's degree at the University of Missouri. She has enjoyed working with the band program and looks forward to growing as an educator, conductor, and musician.

University Band Personnel

Flute

Noelle Abend
Cam Battista
Kailey Beaty
Carleigh Boyd
Darrah Dickinson
Maddie Foster (piccolo)
Ronnie Fu
Sophie Hynes
Alivia Kimbriel
Molly Levine
Emma Naumann
Andrea Novak
Ann O'Halloran
Kate Potter
Jonah Rosenbaum
Abra Scantlin
Nora Scharer
Sarah Schmidt
Evy Smith
George Szabo
Lainey VanNess
Kati Williams
Alyssa Wright

Oboe

Ember Kirkham
Drake Whitman

Bassoon

Samantha Decker
Lancing Moore

Clarinet

Nick Cokenour
Allison Collier
Brooklyn Cross
Payton Doege
Meredith Flippin
Cobalt Gamble
Mina Giurgius
Yahshuah Horton
Grace Hunsley
Abby Jensen
Carly Kuhse
Anna Muellersman
Bonnie Niedermann
Roni Ogden
Emma Pavlik
Lacy Schoneboom
Mason Sledge
Louis Smith
Amanda Unverferth
Darcey Wright

Bass Clarinet

Camille Dusang
Sam Kiethline
Reagan Laing
Jane Manson
Carter Meyerhoff

Alto Saxophone

Krista Anderson
Austin Brown
Madelyn Ganley
Matthew Hopper
Bethanie Koone
Johnny Pryor
Abby Serati
Brady Sohn
Brady Steele
Haley Stevens
Andreas Werbrouck

Tenor Saxophone

Jane Guillot-Beinke
Caden Hicks
Josie Johnson
Mary Jane Konieczny
Aiden Maggiore
Bella McFarland
Kristyn Morgenthaler
Caroline Parry
Austin Richard

Baritone Saxophone

Anna Claunch
Sam Day
Hayden Rogers
Nat White

Trumpet
Carson Allen
Annabelle Bowman
Madeleine Cerneka
Nathan Gilbert
Parker Hammerschmidt

Trumpet

Blake Harmon
Garrett Heaton
Kamiah Kelly
Mia Perez
AJ Rivera
Charlotte Spohr
Bryce Taylor
Emma Waller
Cadence Wood

F Horn

Minna Arthurs
Alex Baur
Gracie Berger
Jonas Ferguson
Patrick Ferguson
Madison Groom
Hailey Hagg
Cole Jones
Tate Patton
Atlas Stallings
Reagin Toten
Ben Zeh

Trombone

Daniel Adams
Quincy Crawford
Kate Dodson
Kip Harris
Anthony Klote
Isaiah Korte
Lauren Marino
Henry Miller
Sierra Paul
Abigale Shell
Peyton Steiner

Euphonium

Evan Atterberry
Sophie Bock
Taylor Brown
Doug Clem
Sophia Niedringhaus
Audrey Shaw
Thomas Skiendziel
Alex Sohl
Harry Tyrer
Naomi Wipfler

Tuba

Alison Bledsoe
Bennet Bradley
Teak Carrier
Nick Kovaleski
Ryan Lowe
Ethan Pokress
Eric Schultz
Harry Tiggard

Percussion

Kayley Coney
Ryan Heckman
Keller Mathews
Daniel McGowan
Nat Parrott
Zach Trachsel
Tayler Wiederhold

Symphonic Band Personnel

Piccolo

Kamiah Kelly

Flute

*Emma Brownfield
Kamiah Kelly
Haley Stevens
Rael Dye
Bethanie Koone

Oboe

Anna Claunch

Bassoon

Cooper Williams

Clarinet

*Jaden Kaemmerer
Em Kirkham
Alexis Paten
Sam Kiethline
Alicen Dietrich
Jude Carter
Mina Giurgius
Luke Lindberg
Julia Murray
Camille Dusang
Jillian Fick

Bass Clarinet

Reagan Laing

Alto Saxophone

*Warren Lane
Krystiana Valelo

Tenor Saxophone

Hayden Wiseman

Baritone Saxophone

Meredith Flippin

**Principal*

Horn

*Cameron Kelly
Taylor Owens
Pauline Rocha
Regan Martinez
Sam Wren
Nick Stover

Trumpet

*Ava Lairmore
Patrick Ferguson
Sophie Bock
Madelyn Ganley
Reagin Toten
Emma Farris
Sage Turner
Michael Mischkot

Trombone

*Jackson Denney
Clyde Silvey
Jack Bode
Josh Camp
Patric Kane, Bass

Euphonium

Kip Harris
Maggie Howell
Ryan Lowe

Tuba

Ian Conroy
Christopher Gentilia
Brady Sohn

Percussion

*Cooper Snodgrass
Carson Allen
Ben Strohm
Cade West
Vanessa Graham
Zach Simpson