



School of Music
University of Missouri

2024-2025 Series | Large Ensemble

University Band & Symphonic Band

Dr. Amy M. Knopps, conductor

Dr. Christian M. Noon, conductor

Sophie Browning-Brodack, graduate guest conductor

Amanda Greenbacker-Mitchell, graduate guest conductor

October 3, 2024 • 7:00PM

Missouri Theatre

University Band Program
Dr. Christian M. Noon, conductor
Sophie Browning-Brodack, graduate guest conductor

Prairie Songs (1998) **Pierre LaPlante**
(1943–2024)

Safely Rest (2020) **Nicole Piunno**
(b. 1985)

Sophie Browning-Brodack, graduate guest conductor

Folk Suite for Band (1966) **William Grant Still**
(1895–1978)

- I. Get on Board Little Children
- II. Deep River
- III. Medley

Sea Songs (1924) **Ralph Vaughan Williams**
(1872–1958)

Intermission

Symphonic Band Program
Dr. Amy M. Knopps, conductor
Amanda Greenbacker-Mitchell, graduate guest conductor

Sonic Pathways (2024) **Nathan Hervey**

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

Melodious Thunk (2012) **David Biedenbender**
(b. 1984)

Adoration (1951/2022) **Florence Price (1888-1953)**
tr. Cheldon Williams (b. unknown)

Amanda Greenbacker-Mitchell, graduate guest conductor

“On Parade” (1914/2020) **Amanda C. E. Aldridge (1866 – 1956)**
Pseudonym: Montague Ring
Edited by: Kaitlin Bove, 2020

UNIVERSITY BAND PROGRAM NOTES

Prairie Songs (1998)

Prairie Songs is based on two songs from the Midwest. These songs were sung and known in Wisconsin and, therefore, seem appropriate for a piece celebrating the state's sesquicentennial (1848-1998).

The Pinery Boy, from the Eau Claire region of Wisconsin, is used in the opening section of *Prairie Songs*. The song tells the story of a young girl who set out in search of her lover, a raftsman working on the river. Her search ends when she learns from the captain that her lover has perished in the river. The young lady returns home and dies of a broken heart. Despite the tragic, and at times melodramatic nature of the verse, the melody is broad and expansive in scope (an octave plus three notes). The setting of this tune in *Prairie Songs* is intended to convey a feeling of grandeur and beauty of the (land before time).

The second section of the piece quotes "The Turkey Song" which some authorities believe originated in Kentucky and moved west with the settlers. It is found in various collections of children's folksongs, including those of Pete Seeger and Jill Trinko.

Common melodic patterns between the two songs make them sound as though they are related. The two themes are presented concurrently in the *maestoso* section just prior to the coda (*allegro*).

The Pinery Boy

"Oh a raftsman's life is a wearisome one,"
"It causes many fair maids to weep and mourn."
"For the loss of a true love that can never return."

The Turkey Song

"As I came over yonder's hill"
"I spied a mighty turkey."
"He flapped his wings, and he spread his tail"
"and his feet looked awful dirty."

Program note by Pierre LaPlante

Safely Rest (2020)

Safely Rest combines the melodies of *Amazing Grace* and *Taps*. These two melodies are woven together so they can be perceived as a single unit.

"'Tis grace that brought me safe thus far,
And grace will lead me home." - from *Amazing Grace*

"All is well, safely rest, God is nigh." - from *Taps*

Program Note by Nicole Piunno

Folk Suite for Band (1966)

The major part of William Grant Still's creative work has been in the field of original compositions, yet in his *Folk Suite for Band*, he has made one of his rare excursions into the realm of traditional American melodies, this time in building several of the most widely loved and often sung negro spirituals into a larger work. Wherever American music is known, *Get On Board*, *Little Children*, *Deep River*, *The Old Ark's a Moverin'*, and *Sinner*,

Please don't Let This Harvest Pass are favorites.

The Suite was first performed in Los Angeles on August 18, 1963, by one of the Bureau of Music's symphonic bands, Dale Eymann conducting.

Program note by William Grant Still

Sea Songs (1924)

Written in 1923 for the following year's Wembley Exhibition, *Sea Songs* is a march medley of three well-known sea shanties: *Princess Royal*, *Admiral Benbow*, and *Portsmouth*. Written in typical march form with a trio, it was published simultaneously for brass band and wind band, and was later transcribed by the composer for symphony orchestra. It should be noted that *Sea Songs* was originally intended to be the final movement of Vaughan Williams's *Folk Song Suite*.

Program note by Nikk Pilato

SYMPHONIC BAND PROGRAM NOTES

Sonic Pathways (2024)

Nathan Hervey is currently an assistant band director at Arlington High School in Arlington, TX and has been there since 2012. He conducts the symphonic and jazz bands, as well as assists with marching band. He did his graduate studies at The University of North Texas.

Mr. Hervey began playing trombone at the age of 11 in 6th grade. In junior high and high school, he played in concert band, jazz band, marching band, symphony orchestra, and performed solos by the time he graduated high school. As an undergrad at UT Arlington, he played in every ensemble that needed a trombone player. As a graduate student at The University of North Texas, he had the distinct pleasure and honor to perform with the symphony orchestra, the 2 o'clock Lab Band, and the premier trombone choir conducted by Tony Baker and Vern and Jan Kagarice. These varied musical experiences gave him exposure to a wide array of musical styles and greatly influenced his writing.

At home, his dad had an eclectic music collection, and it allowed him to listen to a vast spectrum of music from an early age. He would rummage through his CD collection (yes, CDs!) and would listen to artists like Herbie Hancock, Van Halen, Eric Clapton, and Earth, Wind, and Fire. On his own, he'd listen to Hip Hop, R & B and Gospel music. At school, he would be exposed to Rock, Tejano, and Mariachi. These experiences gave him a wide palette of sound, which he references as he creates his compositions.

He began writing his senior year of high school with the encouragement of one of his band directors who told him about Finale Notepad. He then began writing arrangements of his favorite songs from the radio and would play them with his friends after school. When he became a band director, he began writing chorales for his groups which led to writing larger scale performance works. He's published music since 2015, and it brings him great joy to share his music with the world. In his spare time, he enjoys hiking, swimming, cycling, and spending time with his wife.

The composer provided the following program note:

"Sonic Pathways is inspired by my frequent hiking adventures in the Colorado Rockies. During the warm summer months in Texas where I live, hiking to the tops of mountains and in the forests of Colorado a few thousand feet above sea level is a welcome respite. As I hike, I allow my mind to meander through a multitude of thoughts. Frequently, musical ideas accompany my journey as I take in the brisk mountain air. It is on these hikes that the genesis for *Sonic Pathways* was born.

Akin to how a trail can lead you to new and exciting places, the sounds you hear in *Sonic Pathways* take you to new and different sonic destinations. I like to use unique harmony to

support my melodies, and you can hear that in the piece throughout, especially during the piano and vibre harmonies toward the middle of the tune.

While on the trail, I'm greeted with grand views of the Rockies, and a scenic vistas of forests in all of their splendor. As I wrote *Sonic Pathways*, those images were clear in my mind and I sought to represent them with the music. The opening reminds me of the excitement of the long drive to the trailhead, anticipating the adventure to come. The large opening statement from the ensemble calls to mind seeing the mountains for the first time and I drive out of Texas, and into Colorado. Quieter sections in the music recall sitting around the campfire with friends, enjoying the slow pace of camping and summer.

No matter what this tune connotes for you, it is my sincere hope that it transports you somewhere that is exciting and new.”

Belonging (2019)

The composer provided the following biography:

“Tom Davoren is a conductor and composer with an international reputation in wind music.

As a conductor of brass bands Tom began his career with the BTM Band in Wales, later holding positions with the famous Desford Colliery and Fairey Bands. With his own band, Filton, he won titles including the first section National Brass Band Championship of Great Britain in 2014, British Open Senior Trophy in 2016, and British Open Senior Cup in 2017. He served as conductor of the National Youth Brass Band of Wales in 2016 and taught conducting and directed bands at the University of Salford from 2015 - 2019. Tom is currently Professional Conductor to Tokyo City Concert Brass in Japan.

In the wind band world Tom currently serves as Director of Bands / Assistant Professor of Music at Benedictine College, Kansas, USA. He has presented at conferences including the Kansas Music Educators and Bandmasters associations, International Society for the Research and Promotion of Wind Music, and World Association of Symphonic Bands and Wind Ensembles (WASBE) International Conference. As a guest conductor he has appeared with collegiate and honor bands across the USA, as well as bands in Austria, Canada, Japan, Lithuania, Great Britain, Norway, Sweden, and South Korea.

Tom is a respected adjudicator in the band world having presided over the elite level national band championships of Great Britain, Switzerland, and New Zealand, the U.S. Open Championship, Whit Friday marches, as well as the Yorkshire and Scotland Regional Championships.

As a composer Tom’s music is commissioned and played wherever bands are in the world by artists including the Central Band of the Royal Air Force, ‘The President’s Own’ United States Marine Band, Brass Band of Battle Creek, and soloists Jens Lindemann, Hiram Diaz, and Glenn Van Looy. Highlights include performances at the American Bandmasters Association Convention, Midwest International Band and Orchestra Clinic, CBDNA National and Regional Conferences, WASBE, World Music Contest Kerkrade, Royal Northern College of Music Festival of Brass, Carnegie Hall in New York, and the national band championships of many nations. In 2019 Tom, a proud Welshman, was delighted to become composer in residence with the Band of the Welsh Guards, of the Household Division of the Royal Corps of Army Music.

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

Tom studied tuba with Nigel Seaman at the Royal Welsh College of Music and Drama, and holds Bachelors and Postgraduate degrees in composition from Cardiff University School of Music. He completed a Doctoral degree in wind conducting at the University of Kansas, studying with Paul W. Popiel. In 2009 he was awarded a research scholarship from the British Arts and Humanities Research Council and the Welsh Livery Guild Composition Award. He was a BASCA British Composer Awards finalist in 2011, a prizewinner at the EBBA European Composers Competition in 2012, winner of the ITEA Harvey Phillips Award for Excellence in Composition in 2012, and winner of the National Band Association Merrill Jones Composition Prize in 2020 for his work, ‘A Midwestern Suite’.”

The composer provided the following program note:

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

Melodious Thunk (2012)

The composer provided the following biography:

“David Biedenbender (b. 1984) is a composer, conductor, performer, educator, and interdisciplinary collaborator. His music “...seizes the ear through a blend of expressive beauty and formal prowess...at turns rapturous and intimate, menacing and exuberant...Biedenbender isn’t afraid to wear heart on sleeve as he applies telling nuances to concise, exquisitely shaped sonic tales.” (Gramophone) His creative interests include working with classically trained musicians and improvisers, chamber and large ensembles, interactive electronic interfaces and live brain data. His music is influenced by experiences performing in rock and jazz groups, classical ensembles and concert bands, a New Orleans-style brass band, as well as Indian Carnatic Music. “... active, compelling...shot through with energy...wonderfully imagined...Clearly, this is a composer to watch out for.” (Fanfare Magazine)

David has collaborated with many renowned performers and ensembles, and his works have been performed, recorded, and broadcast around the world. His works for wind ensemble in particular are performed widely, including by many distinguished ensembles such as La garde Républicaine, the premier U.S. military bands, and many leading collegiate and conservatory wind ensembles. A dedicated teacher, he is currently Associate Professor and Chair of Composition in the College of Music at Michigan State University. He holds degrees in composition from the University of Michigan and Central Michigan University, and has also studied at the Swedish Collegium for Advanced Study, the Aspen Music Festival, and in Mysore, India where he studied Carnatic music. For more information, visit: www.davidbiedenbender.com.”

The composer provided the following program note:

“I don’t normally like to begin program notes with dictionary definitions—it feels pretty stuffy to me—but it seemed appropriate for this piece, so here goes...”

thunk [thuhngk] noun & verb

1. [n.] an abrupt, flat, hollow sound (example: The book landed on the floor with a thunk.); synonym: thud
2. [v.] to produce an abrupt, flat, hollow sound
3. [v.] colloquial past tense and past participle of think.

Melodious Thunk was inspired by the famous jazz pianist Thelonious Monk. Monk’s wife, Nellie Smith, nicknamed him “Melodious Thunk” because of his clunky, awkward, and brilliant(!) piano playing, and his, somewhat scatterbrained and disoriented nature. I really liked the idea of playing around with Monk’s name—first, because I personally really enjoy goofing around with “spoonerisms” (silly, ridiculous, mix-and-match letter games, which often happen by accident: for example, slip of the tongue becomes tip of the slung), and, second, because this nickname actually provided great musical inspiration. Melodious—well, that’s fairly obvious—and thunk (which is a great onomatopoeia!) became the starting points for the piece. Big, fat thunks are interspersed with pointy, clunky, bluesy blips, which are then transformed into a long, smooth, laid-back melody accompanied by a funky bass line. I haven’t consciously borrowed any specific tunes or licks from Monk, although I do use a small fragment of Dizzy Gillespie’s tune Salt Peanuts, but I hope you’ll hear some

similarities between this piece and Monk's iconic musical style and quirky attitude.”

Adoration (1951/2022)

Midwest Music provided the following program note:

“Prior to his enrollment at The University of Texas at Austin, Cheldon Williams, a 12-year secondary music educator, served as an Interim Associate Director of Bands at New Mexico State University, the Director of Bands and Orchestras at J.P. Taravella High School, and the Associate Director of Bands at Cypress Bay High School. As a twofold graduate of Florida State University, Mr. Williams earned both his bachelor's (B.M.E.) and master's (M.M.E.) degrees in Music Education in 2004 and 2014, respectively. With instrumental conducting as a focus, Cheldon Williams has had the fortune of being trained by and has performed under the batons of musicians such as: Dr. Andre Thomas, Allan McMurray, H. Robert Reynolds, Dr. James Croft, Richard Clary, Craig Kirchhoff and many others. Mr. Williams conducted American students in China and served as a guest clinician to Chinese students at the Sichuan Conservatory (Cheng Du, China) during his time as the founding Program Director for the Jinsha Summer Music Festival (2009-2012). Mr. Williams is a nationally active educator and guest clinician in many areas pertaining to music education and conducting. He is a former member of the New Mexico Music Educators' Association, Florida Bandmasters' Association, Florida Music Educators' Association, Florida Orchestra Association, and Broward Music Educators' Association.”

Midwest Music provided the following biography:

“Florence Price (1887-1953) was a prolific American composer whose race and gender made it difficult for her contributions to join the widely accepted musical canon in the decades following her life. A trailblazer, Price is considered the first Black woman recognized as a symphonic composer and was the first to have her music performed by a major American orchestra when the Chicago Symphony Orchestra gave the world premier of her Symphony No. 1 in 1933.

Price's catalog of works boasts an impressive array of symphonies, concertos, chamber music, various symphonic works, choral works, piano music, and music for the organ. “Adoration” in its original form is one of Price's compositions for organ and fits within the genre of her semiseccular output. My goal in transcribing this piece is to grant performers exposure to Price's story and the gift of performing her music outside its intended medium.”

“On Parade” (1914/2020)

Duke University provided the following biography:

“Amanda Christina Elizabeth Aldridge, also called Amanda Ira Aldridge, was born in London in 1866. She was the daughter of African American Shakespearian actor Ira Aldridge and Swedish opera singer Amanda Pauline von Brandt, and sister to Luranah Aldridge, also an opera singer. In her youth, Aldridge was an accomplished pianist and singer (a student of Jenny Lind) and studied composition at the Royal College. In later years, she taught private voice and elocution lessons to British and American singers and actors, including Black performers Paul Robeson, Roland Hayes, and Marian Anderson. Her compositional career spanned from approximately 1906 to 1934 and included instrumental music, seven piano suites, and at least twenty-six art and parlor songs. Embracing her African American heritage, several of Aldridge's works incorporate African musical material or are settings of African American texts by poets such as Paul Laurence Dunbar. While much of her music was published under the male pseudonym, Montague Ring, her true identity was an open secret amongst her supporters, family, and music circles. Her most popular works include Three Arabian Dances

(1919), Three African Dances (1913), and Carnival Suite of Five Dances (1924) with many works written or arranged for military and dance bands of the time. Aldridge never married nor bore children but kept in close social contact with her students and cared for two birds, Mr. and Mrs. Browne, through her life. She died after a short illness in 1956.”

The Northshore Concert Band provided the following program note:

“On Parade is an English “quick step” march. The march starts out in standard form with a first strain, second strain, and trio. Unexpectedly, Aldridge introduces a secondary trio, which modulates to a third key area. Stylistically, the march resembles the music of John Philip Sousa. (The Sousa Band completed their famed world tour in 1911, spending two months touring the United Kingdom.) Aside from reorchestrating the march for modern instrumentation, this edited edition of the work remains true to the perky spirit of Aldridge’s original manuscript.”

- *Program notes compiled by Abby Reed*

CONDUCTOR BIOGRAPHIES

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 Mini Mizzou for women's basketball. His professional career began as a band and orchestra teacher in the public schools of Colorado, where he grew up.

As a conductor, Dr. Noon is a proponent of new, diverse, and sophisticated works for winds. He advocates for more equitable processes of repertoire selection among conductors that center quality and diversity in concert programming. He believes that doing so will create more diverse and engaging musical experiences for ensemble members and audiences.

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 music education as an inclusive of, expansive, and diverse subject that enriches schools and communities.

Dr. Noon's scholarly work has been published in *Bulletin of the Council for Research in Music Education*, *Journal of Music Teacher Education*, *Missouri Journal of Research in Music Education*, and *Update: Applications 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 NAFME Society for Music Teacher Education Symposium on Music Teacher Education. He holds professional memberships in NAFME, CBDNA, CMS, and the Pi Kappa Lambda Honor Society, as well as honorary memberships in Kappa Kappa Psi and Tau Beta Sigma.

Sophie Browning-Brodack is a music educator from St. Louis, MO. She is currently pursuing her PhD in Music Education at the University of Missouri in Columbia. Prior to Mizzou, Sophie served as the Woodwind Specialist and Assistant Director of Bands in the Clayton School District and held positions as a band director at All Saints Catholic School in Rossford, OH and in the Edwardsville School District in Edwardsville, IL. In addition to her teaching, Sophie is also active in music education research. Her research has been accepted for presentation at the Missouri Music Educators Association Conference and National Association for Music Education biennial conference, as well as published in the *Journal for Music Teacher Education*. Sophie joined the St. Louis Wind Symphony Youth Ensemble as co-director in 2024.

Amanda Greenbacker-Mitchell is a PhD Candidate in Music Education at the University of Missouri, where she serves as a Graduate Teaching Assistant in the University Bands program. Before her appointment at MU, Amanda served as a Teaching Assistant at Syracuse University and as the Director of Instrumental Music at Charlotte Valley Central School. She holds a B.M. in Music Education with a minor in Music History and Cultures, as well as a M.M. in Conducting from Syracuse University.

Ms. Greenbacker-Mitchell is a passionate educator, conductor, and growing scholar of music and the Holocaust. She is currently researching the musical experiences of children in Nazi ghetto Terezín as her dissertation. She is an active guest conductor and lecturer on the repertoire, circumstances, and musicians affected by the Shoah, having taught about music as a sociopolitical mechanism of the Holocaust in over fifty classrooms and educational series.

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, where they led the parade, and was in the Opening Number alongside Lea Michele and the Cast of *Funny Girl*. In 2024 traveled to Dublin, Ireland to

perform in the St. Patrick's Festival Parade, where they earned the distinction of "Best Overall Band."

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 the 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 and diverse 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 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. Dr. Knopps was also featured in *Women in Wind Band*, a 2023 book that thoughtfully looks at why female-identifying band directors are still a minority in the field. 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, 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), Missouri Women's Band Directors Association (MWBD), 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. In 2024, Dr. Knopps earned the William T. Kemper Fellowship for Teaching Excellence, the highest award offered at Mizzou.

University Band Personnel

Flute

Grace Ainger
Casey Bach
Trey Banning
Allison Fox
Megan Hentschel
Anna Heiple
Elaina Jansen
Molly Levine
Joey Novotny
Allison Shoemake
Alivia Seibert
Kati Williams
Alyssa Wright
Christina Zubillaga

Oboe

Jordan Behrle

Bassoon

Lancing Moore

Clarinet

Victoria Cyvas
Camille Dusang
Allie Gifford
Ellen Hayden
Kendall Kleoppel
Nate Leslie
Henry Miller
Mason Sledge
Emily Swanson
Terra Veazey

Bass Clarinet

Brooke Bliven
Matthew Kim
Reagan Laing
Dustin Wallace

Alto Saxophone

Averi Cochran
Samantha Decker
Meredith Flippin
Ian Ludwig
Hayley Stevens

Tenor Saxophone

Mina Giurgius
Caden Hicks
Bella McFarland
Riley Snelson

Baritone Saxophone

Mary Jane Konieczny

Trumpet

Emma Farris
Madelyn Ganley
Garrett Heaton
Han Hou
Kendall Murk
AJ Rivera
Aiden Sexton
Charlotte Spohr
Caleb Taylor
William Westermann

F Horn

Lucy Baker
Brendan Curtis
Alyssa Dennis
Cameron Kelly
Ember Kirkham
Atlas Stallings
Emmett Wright

Trombone

Hope Both
Luke Coonrod
Olivia Ganley
Anthony Klote
Lauren Miller
Sierra Paul
Abel Richardson
Paul Russell*
Joseph Sanders

Euphonium

Hayden Close
Sophia Niedringhaus
CJ Ottenlips
Nate Robertson
Thomas Skiendziel
Harry Tyrer
Naomi Wipfler

Tuba

Bennet Bradley
Watinsi Dobbs
Christian Hodges
Ethan Pokress

Percussion

Arsal Chowdhury
Derrick Delson
Owen Esry
Dustin Fox
Brendan Horn
William Kim
Joshua Kremer
Daniel McGowan
Nat Parrott
Dylan Pearce
Matt Sims
Elijah Vandyne

Symphonic Band Personnel

Piccolo

Kamiah Kelly
Haley Stevens

Flute

Tatum Anderson
Emily Gomez
Kamiah Kelly
Mattie Niedholdt
Haley Stevens

Oboe

Abigail Reed

Bassoon

Cooper Williams

Clarinet

Madeline Collins
Elizabeth Dorman
Kamren Fox
Daniel Garcia
Mina Giurgius
Jaden Kaemmerer
Matthew Kim
Hung Nguyen
Xavery Wright

Bass Clarinet

Sam Kiethline

Alto Saxophone

Trent Fitzimmons
Ethan Harmon
Parker White
Hayden Wiseman

Tenor Saxophone

Doralynn Lee
Krystiana Valelo

Baritone Saxophone

Lainey Sonnenberg

Horn

Jack Callahan
Megan Dierking
Audrey Fizzell
Pauline Rocha
Nick Stover

Trumpet

Harper Allie
Sophie Bock
Matthew Bradshaw
Lukas Carman
Patrick Ferguson
Mia Perez
Gunner Russell
Reagin Toten
Sage Turner

Trombone

Jackson Denney
Abel Richardson
Jacob Smith
Hannah Smithey
Chloe Wilson
Darien Yu
Dezon Gagnon, Bass

Euphonium

Damien Brandle
Alyssa Daley
Tiger Li
Ryan Lowe
Joseph Winterbower

Tuba

Ian Conroy
Watinsi Dobbs
Bryce Herin
Michael Scott
Greta Witt

Percussion

Kayley Coney
Vanessa Graham
Lex Henderson
Geddy Rice
Athen Stokes
Ben Strohm
Ajay Tosh
Gavin Waldrop

Piano

Andrew Jaggi