



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

Abby Reed, graduate guest conductor

Sophie Browning-Brodack, graduate guest conductor

November 19, 2024 • 7:00PM

Missouri Theatre

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

Variations on an African Hymnsong (1994) **Quincy Hilliard**
(b. 1954)

Abby Reed, graduate guest conductor

Night Dances (1994) **Bruce Yurko**
(b. 1951)

Earth Song (2012) **Frank Ticheli**
(b. 1958)

Incantation and Dance (1960) **John Barnes Chance**
(1932 – 1972)

Intermission

Symphonic Band Program
Dr. Amy M. Knopps, conductor
Sophie Browning-Brodack, graduate guest conductor

Shortcut Home (1998) **Dana Wilson**
(b. 1946)

City Trees (2012) **Michael Markowski**
(b. 1986)

Tuttarana (2024) **Reena Esmail**
(b. 1983)

Fantasy on a Theme by Thomas Tallis **Ralph Vaughan Williams (b. 1872 – 1958)**
arr. Jay Bocook (b. 1953)

Zoom: Fanfare for Wind Ensemble **Scott Boerma**
(b. 1964)

Sophie Browning-Brodack, graduate guest conductor

University Band Program Notes

Variations on an African Hymnsong (1994)

Variations on an African Hymnsong is based on a Nigerian folk song entitled “Jesus We Want to Meet.” Fragments of the hymnsong appear in the beginning and is heard in its entirety during the allegro section. Polyrhythms are also used throughout this section. The andante section features the percussion section.

-Program note by Quincy Hilliard

Night Dances (1994)

Composed originally for younger bands, Bruce Yurko’s *Night Dances* features playing techniques and a contemporary sound that also challenges more advanced bands. Featuring drawn out melodies at softer dynamics and exploring a variety of instrumental ranges, the piece is highly percussive in all sections after a long sustained ominous opening.

-Program Note by Pacific Lutheran University

Earth Song (2012)

Earth Song for concert band is the grandchild of *Sanctuary* for concert band. Almost as soon as I completed *Sanctuary*, I became intrigued by the idea of making a choral version of at least part of the work.

Within the same year, I realized this goal, inventing a poem that reflected the music’s poignant lyricism, fitting the rhythmic stresses and melodic contour of *Sanctuary*’s melody. Thus, *Earth Song* for chorus came to be.

Six years after composing *Sanctuary*, in 2012 I received an email from Frank Troyka, director of bands at Berkner High School in Richardson, Texas, inquiring if I might consider making a concert band version of *Earth Song* for one of his colleagues.

The irony of his request was not lost on either of us, but we both agreed that, in a sense, this full circle back to the music’s concert band origins would allow me to create a grandchild possessing the genetic strengths of both its ancestors: the rich textured lyricism and more concise nature of its choral forebear, combined with the wider color palette and expressive power of its concert band forebear.

Thus, *Earth Song* for concert band was born: a more concise (and less technically demanding) descendant of *Sanctuary*.

-Program note by Frank Ticheli

Incantation and Dance (1960)

The present title of this work suggests a religious orientation, but not towards any of the established religions of a Western or Eastern culture. To the standard deities one offers prayers -- incantations are uttered in rituals of magic, demonic rites, and the conjuring up of spirits, evil and benign. The opening *Incantation* is full of mystery and expectation, wandering, unstable and without tonality. The *Dance* also begins quietly, but percussion instruments quickly begin, one by one, to drive a rhythmic pattern of incredible complexity and drive. As other instruments are added, the dance grows wilder and more frenzied. The brasses hammer out ferocious snarls -- the woodwinds fly in swirling scales. Here there is no pretty tune but a paroxysm of rhythm, a convulsion of syncopation that drives on and on, mounting in tension, to a shattering climax of exaltation.

-Program note by Program Notes for Band

Symphonic Band Program Notes

Shortcut Home (1998)

Shortcut Home is a rousing, rather elaborate fanfare that features each section of the ensemble. Drawing upon various jazz styles, the music proclaims and cascades, always driving towards the «home» of the final, C Major chord.

Shortcut Home was commissioned by the Hillsborough (New Jersey) High School Band, Mindy Scheierman, director.

The works of Dana Wilson have been commissioned and performed by such diverse ensembles as the Chicago Chamber Musicians, Formosa Quartet, Xaimen Symphony, Buffalo Philharmonic, Memphis Symphony, Dallas Wind Symphony, Voices of Change, Netherlands Wind Ensemble, Syracuse Symphony, Tokyo Kosei Wind Orchestra, the trio STRATA, and Canadian Brass. Many college ensembles and faculty members have performed and recorded his music.

Solo works have been written for such renowned artists as hornists Gail Williams (international soloist, formerly with the Chicago Symphony) and Adam Unsworth (international soloist, formerly with the Philadelphia Orchestra); clarinetist Larry Combs (international soloist, formerly with the Chicago Symphony); trumpeters James Thompson (formerly with the Atlanta Symphony), Rex Richardson (international jazz soloist), and Frank Campos; oboists David Weiss (international soloist, formerly with the Los Angeles Philharmonic) and Michael Henoeh (principal with the Chicago Symphony); saxophonist Steven Mauk; bassoonists Michael Krroth and Kristin Schillinger; flutists Wendy Mehne, Alison Parramore, and Kate Steinbeck; violinists James Stern and Susan Waterbury; trombonist Thomas Ashworth; tubist Aaron Tindall; soprano Rachel Schutz; cellist Deborah Pae; jazz pianist Nicholas Weiser, drum set player Greg Evans; and contrabassist Nicholas Walker.

He has received grants from, among others, the National Endowment for the Arts, New York Foundation for the Arts, New England Foundation for the Arts, New York State Council for the Arts, Arts Midwest, and Meet the Composer. His compositions have been performed throughout the United States, Europe, and East Asia. They have received several prizes, including the Sudler International Composition Prize and the Ostwald Composition Prize, as well as awards from the International Trumpet Guild, the Flute New Music Consortium, and the International Horn Society; are published by Boosey and Hawkes, Alfred Music Publishers, the American Composers Forum, and Ludwig Music Publishers; and can be heard on over twenty recording labels, as well as on national radio broadcasts such as “Performance Today”.

Dana Wilson holds a doctorate from the Eastman School of Music and is Charles A. Dana Professor Emeritus at the Ithaca College School of Music. He is co-author of *Contemporary Choral Arranging*, published by Prentice Hall/Simon and Schuster, and has written articles on diverse musical subjects. He has been a Yaddo Fellow (at Yaddo, the artists’ retreat in Saratoga Springs, New York), a Wye Fellow at the Aspen Institute, a Charles A. Dana Fellow, and a Fellow at the Society for Humanities, Cornell University.

-Program note provided by Dana Wilson

City Trees (2012)

I had just moved from Arizona to New York City when I began sketching the first fragments of *City Trees*. After being born, growing up, and living in the desert for 25 years of my life, moving to New York so suddenly was and continues to be one of the most challenging things I’ve ever done. I think it has also been one of the bravest. I left my friends, my family, and my ridiculously cheap rent all without much planning.

Every time I walk down a street in New York, I notice the trees shackled by the sidewalk. Some have little fences around them, many have trash nestled up next to their exposed roots, and others have grown so big and become so strong that they have broken right through the concrete pavement. As I pass beneath them, they all

seem to wave their leafy pom-poms in the wind, a thousand leaves applauding, cheering me on as if I had just returned from the moon.

These trees have learned how to brave the concrete jungle, and it gave me solace knowing that they had flourished in such a challenging environment. Over time, the impossibilities of the city have become familiar, and although I continue to learn new lessons every day, I've slowly begun to assimilate, finding my way around, discovering new places, and making friends while still keeping close with those who aren't close by. The music in *City Trees* began to take on a growing sense of perseverance, embodied by the expansive melodies that sweep over the pensive, rhythmic undercurrent.

For me, *City Trees* is a reflection of the bravery that it often takes to venture into new worlds, embrace other cultures, and lovingly encourage new ideas. I am deeply honored to dedicate this piece to the Lesbian and Gay Band Association. Although I may never completely understand the unique challenges my friends have faced and had to overcome, I am inspired by the overwhelming courage that has been so firmly planted for 30 years and that continues to grow, perhaps slowly, but always stronger.

Michael Markowski is fully qualified to watch movies and cartoons. Although he graduated from Arizona State University with a degree in 'Film Practices,' his thirst for writing music has always been the more persistent itch. His concert music has been performed around the world, from the Musikverein in Vienna to the Macy's Thanksgiving Day Parade and has been recorded by vocalist Timothy Stoddard ("Tarot") as well as the Brooklyn Wind Symphony. As a film composer, his music can be heard in Nathan Blackwell's "The Last Movie Ever Made" (Amazon Prime, Apple TV). At Carnegie Hall, his orchestrations for the New York Pops have featured the vocal talents of Hailey Kilgore, Derek Klena, Javier Muñoz, Ali Stroker, and Valisia LeKae. Markowski is a member of ASCAP, the Recording Academy, and currently lives in Brooklyn, New York.

-Program note provided by Michael Markowski

Tuttarana (2024)

The title of this piece is a conglomeration of two words: the Italian word 'tutti', means 'all' or 'everyone', and the term 'tarana' designates a specific Hindustani (North Indian) musical form, whose closest Western counterpart is the 'scat' in jazz. The tarana is a place where musicians can put their greatest virtuosity on display, leaving an audience in awe. While a tarana is a solo form, I wanted to bring that same energy to an ensemble form. This work was originally written for treble chorus, then arranged for brass quintet, and is now in its third iteration for concert band.

Indian American composer Reena Esmail enjoys working in both the Western and Hindustani (North Indian) classical music idioms.

Esmail holds a bachelors degree in composition from The Juilliard School, and a masters degree from the Yale School of Music. Her primary teachers have included Susan Botti, Aaron Jay Kernis, Christopher Theofanidis and Martin Bresnick, Christopher Rouse and Samuel Adler. She has won numerous awards, including the Walter Hinrichsen Award from the American Academy of Arts and Letters (with forthcoming publication of a work by C.F. Peters) and two ASCAP Morton Gould Young Composer Awards. She is currently a Post Residential doctoral candidate at the Yale School of Music.

Esmail was a recipient of a Fulbright-Nehru grant for the 2011-2012 year and studied Hindustani vocal music in New Delhi, India. She was selected as a 2011 INK Fellow to speak about her work at the INK Conference (in association with TED) in Jaipur, with additional speaking engagements in Chennai, Delhi and Goa. For the 2010-11 season, she was the conductor and arranger for Yale's Hindi a cappella group, Sur et Veritaal. Esmail's doctoral thesis, entitled *Finding Common Ground: Uniting Practices in Hindustani and Western Art Musicians* explores the methods and challenges of the collaborative process between Hindustani musicians and Western

composers. Her most recent Hindustani vocal studies have been with Srimati Lakshmi Shankar and Saili Kalyanpur in Los Angeles, CA.

Recent commissions include Teen Murti, for string orchestra, commissioned by the River Oaks Chamber Orchestra, conducted by Mei-Ann Chen; Curiosity for the Pasadena Master Chorale, Tuttarana for Mount Holyoke Glee Club, and Vishwas for the Albany Symphony and bharatanatyam dancer Sisira Gorthala. Her recent film work includes scores for Kali Juger Kumbh, a Bengali film by Ashish Avikunthak and Radha, by Rupeshi Shah.

Esmail currently lives in Los Angeles, California.

-Program note provided by Reena Esmail

Fantasy on a Theme by Thomas Tallis

Regarding the original composition:

While current copyright laws strictly regulate the practice of appropriating other persons' creative property, it was a sign of esteem for a composer of the Renaissance to borrow a tune—or even a whole piece—from one of his colleagues and to rearrange it in a new setting. Thus, there are countless interborrowings among Renaissance composers of masses and motets. There are also numerous “In nomine” pieces in the English string ensemble literature, all based on a fragment of plainchant used in a mass setting by the early 16th-century composer, John Taverner.

Ralph Vaughan Williams honored that practice in borrowing a theme from his great 16th-century English forebear, Thomas Tallis, and extending it into an elaborate, richly textured fantasia for double string orchestra and a solo string quartet. The theme is the third of nine tunes (each in a different modal scale) that Tallis contributed to a metrical psalter compiled by Archbishop Matthew Parker in 1567. John Addison, a hymn writer born 15 years after the psalter was published, later added the text:

When rising from the bed of death,

O'erwhelmed with guilt and fear,

I see my Maker face to face,

O how shall I appear?

It was this composite version that Vaughan Williams encountered when he was asked to edit the English Hymnal in 1906. Tallis' plaintive Phrygian-mode melody again came to mind in 1910 when Vaughan Williams was commissioned to write a work for the famed Three Choirs Festival at Gloucester Cathedral.

The melody consists of two large sections, the first of which is subdivided into two nearly identical phrases. The two phrases in the second half complement each other in a question–answer profile; this half of the melody is further enlivened by constantly changing meters (3/4, 6/8, and 4/4) that alter the pulse in successive measures.

After a short introduction, the Fantasia begins with two complete statements of the theme by the combined string orchestras. In the second of these, the melody rises high in the violins and the accompanying figuration is more elaborate. Then, Vaughan Williams begins a process of dividing his forces and his musical materials. The two orchestras echo each other in a musical conversation based on the first half of the theme. The solo viola takes up the second half of the theme, later joined by the solo violin, the string quartet, and eventually the two orchestras. This turns into a lengthy discussion of various thematic fragments from the melody before the

complete theme returns in an elaborate violin–viola duet accompanied by the full orchestra.

The Fantasia on a Theme by Thomas Tallis is notable for the full, shimmering tone of its many-voiced string ensemble, its flowing, interwoven themes, and the diaphanous modal harmony by which Vaughan Williams mutates the sound of the work's 16th-century counterpart: the instrumental fantasia for an ensemble of strings so popular during the English Renaissance.

-Program note provided by the Los Angeles Philharmonic

Ralph Vaughan Williams was born in 1872 in the pretty Gloucestershire village of Down Ampney. Though he received a cosmopolitan training, including studying with Max Bruch in Berlin and Maurice Ravel in Paris, he is regarded as one of the most quintessentially English of composers. He was passionately interested in traditional English folk songs and collected over 800 of them. Over the course of a long career, Vaughan Williams tackled many genres, large and small, composing songs, ballets, choral works, operas and symphonies. He is particularly well known for evocative programme music that vividly depicts the rural landscape and wildlife (*The Lark Ascending*, *The Wasps Overture*). Vaughan Williams died in London in 1958.

-Program note provided by the London Symphony Orchestra

Zoom: Fanfare for Wind Ensemble

The word ‘zoom’ took on a new meaning during the pandemic [that started in 2020]. Meetings, classes, social gatherings, and holiday celebrations took the form of online video conferences and were generically called ‘zooms.’ Those of us in the musical profession often had to resort to makeshift, substitute forms of ensemble performances that often resembled these gatherings.

One upside for me was a weekly zoom hang that developed with four of my closest friends (all university band conductors) from across the country. One of those friends is Jamie Nix, for whom I was commissioned by his former graduate students to write this piece, in celebration of his tenth year as director of wind ensembles at Columbus State University. A common theme in our weekly chats was our unbridled enthusiasm (and impatience) to get back to what we love: making live music with our students. All of us have felt like we’ve been feverishly revving our engines behind the starting line, breathlessly waiting to see the green flag fly, knowing that the checkered flag awaits on the other side. Well, start your engines ... because here we go ... full speed ahead!

Scott Boerma was inducted into the Drum Corps International Hall of Fame in 2024. He has been the music arranger for the Madison Scouts Drum and Bugle Corps from 1989-2006, 2015-2018, and 2023-present. From 2008-2014, he was the arranger for the Spirit of Atlanta Drum & Bugle Corps. Many university and competitive high school bands enjoy great success with his arrangements each year.

Boerma’s original concert band works have been performed by a long list outstanding ensembles, including “The President’s Own” U.S. Marine Band, The U.S. Navy Band, the Dallas Wind Symphony, the Tokyo Kosei Wind Orchestra, and the Music For All Honor Band of America, to name just a few. University and high school concert ensembles throughout the world regularly program his music.

-Program note provided by Scott Boerma

-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.

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.

Abby is thrilled to have the opportunity to pursue a Master's degree at the University of Missouri. She is excited to work with the Band Program and looks forward to growing as an educator, conductor, and musician.

Sophie Browning-Brodack is currently pursuing her PhD in Music Education at the University of Missouri in Columbia. Prior to Mizzou, Mrs. Browning-Brodack 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.

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

Piccolo

Anna Heiple

Flute

Grace Ainger
Trey Banning
Allison Fox
Megan Hentschel
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
Reagan Laing
Dustin Wallace

Contrabass Clarinet

Ember Kirkham

Alto Saxophone

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
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 Frizzel
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