



School of Music  
University of Missouri

2024-2025 Series | Large Ensemble

---

**University of Missouri  
Wind Ensemble  
All-Juniors Honor Band**

**Gary W. Hill, guest conductor  
Dr. Amy M. Knopps, conductor  
Dr. Christian M. Noon, conductor**

**February 17, 2025 | 7:00pm  
Missouri Theatre**

## Wind Ensemble Program

*Dragon Rhyme* (2010) ..... **Chen Yi**  
(b. 1953)

II. Energetically

*Prelude in E-Flat minor, Op. 34, No. 14* (1933/1988) ..... **Dimitri Shostakovich**  
(1906 -1975)  
Trans. by H. Robert Reynolds  
(b. 1934)

*The Frozen Cathedral* (2013) ..... **John Mackey**  
(b. 1973)

Gary W. Hill, guest conductor

## All-Juniors Honor Band Program

*Festivo* (1985) ..... **Edward Gregson**  
(b. 1945)

Amy M. Knopps, conductor

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

Christian M. Noon, conductor

*Prelude, Siciliano, and Rondo* (1963/1979) ..... **Malcom Arnold**  
(1921–2006; trans. John Paynter)

I. Prelude  
II. Siciliano  
III. Rondo

Amy M. Knopps, conductor

*Tight Squeeze* (2012) ..... **Alex Shapiro**  
(b. 1962)

Christian M. Noon, conductor

## Wind Ensemble Program Notes

### ***Dragon Rhyme (2010)***

Biography from UMKC website:

“As a prolific composer who blends Chinese and Western traditions, transcending cultural and musical boundaries, Dr. Chen Yi is a recipient of the Ives Living Award from the American Academy of Arts and Letters in 2001. She has been Lorena Cravens/Millsap/Missouri Distinguished Professor at the Conservatory of Music and Dance in the University of Missouri-Kansas City since 1998. She was elected to American Academy of Arts & Sciences in 2005, and the American Academy of Arts & Letters in 2019.”

Program notes from UMKC library website:

“Dragon Rhyme for symphonic band is in two movements: I. Mysteriously-Harmoniously, and II. Energetically. The first movement is lyrical, and the second powerful. Featuring the basic intervals found in Beijing Opera music, the thematic material in both movements is matched, and used economically for development throughout the work. The instrumental texture is rich in colors, from transparent and delicate to angular and strong. Taking the image of the dragon, which is auspicious, fresh, and vivid, the music is layered and multidimensional. It symbolizes Eastern culture. When it meets the world, it becomes a part of the global family.”

### ***Prelude in E-Flat minor, Op. 34, No. 14 (1933/1988)***

Biography from Boosey & Hawkes:

“Dmitri Shostakovich was a leading composer of the 20th century and Soviet Russia’s most important symphonist. His adult life was lived entirely inside the USSR and his music was deeply affected by political events there, especially under Stalin. While still a boy, studied at Petrograd Conservatoire under Glazunov and Steinberg, graduating as a brilliant pianist and composer. Early works, including first four symphonies, are dissonant, colourful, satirical and theatrical, reflecting enthusiasm for 1920s modernism. The opera *Lady Macbeth of the Mtsensk District* played all over the world before, in 1936, it caused a scandal with Soviet authorities, and composer was subjected to official campaign of repression and harassment. Monumental 5th Symphony (1937), one of the most popular

orchestral works of 20th century, moved towards a simpler style, and also brought him back towards official favour. During World War II, 7th Symphony, the '*Leningrad*', became an emblem all over allied world for struggle against Fascist Germany. In 1948 was again subjected to humiliating campaign of official persecution and vilification, which continued up to and beyond the death of Stalin (1953). In 1960, against his wishes, persuaded into joining the Communist Party (CPSS), a low point in his life marked by composing 8th Quartet as 'an obituary for myself'. Continual illness in his last years is reflected in preoccupation with death shown in pieces like 14th Symphony and *Michelangelo Suite* for voice and orchestra. Two cycles of 15 symphonies and 15 string quartets, are the peaks of his output, but his violin, cello and piano concertos are played by most of the world's soloists, as are his *24 preludes and fugues* for piano. Overall, his music characterized by powerful sense of mockery and irony mixed with grandeur and despair, and absolute mastery of large-scale forms."

Program notes by Dmitri Shostakovich:

"The Twenty-four Preludes for piano were composed in 1932-33, and the Prelude in E-flat minor, Opus 34, No. 14 was one in this set. Opening with a calm but strong chordal statement, this piece continues to build in a single direction to a grand climax of fff dynamics after which it quickly returns to the quite mood and material of the beginning. While only 36 measures long, one senses a much more expansive and lengthy composition than its few short minutes reveal."

### ***The Frozen Cathedral (2013)***

Biography from composer's website:

"John Mackey (he/him) has written for orchestras (Brooklyn Philharmonic, New York Youth Symphony), theater (Dallas Theater Center), and extensively for dance (Alvin Ailey American Dance Theater, Parsons Dance Company, New York City Ballet), but the majority of his work for the past decade has been for wind ensembles (the fancy name for concert bands), and his band catalog now receives annual performances numbering in the thousands.

Recent commissions include works for the BBC Singers, the Dallas Wind Symphony, military, high school, middle school, and university bands across America and Japan, and concertos for Joseph Alessi (principal trombone, New York Philharmonic), Christopher

Martin (principal trumpet, New York Philharmonic), and Julian Bliss (international clarinet soloist). In 2014, he became the youngest composer ever inducted into the American Bandmasters Association. In 2018, he received the Wladimir & Rhoda Lakond Award from the American Academy of Arts and Letters. He resides in San Francisco, California, with his spouse, A. E. Jaques, a philosopher who works on the ethics of artificial intelligence for MIT, and also titles all of his pieces; and their cats, Noodle and Bloop.”

Program note by Jake Wallace:

“The most immediately distinct aural feature of the work is the quality (and geographic location) of intriguing instrumental colors. The stark, glacial opening is colored almost exclusively by a crystalline twinkling of metallic percussion that surrounds the audience. Although the percussion orchestration carries a number of traditional sounds, there are a host of unconventional timbres as well, such as crystal glasses, crotales on timpani, tam-tam resonated with superball mallets, and the waterphone, an instrument used by Mackey to great effect on his earlier work *Turning*. The initial sonic environment is an icy and alien one, a cold and distant landscape whose mystery is only heightened by a longing, modal solo for bass flute—made dissonant by a contrasting key, and more insistent by the eventual addition of alto flute, English horn, and bassoon. This collection expands to encompass more of the winds, slowly and surely, with their chorale building in intensity and rage. Just as it seems their wailing despair can drive no further; however, it shatters like glass, dissipating once again into the timbres of the introductory percussion.

The second half of the piece begins in a manner that sounds remarkably similar to the first. In reality, it has been transposed into a new key and this time, when the bass flute takes up the long solo again, it resonates with far more compatible consonance. The only momentary clash is a Lydian influence in the melody, which brings a brightness to the tune that will remain until the end. Now, instead of anger and bitter conflict, the melody projects an aura of warmth, nostalgia, and even joy. This bright spirit pervades the ensemble, and the twinkling colors of the metallic percussion inspire a similar percolation through the upper woodwinds as the remaining winds and brass present various fragmented motives based on the bass flute’s melody. This new chorale, led in particular by the trombones, is a statement of catharsis, at once banishing the earlier darkness in a moment of spiritual transcendence and celebrating the grandeur of the surroundings. A triumphant conclusion in E-flat major is made all the more jubilant by the ecstatic clattering of the antiphonal percussion, which ring into the silence like voices across the ice.”

*Program Notes compiled by Abby Reed, Graduate Teaching Assistant.*

## All-Juniors Honor Band Program Notes

### ***Festivo* (1985)**

*Festivo* for Symphonic Wind Band was commissioned in 1985 for the 10th Anniversary of the Bolton Youth Concert Band with funds provided by the Trustee Savings Bank. It received its first performance from the Bolton Youth Concert Band, conducted by Nigel Taylor, at the Conference of the World Association of Symphonic Bands and Wind Ensembles (WASBE) in Kortrijk, Belgium, in July 1985.

As the title suggests, it is a festive piece, exuberant in style and cast in rondo form. An introduction announces, in fragmented form, some of the melodic and rhythmic ideas. The main theme, which is light-hearted and exuberant, is then announced on clarinets but is immediately tossed around the band. The first episode is lyrical in mood with a variation of earlier material passed from one wind soloist to another, whilst the second episode starts quietly but gradually adds layer upon layer of repeated ostinato, rather in the manner of 'minimalist' technique, until the whole band eventually joins in (with important parts for melodic percussion here).

The final statement of the rondo tune is heralded by bell-like chords on the brass with tubular bells adding colour. This leads to a short but triumphant coda (with melodic percussion again prominent). Throughout there is much emphasis on changing time patterns and asymmetric rhythms with the scoring utilising solo and chamber-like textures.

*Festivo* has become a standard repertoire piece in many countries and is one of the composer's most popular and most frequently performed works.

*Program note by Edward Gregson.*

### ***Safely Rest* (2020)**

*Safely Rest* combines the melodies of Amazing Grace and Taps. These 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.*

### ***Prelude, Siciliano, and Rondo (1963/1979)***

This work was first written in 1963 for brass band under the title *Little Suite for Brass*. Paynter's arrangement for wind bands includes woodwinds and additional percussion but retains the breezy effervescence of the original work. All three movements are written in short, clear, five-part song forms; the A-B-A-C-A is instantly apparent to the listener while giving the composer's imaginative melodies a natural, almost folklike, settings.

The Prelude begins bombastically in a fanfare style but reaches a middle climax and winds down to a quiet return of the opening measures, which fade to silence. The liltingly expressive Siciliano is both slower and more expressive than the other movements, thus allowing solo instruments and smaller choirs of sound to be heard. It also ends quietly. The rollicking five-part Rondo provides a romping finale in which the technical facility of the modern wind band is set forth in boastful brilliance.

*Program note from Program Notes for Band.*

### ***Tight Squeeze (2012)***

On the heels of composing *Paper Cut*, which pairs a wind band with not only an electronic track but a ream of printer paper, I knew I wanted to create another even more up-tempo, groove-oriented piece that would be fun for fidgety teenagers with the attention spans of diabetic gnats. Okay, even fun for calmer musicians. Unexpectedly, that turned out to feature a twelve-tone row theme, possibly the world's first for high school band, at least this far west of Vienna.

Initially the melody only had eight notes. When I noticed that none repeated themselves, I decided to go for broke, in a tip of the hat to my beloved 90-year old German composition teacher Ursula Mamlok, who was a renowned serialist during the earlier years of her career. The only serialism I've ever been interested in is granola, but I had a good time with this little tone row, which I paired with a techno-rock-infused percussion groove and electric bass line (yeah, I know; Schoenberg did that first), plus a few Latin rhythms and a hint of jazz. Voila: Electroacoustic Twelve-tone Techno Latin Bebop.



The twelve pitches are first introduced in all their chromatic glory at bars 7-10, and they reappear in different keys throughout the piece. The music, however, is not really in any key at all, since I only think in terms of keys if I'm locked out of my car. And if I were locked out of my car, this is probably the kind of thing I'd be hearing in my head while frantically trying to get back in.

Which leads to the title, which has nothing to do with my car. It has everything to do with a young gull who landed on a rock in front of my desk window as I was finishing this music, with a sizable flounder, uh, floundering in his clamped beak. The rather goofy-looking bird was having a challenging time figuring out how to swallow his windfall. I said to the bird, "Wow, tight squeeze!", and immediately realized that all these notes that were cramming the score page would soon be squeezing through the students' instruments, as snugly as a fat flounder in a gull's mouth. I also realized that talking to birds is pointless; they make lousy conversationalists.

I really care about education and about giving students opportunities to be challenged. My observation of much (not all) band music is that it's often very straight and plodding in rhythm, and lacking in chromaticism. *Tight Squeeze* is another of my humble attempts to broaden the scope of the repertoire.

*Program note by Alex Shapiro.*

## **Conductor Biographies**

**Gary W. Hill** — Professor of Music and Director of Bands, Emeritus, at Arizona State University, where he taught from 1999-2019 — is one of the most sought-after guest conductors and clinicians in the wind band field. As a conductor, appearances in more than a dozen countries and throughout the United States have included performances with many professional ensembles, numerous college and university wind bands and orchestras, myriad high school and collegiate honor ensembles (including dozens of All-State bands), at the Midwest International Band and Orchestra Clinic, and at World Association of Symphonic Bands and Ensembles' conferences. As a clinician, Hill has presented hundreds of workshops on conducting and rehearsal technique for music teachers of all levels and has worked with thousands of bands and orchestras and their teachers. Professor Hill is currently a Conn-Selmer Educational Clinician.

Prior to Hill's appointment at ASU, he was Director of Bands at the University of Missouri



-Kansas City Conservatory of Music (1986-99), at East Texas A&M University, (1982-86), and Associate Director of Bands at the University of Colorado, Boulder (1980-82). He also served as Founding Music Director for the Kansas City Youth Wind Ensemble and the conductor of newEar, a professional chamber ensemble devoted to contemporary music. Hill began his teaching career in Michigan, where he was Director of Bands for the Traverse City (1977-80) and West Bloomfield (1974-77) public schools.

High school, university, and professional ensembles under Hill's direction have given performances for the National Band Association, the Music Educators National Conference (NAfME), the College Band Directors National Association, the American Bandmasters Association, the International Horn Symposium, the National Flute Association, at many state conventions, and throughout North America, Europe, and Asia. Performances conducted by him have consistently drawn praise from composers, performing musicians, and critics alike for their insightful, inspired, and cohesive realizations, and for their imaginative programming.

During Professor Hill's 39 years as a collegiate conducting teacher, he taught scores of undergraduate and graduate conducting students and served as the primary mentor for 55 MM & DMA wind band conducting majors, 8 who became conductors of US Armed Forces' ensembles and other professional groups, and 44 who won university teaching positions.

Hill remains active as a guest conductor, teacher, and clinician, and continues to be involved with research concerning the exploration of biochemical reactions spawned by musical processes, the neurobiology of the art and craft of conducting, and the past, present, and future of instrumental music in schools. Additionally, he is a passionate lover of dog training and the sport of dog agility, and frequently weaves lessons learned from this pastime into his teaching.

Professor Hill is the author or co-author of numerous articles published in music journals (CBDNA Journal, WASBE Journal, Bands of America, National Association of Schools of Music, AMEA Journal, etc.) and in other journals, proceedings, and books, including: the Acoustical Society of America; The Oxford Handbook of Making Music and Leisure; and in the Journal Hormones and Behavior. Hill has discussed his research as a speaker at numerous regional, national, and international meetings.

Professor Hill is a member of many professional organizations, including the American Bandmasters Association and the College Band Directors National Association, for which

he hosted the “Fiftieth Anniversary National Conference” (1991), co-hosted the 2019 biennial national conference, as well as the joint conferences of the North Central and Southwestern Divisions in conjunction with The Society for American Music (1998), served as president of the Southwestern Division (1989-91), and as national president (2003-05).

**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.

**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.

## Wind Ensemble Personnel

*Personnel listed in alphabetical order to emphasize each individual's contribution to tonight's performance.*

### **Piccolo**

Tatum Anderson

### **Flute**

Lexie Cheek

Nadia Lake

Mattie Neidholdt

### **Alto Flute**

Mattie Neidholdt

### **Bass Flute**

Nadia Lake

### **Oboe**

+Kara Balthrop

+Lauren Hynes

Abigail Reed

### **English Horn**

+Lauren Hynes

### **Bassoon**

Grayson Helsel

### **E-Flat Clarinet**

Sophie Browning

### **B-Flat Clarinet**

Maddie Balsman

Sophie Browning

Samantha Decker

Matthew Kim

Alexis Paten

Emily Stokes

### **Bass Clarinet**

Kamren Fox

+Jane Guillot-Beinke

### **Soprano Saxophone**

Nate Leslie

### **Alto Saxophone**

Warren Lane

Nate Leslie

### **Tenor Saxophone**

Jackson Huenefeldt

### **Baritone Saxophone**

David Garcia

### **Trumpet**

Sophie Bock

Andrew Friesen

Jesse Hamilton

Maddy Haugsven

Ava Lairmore

Brandon Sconce

### **Horn**

Hayden Alley

Lauren Griffith

Brandon Guillen

Pauline Rocha, Assistant

Joseph Rutherford

### **Trombone**

Andrew Jaggi

Neil Reed

Chloe Wilson

### **Bass Trombone**

Dézon Gagnon

### **Euphonium**

Christopher Harris

Maggie Howell

Ryan Lowe

### **Tuba**

Watinsi Dobbs

Jonah Hammontree

Brady Sohn

### **Percussion**

Anders Harms

Chloe Hart

+Luke Haymon

Lex Henderson

Matthew Hinkle

Daniel Noonan

Geddy Rice

+Zach Simpson

Cooper Snodgrass

Nathan Stokes

### **String Bass**

Sam Caldwell

### **Piano and Celeste**

Sarah Liu

### **Harp**

+Hannah Lanning

+*Guest Musician*



## **All-Juniors Honor Band Personnel**

*Personnel listed in alphabetical order to emphasize each individual's contribution to tonight's performance.*

### **Flute**

Payton Barciszewski  
Taylor Crandall  
Gwendolyn Crawford  
Hunter Edgmond  
Makayla Gardner  
Emily Haas  
Olivia Harter  
Claire Leach  
Ben Mehmert  
Lizzie Reissing  
Alex Saddler

### **Oboe**

Lela Hartschen  
Evelyn Jones  
Gabriel Toderescu-Stavila

### **Bassoon**

Nathan Buckwalter  
Knox Smith

### **Clarinet**

Brayden Clarey  
Olivia Dilse  
Zoey Eggebeen  
Alyssa Flener  
Max Hansen  
Gabrielle Knoch  
Gabby Lewis  
Hailee Robinson  
Charity Smith  
Sarah Stewart

### **Bass Clarinet**

Coban Appleton  
Ben Chen

Riley Erxleben  
Marissa Fanning  
Emma O'Dell

### **Contrabass Clarinet**

Katie Pefferman

### **Alto Saxophone**

Layne Becker  
Trenton John  
Maddie Matthews  
Owen Van Leer  
Connor Velleca  
Collin Wise

### **Tenor Saxophone**

Caleb Strasser

### **Baritone Saxophone**

Damien Biesemeyer  
Connor Marvin  
Delilah Stinger

### **Trumpet**

Eli Baker  
Madalynn Copley  
Brooklyn Davis  
Jadon Hussey  
Zackery Kraft  
Eleni Kriete  
Damien McLaughlin  
Ma'Kayla Oses-Arviso  
Gabriel Porter  
Oliver Prenger  
Harrison Robuck  
Gavin Stokes  
Grace Watson

### **F Horn**

Evangelina Brown  
Adnan Coralic  
Aidan Harvey  
Harper Hibdon  
Nex Mountain  
Emery Patterson  
Adara Soderstrom  
Samuel Thatcher

### **Trombone**

Adam Armstrong  
Eric AuBuchon  
Aiden Lord  
Gage Niederschulte  
Kaylee Rackers  
Kaleb Reyneke  
Kole Zeugin

### **Euphonium**

Corbin Blackford  
Thomas Harris  
Maxwell Mueller  
Nicholas Smith

### **Tuba**

Amir Abunaemeh  
Tanner Lorenson  
Moritz Meister  
Justin Wright

### **Percussion**

Kolton Carmichael  
Draven Johnson  
Kelan Meyer  
Titan Shepherd  
Ian Standefer