



School of Music  
University of Missouri

2023-2024 Series | Large Ensemble

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# University Band & Symphonic Band

**Dr. Christian M. Noon, conductor**

**Neil Reed, conductor**

**Amanda Greenbacker-Mitchell, conductor**

**Luke Haymon, guest conductor**

**February 20, 2025 | 7:00pm**

**Missouri Theatre**

**University Band Program**  
Amanda Greenbacker-Mitchell, conductor  
Neil L. Reed, conductor  
Luke Haymon, guest conductor

**Red Giant (2019)** ..... **Jorge L. Vargas**  
(b.1971)  
Neil Reed, conductor

**Kentucky 1800 (1955)** ..... **Clare Grundman**  
(1913–1996)  
Luke Haymon, guest conductor

**Hymn to the Dawn (2004)** ..... **Kimberly Archer**  
(b. 1973)  
Amanda Greenbacker-Mitchell, conductor

**Abracadabra (2004)** ..... **Frank Ticheli**  
(b. 1958)  
Neil Reed, conductor

**Fairest of the Fair (1908)** ..... **John Philip Sousa**  
(1854–1932)  
Amanda Greenbacker-Mitchell, conductor

*Intermission*

**Symphonic Band Program**  
Christian M. Noon, conductor  
Neil L. Reed, guest conductor

**Wild Nights! (2007)** ..... **Frank Ticheli**  
(b. 1958)

**Meditation (2005/2010)** ..... **Dwayne S. Milburn**  
(b. 1963)  
Neil Reed, guest conductor

**Courtly Airs and Dances (1995)** ..... **Ron Nelson**  
(1929–2023)

- I. Intrada
- II. Basse Danse (France)
- III. Pavane (England)
- IV. Saltarello (Italy)
- V. Sarabande (Spain)
- VI. Allemande (Germany)

**Unidad en Ritmo (2023)** ..... **Michele Fernández**

## University Band Program Notes

**Red Giant (2019)**

**Jorge L. Vargas (b.1971)**

This fast-paced composition depicts a dying star in its final stages of existence as it expands and engulfs everything in its path. A soft, somewhat aggressive opening section builds in intensity as instruments are added. Bold melodies, powerful chords, and driving percussion are followed by a short and soft passage for upper woodwinds. The intensity then returns in a dramatic final section that concludes the piece.

*- Program Note from The Instrumentalist*

Jorge L. Vargas (b.1971) is a Mexican American composer, arranger, and clinician. Mr. Vargas holds a Bachelor's Degree in Music Education from The University of Texas-San Antonio and a Master's Degree in Education from Lamar University. He currently teaches at Memorial Junior High in Eagle Pass, TX, where he directs the concert band and the mariachi group, and he coordinates the beginner classes. Mr. Vargas has written and arranged for concert band, marching band, string orchestra, and mariachi ensemble. Many of his works appear on several state and festival lists. Mr. Vargas' music has been selected to the J.W. Pepper Editor's Choice list and Bandworld Magazine's Top 100, and several of his works have been featured at the Midwest Clinic in Chicago. Mr. Vargas was born in Piedras Negras, Coahuila, Mexico, and currently resides in Eagle Pass, TX, with his wife Adriana, a 5th-grade math teacher.

*-Bio taken from the Composer's Website*

**Kentucky 1800 (1955)**

**Clare Grundman (1913–1996)**

Kentucky 1800 is based on the tunes of three American folk songs: The Promised Land, Cindy, and I'm Sad and I'm Lonely, melodies which are reminiscent of the years the pioneers were forging westward. It is a rhapsodic tone poem in which thematic material is treated in great depth and with variety. The work is a band masterpiece which has long since become a favorite with audiences.

*- Program Note from the Score*

Clare Grundman (1913–1996) was a prolific composer who wrote over one hundred works for wind band, many of which feature folk melodies or arrangements of influential works from his time. Composed in the mid-1950s, Kentucky 1800 remains a staple of the wind band repertoire, noted for its rich orchestration and storytelling. The piece opens with the broad, expressive theme of The Promised Land, developing the broad landscape in which the following melodies unfold. The journey continues with the melancholic I'm Sad and I'm Lonely, a tune of unrequited love and hardship, before transitioning to the lively energy of Cindy, which drives the piece forward in a spirited march. Through these contrasting themes, Grundman masterfully demonstrates the common themes of early American life.

**Hymn to the Dawn (2004)**

**Kimberly Archer (b. 1973)**

*Hymn to the Dawn* was originally the second movement of a work for brass quintet. It was composed in memory of Charlie Carter, staff arranger for the Florida State University Marching Chiefs and one of my first composition teachers. Charlie became seriously ill while I was at graduate school. I

was reluctant to face the severity of his illness and hesitated to call him in the hospital; as a result, he passed away before I had a chance to say goodbye.

Although the title suggests moving forward, the music is meant to reflect the unresolved nature of my relationship with Charlie.

*- Program Note from the Composer*

Kimberly K. Archer (b. 1973 in Mendota, IL) is currently serving as Professor of Composition at Southern Illinois University in Edwardsville, Illinois. She teaches composition, orchestration, analysis, counterpoint, and music theory. Past appointments include Bowling Green State University in Ohio, Western Carolina University in North Carolina, and Southeast High School in Florida.

Archer holds a Bachelor of Music Education from The Florida State University, a Master of Music in Composition from Syracuse University, and a Doctor of Musical Arts in Composition from The University of Texas at Austin. Her teachers include David Maslanka, David Gillingham, Andrew Waggoner, Donald Grantham, and Charlie Carter.

*-Bio Taken from the Composer's Website*

## **Abracadabra (2004)**

**Frank Ticheli (b. 1958)**

*Abracadabra* was composed in the summer of 2004, and was orchestrated the following November during a residency at the MacDowell Colony. The piece is dedicated to my son, and is at once playful and serious, innocent and mischievous. A sense of mystery pervades as the dark key of G minor is balanced by sudden shifts to bright and sunny major keys. Throughout the composition I was thinking about magic, not in an evil or frightening sense, but as a source of fun and fantasy. My wonderfully playful, sometimes mischievous young son was always in the back of mind, as were images of Halloween with its costumes and jack-o'-lanterns. As the piece nears its conclusion, the music rushes toward what seems to be an explosive finish. But the woodwinds interrupt, fanning out to a questioning whole-tone cluster. They are answered by a puff of sound, a final disappearing act.

In strictly musical terms, the piece is as clear an example of musical economy as anything I've composed. Almost everything is derived from the opening bars of the main theme. Indeed, virtually every note can be traced to the main melody or its accompaniment. Because of this heightened sense of unity, I had to choose other ways to achieve musical variety. The most important solution was through the sudden and frequent shifts of mood, mode, and tonality.

*-Program Note from the Composer*

Frank Ticheli's music has been described as being "optimistic and thoughtful" (Los Angeles Times), "lean and muscular" (New York Times), "brilliantly effective" (Miami Herald) and "powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors" (South Florida Sun-Sentinel). Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony.

Frank Ticheli's orchestral works have received considerable recognition in the U.S. and Europe. Orchestral performances have come from the Philadelphia Orchestra, Atlanta Symphony, Detroit

Symphony, Dallas Symphony, American Composers Orchestra, the radio orchestras of Stuttgart, Frankfurt, Saarbruecken, and Austria, and the orchestras of Austin, Bridgeport, Charlotte, Colorado, Haddonfield, Harrisburg, Hong Kong, Jacksonville, Lansing, Long Island, Louisville, Lubbock, Memphis, Nashville, Omaha, Phoenix, Portland, Richmond, San Antonio, San Jose, Wichita Falls, and others. His clarinet concerto was recently recorded by the Nashville Symphony on the Naxos label with soloist James Zimmermann.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming (Austria), Beijing and Shanghai, London and Manchester, Singapore, Rome, Sydney, and numerous cities in Japan.

Frank Ticheli is the recipient of a 2012 “Arts and Letters Award” from the American Academy of Arts and Letters, his third award from that prestigious organization. His Symphony No. 2 was named winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest. Other awards include the Walter Beeler Memorial Prize and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music.

In 2018, Ticheli received the University of Michigan Alumni Society’s highest honor, the Hall of Fame Award, in recognition for his career as a composer. He was also awarded national honorary membership to Phi Mu Alpha Sinfonia, “bestowed to individuals who have significantly contributed to the cause of music in America,” and the A. Austin Harding Award by the American School Band Directors Association, “given to individuals who have made exceptional contributions to the school band movement in America.” At USC, he has received the Virginia Ramo Award for excellence in teaching, and the Dean’s Award for Professional Achievement.

Frank Ticheli received his doctoral and masters degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Equilibrium, Klavier, Koch International, Mark, Naxos, and Reference.

*-Bio Taken from the Composer’s Website*

## **Fairest of the Fair (1908)**

**John Philip Sousa (1854-1932)**

*The Fairest of the Fair* is generally regarded as one of Sousa’s finest and most melodic marches, and its inspirations came from the sight of a pretty girl with whom he was not even acquainted. It was an immediate success and has remained one of his most popular compositions. It stands out as one of the finest examples of the application of pleasing melodies to the restrictive framework of a military march.

The Boston Food Fair was an annual exposition and music jubilee held by the Boston Retail Grocers’ Association. The Sousa Band was the main musical attraction for several seasons, so the creation of a new march honoring the sponsors of the 1908 Boston Food Fair was the natural outgrowth of a pleasant business relationship.

In fairs before 1908, Sousa had been impressed by the beauty and charm of one particular young lady who was the center of attention of the displays in which she was employed. He made a mental note that he would someday transfer his impressions of her into music. When the invitation came for the Sousa Band to play a twenty-day engagement in 1908, he wrote this march. Remembering the comely girl, he entitled the new march “The Fairest of the Fair.”

Because of an oversight, the march almost missed its première. Nearly three months before the fair, Sousa had completed a sketch of the march for the publisher. He also wrote out a full conductor’s score from which the individual band parts were to have been extracted. The band had just finished an engagement the night before the fair’s opening and had boarded a sleeper train for Boston. Louis Morris, the band’s copyist, was helping the librarian sort music for the first concert, and he discovered that the most important piece on the program—“The Fairest of the Fair”—had not been prepared.

According to Morris’s own story, the librarian, whose job it had been to prepare the parts, went into a panic. There was good reason; considerable advance publicity had been given to the new march, and the fair patrons would be expecting to hear it. In addition, the piano sheet music had already been published, and copies were to be distributed free to the first five hundred ladies entering the gates of the fair.

Morris rose to the occasion. He asked the porter of the train to bring a portable desk, which he placed on a pillow across his lap. He worked the entire night, and the parts were nearly finished when dawn broke. Both were greatly surprised by the appearance of Sousa, who had arisen to take his usual early morning walk. When asked about the frenzied activity, they had no choice but to tell exactly what had happened.

There were many times in the life of John Philip Sousa when he demonstrated his benevolence and magnanimity, and this was surely one of them. After recognizing Morris’s extraordinary effort and remarking that it was saving the band from considerable embarrassment, he instructed him to complete his work and to take a well-deserved rest, even if it meant sleeping through the first concert.

With no one the wiser, Louis Morris—hero of the day—was asleep in his hotel as Sousa’s Band played “The Fairest of the Fair” for the first time on September 28, 1908. Sousa did not mention the subject again, but Morris found an extra fifty dollars in his next pay envelope—the equivalent of two weeks salary.

*-Program Note taken from Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 43.*

## Symphonic Bands Program Notes

### Wild Nights!

*Wild Nights!* is a joyous, colorful seven-minute musical journey inspired by Emily Dickinson's poem:

*Wild nights! Wild nights!  
Were I with thee,  
Wild nights should be  
Our luxury!*

*Futile the winds  
To a heart in port,  
Done with the compass,  
Done with the chart.*

*Rowing in Eden!  
Ah! the sea!  
Might I but moor  
To-night in thee!*

Numerous composers have set the words of *Wild Nights!* to music (Lee Hoiby's song setting and John Adams' *Harmonium* come immediately to mind). However, to my knowledge, no one has used this wonderfully sensuous poem as the basis for a purely instrumental tone poem. This was my aim, and in so doing I focused most heavily on the lines "Done with the compass,/Done with the chart" and "Rowing in Eden!/Ah! the sea!" These words suggested the sense of freedom and ecstatic joy that I tried to express in my work.

Throughout the piece, even during its darker middle section, the music is mercurial, impetuous, optimistic. A jazzy syncopated rhythmic motive permeates the journey. Unexpected events come and go, lending spontaneity and a sense of freedom. The work is composed in five distinct sections, but contained within each section are numerous surprises and a devil-may-care swagger. Surprises are found at every turn, and continue right through the final cadence.

*Wild Nights!* was commissioned by the California Band Directors Association in celebration of their 50th anniversary.

*-Program note by Frank Ticheli.*

### Meditation

In early 2004, I was contacted by Mr. Jeff Looman, director of instrumental music for the Calvin Christian Schools in Michigan. Looman entrusted me to create a special composition in memory of a former student, Nick Stegeman, who had lost his life several years earlier. *Meditation* combines two tunes, the Lutheran hymn *If Thou But Suffer God to Guide Thee* and the American folk song *Poor Wayfarin' Stranger*. It is actually the second of three movements that comprise a suite entitled *Music for Bright Youth*. The title refers not only to Nick, but all the young musicians with whom it has been my



pleasure to work over the years as well. In February of 2005, the combined bands of the Calvin Christian Schools, under the direction of Mr. Looman, premiered the entire suite as a part of their annual winter concert.

*-Program Note by Dwayne S. Milburn.*

## **Courtly Airs and Dances**

*Courtly Airs and Dances* is a suite of Renaissance dances which were characteristic to five European countries during the 1500s. Three of the dances (Basse Danse, Pavane, and Allemande) are meant to emulate the music of Claude Gervaise by drawing on the style of his music as well as the characteristics of other compositions from that period. The festival opens with a fanfare-like Intrada followed by the Basse Danse (France), Pavane (England), Saltarello (Italy), Sarabande (Spain), and Allemande (Germany).

*-Program note by Ron Nelson.*

## **Unidad en Ritmo**

“Afro-Latin Jazz” is often described as an infectious blend of European melodies and lush harmonies with a heartbeat rooted in the rhythm treasures of Africa. The collaborations of artists like Dizzy Gillespie and Tito Puente gave way to a worldwide love of an art form with humble, profoundly spiritual, and yes, even oppressive beginnings.

The intent of this original composition is not to add African rhythms in their purest form to Spanish-styled melodies reminiscent of my own ancestral heritage: rather, to pay respect to the result of the organic progression, through time -- of the humble cultures thrown together on a small island, and which contributed to the development of these very specific Afro-Cuban forms into what they are... today.

These four iconic styles range from ethereal, to joyful, poignant, and intense. In this work, many authentic patterns are woven into the fabric of the winds as well.

On a personal note: It is important to acknowledge that this artistic (and spiritual) union could not have occurred without the tragic circumstances surrounding the unforgivable transportation of enslaved people to the Caribbean. Thoughts often drifted to this fact while writing, and so some of the emotions stirred at the mere contemplation of their suffering may be felt in the Bolero and Afro-Cuban 6/8 sections.

Each brief section represents elements of life that are best experienced (or endured) through unity, mutual support, and appreciation for the trials each of us experiences in our own way.

It is also hoped that the exhilaration (in the wish to see others rise above their struggles) is also evident in the ending section, where the initial theme heard during the joyous (Son Montuno) returns towards the end of the Afro-Cuban 6/8 to represent the indomitable human spirit transcending the negative events that we may all suffer as a result of life's trials. Hopefully we may continue to teach our young people to actively look for those who are struggling and provide support, as well as embrace each other's uniqueness with respect and interest, and to celebrate life's triumph and sorrows together



in friendship and empathy through the music that many of our ancestors created ... together.

*-Program note by Michele Fernández.*

## Conductors

**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.

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

Before coming to Mizzou, he served as a public school music teacher and band director for 10 years in the state of Texas, most recently as the Assistant Director of Bands at Canadian ISD in Canadian, TX. His responsibilities there included directing the varsity middle school band, as well as assisting with the high school band and teaching beginner band low brass class. The 8th grade band, under his direction, recently received the Texas UIL Sweepstakes award for their performance at the 2023 Region 1 Concert and Sight Reading Evaluation. Prior to his appointment at Canadian ISD, Mr. Reed was an Assistant Director of Bands at Dumas ISD for five years and Wellington ISD for four years. Ensembles under his direction have received multiple milestones and Sweepstakes awards.

Mr. Reed was a Graduate Assistant at the University of Northern Colorado where he received his Master of Music Education degree and performed on bassoon. His bachelor's degree is from the

University of New Mexico where he studied and performed on trombone in numerous ensembles. He served as drum major of the UNM Spirit Marching Band for two seasons and in 2009, received the Spirit of New Mexico Award, UNM's highest honor bestowed annually to a marching band member.

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

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

**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 and one of the Instructors of Record for University Band. 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.

**Luke Haymon** is a music educator and percussionist from Athens, Alabama, now based in Columbia, Missouri. Currently studying for a Master's in Percussion Performance at the University of Missouri-Columbia, Luke serves as a Band Graduate Assistant and Assistant Director of the Marching Mizzou Drumline. He earned his bachelor's in music education from Jacksonville State University and has been active in teaching music in the Alabama and Georgia area. He is dedicated to both his growth as a musician and sharing his knowledge with others, embodying a passion for music that is exhibited in his teaching and performances.

## University Band Personnel

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

### **Piccolo**

Anna Heiple

### **Flute**

McKenzie Anderson  
Jonathan Bass  
Abigail Brakemeyer  
Josie Cable  
Mina Giurgius  
Megan Hentschel  
Elaina Jansen  
Dofay Jiang  
Molly Levine  
Kierra Marshall  
Liliana Moro Donnell  
Kate Potter  
Joey Novotny  
Austin Richard\*  
Nora Scharer  
Sara Schmidt  
Allison Shoemake  
Evy Smith  
George Szabo  
Lainey VanNess  
Alyssa Wright  
Christina Zubillaga

### **Oboe**

Jordan Behrle  
Sophia Selby\*

### **Bassoon**

Ruby Hord\*  
Lance Moore

### **Clarinet**

Cole Bailey  
Nicholas Cokenour\*  
Rachael Davis  
Payton Doege  
Annabelle Ewing  
Cobalt Gamble  
Allie Gifford  
Abby Hayes  
Yashshuah Horton  
Kaitlyn Laurentius  
Henry Miller  
Bonnie Niedermann  
Roni Ogdon  
Emily Swanson  
Baseba Tekle

Terra Veazey

Natalie Wiseman

### **Bass Clarinet**

Madeline Collins  
Reagan Laing  
Dustin Wallace

### **Alto Saxophone**

Meredith Flippin  
Sophie Hynes  
Daniel Saab  
Abigale/Roger Shell  
Haley Stevens\*

### **Tenor Saxophone**

Doralynn Lee  
Aiden Maggiore  
Kristyn Morgenthaler  
Hayden Rogers

### **Baritone Saxophone**

Tatum Anderson  
Mary Jane Konieczny

### **Trumpet**

Carter Allen  
Annabelle Bowman  
Lukas Carmen  
Elliott Dillon  
Nathan Fletcher  
Emma Knudson  
Sydney Lockridge\*  
Michael Mischkot  
Mia Perez  
Cas Neyman  
Matthew Redshaw  
AJ Rivera  
Kaeden Schunk  
Caleb Taylor  
Sage Turner  
Ayaka Utaka  
William Westermann

### **French Horn**

Gracie Berger\*  
Anna Claunch  
Alyssa Dennis  
Quintin Frohman  
Hailey Hagg  
Isaiah Korte  
Atlas Stallings

Samuel Waldron  
Hayden Wiseman

### **Trombone**

Daniel Adams  
Rachel Alvarez  
Krista Anderson  
Taylor Brown  
Luke Coonrod  
Quincy Crawford  
Olivia Ganley  
Anthony Klote  
Ian Ludwig  
Lauren Miller  
Tate Patton\*  
Sierra Paul  
Paul Russell  
Karissa Simmons  
Emma Spalding  
William Wicks (Bass)

### **Euphonium**

Alison Bledsoe  
Teak Carrier  
Hayden Close  
Christopher Ottenlips\*  
Sophia Niedringhaus  
Nathan Robertson  
Thomas Skiendziel

### **Tuba**

Evan Atterberry\*  
Allison Collier  
Ember Kirkham  
Nick Kovaleski  
Eric Schultz

### **Percussion**

Derrick Delson  
Owen Esry  
John Hess  
Brendan Horn  
Harris Kahn  
Ava Lairmore  
Ryan Lowe  
Keller Matthews  
Evelyn Miller  
Nat Parrott  
Dylan Pearce\*

*\*Denotes Section Leader*

## **Symphonic Band Personnel**

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

### **Flute**

Ainsley Bryson  
Rael Dye  
Emily Gomez  
Kamiah Kelly  
Haley Stevens (piccolo)

### **Clarinet**

Madeline Collins  
Daniel Garcia  
Mina Giurgius  
Ember Kirkham  
Hung Nguyen  
Sabrina Pan  
Christina Sanchez  
Jessica Yu

### **Bass Clarinet**

Sam Kiethline

### **Alto Saxophone**

Ethan Harmon  
Trent Fitzsimmons (soprano)  
Gauge Spier  
Parker White

### **Tenor Saxophone**

Riley Snelson  
Krystiana Valelo

### **Baritone Saxophone**

Lainey Sonnenberg

### **Trumpet**

Harper Allie  
Jackson Elsea  
Emma Farris  
Patrick Ferguson  
Madelyn Ganley  
Gunner Russell  
Douglas Schaedler  
Reagin Toten  
Samuel Waldron

### **F Horn**

Jack Callahan  
Megan Dierking  
Abby Oreskovich  
Nick Stover  
Sam Wren  
Emmett Wright

### **Trombone**

Hope Both  
Abel Richardson  
Jacob Smith  
Hannah Smithey

### **Euphonium**

Alyssa Daley  
Tiger Li  
Harry Tyrer  
Joseph Winterbower

### **Tuba**

Ian Conroy  
Bryce Herin  
Michael Scott  
Greta Witt

### **Percussion**

Carson Allen  
Kayley Coney  
Mon Jeong Cheok Kai  
Vanessa Graham  
Luke Haymon+  
William Kim  
Joshua Kremer  
Michael Tiffany  
Gavin Waldrop

*+Denotes Guest Musician*