



**School of Music**  
University of Missouri

2024-2025 Series | Large Ensemble

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# **University Band with Capital City High School Symphonic Band**

**Amanda Greenbacker-Mitchell & Neil L. Reed, conductors**

**Dr. Pete Zambito, guest conductor**

**Capital City Staff:**

**Kevin Blair**

**Ryan McFall**

**Richard Williams**

**Jacob Shackelton**

**April 22, 2025 | 7:00pm**

**Missouri Theatre**

## University Band Program

Amanda Greenbacker-Mitchell & Neil L. Reed, conductors

Dr. Pete Zambito, guest conductor

*Fanfare Hayabusa* (2011) ..... **Satoshi Yagisawa**  
(b.1975)

*Old Churches* (2002) ..... **Michael Colgrass**  
(1932-2019)

*Mambo Perro Loco (Crazy Dog Mambo)* (2008) ..... **Julie Giroux**  
(b. 1961)

*Be Thou My Vision* (2004) ..... **Travis Cross**  
(b. 1977)

*Bugs* (2000) ..... **Roger Cichy**  
(b. 1956)

*Teeth of the Mechanism* (2025) ..... **John Mackey**  
(b. 1973)

Consortium Premiere

## Capital City High School Symphonic Band Program

Staff: Kevin Blair, Ryan McFall, Richard Williams, Jacob Shackelton

*Selections from Star Wars: The Force Awakens* ..... **John Williams**  
arr. Johnnie Vinson

*Mt. Everest* ..... **Rosanno Galante**

*Salvation is Created* ..... **Pavel Tchesnokov**  
arr. Bruce Houseknecht

*Afterburn* ..... **Randall Standridge**

*Golden Panther March* ..... **Robert Sheldon**

## University Band Personnel

### **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  
Abigail Reed+  
Roger Shell  
Haley Stevens\*

### **Tenor Saxophone**

Doralynn Lee  
Aiden Maggiore  
Kristyn Morganthaler  
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 Spaulding  
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 Kovalski  
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\*

### **Accordion**

Brandon Guillen+

Denotes Section Leader\*

Denotes Guest Musician+

# Capital City High School Symphonic Band Personnel

## Flute

Lizet Angel  
Mahider Ayele  
Josefita Claunch  
Logan Collins  
Tori Fox  
Benjain Horton  
Stella Sides

## Oboe

William Harlan

## Bassoon

Harrison Toalson

## Clarinet

Mikyah' Blackman  
Adalynn Ellingsworth  
Breonna Lewis  
Jasmine Lohre  
Logan Prey  
Angel Russell  
Elyese Salter  
Myra Syfert  
Rebecca Vernon

## Bass Clarinet

Tony Lopez-Rodriguez  
Lilianna Owens  
Hannah Tellman

## Alto Saxophone

Sophia Lade  
Ben LaFlamme

## Tenor Saxophone

Cameron Holley  
Drewrexton Pitford

## Bari Saxophone

Porter Bax  
Jusiah Goudeau

## Trumpet

Mikah Blackburn  
Gage Fine  
Bryan Horton  
Conner Vest  
Heidi Love  
Eli Williams  
Ethan Muenks  
Seth Tellman  
Caleb Long  
Evan Behrens

## Horn

Abe Hart  
Lilly Timmerman  
Luke Eggen  
Andrew Mengwasser  
Trinity Howard

## Trombone

Mary Lumley  
Sage Wells  
Jeremiah Austin  
Rordan Mihalevich

## Euphonium

Roman Kremer  
Haiden Fine

## Tuba

Mikayli Marshall  
Allani Towne  
Jonathan Wyatt  
Parker Jones

## Percussion

Bradyn Mantle  
Samuel Sapp  
Madeleine Jones  
Julian Castro  
Carlos Garcia  
Raymond Haynes  
Justin Isaacs  
Mason Sapp  
Boaz Henry  
Matthew West  
Nicholas Klinger  
Seth Wilson

## University Band Program Notes

***Fanfare Hayabusa* (2011) ..... Satoshi Yagisawa**  
(b.1975)

Hayabusa (Japanese for "Peregrine falcon") was a robotic spacecraft developed by the Japan Aerospace Exploration Agency (JAXA) to return a sample of material from a small near-Earth asteroid named 25143 Itokawa to Earth for further analysis. Hayabusa, formerly known as MUSES-C for Mu Space Engineering Spacecraft C, was launched on 9 May 2003 and rendezvoused with Itokawa in mid-September 2005. After arriving at Itokawa, Hayabusa studied the asteroid's shape, spin, topography, colour, composition, density, and history. In November 2005, it landed on the asteroid and collected samples in the form of tiny grains of asteroidal material, which were returned to Earth aboard the spacecraft on 13 June 2010.

Developed by the Japan Aerospace Exploration Agency (JAXA), the Hayabusa asteroid probe returned to earth on June 13, 2010, completing its mission as the first ever spacecraft to obtain surface samples from an asteroid. This fanfare was commissioned by the band of NEC Tamagawa, conducted by Ikuo Inagaki, to commemorate the success of the Hayabusa mission. At the premiere performance in Minato Ward, Tokyo, the piece was so successful the audience demanded it be performed again as an encore.

- Program Note from Publisher

***Old Churches* (2002) 5'30" ..... Michael Colgrass**  
(1932-2019)

According to North American composer Michael Colgrass, *Old Churches* is one of the most challenging pieces he can remember writing. His goal was to create music that was interesting, expressive and challenging, yet playable by students in the early stages of performing on their instruments and who are also unfamiliar with modern music techniques.

His solution was to write a work based on Gregorian vocal chant with unison melodies. Playing in unison helps student musicians feel more confident, and allowed Colgrass to copiously double the melodic lines. The tempo is slow; the phrases are all in quarter and eighth notes, and the harmonies are simple. Some easy *graphic notation* and *chance* techniques are employed, such as pitches played without rhythm, and a *murmuring effect* that simulates the idea of voices echoing in monastic churches. Colgrass hopes that *Old Churches* is a piece that conveys emotion at the same time it makes young bands sound good.

*Old Churches* uses Gregorian chant to create a slightly mysterious monastery scene filled with the prayers and chanting of monks in an old church. Gregorian chant is ancient church music and that has been in existence for over 1500 years. The chant unfolds through call and response patterns. One monk intones a musical idea, then the rest of the monks respond by singing back. This musical conversation continues throughout the piece, with the exception of a few brief interruptions. Perhaps they are the quiet comments church visitors make to one another.

- *Program Note by Composer*

Michael Colgrass (1932-2019) began his musical career in Chicago where his first professional experiences were as a jazz drummer (1944-49). He graduated from the University of Illinois in 1954 with a degree in performance and composition and his studies included training with Darius Milhaud at the Aspen Festival and Lukas Foss at Tanglewood. He served two years as timpanist in the Seventh Army Symphony Orchestra in Stuttgart, Germany and then spent eleven years supporting his composing as a free-lance percussionist in New York City where his wide-ranging performance venues included the New York Philharmonic, American Ballet Theater, Dizzy Gillespie, the Modern Jazz Quartet, the original West Side Story orchestra on Broadway, the Columbia Recording Orchestra's Stravinsky Conducts Stravinsky series, and numerous ballet, opera and jazz ensembles. He organized the percussion sections for Gunther Schuller's recordings and concerts, as well as for premieres of new works by John Cage, Elliott Carter, Edgard Varese, and many others. During this New York period he continued to study composition with Wallingford Riegger (1958) and Ben Weber (1958-60).

Colgrass has received commissions from the New York Philharmonic and The Boston Symphony (twice). Also the orchestras of Minnesota, Detroit, San Francisco, St. Louis, Pittsburgh, Washington, Toronto (twice), the National Arts Centre Orchestra (twice), The Canadian Broadcast Corporation, The Lincoln Center Chamber Music Society, the Manhattan and Muir String Quartets, The Brighton Festival in England, The Fromm and Ford Foundations, The Corporation for Public Broadcasting, and numerous other orchestras, chamber groups, choral groups and soloists.

He won 1978 Pulitzer Prize for Music for *Déjà vu*, which was commissioned and premiered by the New York Philharmonic. In addition, he received an Emmy Award in 1982 for a PBS documentary "Soundings: The Music of Michael Colgrass." He has been awarded two Guggenheim Fellowships, A Rockefeller Grant, First Prize in the Barlow and Sudler International Wind Ensemble Competitions, and the 1988 Jules Leger Prize for Chamber Music. Among his recent works are *Crossworlds* (2002) for flute piano and orchestra commissioned by the Boston Symphony Orchestra and premiered with soloists Marina Piccinini and Andreas Heafliker. *Pan Trio* was commissioned and premiered by Soundstreams Canada in 2005 and premiered by them with Liam Teague, steel drums,



Sanya Eng, harp and Ryan Scott, percussion. *Side by Side* (2007) for harpsichord and altered piano with Joanne Kong as soloist, was commissioned by the Esprit Orchestra, the Boston Modern Orchestra Project (BMOP) and the Richmond Symphony Orchestra.

As an author, Colgrass wrote *My Lessons With Kumi*, a narrative/exercise book, outlining his techniques for performance and creativity. He gives workshops throughout the world on the psychology and technique of performance, in which participants do exercises from this book. His newest book, *MICHAEL COLGRASS: Adventures of an American Composer*, published by Meredith Music and distributed by the Hal Leonard Corporation, was released in February 2010.

He lived in Toronto and made his living internationally as a composer. His wife, Ulla, is a journalist and editor who writes about music and the arts.

*- Bio taken from the composer's website*

***Mambo Perro Loco (Crazy Dog Mambo) (2008) ..... Julie Giroux***  
(b. 1961)

*Crazy Dog Mambo* is an original musical collage of Spanish dance forms including the Salsa, Bachata, Merengue, the Flamenco, the Fandango and various classical and folk dance styles all set in 3/4 time. Traditional percussion instrumentation including the frog rasp and optional accordion further enhance the work's ethnic color and rhythmic drive. Only a crazy dog could dance to this and get away with it.

*- Program Note by Composer*

Julie Ann Giroux (pronounced Ji-ROO (as in "Google," not Ji-ROW, as in "row your boat") (b. 12 December 1961, Fairhaven, Mass.) is an American composer of orchestral, choral, chamber, and numerous concert band works.

She received her formal education at Louisiana State University and Boston University. She also studied composition with John Williams, Bill Conti, and Jerry Goldsmith.

Julie is an extremely well-rounded composer, writing works for symphony orchestra (including chorus), chamber ensembles, wind ensembles, soloists, brass and woodwind quintets and many other serious and commercial formats. Much of her early work was composing and orchestrating for film and television. Her writing credits include soundtrack score for *White Men Can't Jump* and the 1985 miniseries *North and South*. She has also arranged music for Reba McEntyre, Madonna and Michael Jackson. Ms. Giroux is a three-time Emmy Award nominee and in 1992 won an Emmy Award in the category of Outstanding Individual Achievement in Music Direction.

Ms. Giroux has an extensive list of published works for concert band and wind ensemble. She began writing music for concert band in 1983, publishing her first band work *Mystery on Mena Mountain* with Southern Music Company. Giroux left Los Angeles in 1997 to compose for concert bands and orchestras full time, publishing exclusively with Musica Propria. In 2004 Gia Publications, Inc. published the book entitled *Composers on Composing for Band, Volume Two* which features a chapter written by Julie Giroux. Her insightful chapter gives a down-to-earth description which is often humorous of her personal methods and techniques for composing for bands. In 2009 Giroux, an accomplished pianist, performed her latest work, *Cordoba* for Solo Piano and Concert Band, in five U.S. cities and attended the premier of *Arcus IX*, a work for solo F tuba and concert band, at Blinn College in Brenham, Texas.

Her 2009 film and documentary orchestrations and compositions include the ongoing project “Call for Green China” which, primarily funded by the World Bank, was recorded, performed and broadcast live in china in 2007. In 2009 the project was extended with new musical material, recorded and set to tour seven cities in China where the show was performed live.

Giroux is a member of American Bandmasters Association (ABA), the American Society of Composers, Authors, and Publishers (ASCAP, and an honorary brother of the Omicron Chapter of Kappa Kappa Psi at West Virginia University. She was initiated into the fraternity on April 2, 2005.

- *Biography from the Wind Repertory Project*

***Be Thou My Vision* (2004) ..... Travis Cross**  
(b. 1977)

*Be Thou My Vision* incorporates a traditional Irish melody found in the 1909 edition of *Old Irish Folk Music and Songs*. In 1927, the tune was harmonized and matched with the ancient Irish hymn text with which it has come to be so closely associated today.

This arrangement for wind band seeks to capture the humble simplicity and deep faith represented by the hymn text. The hymn tune is heard three times in the piece -- once with light accompaniment, once with traditional harmonization, and finally in a rich and powerful statement of victory and joy. All vocal parts are optional and cued in wind instruments.

Commissioned by the St. Olaf Band, Northfield, Minn., Dr. Timothy Mahr, conductor, *Be Thou My Vision* was premiered on the band’s 1999 winter concert tour with the composer conducting. The Minnesota Symphonic Winds performed the work at the 2002 Minnesota



Music Educators Association Mid-winter Inservice Clinic, and the Northshore Concert Band performed the work at the 2005 Midwest Clinic.

*-Program Note from Heritage Encyclopedia of Band Music*

The lyrics to the hymn are as follows:

Be Thou my vision, O Lord of my heart;  
Naught be all else to me, save that Thou art.  
Thou my best thought, by day or by night,  
Waking or sleeping, Thy presence my light.

**Bugs (2000) 2’35” ..... Roger Cichy**  
(b. 1956)

VI. Army Ants

With the success of *Colours*, a work in which each movements is a musical depiction of a particular color, composer Roger Cichy began considering other 'topics' of the sort for ideas that might transpire into future musical compositions. *Bugs* came to mind a few years ago and the thought of giving a "musical personality" to the selected bugs seemed humorous, inventive, and capricious all at the same time. The insect and spider collection at the Fields Museum of Natural History in Chicago, Illinois provided much inspiration, and at the same time, made it difficult for Cichy to narrow the list down to about six or so. The particular bugs represented in this suite were chosen partly because of the contrasting styles of music that would be composed for each.

The final movement, *Army Ants*, provides the perfect subject for a march-style piece. Cichy created a dissonant march portraying the army ants as salvage predators which are constantly on the move.

*- Program Note by Composer*

Ohio born composer, Roger Cichy, is a world-class composer known for taking intangible experience and emotions, and turning them into memorable musical works. His compositions seek to portray things such as the slow growing momentum of daybreak, the chaotic, out-of-control nature of pandemonium, and the graceful, lyrical movement of a sand dune. Contained in his body of works are the musical descriptions of the discovery of the Titanic, the emotional atmosphere of honor and pride at the U.S. Air Force Academy, and the all-inspiring majesty of Colorado’s Pike Peak. Conductor Dr. Matthew

George lauds Cichy’s music as, “...both rich and vast. His uncanny knack for melody and creative orchestration can be found in all his music...” Lowell Graham, former Conductor of the U.S. Air Force Band adds, “Roger’s music is accessible, colorful and personal.”

Roger’s background as a music educator plays a big role in his creations. He holds a Bachelor of Music and Master of Arts in Music Education degree from The Ohio State University and has directed college bands at Iowa State University and the University of Rhode Island. Musical influences in Cichy’s career include Edward Montgomery, Marshall Barnes and Joseph Levey whom he studied with at The Ohio State University.

Roger’s compositions have been published by a number of publishers including C. Alan Publications, LudwigMasters, and Daehn Publications. He has received numerous composition awards from The American Society of Composers, Authors, and Publishers (ASCAP) for serious music and is a member of the Recording Academy, the Society of Composer & Lyricists and the National Academy of Television Arts & Sciences. In 2016, his film score for the PBS documentary, “The American St. Nick,” earned him an Emmy.

Cichy’s music has been recorded by premier ensembles such as the North Texas Wind Symphony, the United States Air Force Band, Rutgers Wind Ensemble and the University of Georgia Wind Symphony. In 2008, Mark Masters released a CD recording of Cichy’s music titled Sounds Sketches and Ideas, which received Grammy listings in three categories. In 2014, another Mark Masters release, Glorious Journey, featured the music of Charles Booker and Roger Cichy. Most recently, Cichy composed the music for the documentary films, “Remember Pearl Harbor” narrated by Tom Selleck for the 75th Anniversary of the attack on Pearl Harbor, “Journey Home to the USS Arizona” narrated by Matthew Broderick, “Survivors of Malmedy” narrated by Jason Baghe and “Lifeline: Pearl Harbor’s Unknown Hero narrated by Gary Sinise.

The music of Roger Cichy is continually being performed throughout the United States and abroad including Japan, England, Germany, Austria, Switzerland, Australia, Russia, Italy, Portugal, China, Czech Republic, Spain and Mexico. In 2007, Cichy was the commissioned composer for The Premiering Sydney Music Festival held at the Sydney Opera House in Sydney, Australia.

***Teeth of the Mechanism (2025) 3’30” ..... John Mackey***  
(b. 1973)

Consortium Premiere

In December 2024, composer John Mackey announced via his Facebook page that he was seeking ensembles to join a consortium to commission a brand-new Grade 3 concert band piece, slated for release in early 2025. I jumped at the opportunity and was thrilled when we were approved to join the project.

At the 2024 Midwest Band and Orchestra Clinic, I had the chance to speak briefly with Mr. Mackey in the exhibit hall. I introduced myself as co-director of the University Band at the University of Missouri and shared how excited we were to be part of the consortium for his latest work. When I asked if he could tell me anything about the piece, he offered two insights: first, “expect a lot of Tam-Tam,” and second, he compared its dynamic shape to the fourth movement of *Pines of Rome* by Respighi—a piece that begins softly and builds to an epic, powerful conclusion.

We received the piece, titled *Teeth of the Mechanism*, in January 2025 and began rehearsals in late February. There are no official program notes from the composer at the time of this writing. It runs approximately 3 minutes and 30 seconds, spans 78 measures, and has no written key signature. It shifts between 4/4, 3/4, and 2/4 meters, with a steady tempo of quarter note = 90 throughout. One important note from Mackey to the performers is that all staccato notes should be played “extremely short, regardless of the noted duration.”

This is the first commissioning project I’ve ever had the privilege to be part of, and I couldn’t be more excited that it’s a piece by one of my favorite composers to conduct and perform. Thank you to the faculty and staff of the MU School of Music for supporting the University Band’s participation in this special project.

– Program Note Written by Conductor, Neil L. Reed

John Mackey (b. 1 October 1973, New Philadelphia, Ohio) is an American composer. Mackey holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts Degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those media for the past few years.

His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; Weill Recital Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; Alice Tully Hall; the Joyce Theater; Dance Theater Workshop; and throughout Italy, Chile, Japan, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, and the United States.

John has received numerous commissions from the Parsons Dance Company, as well as commissions from the Cleveland Orchestra Youth Orchestra, New York City Ballet's Choreographic Institute, the Dallas Theater Center, the Alvin Ailey Dance Company, the New York Youth Symphony, Ailey 2, Concert Artists Guild, Peridance Ensemble, and Jeanne Ruddy Dance, among many others. Recent and upcoming commissions include works for the concert bands of the SEC Athletic Conference, the American Bandmasters Association, and the Dallas Wind Symphony.

As a frequent collaborator, John has worked with a diverse range of artists, from Doug Varone to David Parsons, from Robert Battle to the U.S. Olympic Synchronized Swim Team. (The team won a bronze medal in the 2004 Athens Olympics performing to Mackey's score *Damn*.)

John has been recognized with numerous grants and awards from organizations including ASCAP (Concert Music Awards, 1999 through 2006; Morton Gould Young Composer Award, 2002 and 2003), the American Music Center (Margaret Jory Fairbanks Copying Assistance Grant, 2000, 2002), and the Mary Flagler Cary Charitable Trust (Live Music for Dance commissioning grants, 1998, 1999, 2000, and 2005). He was a CalArts/Alpert Award nominee in 2000.

In February 2003, the Brooklyn Philharmonic premiered John's work *Redline Tango* at the BAM Opera House, with Kristjan Jarvi conducting. John made a new version of the work for wind ensemble in 2004 -- Mackey's first work for wind band -- and that version has since received over 100 performances worldwide. The wind version won the 2004 Walter Beeler Memorial Composition Prize, and in 2005, the ABA/Ostwald Award from the American Bandmasters Association, making John the youngest composer to receive the honor.

In 2009, John's work *Aurora Awakes* received both the ABA/Ostwald Award and the NBA William D. Revelli Composition Contest.

John served as a Meet-The-Composer/American Symphony Orchestra League "Music Alive!" Composer In Residence with the Greater Twin Cities Youth Symphony in 2002-2003, and with the Seattle Youth Symphony Orchestra in 2004-2005. He was Composer In Residence at the Vail Valley Music Festival in Vail, Colorado, in the summer of 2004, Composer In Residence at the Cabrillo Festival of Contemporary Music in August 2005. He has held college residencies at Florida State, University of Michigan, Ohio State, Arizona State, University of Southern California, University of Texas, among many others. Mr. Mackey served as music director of the Parsons Dance Company from 1999-2003. To entertain himself while procrastinating on commissions, John is a photography enthusiast.

- *Biography from The Wind Repertory Project*

## University Band Conductors

**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.

**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.

**Dr. Pete Zambito** is the Associate Teaching Professor of Music, Assistant Director of Athletic Bands, and Arts Entrepreneurship Coordinator at the University of Missouri. He teaches courses in a variety of subjects, including Music History, Composition, Aural Skills, Percussion, Career Development, and Writing for the Arts. Prior to working at Mizzou, he was the Associate Professor of Music, Percussion Instructor, Drumline Instructor, and Director of the Sacred Music Program at Lincoln University (MO). He is currently the principal timpanist for the Marshall (MO) Philharmonic Orchestra, performs as a section percussionist for the Missouri Symphony Orchestra and is a frequent performer on the Odyssey Chamber Series in Columbia, Missouri.

Previously, Dr. Zambito directed the percussion program at Concord University in Athens, WV. In addition to teaching class piano and arranging and scoring, he ran the percussion studio, directed the marching band drumline and the basketball pep band, and in his final semester there, directed the concert band.

Dr. Zambito holds a B.A. degree in music performance with a focus on piano from Wake Forest University, and M.M. and D M.A. degrees in percussion performance from the University of North Carolina at Greensboro. He has contributed articles to *Percussive Notes* and *Rhythm Scene*, both publications of the Percussive Arts Society. He is also a commissioned composer of percussion solos, duets, and ensemble works, many of which are available through C. Alan Publications. He spent 3 years as an editor and engraver at C. Alan Publications and has been a frequent contributor as coordinator, clinician and performer at the National Conference on Percussion Pedagogy. He is in frequent demand as clinician and adjudicator throughout the Midwest. He created and hosts *Pete's Percussion Podcast*, a weekly show dedicated to long form interviews of those in and around the percussion world.

### **Capital City High School Symphonic Band Staff**

**Kevin Blair** - Mr. Blair is in his 17th year of teaching high school and middle school band. He spent the first nine years of his career in the Hillsboro School District near St. Louis and has been in the Jefferson City District since 2017. A native of Wentzville, Missouri, Mr. Blair holds a Bachelor of Music Education degree from Southeast Missouri State University and a Master of Arts in Music degree from the University of Central Missouri. He has served as the High School Jazz Vice President for the MMEA Central District since



2020. Mr. Blair currently resides in Jefferson City with his wife Renee and their 8 year-old daughter Lyda.

**Richard Williams** - Mr. Williams currently is the Percussion Director for Capital City High School and Thomas Jefferson Middle School in Jefferson City, MO. During the school's existence, CCHS has established itself as an outstanding percussion program, receiving several awards in marching and concert percussion throughout the state of Missouri. Mr. Williams has been involved in music education for 38 years, teaching in the Midwestern and Southwestern United States. He holds a Bachelor of Science degree in Music Education from Lincoln University (MO), and has served as a Graduate Assistant of Percussion at both the University of New Mexico and Missouri State University, studying with notable professors Scott Cameron and Christopher Shultis.

His career in marching percussion includes marching with The Cavaliers Drum and Bugle Corps, and working as a Front Line Technician/Arranger for the Troopers Drum and Bugle Corps and the Blue Knights Drum and Bugle Corps. Rich currently serves as a percussion adjudicator for the Missouri State High School Activities Association, and is a member of Kappa Kappa Psi National Honorary Band Fraternity and Phi Mu Alpha Sinfonia.

**Ryan McFall** - Mr. McFall began his teaching career in 2016 with the Jefferson City School District as an Elementary Music Teacher. He has been working as a Middle and High School Band Director since 2019. Mr. McFall, initially from Lee's Summit, earned his Bachelor of Science in Music Education degree from The University of Missouri - Columbia and his Master of Music Education degree from The University of Missouri - Kansas City. In his free time he enjoys being outdoors, golfing, cooking, and rooting for his sports teams. He and his wife Jenna have been enjoying time at home with their beautiful newborn daughter, Rollins.

**Jacob Shackelton**- Mr.Shackelton is entering his first year of teaching band full time at the middle and high school level. He is from Lake of the Ozarks, MO and is a Camdenton High School graduate. He has pursued and will earn his Bachelors in Music Education this May. while gaining teaching experience for the last 3 years around the central MO area in preparation for life after college.