



School of Music  
University of Missouri

2025-2026 Series | Large Ensemble

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# University Band & Symphonic Band

**Dr. Amy M. Knopps, conductor**

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

**Adam Chitta, graduate guest conductor**

**Kate Sellers, graduate guest conductor**

**Lieutenant Colonel D J Powell, guest conductor**

**Justin Schwartz, guest composer**

**October 9, 2025 • 7:00PM**

**Missouri Theatre**

**University Band Program**  
Dr. Christian M. Noon, conductor  
Kate Sellers, graduate guest conductor

*Incandescence* (2022) ..... **Adrian B. Sims**  
(b. 2000)

Kate Sellers, graduate conductor

*Forward/Still* (2023) ..... **Omar Thomas**  
(b. 1984)

*Spangled Heavens* (2010) ..... **Donald Grantham**  
(b. 1947)

- I. Holy Manna
- II. Restoration
- III. Sweet Canaan

*The Black Horse Troop* (1924/1974) ..... **John Philip Sousa**  
(1854–1932)  
*ed.* Fennell

*Intermission*

**Symphonic Band Program**  
Dr. Amy M. Knopps, conductor  
Adam Chitta, graduate guest conductor  
Lieutenant Colonel D J Powell, guest conductor

*L'Inglesina "The Little English Girl"* (1871, arr. 2000) ..... **Delle Cese**  
(1856-1938)  
*arr.* Bourgeois (b. 1934)

Adam Chitta, graduate conductor

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

*The Garden of Eden* (2025) ..... **Justin Schwartz**  
(b. 2000)

*World Premiere*  
Justin Schwartz, guest composer

*Salvation is Created* (1912, arr. 1957) ..... **Pavel Tschesnokov**  
(1877-1944)  
*arr.* Houseknecht

Lieutenant Colonel D J Powell, guest conductor

*O rose of May* (2018) ..... **Harrison J. Collins**  
(b. 1999)

## UNIVERSITY BAND PROGRAM NOTES

### *Incandescence (2022)*

Lewis Howard Latimer (1848-1928), an African American inventor and draftsman, played a critical role in shaping several key technological advancements still in use to this day. Among all of his creations, Latimer is best known for his brilliant work on the lightbulb. Thomas Edison did invent the lightbulb, but without Latimer's contributions, a lightbulb would last no more than a couple of hours. Lewis Latimer's invention, the carbon filament light bulb, allowed a bulb to burn for substantially longer periods of time. In addition to being a seasoned inventor and draftsman, Latimer was an avid painter, poet, and musician.

This work is a musical depiction of light, referring to both the light resulting from Latimer's inventions as well as the brilliant scientific and artistic scholar he was. At times, the work radiates with joy and is at other times, quiet and deep in creative thought, eager to see how an idea dazzling with potential might unfold later on. Evoking a sense of wonder, excitement, and mystery, *Incandescence* tributes Lewis Latimer's significant contributions to the lightbulb and his everlasting ingenuity.

*Program note by Adrian B. Sims.*

### *Forward/Still (2023)*

There is an inherent dichotomy built into the title of this work. The first word, "forward," implying motion while the second word, "still," implies non-motion. Equally dichotomous is the notion that while we move forward in time, there are conflicts, prejudices, tribalist tendencies, and antiquated, non-inclusive ideas that prevent us from truly moving forward — that hold us still.

The first half of this work presents a hymn—or a requiem?—that is saturated with weight and burden, reflecting a level of soul weariness that sleep simply cannot fix. Realizing that the only option we have is hope-made-action, the hymn gives way to a soaring effort, seeking to resume the fight towards progress, safety, and collective humanity. The piece eases into an ending with unsettling echoes of the original hymn and a return to the very first chord which should bring comfort and resolution yet leaves us with a feeling of uncertainty. This uncertainty is analogous to our current moment in time --one that humanity has faced at many inflection points throughout our story. If there is any lesson to be gleaned from our cyclical history of struggle and progress, however, it is that regardless how heavy, burdened, and hopeless we feel, we must move forward, still.

*Program Note by Omar Thomas.*

## ***Spangled Heavens* (2010)**

*Spangled Heavens* is another in a series of the my works based on shape note music. The first movement is based on Holy Manna and features three contrasting presentations of the tune. The first appearance is in F major, the second in A-flat major, and the third is a bi-tonal presentation combining the two keys, with F prevailing at the end. The second movement is based on Restoration. It begins with a freely composed melody that soon yields to the shape note tune. The movement concludes with the freely composed melody—in its original and a transposed version—used as a passacaglia accompaniment for the shape note melody. Movement three employs two contrasting but complementary songs: Sweet Canaan and Saints Bound for Heaven. The two tunes alternate throughout the movement, with a modulation upward at each new occurrence. The work ends with a combination of the two melodies.

*Program note by Donald Grantham.*

## ***The Black Horse Troop* (1924/1974)**

*The Black Horse Troop* was completed December 30, 1924, at Sousa's Sands Point, Long Island, estate. It was played for the first time about ten months later on October 17, 1925, at a concert of the Sousa Band in the Public Auditorium, Cleveland, Ohio—and I was there. I had not been to such an event as this one; I remember that as Sousa's march was being played, Troop A rode the stage and stood behind the band to the tumultuous cheering of all. The March King enjoyed a long relationship with the men and horses of Cleveland's Ohio National Guard, known as Troop A.

Once again, his special comprehension of the thrilling spectacle of regimental movement produced a compelling musical experience for both the player and the listener, commanding our particular awareness of his use of the trumpets and drums at various dynamic levels.

During the half-century of his career as the most successful bandmaster who ever lived, there was both reason and necessity for his creating these wonderful marches—and among them all *The Black Horse Troop* is a positive standout.

*Program note by Frederick Fennell.*

## SYMPHONIC BAND PROGRAM NOTES

### *L'Inglesina* “*The Little English Girl*” (1871, arr. 2000)

Davide Delle Cese (1856-1934) was an Italian composer, who is most well-known for the march the Symphonic Band is playing this evening, *L'Inglesina*. After receiving his formal composition training from the Conservatory of San Pietro a Majello in Naples, he led military-style bands throughout southern Italy. The arranger, Colonel John Bourgeois (b. 1934), is a former conductor of the “President’s Own” Marine Band, from 1979-1996. Born in Louisiana, he has served in the Marine Band under every president from Eisenhower to Clinton, whether as an arranger, French hornist, or conductor.

*L'Inglesina* “*The Little English Girl*”, was originally written in 1871. At that time, Delle Cese was living in a coastal town called Bionti, near the Adriatic seaport city of Bari. Bari was known as a center for exchanges between the East and the West during the time of the Crusades and remained a major harbor and tourist destination. Although it is unknown which specific “little English girl” this march is written about, Delle Cese likely had many interactions with a variety of tourists given his location.

A concert march or *marcia sinfonica*, as the Italians would refer to it, Delle Cese composed *L'Inglesina* in a more flexible form than the standard military march of the time, as its phrases and sections are often asymmetrical. Sudden dynamic shifts and wide-ranging expressiveness create a dramatic effect throughout the march. This piece is an important part of the march repertoire, particularly as an example of the late nineteenth-century, Italian concert march style. This arrangement was created by John Bourgeois to give new life and freshness to a classic march, as well as to adapt it to modern band instrumentation.

### *Earth Song* (2012)

Frank Ticheli (b. 1958) is an American composer known for his works for band, of varying levels from educational pieces appropriate for middle school bands up to pieces for collegiate and professional ensembles. He has also written for a wide variety of mediums, including orchestra, chamber groups, and choirs. He earned his bachelor’s degrees in composition and music education from Southern Methodist University, and his master’s and doctoral degrees in composition from the University of Michigan. He is currently on the composition faculty at the University of Southern California’s Thornton School of Music.

As stated in the score: “*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*."

### ***The Garden of Eden (2025)***

Justin Schwartz (b. 2000) is an American composer who uses his compositions to connect the worlds of both music and psychology together. With degrees in music composition and psychology from Belmont University and a master's degree in composition from the University of South Carolina, Schwartz explores the human consciousness in mindsets ranging from a mystical dream state to falling into insanity. "In observing his own neurodivergence, Schwartz finds pathways to creativity: his autism finds comfort in patterns, while his ADHD craves novelty. This fizzing tension fuels the emotional impact he seeks in music."

From the composer's program notes: "Creation myths/origin stories provide an important framework for a large majority of the world's religions, both past and present. None is more widely known than that of Adam and Eve and the Garden of Eden. With Jews, Christians, and Muslims sharing the tradition of Adam and Eve and the Garden of Eden, more than 4.4 billion people (over half the world's population) follow this tradition.

In this piece, [Schwartz] takes an abstract view of the Garden of Eden; the ideal of an earthly paradise in which humanity can be free from want and destruction. [He] aims to embody these ideals by creating an deep sense of peace and unbridled love for nature that is contrasted with more energetic and harmonically venturous music that takes influence from non-classical music, representing the desire to stray from the path."

### ***Salvation is Created (1912, arr. 1957)***

Pavel Tschesnokov (1877-1944) was a Russian composer who was a lauded choral conductor and writer during the late romantic period. While attending the Moscow Conservatory, where he

eventually would become a teacher, he gained a substantial amount of time with arranging not only for choral, but instrumental ensembles as well. Tschesnokov wrote nearly four-hundred pieces of sacred choral music by the age of 30 but was forced into the secular realm due to extreme pressure from the soviet government. In response, he wrote over one-hundred additional secular works and conducted many secular ensembles. Unfortunately, due to religious oppression and the 1931 destruction of the Cathedral of Christ the Saviour in Moscow, where Tschesnokov was the last choirmaster, the composer became utterly distraught and completely stopped writing music all together.

Originally a work by Russian choral composer Pavel Tschesnokov, *Salvation is Created* was one the composer's last sacred pieces before being forced towards more secular works by the soviet government. This arrangement by Bruce Houseknecht (1917-1974) is almost an exact transcription of the original 1912 which takes inspiration from communal hymns, synodal Kievan chant melodies, and Psalm 74 in the Russian Orthodox Church which states: "Salvation is made in the midst of the earth. O God. Allelujah." The simple two-part form of this piece is made up of two stanzas. Horn and clarinets, then the trombone section, carry the melodic call while the full ensemble supports the response each time. Although Tschesnokov wrote several hundred works both sacred and secular, this piece is by far the most well known of his compositions.

### ***O rose of May* (2018)**

Harrison J. Collins (b. 1999) began composing at the age of thirteen. They studied formally at Illinois State University before transferring to Texas Christian University, where they earned their bachelor's degree in composition. Harrison is a proud board member of the Millenium Composer's Initiative and co-founder of the Aurora Tapestry Collective. His works have been performed in the United States and internationally, for a variety of ensembles including concerts bands, orchestras, and chamber groups.

From the composer's website: "*O rose of May* is a musical response to *Hamlet*, the world famous and deeply influential play by William Shakespeare. The work focuses on the character arc of Ophelia, Hamlet's would-be love interest, and her internal struggle amongst the external conflict of the play. In the play's early stages, Ophelia is torn by her love for Hamlet—her brother, Laertes, and her father, Polonius, urge her not to pursue him further, and Hamlet himself begins acting strangely towards her. She is pushed further and further by Hamlet's confusing and seemingly insane actions until he kills Polonius. Overcome with grief, Ophelia is driven mad, and in her last appearances in the play she is hysterical, singing songs and sharing flowers with other characters. Before it is announced that she has died (likely by suicide), Laertes sees her in this state and calls to her, saying:

'O rose of May,

Dear maid, kind sister, sweet Ophelia!

O heavens, is 't possible a young maid's wits

Should be as mortal as an old man's life?'

Represented by a solo clarinetist, Ophelia is depicted as singing a solitary, peaceful song in the opening of the work. After this introduction, an agitated melody takes over, representative of the conflict between the characters of the play. Ophelia's song reappears—but every time it is more and more twisted. A brief respite suggests relief from the conflict, but the song is unable to begin again. It bends to the will of the conflict, the voices of the surrounding characters overpower her, and as Ophelia descends into madness, her song becomes a hysterical celebration. The final bars are a wild chromatic descent into the last note of the work—a reflection on Ophelia's final moments, falling from her tree branch into the brook in which she drowns.”

*Program notes compiled by Andrew Friesen.*

## 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.

**Kate Sellers** is a first year Ph.D. student in music education at the University of Missouri and serves as a Graduate Teaching Assistant with the Marching Mizzou, the concert bands program, and the music education department. Prior to her doctoral studies, Kate earned her master's degree in music education and performance certificate in instrumental conducting from Towson University in Baltimore, Maryland, and studied conducting with Dr. Christopher Cicconi. She served as a graduate assistant at Towson with the instrumental music department and was the assistant director of the Towson University Indoor Color Guard. Kate also worked for four years as an instrumental music teacher at La Plata High School in Charles County, Maryland. While at La Plata, she taught grades 9-12 band, string and symphony orchestras, marching band, jazz band, piano, AP Music Theory, pit orchestra, percussion ensemble, and founded and directed a county-wide indoor color guard. Kate earned her undergraduate degree from Pennsylvania State University and was a member of the Schreyer Honors College.

In addition to her doctoral studies, Kate is an active clinician, drill writer, choreographer, and designer in the marching arts. Kate was named a 2023 Bluecoats Fellow, a program created to bring more diversity into the marching arts design space, and studied with Bluecoats drill writer Jon Vanderkolff. She is also the research committee manager for the Marching Arts Access, Safety, and Inclusion Network (MAASIN), an organization that strives to make the marching arts a safe and inclusive environment for everyone. Outside of band, Kate enjoys reading for fun, crochet, and spending time with her two cats, Brioche and Yennerfer.

**Amy M. Knopps** is the Co-Interim Associate Director of the School of Music, Associate Director of Bands, Director of Athletic Bands, and Area Coordinator of Large Ensembles at the University of Missouri, where she directs Marching Mizzou, Mini Mizzou, and the Symphonic Band, while also teaching undergraduate and graduate courses in the School of Music. Since her appointment in 2017, Marching Mizzou has grown from 245 members to a current capacity of 350. Under her leadership, the ensemble performed in the 96th Annual Macy's Thanksgiving Day Parade in 2022—leading the parade and appearing in the opening number alongside Lea Michele and the cast of *Funny Girl*—and earned the distinction of “Best Overall Band” at the 2024 St. Patrick's Festival Parade in Dublin, Ireland. In another prestigious milestone, Marching Mizzou has been invited to participate in London Band Week in June 2026, a distinct honor as this is an invitation-only event recognizing elite musical ensembles from around the world.

Prior to joining Mizzou, Dr. Knopps served for seven years as Associate Professor of Music, Associate Director of Bands, and Director of Athletic Bands at Eastern Michigan University. There, she was a Faculty Spotlight Recipient, the inaugural Thank-A-Teacher Award recipient, and was featured in the historic exhibition *In Her Shoes: Forging Paths at EMU*. She was the first woman to direct the EMU Marching Band and, alongside Dr. Mary Schneider, formed the first all-female collegiate Director and Associate Director of Bands team in the nation.

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 prestigious 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, she led a vibrant, award-winning program

and was honored with the 2003 Missouri Fine Arts Outstanding Teacher Award and the 2004 You Make the Difference Award. In 2003, she solely commissioned and premiered Jonathan Newman's *1861* for concert band, launching her long-standing commitment to supporting new and diverse wind band repertoire through commissions with Symphonic Band at Mizzou.

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. In 2025, she was named Associate Conductor of the Kansas City Wind Symphony after several years of serving as an honored guest conductor with this professional wind ensemble. For over a decade, she has served as a head clinician/instructor at the Smith-Walbridge Clinics held in Charleston, Illinois working with high school and collegiate drum majors from across the country. Her publications include articles in *School Band and Orchestra Magazine*, eight contributions to the *Teaching Music Through Performance in Band* series, and a feature in the 2023 book *Women in Wind Band*, a book that thoughtfully looks at why female-identifying band directors are still a minority in the field. She has also conducted significant 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 in her second term, 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. In 2025, she was inducted into the Lee's Summit High School Hall of Fame, joining her brother, Anthony Knopps, and one of the first set of siblings to receive this honor. That same year, Dr. Knopps also joined Jupiter Band Instruments as an endorsed artist and educator, furthering her commitment to excellence, creativity, and dedication to technological advances in the collegiate marching arts.

**Mr. Adam Chitta** (key-ta) is a Graduate Teaching Assistant with the Band Department at the University of Missouri. While attending to his studies as a first-year Music Education PhD student, he also assists the Marching Mizzou with rehearsal and game preparations plus any assigned administrative tasks, and he teaches brass methods to undergraduate music education students. In its first year in existence at the university, he serves as Co-Director of the Sound Explorers Adaptive Band, which aims to provide an instrumental music experience for young students with special needs and developmental disabilities.

He comes to Mizzou from San Antonio, Texas, where he taught middle school band for fourteen years in the North East Independent School District. He received his Bachelor of Music Education degree from Sam Houston State University in Huntsville, Texas, and his Master of Music Education degree from Texas State University in San Marcos, Texas. As a music educator who is Deaf and Hard-of-Hearing, Adam proudly serves as a presenter and advocate for inclusion for students with special needs in the music classrooms. In his spare time, he enjoys being with his wife, Tisha, and their three dogs.

### **Lieutenant Colonel D J Powell BMus (Hons) MMus GBSM LRSM ABSM AmusTCL Royal Marines**

Born in Gloucestershire, Daryl gained his musical grounding with his local Brass Band before studying at Birmingham Conservatoire.

He joined the Royal Marines Band Service in 1995 and was drafted to the Band of HM Royal Marines Portsmouth upon RM Deal closing. He later moved to the BRNC Band at Dartmouth, where he was also promoted to Band Corporal.

In 2002, he found himself deployed as a member of a Breathing Apparatus Rescue Team, on Op FRESCO, the government response to the national fire brigade strike. He has since spent time in the bands at CTCRM, Plymouth and has also served as the Volunteer Band Instructor in HMS ILLUSTRIOUS.

Successfully completing the Bandmasters course in 2005 he gained an AMusTCL diploma in musical theory, criticism and literature, a LRSM diploma in Wind Band directing and was awarded the prestigious Silver Medal by the Worshipful Company of Musicians. Promotion to Warrant Officer saw appointments at the Royal Marines School of Music, as well as Bandmaster of the Plymouth Band.

Selected for commission in 2014, Daryl completed the Senior Corps Commission Officers' course, before taking up appointments as the Director of Music of the Portsmouth Band (Royal Band), Scotland and Plymouth. Having successfully completed his studies for a Master's degree

at Bath Spa University and promoted Major in October 2019. he held appointments as SO2 Band and Director of Music Training. Further promotion to Lieutenant Colonel in November 2023 saw him assume the position of SO1 Band back in Headquarters Band Service. He is married with two beautiful daughters and lives in Portsmouth.

## University Band Personnel

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

### **Piccolo**

Anna Heiple

### **Flute**

Mckenzie Anderson

Jonathan Bass

Josie Cable

Lee Crosslin

Pryor Harper

Michelli Horton

Elaina Jansen

Lili Moro Donnell

Nora Scharer

Allison Shoemake

Alyssa Wright

Christina Zubillaga

### **Oboe**

Jordan Behrle

### **Bassoon**

Alexander King

Lance Moore

### **Clarinet**

Layla Cox

Jack Ellis

Abby Linton

Ashley McDonough

Bo Ross

Mason Sledge

Nicholas Storey

Terra Veazey

### **Bass Clarinet**

Cathryn Wolf

### **Alto Saxophone**

Josh Davis

Logan Hawn

Spencer Kleist

Kenny Martin

Caden McCullough

Whitney Vu

### **Tenor Saxophone**

Maxmillian Castillo

Kyleigh Huse

Matilda Latimer

Hayden Rogers

Riley Snelson

### **Baritone Saxophone**

Kassie Jamieson

Mary Jane Konieczny

### **Trumpet**

Carter Allen

Emma Farris

Michael Mischkot

Mia Perez

Parker Quinones

Jordynn Rash

AJ Rivera

Reagin Toten

Haley Welsh

William Westermann

Logan Wilson

### **F Horn**

Taylor Farr

Jax Johnson

Henry Miller

Devon Richter

Atlas Stallings

### **Trombone**

Luke Coonrod

Natalie Jobe

Anthony Klote

Misha McNeil

William Wicks

Zaden Zika

### **Euphonium**

CJ Ottenlips

Harry Tyrer

Hayden Close

Thomas Skiendziel

Nate Bolin

Nate Knarr

### **Tuba**

Evan Atterberry

Hayden Burkett

Ian Loyd

### **Percussion**

Noah Cerneka

Brendan Horn

Sam Jones

William Kim

Joshua Kremer

Evan Mabary

Daniel McGowan

Nat Parrott

Dylan Pearce

Avery Swanson

Liam Townes

Elijah Vandyne

Chloe Vargo

## Symphonic Band Personnel

### **Piccolo**

Haley Parks

### **Flute**

Tatum Anderson, principal

Haley Parks

Emily Gomez

Lawrence Xavier Andrade

Bella Iezzi

### **Oboe**

Damiana Winemiller

### **B-Flat Clarinet**

Haley Gregory, principal

Jessica Yu

Ainsley Hildreth

Madeline Collins

Daniel Garcia

Caleb Furrer

### **Bass Clarinet**

Reagan Thomas

### **Alto Saxophone**

Emma Spalding, principal

Cameron Watson

Porter Sayers

Callee Groves

### **Tenor Saxophone**

Doralynn Lee

Krystiana Valelo

### **Baritone Saxophone**

Holden Fox

Aaron Busing

### **Trumpet**

Patrick Ferguson, principal

Harper Allie

Connor Long

Sydney Lockridge

Gunner Russell

Zach Jenkins

Benjamin Estrada

Connor Kleypas

Han Hou

Dylan Liegey

### **Horn**

Sam Wren, principal

Jessica Tuncel

Emmett Wright

Grant Lee

### **Trombone**

Justin Cox, principal

Brendan Treleven

Hannah Smithey

Gabby Sperling

Hope Both

### **Euphonium**

Adam Chitta, principal

Max Duncan

Alyssa Daley

Nate Robertson

### **Tuba**

Watinsi Dobbs, principal

Greta Witt

Michael Scott

### **Percussion**

Lex Henderson, principal

Camihle Williams

Cooper Snodgrass

Gavin Waldrop

Anders Harms

Geddy Rice

Zach Simpson,

Guest Musician

### **Piano**

Sarah Liu