



School of Music
University of Missouri

2025-2026 Series | Large Ensemble

University Band & Symphonic Band

Dr. Amy M. Knopps, conductor

Dr. Christian M. Noon, conductor

Andrew Friesen, graduate guest conductor

Adam Chitta, graduate guest conductor

Alex Baur, undergraduate guest conductor

November 18, 2025 | 7:00pm
Missouri Theatre

University Band Program
Christian M. Noon, conductor
Adam Chitta, graduate guest conductor
Alex Baur, undergraduate guest conductor

Shine (2010) **Michael Markowski**
(b. 1986)

March of the Belgian Parachutists (1945/2000) **Pierre Leemans**
(1897–1980)
arr. Bourgeois

Sheltering Sky (2012) **John Mackey**
(b. 1973)

Alex Baur, conductor

La Fiera Asturiana (2024) **Michele Fernández**

Adam Chitta, conductor

Blue Radiance (2022) **Nicole Piunno**
(b. 1985)

Intermission

Symphonic Band Program
Dr. Amy M. Knopps, conductor
Andrew Friesen, graduate guest conductor

Woodlands Overture (2025) **Brian Balmages**
(b. 1975)

Andrew Friesen, graduate guest conductor

Nimrod from “Enigma Variations” (1965) **Edward Elgar**
(1857-1934)
Arr. Alfred Reed (1921-2005)

The Sight that Awaits Us (2022) **Kehlijah Dunton**
(b. 1999)

Incantation and Dance (1963) **John Barnes Chance**
(1932-1972)

UNIVERSITY BAND PROGRAM NOTES

***Shine* (2010)**

Shine is an exploration of brighter instrumental colors within a world of softer, more muted textures. For me, the imagery of light becomes all the more striking when rationed against these darkly romantic landscapes.

You can hear this sort of rationing throughout the piece. For example, the piece begins with a tight, sustained three-note cluster that is meant to induce a kind of quiet, harmonic friction. The saxophones enter first, flickering, and are soon joined by the French horns, whose flutter tonguing intensifies the aural electricity. The rhythmic and melodic energy builds to several short, brighter moments, but these joyful moments don't stay long as we quickly submerge back into the more meditative tones.

Program note by Michael Markowski.

***March of the Belgian Parachutists* (1945/2000)**

Pierre Leemans served in the Belgian army during World War I, and was asked by his regimental commander to write a march. He began the march, but it was never finished. Later, near the end of World War II, he was asked by a group of Belgian paratroopers to compose a march, and remembering his earlier theme, he did—the result being this very popular march. Since that time, the march has enjoyed great success, being played by bands throughout the world.

Col. Bourgeois (the arranger of this setting) obtained a copy of the original Belgian publication, and to his surprise, discovered that Leemans had composed material in the original version which was not included in the existing American edition. Now, the complete march is available to modern concert bands throughout the world in an edition that has been carefully researched and meticulously edited by one of the world's leading authorities on marches and march performances.

Program Note by Hal Leonard.

***Sheltering Sky* (2012)**

The wind band medium has, in the twenty-first century, a host of disparate styles that dominate its texture. At the core of its contemporary development exists a group of composers who dazzle with scintillating and frightening virtuosity. As such, at first listening one might experience John

Mackey's *Sheltering Sky* as a striking departure. Its serene and simple presentation is a throwback of sorts -- a nostalgic portrait of time suspended.

The work itself has a folksong-like quality -- intended by the composer -- and through this an immediate sense of familiarity emerges. Certainly, the repertoire has a long and proud tradition of weaving folksongs into its identity, from the days of Holst and Vaughan Williams to modern treatments by such figures as Donald Grantham and Frank Ticheli. Whereas these composers incorporated extant melodies into their works, however, Mackey takes a play from Percy Grainger. Grainger's *Colonial Song* seemingly sets a beautiful folksong melody in an enchanting way (so enchanting, in fact, that he reworked the tune into two other pieces: *Australian Up-Country Tune* and *The Gum-Suckers March*). In reality, however, Grainger's melody was entirely original -- his own concoction to express how he felt about his native Australia. Likewise, although the melodies of *Sheltering Sky* have a recognizable quality (hints of the contours and colors of *Danny Boy* and *Shenandoah* are perceptible), the tunes themselves are original to the work, imparting a sense of hazy distance as though they were from a half-remembered dream.

The work unfolds in a sweeping arch structure, with cascading phrases that elide effortlessly. The introduction presents softly articulated harmonies stacking through a surrounding placidity. From there emerge statements of each of the two folksong-like melodies -- the call as a sighing descent in solo oboe, and its answer as a hopeful rising line in trumpet. Though the composer's trademark virtuosity is absent, his harmonic language remains. Mackey avoids traditional triadic sonorities almost exclusively, instead choosing more indistinct chords with diatonic extensions (particularly seventh and ninth chords) that facilitate the hazy sonic world that the piece inhabits. Near cadences, chromatic dissonances fill the narrow spaces in these harmonies, creating an even greater pull toward wistful nostalgia. Each new phrase begins over the resolution of the previous one, creating a sense of motion that never completely stops. The melodies themselves unfold and eventually dissipate until at last the serene introductory material returns -- the opening chords finally coming to rest.

Program note by Jake Wallace.

***La Fiera Asturiana* (2024)**

In my mid 20's (30+ years ago while still a new high school band teacher), I promised my father, Jorge, that I would someday write a piece for his mother who succumbed to cancer at age 34 (when he was only six years old). Our grandmother, Armanda Martinez Pajares, was a flamenco dancer in Asturias, Spain, and mother to three young children. She had a generous, loving, yet fiery personality, and struggled quite valiantly to stay. The whole family traveled from Spain to Cuba to secure her surgery with a renowned specialist, even with bare financial means.

After finally retiring and devoting my professional efforts to composing, I decided it was finally time to keep that promise and share part of our family's story of devotion and resilience through a passionate 3/4 Spanish march with a flamenco flavor and a paso doble spirit: (1) The opening depicts a joyous street festival/flamenco dance scene. (2) M. 53 finds a tiny boy looking dreamily, smiling in wonder at his mom dancing (hence the childlike tone and flourishes of her dress heard in suspended cymbal rolls). (3) M. 85 heralds the desperation of the struggle and anguish at the inevitable. (4) M. 101 Depicts my grandfather's voice in the melody's return (this time in the low brass) as he encourages the kids to carry on (little voices respond in the high winds). (5) M. 113 The feeling of triumph symbolizes the children up to be the jovial, loving adults (and wonderful parents themselves) she fought so hard to stay and raise. (6) The last few bars, to me, actually symbolize my own relief in finally keeping this promise. I hope this work can bring joy to both players and audiences, and especially our students. In that way, a grandmother I never met, and who did not get the chance to stay and raise her own children -- might still be able to contribute smiles to someone else's kids. It's never too late to keep your word.

Program note by Michele Fernández.

***Blue Radiance* (2022)**

The idea for this piece came during an encounter with *America Windows* by Marc Chagall at the Art Institute of Chicago. My initial reaction to these stained-glass windows was one of peace as I observed the vibrant blue light fill the area. As I looked more closely at each panel, I was most intrigued by the left panel because it was filled with energetic musical images such as fiddles, a trumpeter, and various musical notes. The entire panel seemed both rich with harmony as well as melody. *Blue Radiance* is the result of what I hear when I look at this work of art and reflect on the role of light.

Program note by Nicole Piunno.

SYMPHONIC BAND PROGRAM NOTES

Woodlands Overture (2025)

Born in 1975, Brian Balmages is known worldwide as a composer and conductor who equally spans the world of orchestral, band, and chamber music. His music is highly lauded from the elementary classroom to professional music spaces such as Carnegie Hall, Sydney Opera House, the Kennedy Center, and more. Also stated on the composer's website: as a conductor, Mr. Balmages enjoys regular engagements with all-state and regional ensembles as well as university and professional groups throughout the world. Through both composition competitions and conference performances, Balmages has gained many awards and accolades throughout his musical career. He is a recipient of the A. Austin Harding Award from the American School Band Directors Association, won the 2020 NBA William D. Revelli Composition Contest with his work *Love and Light*, and was awarded the inaugural James Madison University Distinguished Alumni Award from the School of Visual and Performing Arts. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, Maryborough Music Conference (Australia), College Band Directors Conference, American School Band Directors Association National Conference, many state ASTA conferences, Teatro dell'Aquila (Italy), and others.

Woodlands Overture was commissioned by Susan Worosello and the Woodlands Concert Band. *Woodlands Overture* was gifted to conductor Paul Worosello as a surprise for his 70th birthday. This was a special commission for me as the Worosellos are good friends and the WCB was the very first group I conducted as pandemic restrictions began to be lifted. This group literally brought me back. While not programmatic, this piece is a celebration of the concert band and is designed to showcase every section of the ensemble. After an exciting and technical opening featuring the entire group, the piece then features the brass section in a rhythmic, harmonically vibrant passage. This leads to a beautiful, lyrical section showcasing the woodwinds. There are several percussion interludes throughout the work, including a transition that extends to the winds as the music comes full circle, back to the opening fanfare with some added harmonic development. It is my hope that every musician that performs this piece will feel the joy I had when writing it, which extends to Paul's joy when the ensemble surprised him with the score at the end of a rehearsal. Enjoy! (Program notes by the composer).

Nimrod from "Enigma Variations" (1965)

Edward Elgar (1857–1934) was one of England's most significant late-Romantic composers, whose music helped define a distinctly British symphonic voice at the turn of the 20th century. Largely self-taught, Elgar rose to prominence with *Enigma Variations* (1899), a deeply personal orchestral work that brought him international acclaim. His *Pomp and Circumstance Marches*

and *The Dream of Gerontius* further showed his reputation for grand, emotionally charged writing marked by rich harmonies and noble lyricism. In his later years, Elgar composed major orchestral works including two symphonies and the Cello Concerto in E Minor, a poignant reflection of loss and introspection following World War I. Though often associated with Edwardian grandeur, Elgar's music also reveals deep sensitivity and craftsmanship, bridging the Romantic tradition with the emerging modern world.

Transcribed by Alfred Reed in 1965, Edward Elgar's *Nimrod* is the ninth variation of his greater work *Enigma Variations*. By honoring his good friend and fellow musician August Jaeger, this piece is the by far the most popular variation of this set. Jaeger's name is the German word for "hunter," which is what the biblical "Nimrod" means). It is often performed separately at both memorials/funerals and music festivals/competitions. Contrary to the other variations, this work takes a break from the main melody and creates a hymn like sonority where Elgar takes inspiration from his and Jaeger's idol Ludwig von Beethoven. This variation recalls a deep conversation Elgar recalled from a summer walk in the evening as Jaeger described the sublimity of Beethoven's slow movements. With the emotional weight that this piece holds, it captivates audiences with rich textures and deep sonority.

***The Sight that Awaits Us* (2022)**

Brooklyn-born composer Kelijah Dunton (b. 1999) brings a fresh and meaningful voice to the wind-ensemble repertoire. A former alto-saxophonist who took part in NYC honor bands and state festivals, he began composing in earnest in his late teens without traditional composition training. His 2019 work *Stillwater* took inspiration from the frozen lake in Stillwater, Minnesota — visible only as a static surface while unseen currents roll beneath — a metaphor he uses to reflect depth beneath quiet exteriors. Dunton's music speaks to youthful energy, urban experience, and the belief that vibrant creativity flows just below the surface of everyday life.

The Sight that Awaits Us (2022) by Kelijah Dunton evokes the journey of change and the hopeful view of what lies ahead: the new perspectives, the memories made, and the steps taken to arrive at a meaningful horizon. Though Dunton does not show the full autobiographical reference, he notes that the music "speaks words that I cannot." Musically, expect warm lyricism, accessible writing for a strong preparatory wind ensemble, and a culminating sense of uplift — aligning well with themes of anticipation, reflection, and shared journey. "Even though I'm just starting to develop as a composer and as a adult, I weirdly feel like I've lived 3 lifetimes. When I write music, I tend to draw inspiration from my experiences. Some memories are light and easy to look back on, and others are so bad, it becomes too much to bear. I never like to be too negative, but it seems my music speaks words that I cannot." (Program note from the composer).

*The sight that awaits us is one of beauty and love
We'll see the world through new eyes
And our hearts will be filled with memories
We'll be excited for what lies ahead
And we'll cherish every moment
We'll look back on this time and we'll smile
Because we'll know that it was worth it
Every step of the way.*

***Incantation and Dance* (1963)**

John Barnes Chance (1932–1972) was an American composer whose vibrant and rhythmically engaging works helped define mid-20th-century wind band music. A Texas native and former U.S. Army Field Band arranger, Chance brought a distinctive blend of lyricism and rhythmic drive to the repertoire. His *Incantation and Dance* (1960) remains one of his most enduring works, admired for its haunting opening and energetic, percussion-driven finale. Though his life was cut short at age 39, Chance's music continues to inspire generations of performers and audiences alike.

The present title of this work, *Incantation and Dance*, suggests a religious orientation, but not towards any of the established religions of a Western or Eastern culture. To the standard deities one offers prayers -- incantations are uttered in rituals of magic, demonic rites, and the conjuring up of spirits, evil and benign. The opening Incantation is full of mystery and expectation, wandering, unstable and without tonality. The Dance also begins quietly, but percussion instruments quickly begin, one by one, to drive a rhythmic pattern of incredible complexity and drive. As other instruments are added, the dance grows wilder and more frenzied. The brasses hammer out ferocious snarls -- the woodwinds fly in swirling scales. Here there is no pretty tune but a paroxysm of rhythm, a convulsion of syncopation that drives on and on, mounting in tension, to a shattering climax of exaltation. *Incantation and Dance* was premiered as Nocturne and Dance by Herbert Hazelman and the Greensboro High School Band on November 16, 1960. The original version has several interesting differences, including 31 additional measures. It was programmed at the NBA convention in New Orleans in June 1995 by Robert Pouliot and the City of Fairfax Band. (Program notes from Wind Band Repertory)

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.

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.

Alex Baur is a 5th year Music Education student originally from Osage Beach, Missouri where he attended Camdenton High School under the direction of his parents, Paul and Alisha Baur. During his time at Mizzou, Alex has been heavily involved in Marching Mizzou where he has participated in the Mizzou Drumline for four years, Bass Drum section leader for two, and is a former drum major. Additionally, he has participated in the Mizzou Wind Ensemble for seven semesters performing at the Southwest District College Band Director's National Association (SWCBDNA) conference in 2023 and the Missouri Music Educators Association (MMEA) convention in 2023. He has also participated in the University Percussion Ensemble for seven semesters performing in the Collegiate Small Percussion ensemble competition at the Percussion Arts Society International Convention (PASIC) twice (2024-2025) and is preparing to play at the MMEA convention in 2026.

Alex has served many school districts during his time as an undergraduate student including: Southern Boon High School in Ashland, MO for two years (2021-2023) as an assistant director; Webster Groves High School as a drum technician (2022); Camdenton High School as a drum technician (2023); Rock Bridge High School for field experience (2024); Lindbergh High School for student teaching and an assistant directorship (2025); and most recently Hickman High School as a percussion technician (2025).

Alex spends most of his time preparing for his senior recital on Wednesday November 19th and studying independently with Dr. Noon. Following his anticipated graduation in December of 2025, Alex will begin his job search where he hopes to stay in Missouri and teach High School and Middle School Band.

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. **Andrew Friesen**, a native of Kirkwood, Missouri, is a Graduate Teaching Assistant in the University of Missouri Bands program and is now in his second year of pursuing a master's degree in music education. At Mizzou, he assists with Marching Mizzou, Mini Mizzou, works with the undergraduate band program as a rehearsal assistant, and supports leadership development within marching and concert ensembles. He also coaches sectionals and contributes to rehearsal planning. An active trumpet player, he was recently named the Graduate Division winner of the 2025 Missouri Music Teachers Association (MMTA) Competition. In addition to his graduate responsibilities, Mr. Friesen clinics beginner and middle school concert and jazz band camps in the St. Louis area and provides private trumpet lessons to students of all levels.

Mr. Friesen earned his bachelor's degree in Instrumental Music Education from Missouri State University in 2021, where he studied trumpet and performed in the University Wind Ensemble, Symphony Orchestra, and various jazz ensembles. Before beginning graduate studies, he taught 7-12 band, choir, and general music at Charleston Jr./Sr. High School in Charleston, Missouri, where he built an after-school band program that significantly increased student engagement and ensemble retention. He developed curricula for both concert and jazz bands, prepared

students for solo and ensemble competitions, and led multiple successful performances for school and community events. Prior to this appointment, he completed his student teaching in the Lindbergh School District, working with beginning woodwind and brass classes, middle school band, and assisting with both the Lindbergh Spirit of St. Louis Marching Band and Concert Band. Mr. Friesen also serves as a high brass specialist, aiding in brass pedagogy while fostering musicianship, leadership, and a lifelong love of music in his students.

University Band Personnel

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

Piccolo

Anna Heiple

Flute

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

Kyleigh Huse

Bassoon

Alexander King

Lancing Moore

Clarinet

Layla Cox

Jack Ellis

Abby Linton

Ashley McDonough

Bo Ross

Mason Sledge

Nick Storey

Terra Veazey

Bass Clarinet

Cati Wolf

Alto Saxophone

Josh Davis

Logan Hawn

Spencer Kleist

Kenny Martin

Caden McCullough

Whitney Vu

Tenor Saxophone

Maxmillian Castillo

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

Halye Welsh-Gluck

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

Joshua Kremer,

Guest Musician