



**School of Music**  
University of Missouri

2025-2026 Series | Large Ensemble

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# **West Middle School Viking Concert Band**

**Julie Swope & Kyle Donnelly, band directors**  
**Emily Gomez, student teacher**

# **MU University Band**

**Dr. Christian M. Noon, conductor**  
**Dr. Pete Zambito, guest conductor**  
**Neil L. Reed, guest conductor**  
**Timothy Howe, trombone**

**April 21, 2026 • 7:00pm**  
**Missouri Theatre**

## Program

### West Middle School Viking Concert Band

*Above and Beyond* (2011) ..... James Swearingen  
(b. 1947)

*Arabian Dances* (2008) ..... Roland Barrett  
(b. 1955)

*Shenandoah* (2003) ..... Traditional, arr. Robert Sheldon  
(b. 1954)

*The Great Rubber Chicken Galop* (2024) ..... Randall Standridge  
(b. 1976)

### *Intermission*

### MU University Band

*Knockout* (2024) ..... JaRod Hall  
(b. 1991)

Pete Zambito, guest conductor

*Seis Manuel* (2003) ..... Shelley Hanson  
(b. 1951)

*Be Thou My Vision* (1999) ..... David R. Gillingham  
(b. 1947)

*Howls and Hymns* (2017) ..... Viet Cuong  
(b. 1990)

Neil L. Reed, guest conductor

Timothy Howe, trombone

*Entry March of the Boyars* (1895/2000) ..... Johan Halvorsen  
(1864-1935)  
ed. Fennell

## MU University Band Personnel

### **Piccolo**

Anna Heiple

### **Flute**

Noelle Abend  
Abby Brakemeyer  
Josie Cable  
Lee Crosslin  
Eris Eyberg  
Avery Haner  
Michelli Horton  
AJ Joerling  
Lili Moro Donnell  
Nina O'Brien  
Kate Potter  
Madalynn Riley  
Nora Scharer  
Lainey VanNess  
Alyssa Wright  
Christina Zubillaga

### **Oboe**

Kyleigh Huse

### **Bassoon**

Cole Bailey  
Teresa Dollenmeyer  
Ruby Hord  
Alexander King  
Lancing Moore

### **Clarinet**

Allison Collier  
Layla Cox  
Rachael Davis  
Payton Doege  
Kamren Fox  
Kayla Hahn  
Maggie Howell  
Ashley McDonough  
Roni Ogden  
Boden Ross  
Mason Sledge  
Nick Storey  
Ashlynn Tredway  
Natalie Wiseman

### **Bass Clarinet**

Jasper Stockton  
Cathryn Wolf

### **Alto Saxophone**

Meredith Flippin  
Logan Hawn  
Yahshuah Horton  
Spencer Kleist  
Caden McCullough  
Abby Serati  
Riley Snelson  
Whitney Vu

### **Tenor Saxophone**

Maxmillian Castillo  
Aden Cox  
Doralynn Lee  
Aiden Maggiore  
Carleigh Rackers

### **Baritone Saxophone**

Kassie Jamieson  
Mary Jane Konieczny  
Hayden Rogers

### **Trumpet**

Carter Allen  
Annabelle Bowman  
Theodore Burk  
Elliott Dillon  
Nathan Fletcher  
Dylan Liegey  
Michael Mischkot  
Parker Quinones  
AJ Rivera  
Lily Stewart  
Reagin Toten  
Haley Welsh  
William Westermann  
Logan Wilson  
Aiden Yant  
Jessica Yu

### **F Horn**

Gracie Berger  
Lukas Carman  
Alyssa Dennis  
Henry Miller  
Devon Richter  
Allison Shoemake  
Charlie Tomiser  
Sam Waldron

### **Trombone**

Daniel Adams  
Luke Coonrod  
Natalie Jobe  
Anthony Klote  
Misha McNeil  
Jacob Mischkot  
Joseph Sanders  
Sara Westcott  
William Wicks  
Zaden Zika

### **Euphonium**

Teak Carrier  
Anna Claunch  
Timothy Comish  
Sophie Hynes  
Nate Knarr  
CJ Ottenlips  
Thomas Skiendziel  
Harry Tyrer

### **Tuba**

Evan Atterberry  
Cole Baklashev  
Taylor Brown  
Hayden Burkett  
Ethan Gonzales  
Isaiah Korte  
Nick Kovaleski  
Ian Loyd  
Owen Madden  
Sean McDonnor  
Eric Schultz

### **Percussion**

Josh Davis  
Brendan Horn  
Harris Kahn  
Sam Jones  
Keller Mathews  
Nat Parrott  
Elijah Vandyne  
Chloe Vargo  
Evy Virtue

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

## West Middle School Viking Concert Band Personnel

### Flute

Linsie Biermann  
Roland Burkhart  
Cailyn Keith  
Sophia Sherman  
A'lexia Whitaker

### Oboe

Charlotte Maltsbarger

### Clarinet

Zoey Bennett  
Emelyn Kallis  
Sariah Miles  
Asia Patterson

### Bass Clarinet

Hank Sands

### Alto Saxophone

Jacob Dencker  
Gabriella Fisher

### Tenor Saxophone

Elliott Isom

### Baritone Saxophone

Madison Black

### Trumpet

Maggie Berry  
Maya Kunz  
Jonah Weingartner

### F Horn

Flynn Gamble

### Trombone

Josiah Ayers  
Jasper Brackney  
Liam Downing  
Amira Sappington

### Baritone

Kaylob Jones  
Da'Naya Nunnely Samuels  
Roman Shatto

### Tuba

Liam McCarter  
Kester Sutton

### Percussion

Ysabella Aguilar  
Keigan Lewis  
Ruben Redmon  
Leia Sheeley  
Kaizeana Thompson  
Cooper Ward

## Program Notes

### West Middle School Viking Concert Band

#### **Above and Beyond**

*Above and Beyond* is a triumphant fanfare for concert band. Composed for a teacher in honor of their many years of service to the profession, this exciting work showcases dramatic sounding melodies in the woodwinds and brass, scored creatively against a background of bold rhythms and contemporary harmonies.

*Program note adapted from C.L. Barnhouse Company.*

#### **Arabian Dances**

After a long day's journey, the nomads set up camp for the evening. As the sun casts its final searing rays on the desert landscape, a campfire roars to life and the celebration begins. As the sky darkens, the festivities grow wilder and wilder until eventually three groups of revelers take turns dancing at the edge of the fire, each trying to outdo the other. Finally, the entire tribe joins, dancing wildly for hours until the campfire dims and morning grows near.

*Program Note by Roland Barrett.*

#### **Shenandoah**

The Shenandoah Valley and the Shenandoah River are located in Virginia. There is disagreement among historians concerning the origins of their names. Some claim that the river and valley were named in the 1750s by the Cherokee as a friendly tribute to a visiting Iroquois Chief named Skenandoah. Others suggest that the region was named not by the Cherokee, but by the Senedo Indians of the Virginia Valley. In the Senedo tradition, Shenandoah means "daughter of the moon" and bears no relation to the Iroquois Chief Skenandoah.

The origins of the folk song are equally obscure, but all date to the 19th century. It has been attributed variously to a coal miner in Pennsylvania, a young protégé of Stephen Foster, and to a housewife in Lexington, Kentucky. Many variants on the melody and text have been handed down through the years, the most popular telling the story of an early settler's love for a Native American woman.

*Program note from SUNY Potsdam Symphonic Band.*

#### **The Great Rubber Chicken Galop**

In symphonic music, we are often celebrated for portraying the vast array of human emotions. Composers are lauded if they convey love, passion, fear, dread, anger, rage, pathos, and sorrow in their works. However, the same cannot be said about humor. Oftentimes, when humor is the

main objective of a work, the piece is written off as “silly,” “not serious,” or as somehow being automatically less worthy of praise than the works that express the other aspects of the human condition. It’s a stupid idea, but one that has unfortunately taken root in our music culture.

With this in mind, I was delighted beyond belief when Becca Clemens, director of the Margaret B. Pollard 8th Grade Band, contacted me to write a commission for her ensemble’s performance at their state conference. When I asked if there were any content or stylistic requirements, she had one request:

"It has to have rubber chickens in it."

I paused.

"I beg your pardon?"

"We want a piece that uses rubber chickens."

With this in mind, I set out to write the piece you will hear shortly. *The Great Rubber Chicken Galop* was written to sound as if it belonged on stage at a vaudeville performance in the 1920s. The combination of galop form, ragtime harmonies, and rhythms, as well as the horde of rubber chickens, creates a piece that is just as serious in its crafting and construction as it is unserious in its comedic effect. I hope audiences will be simultaneously wowed by the virtuosity of the players and amused by the presence of squeaking and honking feathered friends.

Lastly, I must admit that I almost fell victim to the very mindset that I described at the beginning of these notes. After writing the piece, I strongly considered not releasing it. Several in the composition/music world already view me as a "lesser" composer due to a variety of factors, and I was hesitant to give them more ammunition in this regard.

However, it's like the old saying goes: If they can't take a joke, forget 'em.

*Program note by Randall Standridge.*

## MU University Band

### **Knockout**

Inspired by the work of Bill Conti in the famed *Rocky* series, *Knockout* surges with the energy of a boxing match. The various punches in the low voices represent the blows landed in a flurry of fists, while the running woodwind lines signify the quick footwork of expert athletes. Between the rounds, moments of musical rest take the form of slow-moving melodies and gestures. The brake drum will interject to emulate these rounds, eventually sounding one final time as a winner is declared at the culmination of the piece.

*Program note by JaRod Hall.*

### **Seis Manuel**

The seis is the traditional song and dance form of the Jibaro people, the peasant farmers of the mountains of Puerto Rico. At least 50 distinctive types of seis have been identified, “Seis” means “six” in Spanish; the term originally meant a dance for six men or six couples. The movement *Seis Manuel* is based on a traditional recurring harmonic pattern called the *seis mapéyé*, over which a singer improvises a melody.

Because of the very long history of military bands in Puerto Rico, with a particular importance placed on low brass and clarinets, those instruments are given solos. In keeping with the Puerto Rican tradition of naming a seis after someone important to its creation, this seis was re-named in honor of conductor Manny Laureano, who commissioned and premiered the piece.

This work is part three of the four-movement suite *Islas y Montañas*.

*Program note by Shelley Hanson.*

### **Be Thou My Vision**

It was an honor and privilege to compose this work for Ray and Molly Cramer in honor of their parents. The work is heartfelt, expressive and hopefully inspiring. The hymn tune *Slane* is one of my favorites and inspired me to compose a countermelody which is likened to an old Irish ballad. Since *Slane* is, in fact, an old Irish ballad, the two tunes share this unique camaraderie.

The work opens with a medieval-like flavor of reverence leading to the first presentation of *Slane* (*Be Thou My Vision*) in D-minor stated in chant-like somberness by the euphonium. Following, the newly composed Irish ballad is sung by the flute, which leads to a dramatic statement of *Be Thou My Vision* by the full ensemble in A-major. The work is interrupted by a prayerful interlude. Following is the marriage of the two Irish tunes in D-flat major which grows to a glorious climax and then subsides. A heavenly benediction closes the work.

*Program note by David R. Gillingham.*

## **Howls and Hymns**

As the title suggests, *Howls and Hymns* is, at its core, inspired by the idea of uniting things that many people might consider to be disparate. In this case, these two entities are an intermediate-level wind band and a professional-caliber trombonist. When Tim [Smith] approached me to write this piece, I found the concept incredibly inspiring, as many intermediate musicians are not often exposed to professional-caliber musicians other than their band directors. Having opportunities to perform with such musicians is even more rare, despite the fact that these can be some of the most formative and memorable experiences for students.

Whether the trombone soloist is from the local orchestra, university, or even high school, I hope that this piece will continue to make these guest artist collaborations a normal occurrence, especially with ensembles of mixed experience levels. Uniting musicians of various skill levels and ages can only do good for our musical and artistic communities, and I was humbled to be a part of this project. Heartfelt thanks to everyone who made this piece possible, including Tim Smith and the eleven bands and their directors who commissioned the work!

*Program note by Viet Cuong.*

## **Entry March of the Boyars**

From the 10th through the 17th centuries, the Boyars were the highest-ranking members of the Bulgarian, Romanian, Russian, and Ukrainian aristocracy, second only to the ruling princes. Halvorsen's *Entry March of the Boyars* depicts the ceremonial entrance of these aristocrats in a theatrical setting. A solo clarinet introduces the regal theme, and more instruments are added to represent the approach of the entourage. Woodwind ornamentation complements the brass fanfares. This piece did not receive national recognition until Edvard Grieg, who was the uncle of Halvorsen's wife, created an arrangement for piano in 1898.

Halvorsen describes his inspiration for this composition:

*Got hold of an encyclopedia to find out what Bucharest was like. There I read about the art-loving Queen Carmen Sylva and the descendants of the rich, distinguished Boyars who invaded Bucharest so and so many years ago. 'This would look good in the newspapers,' I thought. And then there was the Queen! She would immediately summon me to the palace with my quartet. I had to find release, so I wrote a march and called it *The March of the Boyars*, and just when I had finished it, the same afternoon, Edvard Grieg came in. 'Now, how are you doing? Already in full swing I see.' He saw the manuscript on the piano, looked at it carefully and said: 'That is good!'*

*Program note by Edward Harris.*

## **Conductors**

### **West Middle School Viking Concert Band**

#### **Julie Swope**

Julie Swope is in her 13th year as Director of Bands at West Middle School in Columbia, Missouri. Prior to the Director of Bands position, Julie taught for the Columbia school district for 5 years as a Woodwind specialist. Previously, Julie was the Assistant Band Director for the Fulton Public School District teaching grades 6-12.

In addition to her role at West Middle School, Julie assists with the Hickman High School marching band teaching choreography, body movement, and visual design. Throughout the fall marching season, she travels throughout Missouri judging marching band festivals, parades, and in-door color guard competitions; and in the Spring time, judges various concert, and solo and ensemble festivals.

Julie received her Bachelor of Arts degree in Music, with an emphasis in piano, as well as her Master of Arts in Education from Truman State University.

Julie is current President-Elect of the Missouri Bandmasters Association, in which her duties include coordination the All-State Band auditions and the Missouri All-State Band, which performs for the State Music Educators Conference.

A recipient of the 2017 Shelter Insurance Outstanding Teacher of the Year, Julie is active in her school community as a teacher Mentor, Department Chair, Leadership Team, and various district-level committees. Julie regularly hosts college observation students and student teachers.

Julie is a member of NAFME, MMEA, MBA, MWBDA, Phi Beta Mu, Sigma Alpha Iota, NEA, and CMNEA, as well as a member of the Columbia Community Band

Julie is married to Denis Swope, Director of Bands at Hickman High School. They have two children, Evan (Jazz Performance and Audio Engineering double major at Wichita State) and Mia (Senior at Hickman High School, oboist).

#### **Kyle Donnelly**

Kyle Donnelly is in his 5th year serving as the Assistant Band Director at West Middle School, where he also assists with the Hickman High School Marching Band. Prior to this position, he served as the Assistant Band Director for Boonville Schools for 8 years and the Band Director/Music Teacher for Pilot Grove Schools for 1 year.

Kyle currently serves as the Lead Band Mentor for the Missouri Music Educators Association and the Mentoring Chair for the Northeast District. He also serves as a euphonium judge for the Missouri All State Band & is in frequent demand as both a judge & clinician. He has served

as a band mentor through MMEA since 2014 & has presented multiple clinics at the Missouri Music Educators Association conference & the Missouri Bandmasters Association Summer Convention. Additionally, he has served as the coordinator/conductor for Columbia's annual Tuba Christmas performance since 2023.

Kyle received undergraduate degrees in music & business from the University of Missouri in 2012, a master's in music education from Central Methodist University in 2017, and earned his National Board Certification in 2023. He holds professional memberships in NAFME, MBA, Phi Beta Mu, and the International Tuba Euphonium Association. He currently resides in Ashland with his wife, Melanie, a first grade teacher at Locust Street Elementary, and their daughters Karis (9) and Gwen (5).

### **Emily Gomez**

Emily Gomez is an undergraduate student at the University of Missouri, Columbia. She will graduate with her Bachelor's of Music in Music Education in May 2026.

Throughout her college career, Emily has performed with the University of Missouri Wind Ensemble, Symphonic Band, and University Band. She has worked with Sound Explorers, a new program to help young students with disabilities, and instructed private flute lessons. In the summer of 2024, she helped spearhead a music program in her home state of New Hampshire that focuses on supporting underprivileged students. Emily is also a member of Sigma Alpha Iota.

## **MU University Band**

### **Christian M. Noon**

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.

### **Pete Zambito**

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). Since relocating to Missouri in 2006, he has performed across the state and is currently the principal timpanist for the Marshall (MO) Philharmonic Orchestra. He has been a section percussionist for the Missouri Symphony Orchestra and is also 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, the basketball pep band, and in his final semester, directed the concert band.

As a performer, Dr. Zambito has toured extensively throughout the Southeast and Midwest as a marimbist, including a duet tour throughout North Carolina and West Virginia with trombonist Daniel Rice, and solo tours of Virginia and South Carolina. In addition, he has worked as pianist and percussionist for a variety of churches and performed professionally as a section percussionist in the Salisbury (NC) Symphony Orchestra. He is also a commissioned composer of percussion solos, duets, and ensemble works, many of which are available through C. Alan Publications.

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 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. Dr. Zambito is a Vic Firth Artist and Educational endorser. He created and hosts *Pete's Percussion Podcast*, a weekly show dedicated to long form interviews of those in and around the percussion world.

## **Neil L. Reed**

Neil L. Reed is a third 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.

## **Soloist**

### **Timothy Howe**

Dr. Timothy Howe received a Bachelor of Music degree in trombone performance from Northwestern University in 1983, where he was a student of the late Chicago Symphony trombonist, Frank Crisafulli. Shortly after his graduation from Northwestern, Dr. Howe was appointed Second Trombone of the Omaha Symphony in 1983. He served in this position for over 20 years, performing everything from great symphonic and operatic masterworks to concerts with popular music artists and educational programs. In addition to his orchestra duties, Dr. Howe was a member of the Omaha Symphony Brass Quintet. During his time in Omaha, Dr. Howe also was appointed Principal Trombone of the Lincoln (NE) Symphony, a

position he held from 1997-2003, and Principal Trombone of the Des Moines Metro Opera, a position which he still currently holds. He also performs regularly with the Shreveport Symphony, the Arkansas Symphony, South Arkansas Symphony, and was Principal Trombone of the Pine Bluff (AR) Symphony.

Dr. Howe received a Master of Music degree in 1995 and a Doctor of Musical Arts in 2002 from the University of Nebraska-Lincoln and was a student of Vernon Forbes and Dr. Scott Anderson. He has received additional instruction and master classes with Max Bonecutter, Glenn Dodson, and Michael Mulcahy. Dr. Howe's thesis was entitled: *Developing a Historical Model for Trombone Performance Practice in German and Austrian Orchestral Works from the Period 1785-1830*. The University of Nebraska-Lincoln honored Dr. Howe as a distinguished arts alumni and he performed a guest recital on campus in 2004. In addition, he has performed solo recitals and concerto performances at colleges in Michigan, Indiana, Arkansas, Nebraska and Iowa. In May 2006 and 2008 he presented master classes and recitals at the Sichuan Conservatory in Chengdu, China. Recent premieres include *Episodes for Trombone and Timpani* by Phillip Parker at the South Central Conference of the College Music Society, and *Fanfare for Trombone and Computer* by Jeremy Baguyos at the Society for Electro Acoustic Music in the United States National Conference at Iowa State University. He has been a region jazz clinician in Arkansas and president of the Arkansas Jazz Educators Association. He released his solo and chamber music CD *"Across the Wide Missouri, New Music for Trombone"* in 2014. It is available on CD Baby.

Dr. Howe performs with the Drei Bones Trombone Trio, which has presented concerts and master classes at the International Trombone Festival, The Americam Trombone Workshop, Midwest Trombone and Euphonium Conference, Big Twelve Trombone Conference, and many universities. They released their debut CD *"Drei Bones"* in 2016 on Emeritus Recordings and their second CD, *"Of Hammered Gold"* will be released in spring 2019 on Emeritus as well.

Dr. Howe teaches trombone, low brass methods and directs the Trombone Choir at the University of Missouri. Before coming to Missouri, Dr. Howe was Assistant Professor of Music at Arkansas Tech University. He has also served as a faculty member at the University of Nebraska-Lincoln, Grace University, Nebraska Wesleyan University, Dana College, Concordia College, and Union College.