



School of Music
University of Missouri

2026-2027 Series | Large Ensemble

University Band & Symphonic Band

The United States of America at 250

Dr. Amy M. Knopps, conductor

Dr. Christian M. Noon, conductor

Adam Chitta, graduate guest conductor

Kate Sellers, graduate guest conductor

October 8, 2026 • 7:00PM

Missouri Theatre

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

***Panoramic Landscapes* (2015) Tyler S. Grant**
(b. 1995)

***Green Whispers* (2025) Kevin Poelking**
(b. 1988)

- I. Bloom
- II. Borders

***Blue and Green Music* (2011) Samuel R. Hazo**
(b. 1966)

Kate Sellers, graduate conductor

***Revolutionary Triptych* (2026) Leanna Primiani**
(b. 1978)

- I. The Heroism of Miss Betty Zane
- II. Ride Through the Storm (Sybil Ludington)
- III. The Midnight Warning (Susanna Bolling)

-Consortium Premiere-

***The Governor's Own* (1921/2023) Alton Adams**
(1889–1987)
ed. Loras Schissel

Intermission

Symphonic Band Program
Dr. Amy M. Knopps, conductor
Adam Chitta, graduate guest conductor

***American Overture for Band* (1953) Joseph Willcox Jenkins**
(1928–2014)

***Commando March* (1943) Samuel Barber**
(1910-1981)

***Shenandoah* (2019) Omar Thomas**
(b. 1984)

Adam Chitta, graduate conductor

***Flight* (1985) Claude T. Smith**
(1932-1987)

Iskander Akmadullin, Payne Morris, and Grace Watson, antiphonal trumpets

University Band Program Notes

***Panoramic Landscapes* (2015)**

Since my early childhood, nature has been a major part of my life. Whether it be hiking in the woods, camping in the mountains, or sitting by a lake, I have always found that “the great outdoors” provides me with a tremendous amount of inspiration. *Panoramic Landscapes* is a musical depiction the awe-inspiring scenery that I find myself surrounded by on a regular basis.

Originally scored for brass and percussion, this work was performed by members of the Dallas Wind Symphony and the Greater Dallas Youth Orchestra as a winning composition in the DWS’s “Call for Fanfares” competition. While still remaining true to the original, I have expanded the thematic material in a way that exhibits greater harmonic color and stunning panoramic imagery.

Program note by Tyler S. Grant.

***Green Whispers* (2025)**

Green Whispers brings focus to the often-overlooked beauty of nature in our urban settings. Reminding us that a solitary tree, a small garden, or a small tuft of grass can hold great beauty. The first movement portrays the gentle, patient, beautiful changes that occur when a delicate flower comes into bloom.

The second movement represents the influence of manmade structures on nature’s growth. While naturally more curved, asymmetric, and “imperfect”, plants can often shape within the synthetic frames of these structures, but often grow outside of them, overwhelming the original “border” and becoming something completely organic. The steady and “square” pulse of the music (starting with the marimba) represents our border, with small, less predictable pockets of “growth” interacting with and often overtaking these borders and each other.

I found this sentiment to be well summarized in H. Ernest Hunt’s Spirit and Music:

“... there are curves and sweeps in the swing of trees and grasses, in the flight of birds, and in the grace of the human form. It is significant that Nature’s handiwork so abounds in curves, whilst that of man is fashioned so much upon straight lines with consequent sharp points and angles. Is it not obvious that Art has but scanty share in designing our towns and manufactories? Right angles, no doubt, stand for utility in a commercial age, but Nature with her longer purview has little use for them and prefers a more rounded way of progress. Nature inspires, but not in

square-cut periods.”

Program note by Kevin Poelking.

Blue and Green Music (2011)

Blue and Green Music is based on the artist Georgia O’Keeffe’s 1921 painting of the same name. The idea for this composition came from one of conductor Chris Gleason’s students while planning a comprehensive musicianship project. O’Keeffe is a celebrated native of Sun Prairie, Wisconsin—the same town in which you will find the Patrick Marsh Band that commissioned me to write this piece for them. I was intrigued by the idea of basing a piece on Georgia O’Keeffe, so I began to research her life and works. That’s when I found “Blue and Green Music.” As O’Keeffe explained, it is painted upon “the idea that music could be translated into something for the eye.” My job would be to translate it back into something for the ear.

The entire piece is based on one theme that is varied into numerous alternate treatments. Although I tried to make certain parts of the music tie to specific aspects of the painting, I do not want the “observer/listener” to be influenced by my decisions. In fact, the more I go over the composition, the more I can see many different matchups of musical and visual textures.

Strangely, I always felt a special connection to the idea of music based on her work, even before I knew the details of O’Keeffe’s life and work. Perhaps that is only augmented by a fact that I discovered early in my research: Georgia O’Keeffe and I share the same birthday.

The original painting is currently housed at the Art Institute of Chicago, where it has been since she gifted it to them in 1969.

Program note by Samuel R. Hazo.

Revolutionary Triptych (2026)

The Heroism of Miss Betty Zane

In the heat of the 1782 siege on Fort Henry, young Betty Zane made a daring decision that would forever etch her name in the annals of American Revolutionary history. As British forces and their Native American allies surrounded the fort in what is now West Virginia, the defenders faced a terrifying reality—ammunition was running dangerously low. With the enemy closing in and no time to lose, 16-year-old Betty Zane volunteered for a mission that few would dare. She sprinted 60 yards through a barrage of gunfire to a nearby cabin, where precious gunpowder was

stored. Every second was a gamble with death, but Betty's courage was unwavering.

Amazingly, she reached the cabin, grabbed the gunpowder, and began the harrowing return trip, the enemy's bullets whizzing past her as she ran. The entire fort held its breath as she made her way back through the deadly crossfire, but Betty's determination and speed saw her safely inside the gates. Thanks to her brave actions, the fort held off the siege, and her heroic dash became legendary. Betty Zane's fearless stand in the face of overwhelming odds is a testament to the indomitable spirit of the American frontier, a shining symbol of heroism that still inspires today.

Ride Through the Storm (Sybil Ludington)

On a stormy night in April 1777, sixteen-year-old Sybil Ludington leaped onto her horse and plunged into the darkness with a mission that could change the course of the war. Danbury was under attack by the British, and Sybil needed to alert her father's militia scattered across the countryside. Some say she volunteered, others say her father asked for her assistance, but either way, Sybil rode through the pouring rain, navigating the treacherous woods for forty miles—nearly three times the length of Paul Revere's famous ride. The night was filled with peril as she risked capture by British soldiers or marauding bandits known as "skinnners." Despite the danger, Sybil knew the land well and pressed on, knocking on doors and waking the sleeping militia to rally against the British threat.

By the time dawn broke, Sybil returned home, exhausted but triumphant. Thanks to her fearless ride, many of the militia had gathered, ready to march. Although they arrived too late to save Danbury, they confronted the retreating British forces, driving them back to Long Island Sound.

Sybil's bravery in the face of overwhelming odds ensured the militia was prepared to defend their homes and fight another day. Her heroic journey, though less remembered than others, stands as a testament to the bravery and tenacity of those who fought for American independence.

The Midnight Warning

In May 1781, 16-year-old Susanna Bolling from Virginia made a daring move that would forever change the course of the American Revolution. As British forces plotted to capture and kill key American leaders, including General Lafayette, Governor Thomas Jefferson, and Commander-in-Chief George Washington, Susanna overheard their plans. Without hesitation, she embarked on a dangerous mission to save them. Under the cover of darkness, she slipped past British guards, paddled a canoe across the river, and rode horseback for 10 miles through treacherous terrain to warn Lafayette of the deadly scheme. Every moment was a race against time, with her life on the line. Susanna's bravery didn't end there. Her persistence and toughness enabled her to overcome obstacles and evade capture at every turn. Thanks to her timely warning, Lafayette and the other leaders were able to escape the British trap, saving not just their lives but the entire

American cause. Though her name is often overlooked in history books, Susanna Bolling's courage made her a true hero whose quick thinking and fearless actions helped turn the tide for American independence.

Program note by Leanna Primiani.

The Governor's Own (1921/2023)

Alton Augustus Adams, Sr. (November 4, 1889-November 23, 1987) is remembered primarily as the first black bandmaster in the United States Navy. His music was performed by the bands of John Philip Sousa and Edwin Franko Goldman, and his march, *The Governor's Own* (1921), appears as the first selection on the bicentennial album *Pride of America*, recorded by the Goldman band. It remains one of the composer's most enduring works, and a fine example of the golden age of American marches.

This new performance edition for concert band has been meticulously edited by Library of Congress senior musicologist Loras John Schissel.

Dedicated to the people of the Virgin Island.

Program note by Loras Schissel.

Symphonic Band Program Notes

American Overture for Band (1953)

Joseph Wilson Jenkins (1928-2014) was an American composer and educator. Born in Philadelphia, he started taking piano lessons at age 6 and started arranging at such a young age. While studying pre-law at Saint Joseph's University, he also took composition classes with Vincent Persechitti. He then decided to pursue music and went on to receive both his bachelor's and master's degree from Eastman School of Music and his doctorate from the Catholic University of America. After his master's, he enlisted in the U.S. Army where he became an arranger for the Army Field Band and then head arranger for the U.S. Army Chorus after his doctorate. In 1961, he joined the music faculty at Duquesne University where he stayed until his retirement in 2000.

Composed in 1953, *American Overture for Band* was the first wind band work Jenkins composed. It was written for the U.S. Army Field Band and dedicated to the conductor at the time, Chester E. Whiting. He opens with a strong entrance from the French Horns, who continue to be a highlight throughout the piece. There is always a high-driven energy that is shared through all the sections. *American Overture for Band* continues to be one of Jenkins's most successful works and favored by many.

Commando March (1943)

Samuel Barber (1910-1981) was a composer writing for orchestra, band, opera, choir, and piano. Barber started composing in his teenage years and went on to study at the Curtis Institute for piano, composition, and voice.

From the score, "When he was inducted into the Army in September 1942, Samuel Barber made efforts to obtain a position in which he might be useful to the war effort and still compose music. Although he expressed surprise at the Army's apparent lack of interest in using his music for propaganda purposes, in a November 1942 letter to confidant Katherine Chapin he wrote 'I have been asked by the Philharmonic and the other orchestras for war music.'

Commando March was not only Barber's first for wind band, but his first work after entering the Army. There is no extant documentation regarding a formal commission or a direct military order; rather it appears Barber was inspired to compose for the military bands he must have come in contact with during his basic training. In a letter to friend Willia Strickland, Barber expressed mild frustration at the process"

I've finished a march for band and I shall ask
Thor Johnson to try it out for me. I wonder how his band is.
It must be played in this Service Command first. It was a Nuisance
to score - millions of euphoniums, alto clarinets and D-flat piccolos
to encumber my score page.

Commando March was completed in February 1943. Despite its large instrumentations, Barber often referred to the work in letters as his 'little march.' The premiere performance was given by the Army Air Forces Technical Command Training Band, Warrant Officer Robert L. Landers, conductor on May 23, 1943, in Atlantic City, New Jersey. As was the case with many of Barber's earlier works, *Commando March* was immediately well received by audiences.

Following its premiere, Barber himself led the Goldman band in several performances in July 1943. He even adapted the work for orchestra at the request of Serge Koussevitzky, who led this score's first performance with the Boston Symphony Orchestra on October 29, 1943.'

***Shenandoah* (2019)**

Omar Thomas (born 1984) is an American composer, arranger, and an educator at the University of Texas at Austin. He received his Master of Music in jazz composition at the New England Conservatory of Music. So much of his music is written in both jazz and classical styles that have been performed by various and diverse groups across the country. On top of his compositions, he also leads his big band, the Omar Thomas Large Ensemble.

From the score, "Shenandoah' is one of the most well-known and beloved Americana folk songs. Originally a river song detailing the lives and journeys of fur traders canoeing down the Missouri River, the symbolism of this culturally-significant melody has been expanded to include its geographic namesake – an area of the eastern United States that encompasses West Virginia and a good portion of the western part of Virginia – and various parks, rivers, counties, and academic institutions found within.

Back in May of 2018, after hearing a lovely duo arrangement of 'Shenandoah' while adjudicating a music competition in Minneapolis, I asked myself, after hearing so many versions of this iconic and historic song, how would I set it differently? I thought about it and thought about it and thought about it, and before I realized it, I had composed and assembled just about all this arrangement in my head by assigning bass notes to the melody and filling in the harmony in my head afterwards. I would intermittently check myself on the piano to make sure what I was imagining worked and ended up changing almost nothing at all from what I'd heard in my mind's ear.

This arrangement recalls the beauty of Shenandoah Valley, not bathed in golden sunlight, but blanketed by low-hanging clouds and experiencing intermittent periods of heavy rainfall (created with a combination of percussion textures, generated both on instruments and from the body). There are a few musical moments where the sun attempts to pierce through the clouds, but ultimately the rains win out. This arrangement of ‘Shenandoah’ is at times mysterious, somewhat ominous, constantly introspective, and deeply soulful.”

***Flight* (1985)**

Claude T. Smith (1932-1987) was a composer, clinician, conductor, and music educator originally from Carrollton, Missouri. During his undergraduate times at Central Methodist College, Smith enlisted in the Army where he began to arrange and compose music. His compositions covered choral and instrumental, ranging from elementary level to professional. He has also received numerous commissions, including the U.S. Air Force Band, the “President’s Own” Marine Band, the U.S. Navy Band, and the U.S. Army Field Band.

From the score, “From 1982 until his death in 1987, Claude Smith would compose five major works for the Washing, DC service bands. *Flight* was commissioned in 1985 and premiered by the United States Air Force band at the National Air and Space Museum of the Smithsonian Institution. It was immediately adopted as the ‘official march’ of the museum and is still played continually as visitors enter the aeronautical display.

The original program notes on the score reveal:

The inclusion of excerpts from the Pachelbel *Canon in D* was done at the request of the Director of the National Air and Space Museum. The *Canon* is used as background music at the Museum.

Drawing inspiration from Pachelbel and the inimitable Air Force March, Smith fashioned a singularly brilliant work that captures the sweep, drama, and courage of the youngest branch of the US military. It is no overstatement to say that his themes are soaring! Bold declarations, youthful harmonies, rich percussion accents, even the peril of the ‘dogfight’ can be heard in Smith’s masterful score. With the addition of antiphonal trumpets on the final trio, the work becomes as visually stunning as it is musically impressive.

This is the work of the mature Claude Smith, who knew full well the possibilities of the wind band and the artistry of each performer in the commissioning ensemble.”

Program Notes compiled by Manny Guzman.

Conductor Biographies

Christian M. Noon is Assistant Director of Bands/Associate Director of Athletic Bands and Associate 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, and collaborates in the direction of the athletic bands program, which includes serving as associate director of Marching Mizzou and director of 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.

Dr. Noon is a sought-after conductor-educator who has previously served as a guest conductor, clinician, and adjudicator for honor bands and concert/marching band events in Missouri, Nebraska, and Colorado. As an artist, Dr. Noon endeavors to curate creative and expressive concert programs that celebrate the rich variety of repertoire for the wind ensemble (from older, standard works to newer, multi-genre pieces) while centering the musical and educational experiences of his students. He believes strongly that doing so cultivates deeply meaningful and artistic musical experiences for performer and listener alike.

As a researcher, Dr. Noon is interested in the philosophy and sociology of music education as well as preservice music teacher socialization and identity development. He is most curious about the ways in which the art of conducting intersects with these broad discourses and is primarily concerned with how conductors might leverage their work for the betterment of music education and music teacher preparation.

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.

Amy M. Knopps is the Assistant 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 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 since 2022 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” in the 2024 St. Patrick's Festival Parade in Dublin, Ireland. In another significant milestone, Marching Mizzou was invited to participate in London Band Week and National Marching Music Day in the United Kingdom in June 2026, an invitation-only international event recognizing elite musical ensembles from around the world and encompassed four separate performances - "Live in London," "The London Tattoo," "The Palace Parade Review," and "Drumline London." During Drumline London, our Marching Mizzou Drumline won the single elimination tournament and took home the King's Shield on the ceremonial grounds of Horse Guards Parade. This trip abroad commemorated the 50th anniversary of Marching Mizzou's 1975 tour of England, when the ensemble was proclaimed the Official Bicentennial Band of the State of Missouri by then-Governor Christopher Bond.

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

Dr. Knopps earned degrees from The University of Georgia (DMA, 2010), the University of Kansas (MM, 2007), and the University of Missouri (BS, Ed., 2001) 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 was selected by the faculty to give the student address at her commencement ceremony. At the University of Kansas, she received the prestigious Russell L. Wiley Graduate Conducting Award in recognition of her excellence in conducting and pedagogy.

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 began her career and guided all aspects of this diverse, award-winning band program, and served as Fine Arts Coordinator. The Center High School band program holds personal significance, as her father, Jacob Knopps, served on faculty as a mathematics teacher alongside legendary composer and educator Claude T. Smith. During her time in the Center School District, Dr. Knopps was honored with the 2003 Missouri Fine Arts Outstanding Teacher Award and the 2004 You Make the Difference Award for her inspiring impact made on the students in her

ensembles. In 2003, she solely commissioned and premiered Jonathan Newman's *1861* for concert band, launching her long-standing commitment to commissioning and advancing new and diverse wind band repertoire, a commitment she continues today through commissions for the University of Missouri Bands program.

Dr. Knopps remains highly active as a conductor, clinician, adjudicator, and keynote speaker across the United States and internationally having worked and performed throughout Asia, Australia, Canada, Europe, and South America. In 2025, she was officially named Associate Conductor of the Kansas City Wind Symphony after several years of service as a guest conductor with the professional ensemble.

For more than a decade, she has served as a head clinician/instructor at the Smith-Walbridge Clinics, the first summer training program for elite high school and collegiate drum majors and student leaders from across the country. Her scholarly and professional publications include several articles in *School Band and Orchestra Magazine*, *The Instrumentalist*, eight contributions to the *Teaching Music Through Performance in Band* series, and a feature in the 2023 book *Women in Wind Band*, a publication that thoughtfully looks at why female-identifying conductors are still a minority in the field. She has also conducted significant research on American-sponsored overseas secondary band programs, inspired by her passion for cultural exchange and making music abroad. This past June 2026, she served as lead assistant and a facilitator for *The Confidence Camp for Kids*, a unique and supportive experience for students entering 4th - 8th grade to create and maintain confidence in themselves and others.

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 Chair for the State of Missouri, also in her second term, 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, during her first academic year on faculty at Mizzou.

Her recognitions at Mizzou include earning Associate Professor of the Year and the Purple Chalk Teaching Award from the College of Arts and Science in 2021. In 2022, Dr. Knopps was named to the 2022-2023 University of Missouri Provost Leadership Program Cohort, a program with the goal of developing academic leaders who will guide Mizzou into the future. In 2023, Dr. Knopps earned the 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 honor of her time as an undergraduate student in Marching Mizzou as a Piccolo Section Member, Piccolo Section Leader, Drum Major, Head Drum Major, and now as Director of Athletic Bands.

In 2024, Dr. Knopps earned the William T. Kemper Fellowship for Teaching Excellence, the highest teaching distinction offered at Mizzou.

In 2025, she was inducted into the Lee's Summit High School Hall of Fame, joining her brother, Anthony Knopps, an eight-time Emmy Award-winning journalist, author, educator, Tedx speaker, and advocate for traumatic brain injury awareness since his own survival, as one of the first set of siblings to receive this honor. In that same year, Dr. Knopps joined Jupiter Band Instruments as an endorsed artist and educator, furthering her commitment to excellence, creativity, and dedication to technological advances of the collegiate marching arts and music education for all.

In 2026, Dr. Knopps earned the Governor's Award for Excellence in Teaching, one of the highest honors for faculty in the University of Missouri System and the state of Missouri. Only one faculty member from each UM System campus is selected annually for this distinction that recognizes outstanding educators who demonstrate exceptional teaching, advising, service to the university community, and a profound commitment to student success, achievement, and educational leadership. She is the 34th faculty member from the University of Missouri to receive this prestigious award.

In 2026 Dr. Knopps also earned the Kappa Kappa Psi Distinguished Service to Music Medal in Marching Band, the highest award presented by the national honorary band fraternity. Instituted in 1963, Dr. Knopps is the first woman to earn this award recognizing outstanding contributions to the advancement of the collegiate marching arts.

Kate Sellers is a second-year Ph.D. student in music education at the University of Missouri-Columbia 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 instructor, 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. This past year, she was a visual and movement technician with the Seattle Cascades Drum and Bugle Corps and was on staff with the WGI semi-finalist University of Missouri Ionic Winter Guard. She currently serves as a woodwind and visual specialist with the Rock Bridge High School Emerald Regiment. Kate aims to combine her love of music education research, teaching, and marching band to improve instruction and design at all levels within the 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 second-year Music Education PhD student, he also assists the Marching Mizzou with rehearsal and game preparations plus any assigned administrative tasks, and he teaches instrumental methods to undergraduate music education students. Now in its second 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. Adam also serves as Missouri State Ambassador for the Division of Visual and Performing Arts Education within the Council for Exceptional Children. In his spare time, he enjoys being with his wife, Tisha, and their three dogs, Nigel, Ember, and Zoey.

University Band Personnel

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

Flute

Noelle Abend
Caitlyn Alexander (picc.)
Kirra Arendell
Tommia Blankenship
Josie Cable
Lee Crosslin
Brianna Doebelin
Logan Fielder
Anna Heiple (picc.)
Anthony Joerling
Hailey Mitchell
Nina O'Brien
Billie Oxendale
Madalynn Riley

Oboe

Emma DePanise

Bassoon

Holden Fox
Alexander King

Clarinet

Spencer Corn
Payton Doege
Jack Ellis
Brynnlie Hampton
Ashley McDonough
Alex Ottenlips
Mason Sledge
Nichloas Storey
Maya Walden
Abigail Wedig

Bass Clarinet

Lia Hoffee
Hung Nguyen

Alto Saxophone

Sylvia Dumonceaux
Zack Eastman
Ava Fanning
Logan Hawn
Kamiah Kelly

Spencer Kleist

Violet Sisk
Ben Traubitz
Emily Winkler

Tenor Saxophone

Maxmillian Castillo
Doralynn Lee
Hayden Rogers

Baritone Saxophone

Aden Cox
Ryan Perkins

Trumpet

Carter Allen
Julia Babcock
Adelaide Bonsignore
Dallas Bourisaw
Theodore Burk
Jane Guillot-Beinke
Ja'Avion Hatton
Jacob Hauptmann
Dylan Liegey
Michael Mischkot
AJ Rivera
Reagin Toten
William Westermann
Logan Wilson

F Horn

Abigail Brightwell
Brooklyn Davis
Kaleb Godwin
Devon Richter
Sam Waldron

Trombone

Bailey Baldwin
Luke Coonrod
Elizabeth Forrest
Natalie Jobe
Anthony Klote
Aiden Lord
Misha McNeil

Jacob Morgan

Sam Pine
Abel Richardson
Hannah Smithey
Brady Scullin
Emma Spalding
Lydia Tilley
Krystiana Valelo
William Wicks

Euphonium

Asher Clements
Bryce Harms
Iris Loyd
Nik Loyd
Sophia Niedringhaus
CJ Ottenlips
Harry Tyrer

Tuba

Hayden Burkett
Quinton Frohman
Ian Loyd
Henry Miller

String Bass

Hannah Wroblewski

Piano

Bogdan Spasić

Percussion

Nathan Brooks
Will Cowgill
Josh Davis
Jack Dunning
Vinnie Lorraine
Liam Townes
Elijah Vandyne
Chloe Vargo
Evelyn Virtue

Symphonic Band Personnel

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

Piccolo

Kate Sellers

Flute

Millie Cornish
Jillian Conley
Michael Peters
Lizzie Reissing

Bassoon

Emma Gingerich
Carliegh Rackers

B-Flat Clarinet

Leila Christian
Madeline Collins
Olivia Dilse
Kamren Fox
Caleb Furrer
Daniel Garcia
Layla Ziegler

Bass Clarinet

Reagan Thomas

Alto Saxophone

Ethan Harmon
Noah James
Krystiana Valelo
Ethan Walker

Tenor Saxophone

Aden Cox
Riley Snelson

Baritone Saxophone

Aaron Busing
Kassie Jamieson

Trumpet

Harper Allie
Gavin Borden
Emma Farris
Brayden Hartel
Connor Kleypas
Sydney Lockridge
Connor Long
Peyton Monteer
Alex Tarleton

Horn

Ethan Conklin
Devin Krebill
Grant Lee
Jessica Tuncel

Trombone

Lyla Brite
Justin Cox
Taylor Erwin
Chris Gillette
Bryce Harms
Lee Van Cleave

Bass Trombone

Gage Calhoun

Euphonium

Corbin Blackford
Kane Huffman
Nate Robertson
Nick Smith

Tuba

Ada Bluel
Watinsi Dobbs
Maevis Scott

Percussion

Carson Allen
Kaden Byers
Scott Janson
Cody Jones-DeVol
Joshua Kremer
Kelan Meyer
Dylan Pearce
Nolan Pellegrini