



DUKE UNIVERSITY WIND SYMPHONY

Dr. Verena Mösenbichler-Bryant, conductor

Kristin Arp, assistant conductor

Dr. William Staub, guest conductor

Chris Williams, guest composer

OCTOBER 26, 2023

7:30pm

Baldwin Auditorium

Sea Songs

Ralph Vaughan Williams (1872-1958)

Aurora Pacifica

Chris Williams (b. 1986)

Steampunk Suite

Erika Svanoe (b. 1976)

- I. Charlie and the Mechanical Man Marching Band
- II. The Strange Case of Doctor Currie & Madam Hyde
- III. Bertie Wells attends Mr. Verne's Lecture on Flying Machines
- IV. Barnum and Tesla's Tandem Bicycle

Sleep

Eric Whitacre (b. 1970)

Danzón No. 2

Arturo Márquez (b. 1950)

William Staub, guest conductor

To give each audience member the opportunity to enjoy the performance fully,
please silence all electronic devices.
Flash photography can interrupt the performers and is not permitted.

PROGRAM NOTES

Sea Songs

Ralph Vaughan Williams

Written in 1923 for the following year's Wembley Exhibition, *Sea Songs* is a march medley of three well-known sea shanties: *Princess Royal*, *Admiral Benbow*, and *Portsmouth*. Written in typical march form with a trio, it was published simultaneously for brass band and wind band and was later transcribed by the composer for symphony orchestra. It should be noted that *Sea Songs* was originally intended to be the final movement of Vaughan Williams's *Folk Song Suite*.

-Program Note from Wind Repertory Project

Aurora Pacifica

Chris Williams

Aurora Pacifica means 'Pacific Lights' in Italian. The 'Aurora Borealis' or 'Northern Lights' are a spectacular and mysterious light display visible across Earth's sky, in the extreme North, while the lesser known 'Aurora Australis' or 'Southern Lights', do the same in the extreme South. The 'Aurora Pacifica' or 'Pacific Lights' are even lesser known, and rarer still, as they are completely fictitious, an invention of the composer imagining the same dance of colour and form, but across the Pacific Ocean.

In writing a piece for the occasion of the Hunter Wind Ensemble's 20th anniversary I wanted to honor the ensemble. What impresses me most about Hunter Wind Ensemble is how it brings together so many young people who would otherwise not have the chance to meet, much less make music together. I can't think of a more worthy or wonderful undertaking. In marking this in the piece, I wanted *Aurora Pacifica* to be a coming together too, a kind of 'musical coming together'. A solo clarinet begins, then the brass by themselves, then the woodwinds. When the motif from the solo clarinet returns, all the flutes have picked it up to share. And so the piece unfolds, a sharing and a building of musical form across the ensemble and between its players, until finally in the climactic middle of the piece the entire ensemble plays together, as a single voice.

An idea discussed early on for the piece was a musical exploration of the international destinations the ensemble had visited over its lifetime (USA, Spain, Portugal, Japan, etc.), but *Aurora Pacifica* flips this idea on its head. In every place the ensemble has toured the audiences would have been amazed not so much by where they were, but instead by the beautiful and mysterious place on the edge of the Pacific from which the ensemble had come. It's this image of home, of the Pacific – lit up by this imaginary natural phenomenon – that is the guiding 'light' of the piece, and in – another way – it's the ensemble itself that takes its light out into the world and becomes the *Aurora Pacifica* – not imaginary after all.

-Program note by Chris Williams

Steampunk Suite

Erika Svanoe

"Steampunk" refers to a subgenre of science fiction and sometime fantasy that incorporates technology and aesthetic designs inspired by 19th-century industrial steam-powered machinery. It places an emphasis on steam or spring-propelled gadgets. The most common historical steampunk settings are often set in the Victorian era, but in an alternative history where technology employs steam power. It may, therefore, be described as neo-Victorian. Steampunk features retro-futuristic inventions as people in the 19th century might have envisioned them, and is likewise rooted in the era's perspective on fashion, culture, architectural style, and art. Such technology may include fictional machines like those found in the works of H.G. Wells and Jules Verne.

Steampunk Suite attempts to depict various scenes that take place in a fictional alternate history that features notable people alive in the Victorian era, including Charles Ives, Marie Curie, H.G. Wells, Jules Verne, P.T. Barnum and Nikola Tesla. It borrows from popular music of the era, including the cakewalk, march, waltz, and the song "Daisy Bell." These are combined with sounds of clockwork and imagined steam technology. It also borrows various musical elements from numerous composers of time, including Ives, Sousa, Satie, Karl King, Stravinsky, and Weill, with some Khachaturian and Danny Elfman thrown in for good measure. This piece has been transcribed for wind ensemble from the original chamber work *Steampunk Scenes* by the composer.

-Program note by Erika Svanoe

Sleep

Eric Whitacre

*The evening hangs beneath the moon
A silver thread on darkened dune
With closing eyes and resting head
I know that sleep is coming soon.*

*Upon my pillow, safe in bed
A thousand pictures fill my head
I cannot sleep, my mind's a-flight
And yet my limbs seem made of lead.*

*If there are noises in the night
A frightening shadow, flickering light
Then I surrender unto sleep
Where clouds of dream give second sight.*

*What dreams may come, both dark and deep
Of flying wings and soaring leap
As I surrender unto sleep,*

As I surrender unto sleep.
– Charles Anthony Silvestri

Sleep began its life as an a cappella choral setting, with a magnificent original poem by Charles Anthony Silvestri. The chorale-like nature and warm harmonies seemed to call out for the simple and plaintive sound of winds, and I thought that it might make a gorgeous addition to the wind symphony repertoire. *Sleep* can be performed as a work for band, or band and mixed chorus.

-Program Note by Eric Whitacre

Danzón No. 2

Arturo Márquez

The idea of writing the *Danzón No. 2* originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the *danzón*, which they were able to transit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the *danzón's* rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra.

I was fascinated and I started to understand that the apparent lightness of the *danzón* is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the state of Veracruz and in the dance parlors of Mexico City.

The *Danzón No. 2* is a tribute to the environment that nourishes the genre. It endeavors to get as close possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form, and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music. *Danzón No. 2* was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily.

-Program note by Arturo Márquez

DUWS OFFICERS 2023/2024

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Co-President: Jocelyn Reyes

Viennese Ball Chairs: Anushri Saxena & Nina Zhang

Publicity Chair: Ava Bailey

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Social Chair: Satya Yalamanchi

Equipment Chair: Tyler Sheu

Dr. Verena Mösenbichler-Bryant



Verena Mösenbichler-Bryant serves as Chair of the Music Department, Professor of the Practice of Music at Duke University, Director of the Duke University Wind Symphony, and Artistic Director & conductor of the Durham Medical Orchestra. Verena grew up in Eberschwang, Austria. She began piano lessons at the age of 6, continuing later with church organ, flute, and bassoon.

Her conducting debut at age 16 was followed by a three-year fundamental conducting course taught by Johann Mösenbichler. Verena Mösenbichler-Bryant then studied symphony orchestra conducting with Ingo Ingensand at the Anton Bruckner Private University in Linz, Upper Austria, and received her bachelor's degree, with distinction, in 2005. She completed her Master of Music

in 2007 with Kevin Sedatole at Michigan State University. Verena graduated in May 2009 with her DMA in Wind Ensemble Conducting from The University of Texas at Austin where her principal conducting teacher was Jerry Junkin.

Professional engagements have included three years as the conductor of the Hofkirchen community band, conducting the youth band of Eberschwang, conductor of the UNCSA Wind Ensemble and she currently serves as Associate Artistic Director of the Mid EUROPE festival, Executive Director of the World Youth Wind Orchestra Project, and the World Adult Wind Orchestra Project in Schladming, Austria (www.mideurope.at).

Verena Mösenbichler-Bryant's transcriptions of John Corigliano's Grammy-winning work, *Mr. Tambourine Man*, for Wind Ensemble and Amplified Soprano, published by G. Schirmer and Eric Whitacre's *Sing Gently* and *Goodnight Moon*, published by Hal Leonard, have received strong praise from the composers, and have received numerous performances.

Verena serves as Music Director and conductor of the Schwäbisches Jugendblasorchester and the Eifelphilharmonie, both located in Germany and frequently serves as guest conductor and clinician across the United States, Japan, as well as in her native Austria.

Kristin Arp



Kristin Arp is pursuing a Doctor of Musical Arts in instrumental conducting at the University of North Carolina at Greensboro with Dr. Jonathan Caldwell. At UNCG, she teaches courses in undergraduate conducting and directs the UNCG Concert Band. Prior to UNCG, she taught middle and high school band in Tennessee for six years.

Kristin serves as the Assistant Conductor of the Duke Wind Symphony located in Durham, NC. She holds bachelor's and master's degrees in music education and instrumental conducting from the University of Tennessee, Knoxville where she studied with Dr. Donald Ryder and Dr. David Royse. At UT, she conducted the

Concert Band, Symphonic Band, Wind Ensemble, Percussion Ensemble, Trumpet Ensemble, and worked as a Graduate Assistant for the Pride of the Southland Marching Band.

DUKE UNIVERSITY WIND SYMPHONY FALL 2023

FLUTE

Myra Cai
Eujin Chung (Piccolo)
Nina Chen
Mia Kaarls
Mao Kobayashi
Heather Snook*
Ariana Pancaldo (Piccolo)
Vishwas Rao (Piccolo)
Lisa Zuo (Piccolo)

OBOE

Virginia Carty (English Horn)
Sophie Letouzé
Carlos Montes ♪*
James Wang

BASSOON

Sara Fernandez
Kevin Kauffman

CLARINET

Ellen Cooper
Alexander Graham
Thomas Pomberger
Jocelyn Reyes ♪*
Dr. Philip Rupprecht
Lily Shang
Grace Taylor

BASS CLARINET

Sophia Berg
Sanika Gupte

ALTO SAXOPHONE

Ryan Hamner
Eric Belcea ♪*
Tyler Vasse

TENOR SAXOPHONE

Karstan Bock
Stephen Xiong

BARITONE SAXOPHONE

Pierce Augusti
Walt Martin

FRENCH HORN

Gabby Angeles-Paredes
Ava Bailey ♪*
Philip Carter
Tobin Fowler
Abby Watson
Eric Xu

TRUMPET

Drew Fate-Bolognone
Justin Garcia
Meghan Merenich
Shelby Parker
Anushri Saxena ♪*
Jeremy Sexton
Yun Lin

TROMBONE

Ron Backus
Eric Burkhalter
Maxwell Rosselli

EUPHONIUM

Emily Moreno-Hernandez
Satya Yalamanchi ♪*

TUBA

Geoff Burkhalter
YeJoon Shin

STRING BASS

Cathy Leathers

PIANO

XiongXiong Pei

HARP

Melody Tzang

PERCUSSION

Ismael Alvarez
Virginia Carty
Suraj Chatoth
Lucy Magnolia Armstrong
Mallory Poff
Kevin Pacas
Tyler Sheu ♪*
Sarah Willmann

♪ **Officer**

* *Section Leader*

UPCOMING FALL 2023 DUWS PERFORMANCES

Saturday, November 4th – Family Weekend Performance

Thursday, November 16th – “Famishius Fantasticus” with guest Composer Michael Markowski



EAST CAROLINA UNIVERSITY SYMPHONIC WIND ENSEMBLE

Dr. William Staub, conductor
Dr. Verena Mösenbichler-Bryant, guest conductor
Steven Bryant, guest composer
Jami Rhodes, mezzo-soprano

OCTOBER 26, 2023

7:30pm

Baldwin Auditorium

Slava! A Concert Overture

Verena, Mösenbichler-Bryant, guest conductor

Leonard Bernstein (1918-1990)

trans. Clare Grundman

O Ye That Love the Lord:

Short Anthem for Wind Ensemble

Samuel Coleridge-Taylor (1875–1912)

trans. Shiree X. Williams

Um Mitternacht from Rückertlieder

Jami Rhodes, mezzo-soprano

Gustav Mahler (1860–1911)

Ecstatic Waters

Mvmt I. Ceremony of Innocence

Mvmt II. Augurs

Mvmt III. The Generous Wrath of Simple Men

Mvmt IV. The Loving Machinery of Justice

Mvmt V. Spiritus Mundi (epilogue)

Steven Bryant (b. 1972)

PROGRAM NOTES

Slava! A Concert Overture

When Mstislav Rostropovich ("Slava" to his friends) invited Leonard Bernstein to help him launch his inaugural concert as Music Director of the National Symphony Orchestra, he also asked him to write a rousing new opening piece for the festivities. This overture is the result, and the world premiere took place on October 11, 1977, with Rostropovich conducting his orchestra at the Kennedy Center for the Performing Arts in Washington, D.C.

The first theme of ***Slava!*** is a vaudevillian razz-ma-tazz tune filled with side-slipping modulations and sliding trombones. Theme two, which prominently features the electric guitar, is a canonic tune in 7/8 time. A very brief kind of development section follows which the two themes recur in reverse order. Near the end they are combined with a quotation (proclaimed by the ubiquitous trombones) from the "Coronation Scene" of Mussorgsky's *Boris Goudonov*, where the chorus sings the Russian word "Slava!", meaning "glory!" In this way, of course, the composer is paying an extra four-bar homage to his friend Slava Rostropovich, to whom this overture is fondly dedicated.

- Program Note by Jack Gottlieb

O Ye That Love the Lord

Published in 1892, ***O Ye That Love the Lord*** was originally score for choir and organ. The piece is a short anthem based on Psalm 97:10, which exhorts the believer to hate what is evil. For me, transcribing this piece meant having the opportunity to give further voice to Coleridge-Taylor and both an influential human and genius musician. It is my hope that performers and listeners alike are inspired by this work and the legacy of Samuel Coleridge-Taylor.

- Program Note from score

Um Mitternacht from Rückert Lieder

One of five songs contained in Mahler's *Rückert Lieder*, ***Um Mitternacht*** is the only song in the set scored for orchestral winds without strings. In fact, it is Mahler's one and only contribution to the wind repertoire.

Um Mitternacht (At Midnight) recounts the poet's battle with darkness in both its literal and figurative sense. Three central instrumental motives are introduced in the opening bars and form the foundation for much of the song: a three-note dotted figure in the clarinets; a rising and falling dotted figure in the flute; and an even descending scale in the horns, mirrored by an ascending scale in the voice. Each of the first four stanzas weave these motives in different contexts and modalities, representing the poet's psychological fear of God, darkness, and the earthly realm. The poet's initial awareness of God is followed by the pursuit to understand the

heavenly unknown. The poet then recognizes his or her own humanistic limitations and struggles to fight inherent "afflictions." This leads to a very different orchestration of the final section: the transcendent moment where the proportion, harmony and grandiosity build into extravagant fruition.

Um Mitternacht is often performed as the last song of the set, due to the triumphant nature of the ending. A translation of Ruckert's poetry follows:

*At midnight, I was roused and looked up at the heavens;
No star in the entire sky smiled down upon me at midnight.
At midnight, I cast my thoughts out beyond the dark limits.
No vision of light brought me solace at midnight.*

*At midnight, I was rapt to the beats of my heart;
One single pulse of pain welled up at midnight.
At midnight, I fought the battle, of your passion, oh humankind;
I could not resolve it with my strength at midnight.*

*At midnight, I commended my strength into your hands!
Lord, over death and life you keep watch at midnight!*

- Program Note by Brooke Emery

Ecstatic Waters

Ecstatic Waters is music of dialectical tension -- a juxtaposition of contradictory or opposing musical and extra-musical elements and an attempt to resolve them. The five connected movements hint at a narrative that touches upon naiveté, divination, fanaticism, post-human possibilities, anarchy, order, and the Jungian collective unconscious. Or, as I have described it more colloquially: W.B. Yeats meets Ray Kurzweil in *The Matrix*.

The overall title, as well as *Ceremony of Innocence* and *Spiritus Mundi*, are taken from poetry of Yeats (*News for the Delphic Oracle*, and *The Second Coming*), and his personal, idiosyncratic mythology and symbolism of spiraling chaos and looming apocalypse figured prominently in the genesis of the work. Yet in a nod to the piece's structural reality -- as a hybrid of electronics and living players -- *Ecstatic Waters* also references the confrontation of unruly humanity with the order of the machine, as well as the potential of a post-human synthesis, in ways inspired by Kurzweil.

The first movement, *Ceremony of Innocence*, begins as a pure expression of exuberant joy in unapologetic B-flat Major in the celesta and vibraphone. The movement grows in momentum, becoming perhaps too exuberant -- the initial simplicity evolves into a full-throated brashness bordering on dangerous arrogance

and naivete, though it retreats from the brink and ends by returning to the opening innocence.

In movement II, *Augurs*, the unsustainable nature of the previous Ceremony becomes apparent, as the relentless tonic of B-flat in the crystal water glasses slowly diffuses into a microtonal cluster, aided and abetted by the trumpets. Chorale-like fragments appear, foretelling the wrathful self-righteousness of movement III. The movement grows inexorably, spiraling wider and wider, like Yeat's gyre, until "the center cannot hold," and it erupts with supreme force into *The Generous Wrath of Simple Men*.

Movement III is deceptive, musically contradicting what one might expect of its title. While it erupts at the outset with overwhelming wrath, it quickly collapses into a relentless rhythm of simmering 16th notes. Lyric lines and pyramids unfold around this, interrupted briefly by the forceful anger of a chorale, almost as if trying to drown out and deny anything but its own existence. A moment of delicate lucidity arrives amidst this back-and-forth struggle, but the chorale ultimately dominates, subsuming everything, spiraling out of control, and exploding.

The Loving Machinery of Justice brings machine-like clarity and judgment. Subtle, internal gyrations between atonality and tonality underpin the dialogue between lyric melody (solo clarinet and oboe) and mechanized accompaniment (bassoons). An emphatic resolution in A-flat minor concludes the movement, floating seamlessly into the epilogue, *Spiritus Mundi*. Reprising music from movement I, this short meditative movement reconciles and releases the earlier excesses.

- Program Note by composer

East Carolina University Symphonic Wind Ensemble

The East Carolina University Symphonic Wind Ensemble is the premiere wind band at ECU. It is comprised of the strongest undergraduate and graduate wind, brass, and percussion performers in the ECU School of Music. This ensemble has performed throughout the state and region including at the Southern Division Conference of the College Band Directors National Association and the North Carolina Music Educators Association Convention.

Dr. William Staub



William Staub is in his twelfth year at East Carolina University and fourth year as Director of Bands. He oversees the band programs at ECU, conducts and directs the ECU Symphonic Wind Ensemble, and teaches conducting and music education courses. Since arriving at ECU, Staub has conducted multiple world premieres including works by Pulitzer Prize winning composer Melinda Wagner and Grawemeyer winning composer Lei Liang. Dr. Staub and the ECU Symphonic Wind Ensemble were invited to perform at the NCMEA convention in 2022.

Prior to becoming director of bands, Staub served as the Associate Director of Bands and Director of Athletic Bands at ECU. Under his direction, the ECU Marching Pirates performed at a Carolina Panthers football game, the Superdome and Tropicana Field in addition to many exhibitions throughout North Carolina.

Dr. Staub came to ECU from Iowa State University where he served as Assistant Director of Bands with duties including assisting with the Cyclone Marching Band and conducting the Symphonic and Concert Bands. Staub has also taught public school in Austin, Texas at Grisham Middle School. While there, he co-conducted the Grisham Middle School Symphony Orchestra at their performance at the Texas Music Educators Association Convention.

In addition to his formal teaching positions, Dr. Staub is highly in demand as a clinician, adjudicator and conductor. His residencies have included Michigan State University, New Mexico State University, UNC-Wilmington, Duke University, the University of Georgia, Western Washington University, and the University of Puget Sound. In 2010, he participated in the West Point Conducting Workshop where he guest conducted the West Point Band in concert. In 2017, Staub served as one of the conductors for the World Youth Wind Orchestra Project in Schladming, Austria. Since 2015, Dr. Staub has served as conductor of the Symphonic Band at the New England Music Camp in Sidney, Maine.

Staub received his Doctor of Musical Arts from Northwestern University, where he was a conducting student of Mallory Thompson; his master's degree in conducting from Michigan State University, where he was a student of Kevin Sedatole; and his undergraduate degree from Arizona State University, where he studied euphonium with Sam Pilafian and conducting with Gary Hill. In 2018, Dr. Staub received the ECU Alumni Association Outstanding Teaching Award. In 2019, he received the East Carolina Creed faculty award for Integrity. Staub is a member of NCMEA, CBDNA, Pi Kappa Lambda, and Phi Kappa Phi and is an honorary member of Tau Beta Sigma, Kappa Kappa Psi and Phi Mu Alpha Sinfonia.

Dr. Jami Rhodes



A native of North Carolina, mezzo-soprano Jami Rhodes is currently Professor of Voice at East Carolina University where she teaches applied voice, conducts the ECU Concert Choir (ECU's treble ensemble), and serves as coordinator of vocal pedagogy. She holds the Doctor of Musical Arts degree in vocal performance and pedagogy from Louisiana State University, a Master of Music in vocal performance from the University of South Carolina, and a Bachelor of Music in music education from East Carolina University. She is an active member of the National Association of Teachers of Singing (NATS) and serves as faculty advisor for ECU's student NATS chapter. She is an active presenter, adjudicator, and masterclass clinician in solo vocal and choral capacities across the country and, in addition to her involvement with NATS, is also a member of NAFME and ACDA. Dr Rhodes' students have won top prizes at NC, Mid-Atlantic Regional, and National NATS competitions, the Classical Singer Vocal Competition, and the Orpheus national vocal competition. Her vocal students are regularly accepted into prestigious undergraduate, graduate, and doctoral programs across the country. As a conductor, she is a regular clinician for festival, honor, and all-state choirs around the United States. In 2018, Dr. Rhodes received the Board of Governor's Award for Excellence in Teaching, East Carolina University's highest teaching honor.

Dr Rhodes is also an active performer in a variety of genres and holds a number of leading operatic roles to her credit including Rosina in *Il Barbiere di Siviglia*, Dorabella in *Così fan tutte*, Baba in *The Medium*, Madame de Croissy in *Dialogues of the Carmelites*, Jo in *Little Women*, Charlotte in *Werther*, Lucretia in *The Rape of Lucretia*, Florence Pike in *Albert Herring*, The Old Lady in *Candide* and the title role in Bizet's *Carmen*.

A frequent of the concert stage, Dr Rhodes has also been heard as mezzo-soprano soloist in a number of works including Beethoven's *Symphony No. 9*, Verdi's *Requiem*, Handel's *Messiah*, Saint-Saëns' *Oratorio de Noël*, Bach's *Magnificat* and *B Minor Mass*, Mendelssohn's *Elijah*, Mozart's *Requiem*, Haydn's *Lord Nelson Mass*, Brahms' *Alto Rhapsody*, Rossini's *Petite Messe Solennelle*, Durufle's *Requiem*, Dvorak's *Stabat Mater*, and Schoenberg's *Pierrot lunaire* and *Book of Hanging Gardens*, among others. Her recording of Dinos Constantinides' *Marche de Galvez* with the Louisiana Sinfonietta and Schola Cantorum was released by Centaur Records in February of 2008. Praised for her "impeccable comic timing" and "lovable and unique" characterizations, Dr Rhodes is also active in operetta and cross-over repertoire. Her portrayal of the Baroness von Krakenfeldt can be heard on the Ohio Light Opera's recording of Gilbert and Sullivan's *The Grand Duke* released by Albany Records in 2003. Most recently, Dr. Rhodes can be heard as mezzo-soprano soloist in Dwight Bigler's *Mosaic for Earth* (a new multi-movement work for choir, children's choir, SATB soloists, and orchestra) released by Tonsehen Records in January 2023.

EAST CAROLINA UNIVERSITY SYMPHONIC WIND ENSEMBLE FALL 2023

FLUTE

Dale Cox
Danielle Heath
River Hinson
Sydney Neri

OBOE

Abby Ortiz
Joe Sipper
Troy Williamson

CLARINET

Aditi Bauer
Jeremiah Brown
Madison Gazlay
Grayson Lehmer
Kyle Parker
Elizabeth Percy
Georgia Kate Shelton
Ashton Spruiell
Cody Wiseman

BASS CLARINET

Leah Armentrout

BASSOON

Gracie Orange
Cameron Stephenson
Sarah Stewart

SAXOPHONES

Logan Foster
Daniel Michaud
Brent Whorton
Danny Wunker

FRENCH HORN

Lexie Garner
Danielle Phillips
Michael Stauffer
Ashley Sears

TRUMPET

Gabe Dezurik
Mason Edgerton
David Falardeau
Collin Hewitt
Logan Hinnant
Nolan McDonald

TROMBONE

Taiyo Hasebe
Dallas Jensen
Josh Pendergraph
Luke Probst

EUPHONIUM

Noah Abel
Anthony Dockett III

TUBA

Owen Hans
Grayson McLean

STRING BASS

Aspen Seglund

PIANO

McCade Walker

HARP

Laura Byrne

PERCUSSION

Carter Beacham
Emily Boyd
Ashlee Dudley
Tyler Herzing
Jarrod Light
Jamie Pierce
Katie Sutherland