

Ithaca College

Digital Commons @ IC

---

All Concert & Recital Programs

Concert & Recital Programs

---

2-5-2002

## Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Stephen Peterson

James Miller

Follow this and additional works at: [https://digitalcommons.ithaca.edu/music\\_programs](https://digitalcommons.ithaca.edu/music_programs)



Part of the [Music Commons](#)

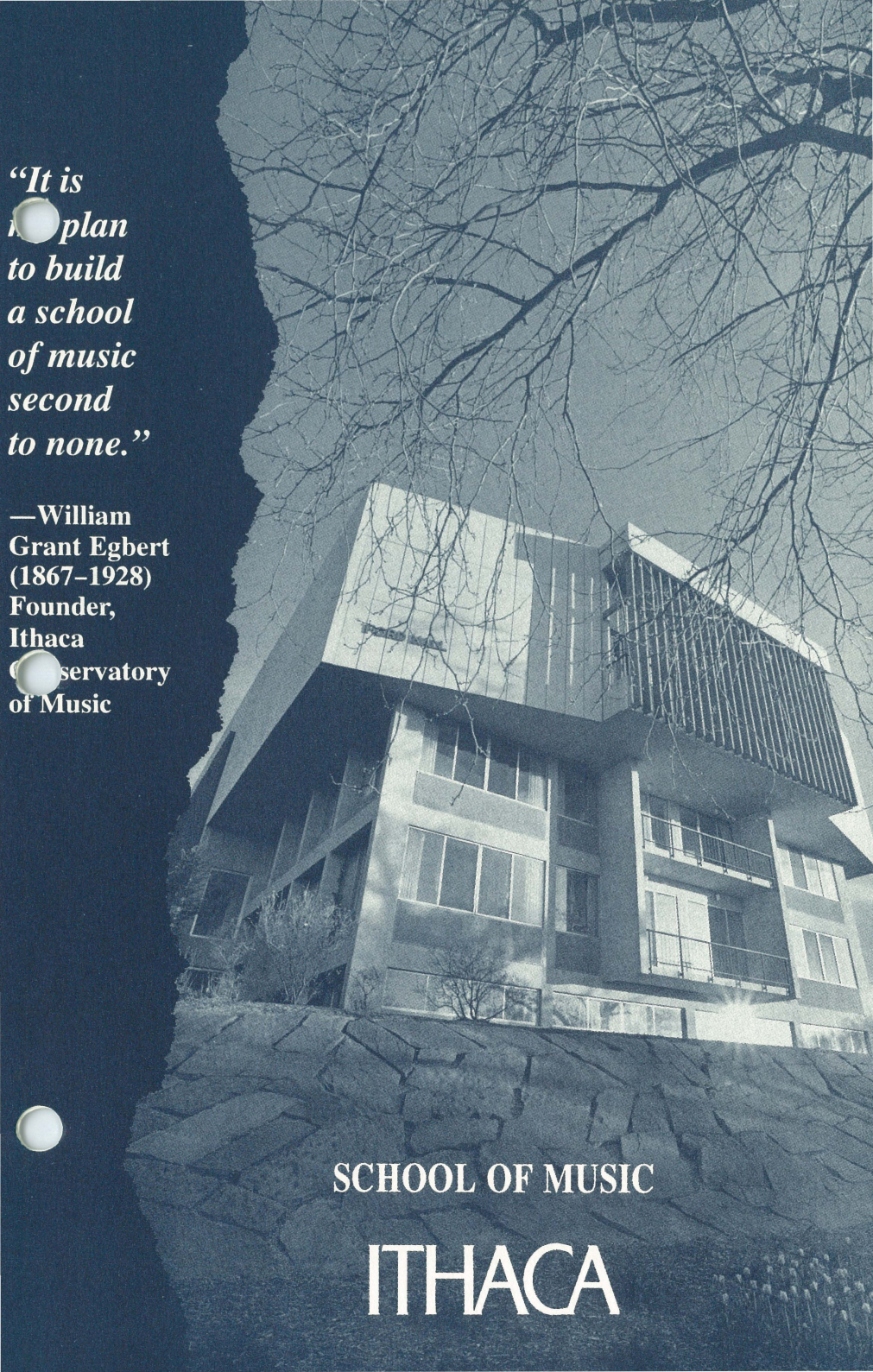
---

### Recommended Citation

Ithaca College Wind Ensemble; Peterson, Stephen; and Miller, James, "Concert: Ithaca College Wind Ensemble" (2002). *All Concert & Recital Programs*. 6818.

[https://digitalcommons.ithaca.edu/music\\_programs/6818](https://digitalcommons.ithaca.edu/music_programs/6818)

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.



*“It is  
no plan  
to build  
a school  
of music  
second  
to none.”*

—William  
Grant Egbert  
(1867–1928)  
Founder,  
Ithaca  
Conservatory  
of Music

SCHOOL OF MUSIC

ITHACA

**ITHACA COLLEGE WIND ENSEMBLE**

**Stephen G. Peterson, conductor**

**James Miller, graduate conductor**

*College Band Director's National Association Conference  
Preview Concert*

The Star Spangled Banner

John Stafford Smith  
text Francis Scott Key  
arr. Jack Stamp

Overture to *Candide* (1956)

Leonard Bernstein  
(1918-1990)  
arr. Walter Beeler+  
(BM 1930)

Malcolm W. Rowell Jr., conductor

Theme and Fantasia (1965)

Armand Russell  
(b. 1932)

Concerto for Percussion and Wind Orchestra (2001)\*\*

Steven Stucky  
(b. 1949)

I. *Energico*

II. *Moderato delicato*

III. *Vivace*

IV. *Grave* "To the Victims of September 11, 2001"

V. *Gioioso*

Gordon Stout, percussion\*  
Mark Davis Scatterday, conductor

INTERMISSION

Concerto for Horn and Wind Ensemble (2001)\*\*

Dana Wilson\*  
(b. 1946)

- I. *Freely*
- II. *Plaintively*
- III. *With great energy*

Gail Williams, horn

Remembrance (1963)

Warren Benson+  
(b. 1924)

Frank Battisti, conductor

Concerto for Wind Ensemble (1980)

Karel Husa+  
(b. 1921)

- I. *Drum Ceremony and Fanfare*
- II. *Elegy*
- III. *Perpetual Motion*

- + former Ithaca College faculty
- \* current Ithaca College faculty
- \*\* premiere performance

**Ford Hall**  
**Tuesday, February 5, 2002**  
**8:15 p.m.**

## Program Notes

*Candide* was Leonard Bernstein's third Broadway musical, and it received mixed reviews at its premiere in Boston, 1956. Later the show had a short run on Broadway, gaining more popularity abroad during a stint in Glasgow, Scotland than in the United States. The popular and widely performed overture was premiered by the New York Philharmonic on January 26, 1957, with the composer conducting.

**Leonard Bernstein**, originally "Louis" Bernstein, received instant fame as a last-minute substitute conductor for the New York Philharmonic at the age of 25. He went on to conduct the New York Philharmonic in almost 1,000 concerts, including 140 overseas. He resigned in 1969 to devote more time to composition and guest conducting. He is renowned as a conductor, a composer, and a concert pianist. In the middle 1940's, he worked as an arranger for winds at Harms Inc. under the pseudonym Lenny Amber.

Born in Seattle, Washington in 1932, **Armand Russell** studied composition and theory with George McKay and John Verral at the University of Washington. He went on to graduate studies at the Eastman School of Music and studied with Howard Hanson and Bernard Rogers. He served on the music faculty at the University for many years.

The composer offers the following note:

*"This work is based on a simple and tranquil theme. The fantasia consists of a series of variant sections evolving from this theme. In the first section, the variation is given to the high solo brass. In the sections following, the music becomes successively aggressive, vigorous, and expressive until the broad climactic ending is reached."*

*Theme and Fantasia* was commissioned by Frank Battisti, and dedicated to the Ithaca High School Band, Ithaca, New York.

In 1994, Gail Williams commissioned **Dana Wilson** to write a piece for horn and piano. Ms. Williams premiered the work, *Deep Remembering*, in Japan the following year and has subsequently recorded it and performed it many times. Ms. Williams then commissioned a concerto for horn and orchestra, premiered by the Syracuse Symphony in 1997. Tonight is the first performance of the wind ensemble transcription of that work, *Concerto for Horn and Wind Ensemble*.

The concerto is one of Wilson's few works without some programmatic reference in the title. It is, nonetheless, a heartfelt work, inspired as much by Ms. Williams' nature as by her beautiful horn sound.

All of the work's material is stated clearly in the opening horn call. The first movement focuses on the first three notes—a dramatic ascent encompassing the interval of a minor ninth—and culminates in a solo cadenza. The very expressive second movement—marked "plaintively" in the score—also ascends, but takes a much more arduous course, relying on falling seconds and rising thirds along the way. This is where Ms. Williams' glorious, singing tone can be fully appreciated.

The third and final movement begins with a duet between the soloist and percussion, and gradually expands in terms of intervals and orchestration to its dramatic close. On the way the colors of both the solo horn and ensemble are fully explored.

The works of Dana Wilson have been commissioned and performed by such diverse ensembles as the Chicago Chamber Musicians, Detroit Chamber Winds and Strings, Buffalo Philharmonic, Memphis Symphony, Washington military bands, Netherlands Wind Ensemble, Syracuse Symphony, and Tokyo Kosei Wind Orchestra. He has received grants from, among others, the National Endowment for the Arts, New York Foundation for the Arts, New England Foundation for the Arts, New York State Council for the Arts, Arts Midwest, and Meet the Composer. His compositions have been performed throughout the United States, Europe, and East Asia. He has received several awards, including the International Trumpet Guild First Prize, the Sudler International Composition Prize, and the Ostwald Composition Prize.

Dana Wilson holds a doctorate from the Eastman School of Music, and is currently Charles A. Dana Professor of Music in the School of Music at Ithaca College. He is co-author of *Contemporary Choral Arranging*, published by Prentice Hall/Simon and Schuster, and has written articles on diverse musical subjects. He has been a Yaddo Fellow (at Yaddo, the artist's retreat in Saratoga Springs, New York), a Wye Fellow at the Aspen Institute, a Charles A. Dana Fellow, and a Fellow at the Society for Humanities at Cornell University.

**Steven Stucky** is widely recognized as one of the leading American composers of his generation. He has written commissioned works for many of the major American orchestras, including Baltimore, Chicago, Cincinnati, Los Angeles, Minnesota, Philadelphia, and St. Louis, as well as for Chanticleer, the Boston Musica Viva, the Camerata Bern, the Koussevitzky Foundation, the Barlow Endowment, the Howard

Hanson Institute of American Music, Carnegie Hall, the BBC, recorder soloist Michala Petri, and guitarist Manuel Barrueco.

Mr. Stucky is also active as a conductor. This season his acclaimed new-music band, Ensemble X, will make its New York debut in Merkin Hall (September) and will also appear at Weill Recital Hall at Carnegie Hall in January. Mr. Stucky will also conduct the United States premiere of his recorder concerto entitled *Etudes*, with Michala Petri and the Los Angeles Philharmonic New Music Group and will record an all-Judith Weir disc with Ensemble X for Albany Records.

In addition to composing and conducting, Mr. Stucky is active as writer, lecturer, and teacher. From 1988 to 1992 he was Composer-in-Residence and New Music Advisor of the Los Angeles Philharmonic, and he continues to serve as the orchestra's Consulting Composer for New Music. He was Composer-in-Residence of the Aspen Music Festival and School in summer 2001. A well-known expert on the music of the late Polish composer Witold Lutoslawski, Mr. Stucky won the ASCAP Deems Taylor Prize for his 1981 book *Lutoslawski and His Music* (Cambridge University Press). Among his other honors are a Guggenheim Fellowship (1986) and a Bogliasco Fellowship (1997). Mr. Stucky has taught at Cornell University since 1980, where he serves as Given Foundation Professor of Composition, and where he chaired the Music Department from 1992 to 1997. At present he is also Visiting Professor of Composition at the Eastman School of Music.

The composer writes:

*"My Concerto for Percussion and Wind Orchestra was composed in the fall of 2001 and completed on November 30. The huge array of solo percussion instruments is the result of a request from the soloist, Gordon Stout, not to limit myself mainly to the marimba (of which he is, of course, a famous exponent) but instead to range widely across all the percussion families. There are a number of timbral groupings: wood and drum sounds in the first movement, against boisterous, big-band-like riffs from the ensemble, for example, or marimba paired with steel drum as the lyrical voices in the slow second movement. The third movement, a scherzo, uses only keyboards: glockenspiel, xylophone, marimba. The somber fourth movement turns to solemn, resonant metals: gongs, Japanese temple bells, almglocken (tuned European cowbells) and sets these against the ominous "heart-beat" pattern of the bass drum. This movement reflects the sober atmosphere of fall 2001 more directly than I intended. Ordinarily I am skeptical of musical responses to outside events, and I never planned to write a piece about the attacks of September 11; yet, as I was finishing this movement I asked myself*

why the music was so dark, so serious, and only then I realized that the world had thrust itself into my music whether I wanted it or not. Hence the dedication is to the victims of September 11, 2001. The finale returns to the extroverted atmosphere of the first movement, with the soloist now playing metal instruments that go "clunk" (agogo bells, Latin-American cowbells, brake drums, anvil) and "boing" (the spring from an automobile suspension) trading riffs with the ensemble. The work closes with a return to the wood and skin sounds of the opening. The concerto was commissioned in honor of Donald Hunsberger on the occasion of his retirement after forty years as director of the Eastman Wind Ensemble, by a consortium of his ex-students, leading wind conductors all across the United States and even abroad."

Prior to his studies at the University of Michigan, **Warren Benson** (BS 1957, MS 1964) was a professional performer at age 14 on both the horn and percussion. At the age of 22 he was appointed timpanist of the Detroit Symphony Orchestra. In 1949 he received his Bachelors degree in music, and one year later he was awarded his Masters in Music (University of Michigan). From 1950-1952 Benson served as Fulbright faculty at Anatolia College in Greece, Mars Hill College in 1952-53, and as a professor of music at Ithaca College from 1953-1967. Benson spent the majority of his teaching career at the Eastman School of Music, and retired in 1994. With over 30 works for concert band, Benson is best known for: *The Leaves are Falling*, *The Passing Bell*, *The Solitary Dancer*, *Symphony for Drums and Wind Orchestra*, and *Symphony No. 2-- Lost Songs*.

*Remembrance* is the fifth work in a long line of commissions by Frank Battisti and the Ithaca High School Band (1963). In a letter from Frank Battisti to Frederick Fennell, Battisti writes:

"Things are wonderful here (in Ithaca). (I) Had the most original and beautiful Christmas gift from my band. They collected money enough to commission Warren Benson to write an *Intermezzo in D minor for Winds* for me from them. I was overwhelmed. . ."

The *Intermezzo* was later renamed *Remembrance*. It was premiered in the spring of 1964, and the dedication reads: "Commissioned by the students of the Ithaca High School Band as a Christmas gift to their teacher, Frank L. Battisti."

In theme and variations form, this work, like most of Benson's music for winds, explores thin textures, soloistic writing for all of the instruments, and sudden, dramatic changes in dynamics and colors.



Warren Benson provides the following note:

*"The title and character of the music, as well as the formal structure and texture of the work were motivated by the very unusual commission that prompted its creation.*

*Demonstrating a deep understanding of the ethical premise in the chain of musical creation, mutual discovery, interpretation, and communication with others through the aesthetic experience, the members of the Ithaca High School Band commissioned this work as a Christmas present for their teacher, Frank Battisti.*

*"In a way, I suppose, this was a gift of life-- a way of life, learned through their participation in several earlier commissions (and premieres) given to composers selected by Mr. Battisti. This gift in kind was their best "thank you," a kind of "we understand what you're trying to do for us" statement that would, at the same time, afford each of them the opportunity to participate directly, individually and collectively with him, in the opening of the gift-- taking off its wrapping of silence, shaping and polishing this bit of time and sound as they went, together-- a memorable experience for any teacher, this significant return on a long range investment.*

*"The work is monothematic: a chorale, variations, and a fugue. The chorale is original; the variations, almost all canonic, and the fugue is influenced by a sabbatic year in Mexico-- concerning which experience Mr. Battisti had suggested a future commissioned work from me.*

*"The instrumentation of the band is designed to give the composer full range for expression. I have used it accordingly, assigning thematic material to all. Such a monothematic work, then, allows each performer to give the same gift in a personal way. And the various moods of the piece perhaps reflect some of the experiences we have shared together in the past, in this present work, and, in the unique bond of understanding through mutual creative effort and commitment that we bring to the future."*

*"**Concerto for Wind Ensemble** was commissioned by the Michigan State University Alumni Band and dedicated to the Michigan State University Bands, Stanley De Rusha, director. The first performance of this work was given on December 3, 1982, by the Michigan State University Wind Symphony, guest-conducted by Karel Husa, in the new Wharton Center for the Performing Arts on the campus of M.S.U. In 1984 the work was selected as the winner of the first "Sudler International Wind Band Composition Competition.*

The composer provides the following program note:

*"Divided into three movements, the Concerto for Wind Ensemble, is meant to be a display of virtuoso passages, given to solo instruments, as well as to the groups of the ensemble. In the Fanfare of the first movement, the brass section is "concertizing" in the groups of four brass quintets, spread from left to right in back; the saxophones (S, A, T, B) are placed in front of the brass quintets and the woodwinds occupy the front of the stage, with percussion on the left and right side.*

*These groups, like the brass quintets, play in the "concertante" manner, especially in the first and last movements. At the same time, each movement will contain individual solo passages, such as the timpani in the beginning (Drum Ceremony), the long flute soli and later English horn and other low woodwinds in the Elegy, and then numerous instruments in the third movement, the Perpetual Motion."*

**Karel Husa**, Pulitzer Prize winner in Music, is an internationally known composer and conductor who was Kappa Alpha professor at Cornell University from 1954 until his retirement and Lecturer in Composition at Ithaca College. An American citizen since 1959, Husa was born in Prague on August 7, 1921, studying at the Prague Conservatory and Academy of Music, and later at the National Conservatory and Ecole Normale de Musique in Paris. Among his teachers were Arthur Honegger, Nadia Boulanger, Jaroslav Ridky, and conductor Andre Cluytens.

Husa was elected Associate Member of the Royal Belgian Academy of Arts and Sciences in 1974 and to the American Academy of Arts and Letters in 1994. He has received honorary doctorates from Coe College, the Cleveland Institute of Music, Ithaca College, Baldwin-Wallace College, St. Vincent College, Hartwick College, the New England Conservatory of Music, Masaryk University, and Academy of Musical Arts, Czech Republic. He has been the recipient of many awards and recognitions including a Guggenheim Fellowship and awards from the American Academy and Institute of Arts and Letters, UNESCO, the National Endowment for the Arts, the Koussevitsky Foundation, the Czech Academy for Arts and Sciences, the Lili Boulanger Award, and the Sudler International Award.

## Guest Biographies

**Frank L. Battisti** (BS 1957, MS 1964) is Conductor Emeritus of the New England Conservatory Wind Ensemble. Battisti founded and conducted the ensemble for 30 years. Today the NEC Wind Ensemble is recognized as being one of the premiere ensembles of its kind in the United States and throughout the world. It has performed often at music conferences, recorded for Centaur, Albany and Golden Crest records and had many of its performances broadcast over the National Public Radio Network (NPR).

Battisti has been responsible for commissioning and premiering many works for wind ensemble by distinguished American and foreign composers including Warren Benson, Leslie Bassett, Robert Ceely, John Harbison, Robin Holloway, Witold Lutoslawski, William Thomas McKinley, Vincent Persichetti, Michael Colgrass, Daniel Pinkham, Gunther Schuller, Robert Selig, Ivan Tcheripnin, Sir Michael Tippett, William Kraft, Robert Ward and Alec Wilder. Critics, composers and colleagues have praised Battisti for his commitment to contemporary music and his outstanding performances.

Battisti often appears as a guest conductor with many university, college, military, professional and high school bands and wind ensembles as well as a guest conductor/clinician and teacher throughout the United States and the world.

Past President of the United States College Band Directors National Association (CBDNA), Battisti is also a member of the American Bandmasters Association (ABA) and founder of the National Wind Ensemble Conference, World Association of Symphonic Bands and Ensembles (WASBE), Massachusetts Youth Wind Ensemble (MYWE) and New England College Band Association (NECBA). He has served on the Standard Award Panel of American Society for Composers, Authors and Publishers (ASCAP) and been a member of the Music Panel for the Arts Recognition and Talent Search (ARTS) for the National Foundation for Advancement of the Arts. For many years Battisti served as editor for various music publishing companies and is currently a consulting editor for The Instrumentalist magazine.

Battisti constantly contributes articles on wind ensemble/band literature, conducting and music education to professional journals and magazines and is considered one of the foremost authorities in the world on wind literature.

In 1958, while teaching at Ithaca High School, Battisti inaugurated the Ithaca High School Band Commissioning Works Project. From 1958-67, the Ithaca High School Band commissioned 24 works for band. Many of these works were published and have become part of the standard literature for the wind band medium. Composers commissioned by the band included Pulitzer Prize in Music winners Leslie Bassett, Karel Husa, Robert Ward, Warren Benson, David Borden, Carlos Chavez, Barney Childs, Walter Hartley, Vincent Persichetti, Armand Russell, Gunther Schuller and Alec Wilder.

Conductor **Malcolm W. Rowell, Jr.** (MS 1970) is the Director of Bands and Professor of Music at the University of Massachusetts where he is principle conductor of the University Wind Ensemble and Symphony Band.

His conducting style has been influenced by Walter Beeler, Frederick Fennell, and H. Robert Reynolds. His musical interpretations have won the praise of composers Warren Benson, David Maslanka, Michael Colgrass, Leslie Bassett, Robert Stern, Ron Nelson, Jack Gallagher, Dana Wilson, Frank Ticheli, Martin Mailman, Anthony Iannaconne, Cindy McTee, Gene Young, Karel Husa, and John Corigliano.

In recognition of his professional work Professor Rowell has received the NBA's *Citation of Excellence*, the Kappa Kappa Psi A. *Frank Martin Award* for his contribution to college bands and in March 1997 was elected to the ABA. In 1979 he was recognized for outstanding performance at the Band Directors Art Conducting Symposium at the University of Michigan, and has been frequently recognized as a UMASS Distinguished Teacher.

In the fall of 1991 Professor Rowell was appointed Music Director/Conductor of the Massachusetts Wind Orchestra. This distinguished adult ensemble has been broadcast on NPR on numerous occasions, and in September 1997 presented the first wind band performance in the history of Tanglewood at Ozawa Hall.

Malcom W. Rowell, Jr. is the president of the CBDNA Eastern Division and the past president of the New England College Band Director's Association. In addition he holds active membership in WASBE, BASWE, MENC, ABA, MMEA. Professionally he frequently serves as guest conductor/clinician/lecturer at state and regional festivals throughout the United States, Canada, and England.

**Mark Davis Scatterday** is currently the Director of Instrumental Ensembles, Professor of Music, and Chair of the Department of Music at

Cornell University where he conducts the University's Wind Ensemble, Wind Symphony, Chamber Winds, Chamber Orchestra, Festival Orchestra, and Ensemble X and teaches music theory and low brass performance. Having received a Doctor of Musical Arts in Conducting at the University of Rochester's Eastman School of Music in 1989, Professor Scatterday has directed wind ensembles and orchestras throughout the North America and Japan.

Professor Scatterday maintains an active guest conducting schedule as well as researching and writing articles involving score analysis, performance practices, and conducting. His articles on Venetian Renaissance wind music and the wind and percussion music of Karel Husa have been published in editions of *Wind Works*, the College Band Director's National Association Journal and Band Director's Guide. Currently, he is Senior Editor of WindWorks, a Warner Brothers publication dealing with new compositions and transcriptions, research, and performance practice for the wind band.

Dr. Scatterday has studied conducting with Donald Hunsberger, David Effron, Sidney Hodkinson, Carl St. Clair, H. Robert Reynolds, and Richard Jackoboice, and trombone with H. Dennis Smith, Edwin Anderson, Milt Stevens, David Langlitz, Hal Janks, and Edward Zadronzny. His teaching experience also includes music directorships in Wooster, Medina, and North Canton, Ohio following a master's degree in trombone performance at the University of Michigan and a bachelor's degree in music education and performance from the University of Akron.

**Gordon Stout** is currently Professor of Percussion and Chair of the Performance Studies Department at the School of Music, Ithaca College, Ithaca, New York. A composer as well as percussionist who specializes on marimba, he has studied composition with Joseph Schwantner, Samuel Adler and Warren Benson, and percussion with James Salmon and John Beck.

As a composer-recitalist he has premiered a number of his original compositions and works by other contemporary composers. Many of his compositions for marimba are published, and have already become standard repertoire for marimbists world-wide.

A frequent lecture-recitalist for the Percussive Arts Society, he has appeared at twelve International PAS Conventions to date, as featured marimbist, as well as throughout the United States and Canada, Europe, Japan and Mexico. In May of 1983 he performed clinics and recitals in France, Germany, Holland and Belgium with transcendental

virtuosity, being described as the Rubinstein of all aspects of the marimba.

Gordon was on the Jury of the first and second Leigh Howard Stevens International Marimba Competitions during the summers of 1995 and 1998. In the summer of 1998 he was a featured marimbist at the World Marimba Festival in Osaka, Japan and he was a member of the jury for the 2nd World Marimba Competition in August of 1999, in Okaya, Japan. He a clinician/recitalist for Kp3 (formerly Malletch), and performs exclusively on their M5.0 Imperial Grand five-octave marimba. Gordon Stout is represented by the Percussion Events Registry Company.

**Gail Williams** (BM 1973) is an internationally recognized hornist and brass pedagogue. She has presented concerts, masterclasses, recitals, and lectures throughout North America, as well as in Europe and Asia. After 20 years with the Chicago Symphony Orchestra, Ms. Williams is in demand as a soloist, chamber musician and recording artist. She is currently principal horn of the Grand Teton Music Festival Orchestra and has recently performed on a number of prestigious chamber music series. She is a founding member of the Chicago Chamber Musicians as well as the Summit Brass, an ensemble with whom she has made eight recordings.

In addition to her recordings with Summit Brass, Ms. Williams can be heard on her three solo recordings, two of which are available on Summit Records. The recordings feature compositions by Ludwig von Beethoven, John Mc Cabe, Jan Koetsier, Dana Wilson, and also works for horn and percussion by Alec Wilder and Charles Taylor.

Gail Williams is the horn professor at Northwestern University, where she has been on the faculty since 1989. Ms. Williams' awards included Ithaca College's Young Distinguished Alumni Award and honorary doctorate of music, also from Ithaca College.

# ITHACA COLLEGE WIND ENSEMBLE

Stephen Peterson, music director

James Miller, graduate conductor

## **Piccolo**

Doug Han

## **Flute**

Cheryl Houston

Kim Kather

Tamara Nelson

Melody Parker

Jen Trimble\*

## **Oboe**

Colin Bauer

Aaron Jakubiec

Caroline Radice\*

## **Bassoon**

Nick Cantrell

Amanda Ginovsky

Stacy Motquin\*

## **E flat Clarinet**

Therese Stiokas

## **Clarinet**

Gina Belculfine

Sarah Bennett

Melanie Bulawa

Eric Callahan

Bari Doeffinger

Byron Ford\*

Diana Hall

Kristin Rightnour

Janine Scherline

## **Alto Clarinet**

Alexandria Hanessian

## **Bass Clarinet**

David Minot

## **Contra-Bass Clarinet**

Larry Whitney

## **Alto Saxophone**

Brian Connolly

Erik Donough\*

## **Tenor Saxophone**

Joel Diegert

## **Baritone Saxophone**

Anthony Balester

## **Bass Saxophone**

Joseph Ford

## **Trumpet**

David Baird

Andrew Benware

Kevin Byrne

Jimmy Dawson\*

Timothy Harkcom

Jesse King

Cassandra Large

David VanGelder

## **Horn**

Katie Curran

Kira Kamensky

Joshua Phillips\*

Kim Santora

Karl Siewertsen

## **Trombone**

Nicola McLean\*

Jay Silveira

## **Bass Trombone**

Mark Walsh

Eric Swanger

## **Euphonium**

Matthew Feinberg

Michael Stephenson\*

**Tuba**

Mason Daffinee\*  
Christian Carichner

**Timpani**

Mary Gardner

**Percussion**

Laura Bilodeau  
Luci Curry  
Patrick Gehlhoff\*  
Thomas Kline  
Patrick Roland

**Double Bass**

Brian Krauss

**Piano**

Dan Coe

\*denotes principal