

Illinois State University

ISU ReD: Research and eData

---

School of Music Programs

Music

---

3-22-2024

## Ensemble Concerts: Prairie Ridge High School and Symphonic Winds, March 22, 2024

Mack Wood

*Illinois State University*

Robert M. Carnochan

*Illinois State University*

Marykate Kuhne

*Illinois State University*

Jeason Lopez

*Illinois State University*

Follow this and additional works at: <https://ir.library.illinoisstate.edu/somp>



Part of the [Music Performance Commons](#)

---

### Recommended Citation

Wood, Mack; Carnochan, Robert M.; Kuhne, Marykate; and Lopez, Jeason, "Ensemble Concerts: Prairie Ridge High School and Symphonic Winds, March 22, 2024" (2024). *School of Music Programs*. 6104. <https://ir.library.illinoisstate.edu/somp/6104>

This Performance Program is brought to you for free and open access by the Music at ISU ReD: Research and eData. It has been accepted for inclusion in School of Music Programs by an authorized administrator of ISU ReD: Research and eData. For more information, please contact [ISUReD@ilstu.edu](mailto:ISUReD@ilstu.edu).

**Illinois State University**  
**Wonsook Kim College of Fine Arts**  
**School of Music**

*Prairie Ridge*  
*High School*  
*&*  
*Symphonic Winds*

Mack Wood, *Conductor*  
Robert M. Carnochan, *Guest Conductor*  
Marykate Kuhne, *Conductor*  
Jeason Lopez, *Graduate Conductor*

**Center for the Performing Arts**  
**March 22, 2024**  
**Friday Evening**  
**7:00 pm**

**This is the one hundred and twenty-seventh program of the 2023-2024 season.**

# Program

Please silence all electronic devices for the duration of the concert. Thank you.

## Prairie Ridge High School Wind Ensemble

*Danzon No. 2*

Arturo Marquez  
(born 1950)  
arr. Oliver Nickel

*Allerseelen*

Richard Strauss  
(1864-1949)  
arr. Albert Oliver Davis

*Play!*

Carl Holmquist  
(born 1983)

## Symphonic Winds

*Churumbelerias*

Emilio Ruiz  
(1900-1943)  
arr. Willy Hautvast

Jeason Lopez, *graduate conductor*

*Color of August*

Wataru Hokoyama  
(born 1974)

*Second Suite in F*

Gustav Holst  
(1874-1934)  
ed. Colin Matthews

1. March
2. Song Without Words
3. Song of the Blacksmith
4. Fantasia on the 'Dargason'

*Nocturne*

Zhou Tian  
(born 1981)  
arr. David Thornton and Zhou Tian

Robert M. Carnochan, *guest conductor*

*Machu Picchu*

Satoshi Yagisawa  
(born 1975)

## Program Notes

Thank you for joining us for today's performance of the Prairie Ridge Wind Ensemble and Illinois State University Symphonic Winds. We hope that you will enjoy our concert, and that you might consider joining us again for future performances here at the ISU School of Music. Please visit <http://www.bands.illinoisstate.edu> for more information. Thank you for your support!

### Prairie Ridge Wind Ensemble

#### *Danzon No. 2*

Year Composed: 1998, trans. 2009 Duration: 10:00

Arturo Marquez, trans. Oliver Nickel

**Arturo Márquez** (b. 20 December 1950, Alamos, Sonora, Mexico) is a Mexican composer. He began his musical training in La Puente, California, in 1966, later studying piano and music theory at the Conservatory of Music of Mexico and composition at the Taller de Composición of the Institute of Fine Arts of Mexico with such composers as Joaquín Gutiérrez Heras, Hector Quintanar, and Federico Ibarra. He also studied in Paris privately with Jacques Castérède, and at the California Institute of the Arts with Morton Subotnick, Stephen Mosko, Mel Powell, and James Newton.

Program Note from the Composer:

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 transmit 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 as 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

#### *Allerseelen*

Year Composed: 1885, trans. 1955 Duration: 7:30

Richard Strauss, trans. Albert Oliver Davis

**Richard Strauss** was a German composer and son of Franz Strauss, a famed horn player and member of the Court Opera Orchestra in Munich. His early musical education came from his father, and in 1882 he enrolled at Munich University, but did

not study music there. His residency in Munich lasted only one year, after which he moved to Berlin and studied there briefly before becoming assistant conductor to Hans von Bülow. To look upon Richard Strauss in his adult years was to look upon a mirage, that of a conservative, well-mannered, well-heeled banker or lawyer, perhaps a doctor. Yet underneath his conservative exterior lay the mind of a musical genius whose music shocked the world, stirring controversy with iconoclastic tone poems, erotic operas that incited crowds to violence, and outspoken opinions.

Program Note from the Score:

Richard Strauss was one of Germany's greatest composers. A great master of orchestration, he created tone poems in which the orchestra became one marvelous instrument, capable of expressing the whole gamut of human emotions. Among them *Till Eulenspiegel*, *Death and Transfiguration*, *Don Quixote* and *The Hero's Life*, beside his fabulous operas such as *Der Rosenkavalier*, *Salome* and others, are masterpieces.

His art songs also achieved fame and success, among which *Allerseelen* became a great favorite. Several times it has been transcribed for orchestra; however, the present setting is the first for symphonic band. The melody surges throughout, much in the style of Wagner. This edition adds another classic tone-poem to the band repertoire.

### ***Play!***

Year Composed: 2008, Duration: 5:30

Carl Holmquist

**Carl Holmquist** is an American composer, conductor, and music educator. Holmquist earned a BM in music education from St. Olaf College, where he studied conducting and composition with Timothy Mahr and Steven Amundson. He also earned a MM in instrumental conducting from George Mason University, where he studied with Mark Camphouse and Anthony Maiello. He is the director of bands at the H-B Woodlawn Secondary Program in Arlington, Va., where he teaches concert bands, jazz band, and music theory.

As a composer, he has written numerous works for concert bands, chamber ensembles, and vocal ensembles, and has been commissioned by middle school, high school, and community ensembles across the country. Holmquist contributed a chapter to Volume 4 of the *Composers on Composing for Band* series, edited by Mark Camphouse and published by GIA Publications. He was also named a finalist in the 2009 Frank Ticheli Composition Contest for his piece, *Salaam*. He was one of three composers to participate in the 2008 Young Composer Mentor Project, sponsored by the National Band Association. Holmquist also received first prize in the 2006 Claude T. Smith Memorial Composition Contest for his work, *Play!*

*Play!* is the fourth movement of Holmquist's *A New Orleans Symphony* and is meant to represent the return of energy and agency to New Orleans following the devastation wrought by Hurricane Katrina in 2005.

Program Note from the Composer:

A simple tune emerges from the silence. The music grows. The vibrant city is being rebuilt. We hear the rhythms of the second line. The musicians are returning to Jackson Square. This time, to celebrate new life!

Come, thou Fount of every blessing,  
tune my heart to sing thy grace;  
streams of mercy, never ceasing,  
call for songs of loudest praise.

Teach me some melodious sonnet,  
sung by flaming tongues above.  
Praise the mount! I'm fixed upon it,  
mount of thy redeeming love.

## **Symphonic Winds**

### ***Churumbelerias***

Year Composed: 1934, Duration: 3:30  
Emilio Cebrián Ruiz arr. Willy Hautvast

**Emilio Cebrián Ruiz** was a Spanish composer of popular songs (hymns, marches, etc.) Cebrián trained in the band of the Toledo Infantry Academy. He expanded all his studies with various teachers, spending afternoons at the Madrid Conservatory. In 1926 he was appointed director of the Talavera de la Reina Band, where he recomposed a completely broken band, with few musicians and improvised instruments, organizing a choral mass of great quality and works of beautiful melody and excellent orchestration.

*Churumbelerias* is a lovely pasodoble. Emilio Cebrián Ruiz studied at the Madrid Conservatory and composed mainly for wind orchestras but was also a recognized wind orchestra conductor. Among other things, he conducted the 'Banda de Musica de Talavera de la Reina'. A monument was erected in his honor in 1978 in Jaen, the capital of the province of Jaen in the northeast of the Spanish region of Andalusia.

### ***Color of August***

Year Composed: 2006, Duration: 5:30  
Wataru Hokoyama

**Wataru Hokoyama** is a Japanese composer, conductor and orchestrator. Hokoyama is an alumnus of Interlochen Arts Academy, holds a Bachelor of Fine Arts Degree from the Cleveland Institute of Music, and an Advanced Certificate from the University of Southern California (Scoring for Motion Pictures and Television Program). He has studied composition/film scoring with Donald Erb, Elmer Bernstein, Christopher Young and Buddy Baker, respectively. Hokoyama particularly writes music for film, TV and the concert stage. His works have been performed at various concert halls in the United States and Japan, and his music have been recorded at such studios as Paramount Studio Scoring Stage M and the Skywalker Scoring Stage.

Program Note from the Publisher:

To capture the sentimental beauty of the month of August, a pastoral melody introduces the overall gentleness of the work. The theme calmly progresses through harmonic extensions, interspersed with fanfares small and large, percussion effects and casual woodwind soli. The drifting, mysterious sonority compels and promotes individual maturity and expressiveness.

## *Second Suite in F*

Year Composed: 1911 Duration: 12:00

Gustav Holst

**Gustav Holst** was a British composer and educator. Holst learned piano at an early age but was stricken with a nerve condition that affected the movement of his right hand, forcing him to give up the piano for the trombone. He received his degrees from The Royal College of Music in London, where he met fellow composer (and lifelong friend) Ralph Vaughan Williams and became interested in Hindu mysticism and spirituality, interests that would later shape the course of his compositional output. In 1901 Holst married Isobel Harrison, who would remain with him for the remainder of his life.

Program Note by Imogen Holst:

The Second Suite consists of four movements, all based on specific English folk songs.

Movement I: March: Morris Dance, Swansea Town, Claudy Banks. The "March" of the Second Suite begins with a simple-five note motif between the low and high instruments of the band. The first folk tune is heard in the form of a traditional British brass band march using the Morris-dance tune 'Glorishears'. After a brief climax, the second strain begins with a euphonium solo playing the second folk tune in the suite, 'Swansea Town'. The theme is repeated by the full band before the trio. For the trio, Holst modulates to the unconventional sub-dominant minor of B-flat minor and changes the time signature to 6/8, thereby changing the meter. (Usually, one would modulate to sub-dominant major in traditional march form. While Sousa, reputedly the "king of marches", would sometimes change time signatures for the trio (most notably in *El Capitan*), it was not commonplace.) The third theme, called 'Claudy Banks', is heard in a low woodwind solo, as is standard march orchestration. Then the first strain is repeated da capo.

Movement II: Song Without Words: I'll Love My Love. Holst places the fourth folk song, 'I'll Love My Love', in stark contrast to the first movement. The movement begins with a chord from French horns and moves into a solo of clarinet with oboe over a flowing accompaniment in F Dorian. The solo is then repeated by the trumpet, forming an arc of intensity. The climax of the piece is a fermata in measure 32, followed by a trumpet pickup into the final measures of the piece.

Movement III: Song of the Blacksmith: Again, Holst contrasts the slow second movement to the rather upbeat third movement which features the folk song 'A Blacksmith Courted Me'. The brass section plays in a pointillistic style depicting a later Holst style. There are many time signature changes (4/4 to 3/4) making the movement increasingly difficult because the brass section has all of their accompaniment on the up beats of each measure. The upper-woodwinds and horns join on the melody around the body of the piece and are accompanied with the sound of a blacksmith tempering metal with an anvil called for in the score. The final D major chord has a glorious, heavenly sound, which opens the way to the final movement. This chord works so effectively perhaps because it is unexpected: the entire movement is in F major when the music suddenly moves to the major of the relative minor.

Movement IV: Fantasia on the Dargason: This movement is not based on any folk songs, but rather has two tunes from Playford's *Dancing Master* of 1651. The finale of the suite opens with an alto saxophone solo based on the folk tune 'Dargason', a 16th century English dance tune included in the first edition of *The Dancing Master*.

The fantasia continues through several variations encompassing the full capabilities of the band. The final folk tune, 'Greensleeves', is cleverly woven into the fantasia by the use of hemiolas, with Dargason being in 6/8 and Greensleeves being in 3/4. At the climax of the movement, the two competing themes are placed in competing sections. As the movement dies down, a tuba and piccolo duet forms a call back to the beginning of the suite with the competition of low and high registers.

The name 'dargason' may perhaps come from an Irish legend that tells of a monster resembling a large bear (although much of the description of the creature has been lost over time). The dargason tormented the Irish countryside. During the Irish uprising of the late 18th Century, the dargason is supposed to have attacked a British camp, killing many soldiers. This tale aside, 'dargason' is more likely derived from an Anglo-Saxon word for dwarf or fairy, and the tune has been considered English (or Welsh) since at least the 16th century. It is also known as 'Sedony' (or Sedany) or 'Welsh Sedony'.

Holst later rewrote and re-scored this movement for string orchestra, as the final movement of his St Paul's Suite (1912), which he wrote for his music students at St Paul's Girls' School.

### *Nocturne*

Year Composed: 2021, Duration: 5:30

Zhou Tian arr. David Thornton and Zhou Tian

**Zhou Tian** is an American composer and educator. Born into a musical family in 1981 in Hangzhou, China, Zhou moved to the United States when he was 19. Trained at the Curtis Institute of Music (B.M.), the Juilliard School (M.M.) and the University of Southern California (D.M.A.), he studied with some of America's finest composers, such as Jennifer Higdon, Christopher Rouse, and Stephen Hartke. He is associate professor of composition at Michigan State University College of Music.

Program Note by the Composer:

*Nocturne* is a chorale for wind ensemble conceived on a cold, winter night. Lyrical and reflective, the music carries a strong sense of romanticism, and strives to convey a sense of spiritual blessing. The piece was originally written as a middle movement of my first-string quartet.

My sincere appreciation goes to David Thornton, who initiated this version for wind ensemble with an excellent transcription. I made further arrangements and composed new materials for the current version.

### *Machu Picchu*

Year Composed: 2005 Duration: 10:30

Satoshi Yagisawa

**Satoshi Yagisawa** is a Japanese composer. Yagisawa graduated from the Department of Composition at Musashino Academia Musicae, and later completed the master's coursework at the graduate school of Musashino Academia Musicae. He studied composition under Kenjiro Urata, Hitoshi Tanaka, and Hidehiko Hagiwaya, in addition to studying trumpet under Takeji Sekine and band instruction under Masato Sato.



His compositions for wind orchestra are popular in Japan and many other countries. They were introduced in *Teaching Music Through Performance in Band*, published by GIA Publications in the United States, published by De Haske Publications in Holland and Bravo Music in America, selected as a compulsory piece for the University of North Texas Conductors' Collegium, and performed at the 12th World Association for Symphonic Bands and Ensembles (WASBE) in Singapore and the Midwest Clinic (2008) in Chicago.

#### Program Note by Composer:

Explaining the significance of *Machu Picchu* begins with remembering the Incan empire at its zenith, and its tragic encounter with the Spanish conquistadors. The great 16th century empire that unified most of Andean South America had as its capital the golden city of Cuzco. Francisco Pizarro, while stripping the city of massive quantities of gold, in 1533 also destroyed Cuzco's Sun Temple, shrine of the founding deity of the Incan civilization.

While that act symbolized the end of the empire, 378 years later an archaeologist from Yale University, Hiram Bingham, rediscovered "Machu Picchu," a glorious mountaintop Incan city that had escaped the attention of the invaders. At the central high point of the city stands its most important shrine, the Intihuatana, or "hitching post of the sun," a column of stone rising from a block of granite the size of a grand piano, where a priest would "tie the sun to the stone" at winter solstice to ensure its seasonal return. Finding the last remaining Sun Temple of a great city inspired the belief that perhaps the royal lineage stole away to his holy place during Pizarro's conquest.

After considering these remarkable ideas, I wished to musically describe that magnificent citadel and trace some of the mysteries sealed in Machu Picchu's past. Three principal ideas dominate the piece: 1) the shimmering golden city of Cuzco set in the dramatic scenery of the Andes, 2) the destructiveness of violent invasion, and 3) the re-emergence of Incan glory as the City in the Sky again reached for the sun.

## Biographies

**Dr. F. Mack Wood** is in his fourth year as the Associate Director of Bands and Director of the Big Red Marching Machine at Illinois State University. Prior to his appointment at ISU, he was a graduate assistant and pursuing a Doctor of Musical Arts degree in Wind Conducting at The University of Miami, Frost School of Music where he studied primarily with Dr. Robert M. Carnochan. Mack also had the great fortune to learn from Dr. J. Steven Moore, conductor of the Frost Symphonic Winds and Dean of Undergraduate Admissions, Professor Jay C. Rees, Director of Athletic Bands, and Professor Douglas McCullough, Assistant Director of Athletic Bands. At the Frost School of Music, Mack had the opportunity to assist and guest conduct the Frost Wind Ensemble, Frost Symphonic Winds, and co-conducted the University Band with his fellow graduate colleagues. Mack also had the opportunity to assist with all aspects of the Frost Band of the Hour marching band, including arranging some pep band charts.

Prior to his time at The University of Miami, Mack was a Graduate Assistant pursuing a Masters Degree at Louisiana State University where he studied Wind Conducting with Dr. Damon Talley, Dr. Dennis Llinás, and Dr. Kelvin Jones. He assisted with and guest conducted the Wind Ensemble, Symphonic Winds, Symphonic Band, co-conducted the LSU Chamber Winds, worked with all aspects of The Golden Band from Tigerband marching band, and with the Bengal Brass athletic band. Mack had the great fortune and opportunity to arrange music and design drill for both Tigerband and the Bengal Brass.

Before attending graduate school, Mack was the Director of Bands at North Forney High School just east of Dallas, TX. He opened North Forney High School and created the band program in 2009 where he oversaw all operations of the high school bands and middle school feeder program. Opening a high school was a special opportunity for Mack to learn how to build a band from the ground up. While at North Forney High School, Mack's ensembles received numerous awards and accolades, but most importantly, many of his students continued to participate in music beyond high school.

Mack earned his undergraduate degree from The University of Texas at Austin in Music and Human Learning. While at UT, Mack served as the drum major of the Longhorn Band from 2003-2005 and as a trumpet section leader in 2002. Once Mack graduated from UT, he was an assistant director at Irving Nimitz High School in the DFW metroplex and then moved to be an assistant director at Forney High School just east of Dallas, TX. An active adjudicator, clinician, music arranger, and drill designer, Mack truly loves all aspects of the wind band world. In his spare time, Mack enjoys cooking and bar-b-que (they are very different according to him), playing golf, and spending time with his wife Rachel and daughter Imogen.

**Marykate Kuhne** is proud to serve Prairie Ridge High School as Director of Bands and Instrumental Music. Her duties include instructing curricular courses: Symphonic Band, Wind Ensemble, Percussion Studies, and Guitar Class. Extracurricular duties include directing Athletic Bands, Wolfpack Marching Band & Pep Band, and directing the Pit Orchestra for musical productions. Throughout the large community, Kuhne serves as the McHenry County Honor Band Chairperson, Encore Music Academy's Wind Symphony Jr. Director, and the District 155 Chapter Tri-M National Honor Society co-sponsor.

Under her tutelage the Wind Ensemble has been invited to attend the Chicagoland Invitational Concert Band Festival and is performing in concert with Illinois State University's Symphonic Winds in March 2024. During the 2022-2023 school year, Kuhne worked with Roger Zare to commission *Breathless* for the RAE Flute Trio and PRHS Wind Ensemble.

Kuhne obtained a Bachelor's of Science in Music Education from Indiana University of Pennsylvania and a Master's of Music from Illinois State University with concentrations in Wind Conducting and Clarinet Performance.

In her spare time, Kuhne enjoys brewing single-origin coffee, attending live concerts with her partner, and hanging out with her crazy calico cat Winnie.

**Jeason Lopez** is a second-year graduate student at Illinois State University currently pursuing Master of Music degrees in Wind Conducting under Dr. Anthony Marinello and Horn Performance under Dr. Rachel Hockenberry. In addition to his studies, Jeason is also one of the three band graduate teaching assistants. His duties include assisting with the Big Red Marching Machine, Pep Band, assisting with undergraduate conducting courses, as well as guest conducting the Wind Symphony, Symphonic Winds, Symphonic Band, and University Band. Aside from being a student at ISU, Jeason also serves as the Principal Horn of the Jacksonville Symphony Society.

Prior to attending Illinois State University, Jeason was living in Arkansas as a student at the University of Arkansas – Fort Smith. During his time at UAFS, he performed as a hornist, flutist, vocalist, and conductor. While there, he performed with the Wind Symphony, Brass Ensemble, Woodwind Quintet, Flute Choir, Leonis Chamber Singers, and Men's Chorus. As a conductor, he was given the opportunity to conduct UAFS Wind Symphony and lab bands.

During his last two years, Jeason was employed by the University of Arkansas – Fort Smith where he served as the music theory, sight singing, aural skills, and music history tutor for undergraduate students. Jeason is a native of Tegucigalpa, Honduras. He recently graduated summa cum laude from the University of Arkansas – Fort Smith with a Bachelor of Music Education and now resides in Normal, Illinois full-time. His professional affiliations include the National Association for Music Education, Kappa Kappa Psi, Tau Beta Sigma, and the International Horn Society.

# **Prairie Ridge Wind Ensemble**

Marykate Kuhne, *conductor*

Josh Langhoff, *pianist*

## **Flute**

Katie Lossev  
Finch O'Reilly  
Natalia Siedlecki

## **Oboe**

Grace Mertel

## **Clarinet**

Lilly Bailey  
Zach DeGroot  
Preston Helm  
Maddie O'Reilly  
Andalyn Parvin  
Arron Szczesny  
Tess Michehl, Bass  
Tori Pedersen, Bass  
Denisa Semradova, Bass

## **Saxophone**

Ethan Trexler, Sop/Alto  
Kevin DeGroot, Alto  
Alex Wang, Alto  
Arthur Pracht, Tenor  
Till Spitz, Tenor  
Nate Riedl, Baritone

## **Horn**

Kevin Randles  
Carrie Sosnowski  
Megan Tay

## **Trumpet**

Mars Bakk-Hansen  
James Hamilton  
Evelyn Mahler  
Layla Michaels

## **Trombone**

Cameron Behrens  
Sydney Carson  
Jack Center

## **Euphonium**

Eddie Arnold  
Nathan Bernhard  
Daniel Cardenas  
Ben Sosnowski

## **Tuba**

Joey Prado

## **Percussion**

Kelly Anderson  
William Carr  
Logan Keach  
Ryan Mayes  
Jackson Ruhnke  
Isabella Shelton  
Liam Spondouris

## **Equipment Managers**

Phoenix Mendez  
Ben Nystrom

# Illinois State University Symphonic Winds

Mack Wood, *conductor*

## Flute

Reese Amery  
Breanna German\*  
Jess Noga  
Melanie Parker

## Oboe

Justine Ehee  
Helen Jilek\*  
Carson Mullins

## Bassoon

Quentin Shelato  
Wes Smith\*  
Kirk Whitsitt

## Clarinet

Sam Berman  
Addie Cain  
Mario Flores\*  
Peyton Fox  
Anurag Kurumbail  
Kristen Ortiz  
Stacey Schroeder  
Benito Huizar-Carrillo, *bass*

## Saxophone

Seth Berkshier\*  
Megan Daniels  
Caitlin Fallert  
Chris Olson  
Natalie Pearson  
Frankie Scarpelli  
Chloe West

## Horn

Rhys Barlow  
Emily Heath  
Kyle Gilles\*  
Cyena Ulloa  
Sean Wright

## Trumpet

Tyler Belan  
Xavier Buford  
Chloe Horn\*  
Milo Johnson  
Andrew Sniegowski  
Liam Tipple

## Trombone

Michael Hammon  
Joanie Hitt  
Ethan Machamer\*  
Graham Miller  
Arwen Townander

## Euphonium

Dyllan Bowering  
Zander Cremer  
Spencer Vang\*

## Tuba

Peyton Gray  
Aidan Hanley\*  
Matt Sourwine

## Percussion

Hannah Fedorchak\*  
Jon Frattini  
Kye Johnson  
Sam Kelly  
Wyatt Mastin

## Piano

Peter Gao

\*Denotes Principal or  
Co-Principal