



UNCG  
School of Music

# *Wind Ensemble*

John R. Locke  
Conductor

Kevin M. Gernaldi  
Conductor

Andrea Brown  
Guest Conductor

Wednesday, October 8, 2008  
7:30 p.m.  
Aycock Auditorium



THE UNIVERSITY of NORTH CAROLINA  
**GREENSBORO**

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# PROGRAM

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**Fireworks, Opus 8**

**Igor Stravinsky**  
trans. Mark Rogers

**it perched for Vespers nine**

**Joel Puckett**

Kevin Geraldi, conductor

**Theme and Variations, Op. 43a**

**Arnold Schoenberg**

Theme  
Variation I  
Variation II  
Variation III  
Variation IV  
Variation V  
Variation VI  
Variation VII  
Finale

*intermission*

**Fantasia in G**

**J.S. Bach**  
arr. R. F. Goldman

Kevin Geraldi, conductor

**Equus**

**Eric Whitacre**

Andrea Brown, conductor

**Entry March of the Boyars**

**Johan Halvorsen**

**Fanfare Ritmico**

**Jennifer Higdon**

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## PROGRAM NOTES

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**Igor Stravinsky** (1882-1971) studied composition with Rimsky-Korsakov, one of the composers often referred to as a member of the important "Russian Five." Stravinsky gained great recognition as a composer with his ballets of 1910 for Diaghilev and the *Ballet Russe: Petrouchka* and *The Firebird*. Following the success of his ballets in Paris, Stravinsky moved to the United States where he appeared often as conductor of his own compositions.

Stravinsky's *Fireworks*, a brilliant orchestral showpiece, is a work written in 1908 while the composer was still studying with Rimsky-Korsakov. The piece is dedicated to his teacher's daughter Nadia and her husband Maximilian Steinberg, and was the young composer's first experience in the handling of a large orchestra (full winds and brass, fairly large percussion, celesta, and harp in addition to a string section). Despite lasting less than four minutes in length, *Fireworks*, has an importance altogether beyond its intrinsic merits; it is the work which, at its premiere in 1909, first drew Diaghilev's attention to Stravinsky and so led to the lengthy collaboration which produced such masterpieces of ballet as *The Firebird*, *Petrouchka*, and *The Rite of Spring*.

**Joel Puckett** is a composer who is dedicated to the belief that music can bring consolation, hope, and joy to all who need it. *The Washington Post* has hailed him as both "visionary" and "gifted" and the head critic for the *Baltimore Sun*, Tim Smith, hailed his piece, *This Mourning*, as "being of comparable expressive weight" to John Adams' Pulitzer Prize winning work, *On the Transmigration of Souls*. Born on the south side of Atlanta, the son of a dixie-land jazz musician and a classical tubist, he spent his childhood improvising with his father and learning the fundamentals of both concert and popular music. He has recently completed his D.M.A. in composition from the University of Michigan where he studied with William Bolcom and Michael Daugherty.

Regarding *it perched for Vespers nine*, Puckett writes:

My wife's grandfather was an extraordinary man. He was an immigrant who walked around quoting poetry and whistling tunes from his childhood in Scotland. Like a character from a movie he always seemed to pull just the right verse for the occasion. In the spring of 2007, he fell into a coma following a severe stroke. After weeks of being in this state he awoke and said:

In mist or cloud...  
...on mast or shroud...  
...It perched for Vespers nine...  
...Whiles all the night...  
...through fog-smoke white,  
Glimmered the white moon-shine.

These were the final words of a man who always chose the right words. Within the hour he was gone. Not recognizing the verse, I immediately ran to Google to decipher what message the old man could have been delivering. The verse is from

## Program Notes, continued

the famous poem of condemnation and redemption, "The Rhyme of the Ancient Mariner." The poem is the story of a mariner condemned to travel the earth telling his tale of hubris and punishment in search of redemption. The mariner shot an albatross for no other reason than he felt like it and then suffered the wrath of both death and living-death for his gall. The verse my wife's grandfather quoted is the verse immediately before the one containing the ill-fated murder of the albatross. As they say, the calm before the coming storm.

My work entitled, *It perched for Vespers nine*, on a surface level engages the imagery from the verse itself. But at the emotional core of the work is my trying to work out what my wife's Pop Pop might have been trying to tell us about what awaits us "In mist or cloud."

**Arnold Schoenberg** (1874-1951) wrote his only composition for band, *Theme and Variations, Opus 43a*, in 1943. He composed the piece at the suggestion of his friend, Carl Engel, president of the music publisher G. Schirmer, Inc., New York. His primary aim was to offer amateur wind bands a composition of an artistic nature, replacing the often dubious arrangements associated with band repertoire.

Although Schoenberg's 12-tone theory of serial music had already been developed and utilized in many of his works, *Theme and Variations* is a tonal work based in G minor with a theme, seven variations, and a finale.

Schoenberg, commenting on the piece, stated:

This is not one of my main works, as everybody can see, because it is not a composition with twelve tones. It is one of those compositions which one writes in order to enjoy one's own virtuosity and, on the other hand, to give a certain group of music lovers - here it is the bands - something better to play. I can assure you - and I can prove - technically this is a masterwork. And I believe it is also original, and I know it is also inspired. Not only can I not write ten measures without inspiration, but I wrote this with really great pleasure.

When the *Theme and Variations* was judged to be beyond the grasp of most school bands, Schoenberg reversed a time honored procedure and transcribed the piece himself for orchestra as Opus 43b.

**Johann Sebastian Bach** (1685-1750) composed the great *G Major Fantasia* for organ between 1703 and 1707 during his residence in Arnstadt. It was here at the beginning of his career, that his music was found to be full of "wonderful variations and foreign tones." The *Fantasia* is certainly dissonant in its constant texture of suspensions; however, the breadth of the five-part polyphonic writing and the richness of the harmonic sonority make the work one of the grandest of all of Bach's compositions for organ. This transcription by Richard Franko Goldman and Robert L. Leist was undertaken as a memorial to the great Edwin Franko Goldman, who did so much to popularize Bach's masterpieces to audiences across the country. It encompasses only the middle portion of the original three-part *Fantasia #572* and is ideally suited to the sonority and resources of a large wind band.

## Program Notes, continued

Born in 1970, **Eric Whitacre** has already made his mark as conductor, clinician, and composer. He has published numerous works for chorus and wind symphony, including *Cloudburst*, *Water Night*, *She Weeps Over Ragoon*, and *The Three Flower Songs* and has received numerous performances throughout North America, Europe, and the Pacific rim. Having completed an M.M. degree in composition at the Juilliard School of Music, where he studied composition with John Corigliano. Mr. Whitacre now resides in Los Angeles, California.

*Equus* was commissioned by Mr. Gary Green and the University of Miami Wind Symphony in 2000 and was premiered by that ensemble. An exciting and challenging work, *Equus* is a kind of perpetual motion experience full of delightful rhythmic surprises and shifts. About *Equus*, the composer has written:

*Equus* is the Latin word for horse, and it was the number of letters in the word (five in both languages) that proved to be the overwhelming structural inspiration; the piece is literally filled with 5's, from the smallest cell to the largest blocks. The tonal, pulsing sound of *Equus* is something that has been growing in me for some time, a style that I like to call Dynamic Minimalism.

**Johan Halvorsen** (1864-1935) was a Norwegian violinist and composer. He studied with Lindberg and Nordquist at the Stockholm Conservatory, with Brodsky (violin) in Leipzig, with Becker (composition) in Berlin and Thomson (violin) in Liege. In 1892 he was appointed conductor of the theater in Bergen, and he was conductor of the Christiania National Theater from 1899-1929, where he conducted more than 25 operas and gave regular concerts. Halvorsen's compositions develop the national Romantic tradition of Grieg and Svendsen, but in a distinctive style marked by brilliant orchestration.

This is a new edition of *Entry March of The Boyars* for which Frederick Fennell has provided a contemporary overview of Halvorsen's distinguished and musical contribution to concert march repertory.

**Jennifer Higdon** (b. Brooklyn, NY, December 31, 1962) is the most performed living American composer working today. She is the recipient of awards, including a Pew Fellowship, a Guggenheim Fellowship, and two awards from the American Academy of Arts & Letters. The Telarc release of Higdon: *Concerto for Orchestra / City Scape* won a Grammy™ award in 2005. Her work *blue cathedral* is one of the most-performed orchestral works by a living composer (150 orchestras have performed the work since its 2000 premiere). Some of her recent commissions include works for The Philadelphia Orchestra, Atlanta Symphony, Pittsburgh Symphony, Chicago Symphony, St. Paul Chamber Orchestra, eighth blackbird, Tokyo String Quartet, and Ying Quartet. Upcoming projects include a new violin concerto for Hilary Hahn. A solo disc of her chamber music was recently released by Naxos. She is on the composition faculty at The Curtis Institute of Music in Philadelphia. *Fanfare Ritmico* has been described as "a triumphant shout of rhythmically intertwined but straight ahead orchestral jamming with sneakily paced passages, abrupt punches of color, and densely layered textures." Reviewer Mark Satola says, "Written in 1999, Higdon's driving toccata tips its hat to the middle-of-the-road modernism of Stravinsky and Lutoslawski, but it never strays far from the sound that identifies it as American."

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## THE CONDUCTORS

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Since 1982, **DR. JOHN R. LOCKE** has served on the UNCG School of Music Faculty as Director of Bands, Director of Summer Music Camps, conductor of the Wind Ensemble, and conducting teacher. He holds the Bachelor and Master of Music degrees from West Virginia University and the Doctor of Education degree from the University of Illinois. Prior to his arrival in North Carolina, Dr. Locke held teaching positions in music at West Virginia University, Southeast Missouri State University, and the University of Illinois. He has conducted band performances throughout the country including National Conventions of the MENC, CBDNA, ABA, the Kennedy Center in Washington, D.C., and Lincoln Center in New York City. Twice, the UNCG Wind Ensemble earned critical acclaim from *The Washington Post* newspaper following concert performances in the nation's capital. Under Locke's leadership, the UNCG Wind Ensemble has released 15 commercially available compact discs. In addition, he has guest conducted the U.S. Air Force Band, U.S. Army Field Band, U.S. Navy Band, the Dallas Wind Symphony as well as numerous university bands and all-state honor bands.

Dr. Locke has served as Editor of *The North Carolina Music Educator* and has published articles on band and wind ensemble literature in the *Journal of Band Research* and in *Winds Quarterly*. He is Past-President of the North Carolina Music Educators Association representing 2,200 members. Dr. Locke is a recipient of Phi Mu Alpha's *Orpheus Award* and has received the National Band Association Citation of Excellence on three occasions. He is a National Arts Associate of Sigma Alpha Iota. In 1989, Dr. Locke was among the youngest conductors ever to be elected to membership in the prestigious American Bandmasters Association. In 1994, he received the Phi Beta Mu International Fraternity Outstanding Bandmaster of the Year Award, presented at the Mid-West International Band Clinic in Chicago. Dr. Locke is Past-President of the Southern Division of College Band Directors National Association and hosted the Southern Division Convention at UNCG in February 2000. In 2002, Dr. Locke was nominated for the *O. Max Gardner Award*, the highest award in the 16-campus UNC System. He also received the "Outstanding Music Teacher Award" in the UNCG School of Music in 2003. In 2005, Dr. Locke was elected President of the American Bandmasters Association and received the *Albert Austin Harding Award* from the American School Band Directors Association. In 2007, he received *The Old North State Award* from NC Governor Mike Easley "for dedication and service beyond excellence to the state of North Carolina." In 2009, Locke will become Editor of the *Journal of Band Research*, a scholarly publication begun in 1962.

At UNCG, Dr. Locke is the founder and director of the Summer Music Camp program, now the largest university music camp in America, enrolling over 1,800 students annually and served by a staff of 150 professionals. He is also the founder of the Carolina Band Festival and Conductors Conference. Since 1977, he has administered summer music camps for over 51,000 students. He is in constant demand as a guest conductor, clinician, and adjudicator for band festivals throughout the United States and Canada.

*Please silence all cell phones, pagers and alarm watches.  
Please wait for break in the performance to enter or leave the hall.*

**DR. KEVIN M. GERALDI** is Associate Director of Bands and Interim Director of Orchestras at the University of North Carolina at Greensboro. In this capacity, he conducts the UNCG Symphony Orchestra, Symphonic Band, and Casella Sinfonietta, and is associate conductor of the UNCG Wind Ensemble. In addition, he teaches graduate and undergraduate conducting, directs the Wind Ensemble chamber music program, and coordinates the Carolina Band Festival and Conductors Conference. He holds the Doctor of Musical Arts and Master of Music degrees in instrumental conducting from the University of Michigan where he studied with Michael Haithcock and H. Robert Reynolds. Prior to beginning his doctoral studies, he served as Director of Bands at Lander University in Greenwood, SC.

Dr. Gerald received his Bachelor of Music Education degree from Illinois Wesleyan University, where he studied conducting with Steven Eggleston. From 1996-1998, he was director of bands for the Westchester Public Schools in Westchester, IL, where his ensembles received top honors. Dr. Gerald served as assistant conductor of the Central Illinois and Michigan Youth Symphonies. He appears regularly as a guest conductor and he maintains an active schedule as a clinician throughout the country. As a member of the Franklin Park Brass Quintet, Dr. Gerald has toured the Midwest, New England, and South Carolina, performing recitals and conducting brass and chamber music masterclasses. An avid proponent of contemporary music and chamber music, he has premiered numerous compositions and published articles in the *Music Educators Journal*, the *Journal of Band Research*, and the *Journal of the World Association of Symphonic Bands and Ensembles*.

Dr. Gerald has studied conducting privately and in seminars with teachers including Gustav Meier, Kenneth Kiesler, Pierre Boulez, and Frederick Fennell. He was recently a participant in the Conductor's Institute of South Carolina's opera conducting workshop at the Spoleto Festival, USA. Dr. Gerald is a recipient of the Thelma A. Robinson Award, an award given biennially by the Conductors Guild and the National Federation of Music Clubs. He is a member of the Conductors Guild, the College Band Directors National Association, Music Educators National Conference, Pi Kappa Lambda, Phi Mu Alpha Sinfonia, the International Trombone Association, and a National Arts Associate of Sigma Alpha Iota.

**ANDREA BROWN** is currently a DMA Conducting student at UNC Greensboro where she is the conductor of the University Band. She is on a leave of absence from Austin Peay State University in Clarksville, TN, where she completed five years as assistant director of bands and director of athletic bands. At APSU she directs the "Governor's Own" Marching Band, Gobs Pep Band, and Symphonic Band, and also assists with the APSU Wind Ensemble which has had recent performances at the 2008 CBDNA Southern Division Conference in Columbus, GA, and at the 2008 Tennessee Music Educators Association Conference in Nashville, TN, in which she was a guest conductor. In 2005, she was awarded a CBDNA grant to attend the UNT Conducting Collegium where she studied with Eugene Corporon, Dennis Fisher, and Jack Stamp. Brown has also had two rehearsal guides published in the popular GIA Publications series, *Teaching Music Through Performance in Band*, and a third to be published in December 2008.

Originally from Milan, Tenn., she is a graduate of APSU and has earned a master of music degree in horn performance and a master of music education degree with a cognate in instrumental conducting from UNC Greensboro. Brown was a member of the AA Brass Quintet, which won the 2001 International Brass Quintet Competition and she has performed with the Boston Brass, North Carolina Symphony, Winston-Salem Symphony, Long Bay Symphony, and the Brevard Music Center Orchestra. Brown is a member of Phi Kappa Phi, Pi Kappa Lambda, TMEA, MENC, CBDNA, and was awarded the Rose of Honor as a member of Sigma Alpha Iota Women's Music Fraternity. She is a charter member of UNCG's Kappa Gamma chapter of Sigma Alpha Iota and a charter member and past president of the Clarksville (TN) Alumnae Chapter.



THE UNIVERSITY *of* NORTH CAROLINA  
**GREENSBORO**



The UNCG School of Music has been recognized for years as one of the elite music institutions in the United States. Fully accredited by the National Association of Schools of Music since 1938, the School offers the only comprehensive music program from undergraduate through doctoral study in both performance and music education in North Carolina. From a total population of approximately 17,000 university students, the UNCG School of Music serves over 600 music majors with a full-time faculty and staff of sixty. As such, the UNCG School of Music ranks among the largest Schools of Music in the South.

The UNCG School of Music occupies a new 26 million dollar music building which is among the finest music facilities in the nation. In fact, the new music building is the largest academic building on the UNCG Campus. A large music library with state-of-the-art playback, study and research facilities houses all music reference materials. Greatly expanded classroom, studio, practice room, and rehearsal hall spaces are key components of the new structure. Two new recital halls, a large computer lab, a psycho-acoustics lab, electronic music labs, and recording studio space are additional features of the new facility. In addition, an enclosed multi-level parking deck adjoins the new music building to serve students, faculty and concert patrons.

Living in the artistically thriving Greensboro—Winston-Salem—High Point “Triad” area, students enjoy regular opportunities to attend and perform in concerts sponsored by such organizations as the Greensboro Symphony Orchestra, the Greensboro Opera Company, and the Eastern Music Festival. In addition, UNCG students interact first-hand with some of the world’s major artists who frequently schedule informal discussions, open rehearsals, and master classes at UNCG.

Costs of attending public universities in North Carolina, both for in-state and out-of-state students, represent a truly exceptional value in higher education.

For further information regarding music as a major or minor field of study, please write:

Dr. John J. Deal, Dean  
UNCG School of Music  
P.O. Box 26170  
Greensboro, North Carolina 27402-6170  
(336) 334-5789

On the Web: [www.uncg.edu/mus/](http://www.uncg.edu/mus/)

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## ***INSTRUMENTAL DIVISION FACULTY***

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Dennis AsKew, tuba/euphonium

Edward Bach, trumpet

Ashley Barret, oboe

Jacqueline Bartlett, harp

John R. Beck, percussion

Craig Brown, string bass

Kelly Burke, clarinet

Michael Burns, bassoon

Chad Eby, jazz

Deborah Egekvist, flute

Alex Ezerman, cello

Susan Fancher, saxophone

Kevin Gerald, conducting

Wycliffe Gordon, jazz trombone

Hal Grossman, violin

Robert Gutter, conducting

Steve Haines, jazz

Randy Kohlenberg, trombone

Gesa Kordes, violin

John R. Locke, conducting

Rebecca MacLeod, music education

Fabian Lopez, violin

Mark Mazzatenta, guitar

Abigail Pack, horn

Scott Rawls, viola

Ed Riley, clarinet

Jennifer Stewart Walter, music educ.

Steven Stusek, saxophone

Anthony Taylor, clarinet

Thomas Taylor, drum set

Peter Zlotnick, percussion

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## ***COMING EVENTS***

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Thursday, October 9, Symphonic Band, Kevin Gerald, conductor; Kiyoshi Carter, guest conductor, 7:30 p.m., Aycock Auditorium

Friday, October 10, University Band, Andrea Brown, conductor; 7:30 p.m., Aycock Auditorium

### **Emergency Exit Information & Concert Etiquette**

*Patrons are encouraged to take note of exits located on all sides of the auditorium. In an emergency, please use the nearest exit, which may be behind you or different from the one which you entered. Please turn off cellular phones, pagers, and alarm watches. As a courtesy to other audience members and to the performers, please wait for a break in the performance to enter or exit the hall.*

# Wind Ensemble

The UNC Greensboro Wind Ensemble is a highly select concert band of sixty-four performers majoring in music at the UNCG School of Music. Performers range from freshmen through masters and doctoral candidates in music performance and music education. Membership in the organization is highly competitive. These students have achieved numerous individual honors including solo competition awards on regional and national levels, music scholarships, undergraduate teaching fellowships, graduate assistantships and fellowships, teaching positions in music at all levels including college, membership in all-state bands, as well as professional performing credentials in orchestras, top military bands and professional quintets. Performers in the current UNCG Wind Ensemble are drawn from sixteen states, Canada and Korea.

The UNCG Wind Ensemble has enjoyed a distinguished record of performance over the past decade. In January 1992, the UNCG Wind Ensemble performed "A Tribute to John Philip Sousa" to a capacity crowd of 2,700 at the Concert Hall of the John F. Kennedy Center for the Performing Arts in Washington, D.C. Twice, the Wind Ensemble earned critical acclaim from The Washington Post newspaper following concerts in the nation's capital. The Wind Ensemble has performed throughout the eastern United States in recent years including the first-ever performance, in 1987, by a North Carolina collegiate ensemble in Lincoln Center, New York City. The Wind Ensemble performed that same year in West Virginia, Virginia, Pennsylvania, and Washington, D.C. Compact discs of the Wind Ensemble have received widespread praise and are commercially available - *sforzando!* (1995), *vivo!* (1996), *celebration!* (1997), *begian!* (1997), *fantasy!* (1998), *A Tribute to Sousa - Live!* (2000), *internal combustion!* (2001), *equus!* (2001), *october!* (2002), *whirr!* (2002), *sunrise!* (2003), *aurora!* (2004), *ra!* (2005) *comet the wonderdog!* (2006) and *premieres!* (2007)

In 1985, the Wind Ensemble performed a series of concerts with Pulitzer Prize winning composer-conductor Karel Husa. In 1988, the UNCG Wind Ensemble performed in New Orleans, Louisiana by invitation of the College Band Directors National Association for the Southern Division convention. On a number of occasions, the Wind Ensemble has commissioned and premiered works from leading band composers. In November of 1990, the Wind Ensemble performed for the Southern Division of MENC convention. In February 1994, the UNCG Wind Ensemble performed for a convention of the CBDNA and NBA in Williamsburg, Virginia. In March 1999, the Wind Ensemble performed for the national convention of the American Bandmasters Association in Melbourne, Florida. In February 2000, the Wind Ensemble performed for the CBDNA Southern Division Convention hosted here at UNCG. In 2006, the Wind Ensemble performed in The Music Center at Strathmore in Bethesda, Maryland, shared a concert with the United States Army Band "Pershing's Own" in Arlington, Virginia, and collaborated with Karel Husa, David Dzubay and Carter Pann in the performances of their music, including two commissions. In 2009, the Wind Ensemble will perform at the CBDNA National Convention at the University of Texas at Austin and will perform additional concerts in Georgia, Alabama, Louisiana and Texas as a part of a week-long tour.

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## UNCG WIND ENSEMBLE

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### Flute & Piccolo

- ◆ James Miller, Pontiac, MI
- Julie Smith, North Chili, NY
- Yooju Han, Busan, Korea
- Caroline Rohm, Cary
- Jenni Bates, Hamilton, VA
- Allison Pia, Cary

### Oboe & English Horn

- ◆ Heidi Reed, Mapleton, UT
- Stephanie Condelli, Easton, PA
- Kandace Stephenson, Monroe

### Bassoon & ContraBassoon

- ◆ Ann Shoemaker, Fort Worth, TX
- Leah Plimpton, Cherry Hill, NJ
- Justin Thompson, New Bern

### E-flat Soprano

- Matt Libera, Canandaigua, NY

### B-flat Clarinet

- ◆ Kelly Austermann, St. Louis, MO
- ◆ Boja Kragulj, Chicago, IL
- Jacey Kepich, Bath, NY
- Hope Licciardello, Spartanburg, SC
- Jason Spencer, Chapel Hill
- Sam Bailey, Canton, NY
- Jay Welborn, Greensboro
- Sean Collen, Sumter, SC
- Darla Cheung, Jacksonville
- Chris DiMassimo, Raleigh
- Lauren Halsey, Thomasville

### Bass & Contra Clarinet

- Cat Keen, Four Oaks
- Ryan Daniels, Reading, PA

### Alto Saxophone

- ◆ Brad McMillan, Elizabethtown
- ◆ Amanda Evans, Pavilion, NY
- Andrew Hall, Durham

### Tenor Saxophone

- Nicole Strum, Halifax, NS, Canada

### Baritone Saxophone

- Mark Langford, Spartanburg, SC

### Horn

- ◆ Andrea Brown, Milan, TN
- ◆ Kathryn Bridwell-Briner, N. Richland Hills, TX
- Drew Phillips, Fuquay-Varina
- Michael Thomas, Conyers, GA
- Nick Lee, Purcellville, VA
- Austin Macdonald, Jamestown

### Trumpet

- ◆ Christian McIvor, Colchester, CT
- ◆ Allyson Keyser, Virginia Beach, VA
- Matt Boggs, Pfafftown
- Clay Perry, Seagrove
- Jake Yates, Swansboro
- Steven Rozema, Kearney, NE
- Jordan Buck, Raleigh

### Trombone

- ◆ Jonathan Alvis, Athens, WV
- Scott Smith, West Union, WV
- Andrew Creech, Wilmington

### Bass Trombone

- Brandon Slocumb, Birmingham, AL

### Euphonium

- ◆ Joshua Jones, Concord
- Darvin Harvey, Augusta, GA

### Tuba

- ◆ Brad Slusarczyk, Greensboro
- Mike Robinson, Clover, SC

### Piano

- Amy Blackwood, High Point

### Double Bass

- Kit Polen, Hickory

### Harp

- Clarke Carriker, Asheboro

### Percussion

- ◆ Michael Wood, Reidsville
- ◆ Josh Cvijanovic, Greensboro
- Michael Ptacin, Trinity
- Wes Robertson, Clinton
- Sarah Mecum Wood, Reidsville
- Keyan Peterson, Greensboro

### Wind Ensemble Librarian

- Jonathan Alvis, Athens, WV

- ◆ Principal or Co-Principal