



UNCG
School of Music

Wind Ensemble

John R. Locke
Conductor

Kevin M. Gerald
Conductor

Andrea Brown
Guest Conductor

John R. Beck
Timpani Soloist

Wednesday, December 3, 2008
7:30 p.m.
Aycock Auditorium



THE UNIVERSITY of NORTH CAROLINA
GREENSBORO

PROGRAM

Raise the Roof

Michael Daugherty

John R. Beck, timpani soloist

Intermezzo

Monte Tubb

Andrea Brown, conductor

Shadow Dance

David Dzubay

intermission

Four Factories

Carter Pann

- I. Locomotive
- II. Gothic
- III. At Peace
- IV. Mercurial, with Great Precision

Kevin Geraldi, conductor

Funiculi-Funicula Rhapsody

Luigi Denza
arr. Yo Goto

PROGRAM NOTES

Michael Daugherty is one of the most colorful and widely performed American composers on the concert music scene today. Hailed by *The Times* (London) as “a master icon maker” with a “maverick imagination, fearless structural sense and meticulous ear,” he first came to international attention in the 1990s with a series of witty, dark-humored, brilliantly-scored pieces inspired by 20th-century pop-culture phenomena, such as the *Metropolis Symphony*. His idiom bears the stamp of classic modernism, with colliding tonalities and blocks of sound; at the same time, his melodies can be eloquent and stirring. Daugherty’s works for orchestra, wind ensemble and symphonic band, opera and chamber ensemble are rich with cultural and political allusions, and have been performed by major ensembles around the world.

Born in 1954 in Cedar Rapids, Iowa, Daugherty is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. He studied music composition at the University of North Texas (1972-76), Manhattan School of Music (1976-78) and computer music at Boulez’s IRCAM in Paris (1979-80). Daugherty received his doctorate in composition from Yale University in 1986 where his teachers included Jacob Druckman, Earle Brown, Roger Reynolds, and Bernard Rands. During this time he also collaborated with jazz arranger Gil Evans in New York and pursued further studies with composer György Ligeti in Hamburg, Germany (1982-84). After teaching music composition from 1986-1990 at the Oberlin Conservatory of Music, Daugherty joined the School of Music at the University of Michigan (Ann Arbor) in 1991, where he is Professor of Composition.

Regarding *Raise the Roof*, Daugherty writes:

Raise the Roof is inspired by the construction of grand architectural wonders such as the Notre Dame Cathedral (1345) in Paris and the Empire State Building (1931) in New York City. I create a grand acoustic construction by bringing the timpani into the foreground and giving the timpanist the rare opportunity to play long expressive melodies, and a tour de force cadenza. I incorporate a wide variety of timpani performance techniques: extensive use of foot pedals for melodic tuning of the drums, placement of a cymbal upside down on the head of the lowest drum to play glissandi rolls, and striking the drums with regular mallets, wire brushes, maraca sticks, and even bare hands.

Raise the Roof is in the form of a double variation. The first theme of the double variation, played initially by the tuba, is presented in various timbral and rhythmic guises such as “guaguanco.” The second theme is the double variation, first heard in the flutes and then in the timpani, is reminiscent of a medieval plainchant. The two themes are passed around in canons and fugues and other permutations throughout the ensemble to create elaborate patterns, as in a gothic cathedral. *Raise the Roof* rises toward a crescendo of urban polyrhythms and dynamic contrasts, allowing the timpani and the symphonic band to create a grand acoustic construction.

Raise the Roof was commissioned and premiered by the University of Michigan Symphony Band, conducted by Michael Haithcock, with Andre Dowell, timpani, at the national Conference of the College Band Directors National Association in Ann Arbor, Michigan, on March 30, 2007.

Although his name is not universally known, **Monte Tubb** is an extremely gifted and expressive composer. His professional career is distinguished by both a significant creative output and a lifelong commitment to university teaching. Born in 1933, Monte Tubb earned his B.M. degree in composition from the University of Arkansas and M.M. degree in composition from Indiana University. He has served on the faculty of Tarkio

Program Notes, continued

College in Missouri and spent two years in Atlanta, Georgia as a Ford Foundation Composer in Residence sponsored by the Music Educators National Conference. In 1966, Monte Tubb joined the faculty of the University of Oregon School of Music and, since 1983, has served as Chairman of the Department of Composition. His summer teaching experiences are extensive and include guest lectureships at the Eastman School of Music, Southern Methodist University, University of Wisconsin, University of Oklahoma, California State Teachers College, College of the Redwoods, and the University of Victoria in British Columbia.

Tubb states about *Intermezzo*:

Writing this piece was a unique experience for me. I had never composed something with a "story" as a premise. From the earliest stages I imagined the music as unfolding behind a sort of tangled dream...

The images are of the life of a girl who loves to dance. As the years of her growing up take place, little by little she slips into a madness. She cannot fit her love for dancing with what life demands. Her madness becomes both fragile and spiritual; thus she is terribly vulnerable, but is also strong.

Then, to survive, she gives up dancing, only in her dreams can she move with music.

And years go by.

One morning in a room filled with sunlight she once again dances. It is in early Autumn and the magic of her dancing fills the room. As the dance warms, however, a blackness dissolves the sunlight outside, and a dark spectre peers into the room hungrily.

But she is too absorbed. The madness has become her immunity, her bond with life.

Dr. David Dzubay was born in 1964 in Minneapolis, grew up in Portland, Oregon, and earned a D.M. in Composition at Indiana University in 1991. Additional study was as a Koussevitzky Fellow in Composition at the Tanglewood Music Center (1990), the June in Buffalo Festival, and as co-principal trumpet of the National Repertory Orchestra in Colorado (1988, 1989). His principal teachers have been Donald Erb, Frederick Fox, Eugene O'Brien, Lukas Foss, Allan Dean and Bernard Adelstein. David Dzubay's music has been performed in the U.S., Europe, Canada, Mexico and Asia, by ensembles including the symphony orchestras of Aspen, Atlanta, Baltimore, Cincinnati, Detroit, Honolulu, Kansas City, Louisville, Memphis, Minnesota, Oregon, Oakland, St. Louis and Vancouver; the American Composers Orchestra, National Symphonies of Ireland and Mexico, New World Symphony National Repertory Orchestra and New York Youth Symphony. Honors include the 2005 Utah Arts Festival Commission, the 2005 Columbia Orchestra American Composers Competition, the 2004 Revelli Memorial Prize from the National Band Association, the 2003 Commission from the Metropolitan Wind Symphony, the 2001 Walter Beeler Memorial Prize, and the 2000 Wayne Peterson Prize. David Dzubay is currently Professor of Music, Chair of the Composition Department, and Director of the new Music Ensemble at the Indiana University School of Music in Bloomington.

Shadow Dance by **David Dzubay**, is a "shadowing" of the chant, taking *Viderunt Omnes* as a base, and adding newly composed music above, below, and in between phrases of the Perotin, which is most evident during the first half of the composition. At the midpoint, "the rhythm of the dance changes" and the Perotin recedes, except for momentary glimpses back in time. Players in the ensemble are asked to sing portions of the original chant, namely the first and last two words – *Viderunt*, and *justitiam suum*. Like the age in which we live, the character of this dance is unstable: by turns ominous, peaceful,

Program Notes, continued

celebratory, reflective, frantic, joyful, raucous, anxious, hopeful. *Shadow Dance* was commissioned for the UNCG Wind Ensemble by Dr. John R. Locke and Dr. Kevin M. Galdi.

Four Factories (2006) was written for the University of North Carolina Greensboro Wind Ensemble, under the direction of conductors John R. Locke and Kevin M. Galdi. The work represents the most ambitious writing to date for band by the composer.

Carter Pann writes about *Four Factories*:

The idea to write a piece evoking the sense of factories or large generators came a while back when I was reading *The Fountainhead* by Ayn Rand. The four movements of *Four Factories* are not pointing to any specific structures or buildings. They are explorations in motorizing color-palettes. Each movement is treated like its own canvas or grid on which sound-color is painted. There is no dramatic program that develops through time from movement to movement.

I. *Locomotive* The most minimal in style, this movement presents a large imaginary factory generator. Once the power finally gets revved-up and humming the factory comes to life in a particularly bright orchestration of F major. This might be some kind of candy factory.

II. *Gothic* Set staunchly in a very baroque B minor, this obstinate motor is maintained primarily by the low winds and piano. The high winds and brass repeat melodic descants over the gurgling. Near the center of this short movement comes a very pop-influenced jam led by an explosive cowbell. The movement ends suddenly with a last shrill gasp from the trombones.

III. *At Peace* The engine under this song for band is carried by the clarinets from the very beginning. This undulating grid provides harmonic support for the soaring melodies from the flutes and oboes. A big moment of anthem-like heroism shines through, giving way to the song again. Just before the conclusion of the movement the clarinets break out of motoric submission and come joyously to the fore (7 heralding clarinets).

IV. *Mercurial, with Great Precision* As the tempo marking indicates, this last factory requires the utmost technical precision from the entire band. At times both bold and fleetingly articulate. Mahlerian sweeps find themselves right next to big-band swings. The coda is an all-out scherzo brillante, marrying the two primary motives of the movement. The most bravado is pulled out of the band here than anywhere else in the work.... before the generator returns at the end, rusting away to an abrupt silence.

Luigi Denza (1846-1922) was born in Castellemmare di Stabia, Italy. He studied music under Saverio Mercadante and Paolo Serrao at the Naples Conservatory. He was appointed Professor of singing at the Royal Academy of Music in 1898. One of the songs that he wrote during that time, the one which became his most popular, is the tarantella-style *Funiculi-funicula*. Many others, such as *Luna fedel*, *Occhi di fata*, and *Se* have been sung by some of the most important singers in the world such as Mario Lanza, Luciano Pavarotti, Carlo Bergonzi and Rona Tynan. The famous melody, *Funiculi, Funicula*, was written for the 1880 opening of Mt. Vesuvius' funicular railway by Luigi Denza with lyrics by Peppino. Mr. Yo Goto's arrangement commands immediate excitement with unmuffled percussion and bold fanfares that segue into a proper tarantella and trombone soli. Each section of the ensemble gets a turn at interpreting the melody and dynamics. Polyrhythms give way to a simple, slow romantic rendering. The listener is returned to the excitement and vibrancy of the original melody in an effective finale.

THE CONDUCTORS

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, Govs 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, Tennessee, 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/

THE SOLOIST



John R. Beck joins the School of Music as visiting faculty for the 2008-2009 academic year. Since 1998 he has been a member of the faculty at the University of North Carolina School of the Arts, and a percussionist with the Winston-Salem and Greensboro Symphony Orchestras, Brass Band of Battle Creek, and the Philidor Percussion Group. A former member of the United States Marine Band, he performed regularly with the National and Baltimore Symphonies, Washington and Baltimore Operas, and the Theater

Chamber Players of the Kennedy Center. As an educator, Beck has served on the faculties of Wake Forest University and the Universities of Utah, Colorado, Nevada, and Florida State. An active member of the Percussive Arts Society, he serves on the Executive Committee of the Board of Directors, is a past president of the NC Chapter, and has appeared as a clinician at several PAS International Conventions. Beck holds degrees from Oberlin College and the Eastman School of Music.

INSTRUMENTAL DIVISION FACULTY

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 Geraldi, 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

COMING EVENTS

Thursday, December 4, Symphonic Band, Kevin M. Geraldi, conductor; Andrea Brown, guest conductor, 7:30 p.m., Aycock Auditorium

Sunday, December 7, University Band, Andrea Brown, conductor; Kiyoshi Carter, guest conductor, 1:30 p.m., Aycock Auditorium

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.

UNCG WIND ENSEMBLE

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 Heim, 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