



THE UNIVERSITY of NORTH CAROLINA

**GREENSBORO**

School of Music, Theatre and Dance

# *Wind Ensemble*

John R. Locke  
Conductor

Kevin M. Gerald  
Conductor

Timothy L. Ellison  
Graduate Conductor

Bridget Moriarty  
Soprano

Wednesday, October 2, 2013

7:30 p.m.

Aycock Auditorium

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## PROGRAM

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*Fanfare for a Golden Sky (2003)*

Scott Boerma  
(b. 1964)

*Music for the Funeral of Queen Mary (1695/1992)*

Henry Purcell  
(1659-1695)

transcribed and elaborated by Steven Stucky

Kevin M. Gerald, conductor

*For precious friends hid in death's dateless night (1990)*

Martin Mailman  
(1932-2000)

mournful hymns did hush the night

broken loops of buried memories

Which by and by black night doth take away

Bridget Moriarty, soprano

*intermission*

*Point Blank (2012)*

Paul Dooley  
(b. 1983)

Timothy L. Ellison, conductor

*October (2000)*

Eric Whitacre  
(b. 1970)

*Kingfishers Catch Fire (2007)*

Following falls and falls of rain

Kingfishers catch fire

John Mackey  
(b. 1973)

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## PROGRAM NOTES

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### FANFARE FOR A GOLDEN SKY

**SCOTT BOERMA**

**Scott Boerma** (b. 1964) is the Director of Bands and Associate Professor of Conducting at Western Michigan University. He has previously held positions at the University of Michigan, Eastern Michigan University, and began his career teaching music in the public schools of Michigan. Boerma has earned degrees from Western Michigan University, the University of Michigan, and Michigan State University. An active composer, Boerma's concert band works have been performed by many outstanding ensembles, including "The President's Own" Marine Band, Dallas Wind Symphony, University of North Texas Wind Symphony, Tokyo Kosei Wind Orchestra, University of Illinois Wind Symphony, University of Michigan Concert Band, Interlochen Arts Camp High School Symphonic Band, and the BOA Honor Band of America. His works have been heard in such venues as Carnegie Hall, Hill Auditorium, Myerson Symphony Center, Krannert Center for the Performing Arts, and at the Chicago Midwest International Band and Orchestra Clinic. Boerma's works have been featured in the popular GIA series, *Teaching Music Through Performance in Band*. He is commissioned each year by high school, university, and community bands to write new works for the repertoire.

*Fanfare for a Golden Sky* was commissioned by conductor James Keene for the University of Illinois Wind Symphony, in conjunction with the Mark H. Hindsley Memorial Commissioning Project. The piece was written as an intense, powerful concert opener. The title is derived from a five-note recurring motive, which was borrowed from the inspirational Rodgers and Hammerstein song "You'll Never Walk Alone", a tune with great personal meaning to the composer. The motive is taken from the second half of the phrase, "At the end of the storm, there's a golden sky." Although often dark and menacing, the fanfare maintains an optimistic hopefulness throughout.

### MUSIC FOR THE FUNERAL OF QUEEN MARY

**HENRY PURCELL**

Composer **Steven Stucky** (b. 1949) has an extensive and varied catalog of works which range from large-scale orchestral compositions to a cappella choral works, and include solo piano pieces, an eight-minute work for five percussionists, and chamber music for numerous combinations of instruments from piano quartet and string quartet to wind quintet, voice with piano, saxophone with piano, and many more. Steven Stucky is also active as a conductor, writer, lecturer and teacher. His relationship with the Los Angeles Philharmonic is the longest such association between an American orchestra and a composer. He was appointed Composer-in-Residence by André Previn in 1988, and worked as Consulting Composer for New Music under former Music Director Esa-Pekka Salonen on programs and commissions to enhance contemporary programming, award commissions, and develop educational programs for school children. Mr. Stucky has taught at Cornell University since 1980, chairing the Music Department from 1992 to 1997, and now serves as Given Foundation Professor of Composition. He has been Visiting Professor of Composition at the Eastman School of Music, and Ernest Bloch Professor at the University of California, Berkeley.

On *Music for the Funeral of Queen Mary*, Stucky writes:

It was at the suggestion of Esa-Pekka Salonen that I transcribed this music of Purcell for the Los Angeles Philharmonic Orchestra. I used three of the pieces heard at the funeral of Mary II of England, who died of smallpox on December 28, 1694: a solemn march, the anthem "In the Midst of Life We Are in Death," and a canzona in imitative polyphonic style. In working on the project I did not try to achieve a pure, musicological reconstruction but, on the contrary, to regard Purcell's music, which I love deeply, through the lens of three hundred intervening years. Thus, although most of this version is straightforward orchestration of the Purcell originals, there are moments when Purcell drifts out of focus. My version was first performed in Los Angeles on February 6, 1992.

**FOR PRECIOUS FRIENDS...**

**MARTIN MAILMAN**

Martin Mailman (1932-2000) was an American composer noted for his music for orchestra, chorus, multimedia, and winds. He studied composition at the Eastman School of Music at the University of Rochester earning a BM in music composition in 1954, an MM in music composition in 1955, and a PhD in music composition in 1960. His teachers at Eastman included Louis Mennini, Wayne Barlow, Bernard Rogers, and Howard Hanson. He served for two years in the United States Navy, and he was among the first group of young contemporary American composers chosen in 1959 to participate in The Young Composers Project sponsored by the Ford Foundation and the National Music Council. From 1961 to 1966, he served as the first Composer in Residence at East Carolina University in Greenville, North Carolina. From 1966 until 2000, he was Composer in Residence, Coordinator of Composition, and later, Regents Professor at the University of North Texas College of Music in Denton, Texas. In November 2000, the University of North Texas Board of Regents awarded Emeritus status to Dr. Mailman posthumously. Mailman received numerous awards, among which include two American Bandmasters Association/Ostwald Awards for composition, the National Band Association/Band Mans Company prize for composition, the Edward Benjamin Award, Composer of the Year by the Texas Music Teachers Association, and the 1982 Queen Marie-Jose Prize for composition for his *Concerto for Violin and Orchestra (Variations)*, Op. 68.

*For precious friends hid in death's dateless night* is a three-movement work for band inspired by Shakespeare's sonnets. It was first performed on November 10, 1988 by the University of North Texas Symphonic Wind Ensemble, conducted by Dr. Robert A. Winslow. This work was awarded the National Band Association/Band Mans Company prize for composition in December 1988 and the American Bandmasters Association/Ostwald prize for composition in January 1989. With the exception of the title of the second movement, written by the composer, the titles of the remaining movements are taken directly from lines of Shakespeare's sonnets.

The first movement, "mournful hymns did hush the night," utilizes powerful scoring of brass and percussion sharply contrasted with delicate sounds of celeste, harp, and woodwinds.

The second movement, "broken loops of buried memories," is composed of rapid and rhythmic motivic fragments over a bass marimba ostinato.

## PROGRAM NOTES, CONTINUED

The third movement, "Which by and by black night doth take away," moves from the ethereal sounds of muted trumpets, soprano voice solo, English horn solo, celeste, harp, and gong through an extended crescendo to a stunning climax utilizing a solo soprano voice soaring above the full texture of the band.

### POINT BLANK

### PAUL DOOLEY

Paul Dooley has studied composition with composers Michael Daugherty, Bright Sheng and Evan Chambers at the University of Michigan. Dooley also earned a degree in music composition at the University of Southern California where his mentors included Frank Ticheli, Stephen Hartke and Frederick Lesemann. Dooley's *Run for the Sun* (2013), commissioned by the New York Youth Symphony, was premiered in March 2013 at Carnegie Hall, conducted by Joshua Gersen. Future commissions include those from the Young Musicians Foundation (YMF) Debut Orchestra, the American Bandmasters Association, and the Akropolis Reed Quintet. A band version of Dooley's composition *Point Blank* (2012) was recently commissioned by a consortium of fourteen bands organized by Gary Green of the University of Miami Frost Wind Ensemble, and performed by the Baylor University Wind Ensemble at the 2013 College Band Directors National Association (CBDNA) National Conference in Greensboro, NC.

*Point Blank* (2012) was commissioned by a consortium of wind bands organized by Gary D. Green and the University of Miami Frost Wind Ensemble. *Point Blank*, is inspired by the sounds, rhythms and virtuosity of New York City-based new music ensemble Alarm Will Sound, who premiered a chamber version of the piece in 2010. Featuring synthetic sound worlds and tightly interlocking percussion ideas, the drum set, timpani and strings whirl the ensemble through an array of electronically inspired orchestrations, while the winds and brass shriek for dear life! *Point Blank* is a central processing unit of floating point tremolos, discrete pizzicatos, multi-threading scales and random access modulations.

### OCTOBER

### ERIC WHITACRE

Eric Whitacre (b. 1970) has quickly become one of the most popular and performed composers of his generation. The *Los Angeles Times* has praised his compositions as "works of unearthly beauty and imagination, (with) electric, chilling harmonies." Though he had received no formal training before the age of 18, his first experiences singing in college choir changed his life, and he completed his first concert work, *Go, Lovely, Rose*, at the age of 21. Eric went on to the Juilliard School, earning his Master of Music degree and studying with Pulitzer Prize- and Oscar-winning composer John Corigliano.

His music has been featured on dozens of commercial and independent recordings. His first recording, *The Music of Eric Whitacre*, was hailed by *The American Record Guide* as one of the top ten classical albums of 1997. Most recently, Whitacre has received acclaim for *Paradise Lost: Shadows and Wings*, a cutting edge musical combining trance, ambient and techno electronica with choral, cinematic, and operatic traditions. Winner of the ASCAP Harold Arlen award, this musical also gained Whitacre the prestigious Richard Rodgers Award for most promising musical theater composer. Following its sold-out run, the most recent production earned 10 nominations at the 2007 Los Angeles Stage Alliance Ovation Awards, including one for Best World Premiere Musical.

## PROGRAM NOTES, CONTINUED

Whitacre writes:

October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughan Williams and Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds.

### KINGFISHERS CATCH FIRE

JOHN MACKEY

John Mackey (b. 1973) holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those mediums for the past few years.

John has been recognized with numerous grants and awards from organizations including ASCAP (Concert Music Awards, 1999 through 2008; Morton Gould Young Composer Awards, 2002 and 2003), the American Music Center (Margaret Jory Fairbanks Copying Assistance Grant, 2000, 2002), and the Mary Flagler Cary Charitable Trust (Live Music for Dance commissioning grants, 1998, 1999, 2000, and 2005), and an NEA grant in 2007. He was a CalArts/Alpert Award nominee in 2000. John made a version of the *Redline Tango* for wind ensemble in 2004 -- Mackey's first work for wind band -- and that version has since received over 250 performances worldwide. The wind version won the 2004 Walter Beeler Memorial Composition Prize, and in 2005, the ABA/Ostwald Award from the American Bandmasters Association, making John the youngest composer to receive the honor. John again received the ABA/Ostwald Award - as well as the National Band Association's William D. Revelli Award - in 2009 for *Aurora Awakes*.

A "kingfisher" is a bird with beautiful, brilliantly colored feathers that look in sunlight as if they are on fire. Kingfishers are extremely shy birds and are rarely seen, but when they are, they are undeniably beautiful.

The first movement, "Following falls and falls of rain," is suspended in tone, but with hope, depicting the kingfisher slowly emerging from its nest in the early morning stillness, just after a heavy rain storm. The second movement, "Kingfishers catch fire," imagines the bird flying out into the sunlight.

The work features optional antiphonal trumpets placed behind the audience. The trumpet solo in the first movement is played from the back of the hall, and the trumpet flourishes in the second movement are played by the antiphonal trumpet choir. You may catch the reference to Stravinsky's *The Firebird* at the end of the piece.

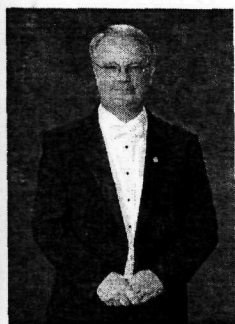
*Special thanks to the UNCG Trumpet Studio and Prof. Mark Clodfelter.*



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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 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 became Editor of the *Journal of Band Research*, a scholarly publication begun in 1962. This summer, he was awarded *The Order of the Long Leaf Pine*, the highest civilian honor in the state of North Carolina, by Governor Beverly Perdue.

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 1,725 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 57,000 students. He is in constant demand as a guest conductor, clinician, and adjudicator for band festivals throughout the United States and Canada.

## THE CONDUCTORS, CONTINUED



DR. KEVIN M. GERALDI is Associate Professor of Conducting at the University of North Carolina at Greensboro. In this capacity, he directs the overall orchestral program, 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. He coordinates the Southeast Honors String Festival, is associate director of the UNCG Summer Music Camp, and co-directs the Carolina Band Festival and Conductors Conference. Previously, he taught at Lander University in Greenwood, SC, in the public schools of Westchester, IL, and as assistant conductor of the Central

Illinois and Michigan Youth Symphonies.

Dr. Gerald appears regularly as a guest conductor and he maintains an active schedule as a clinician throughout the country. He has presented clinics at the North Carolina and South Carolina Music Educators Association Conferences, and at National and Southern Division CBDNA Conventions. He has performed in the Music Center at Strathmore, at the national CBDNA convention in Austin, TX, at the American Bandmasters Association convention in Norfolk, VA, twice at the NCMEA conference, and recorded several commercially available compact discs. A proponent of contemporary music and chamber music, he has commissioned and premiered numerous compositions and published articles in leading journals and other publications. His compact disc leading the Minerva Chamber Ensemble, featuring nonets by Johannes Brahms and Louise Farrenc, is available on the Centaur Records label.

Dr. Gerald holds the Doctor of Musical Arts and Master of Music degrees in conducting from the University of Michigan where he studied with H. Robert Reynolds and Michael Haithcock. He received his Bachelor of Music Education degree from Illinois Wesleyan University, where he studied conducting with Steven Eggleston. Dr. Gerald is a recipient of the Thelma A. Robinson Award, presented biennially by the Conductors Guild and the National Federation of Music Clubs. He is a member of the Conductors Guild, the College Orchestra Directors Association, the College Band Directors National Association, Music Educators National Conference, Pi Kappa Lambda, Phi Mu Alpha Sinfonia, and a National Arts Associate of Sigma Alpha Iota.

# SYMPHONY ORCHESTRA

Kevin M. Gerald, conductor  
Welborn E. Young, conductor  
Carole J. Ott, conductor  
University Chorale and Chamber Singers

LOCKLAIR: Hail the Coming Day  
MABRY: Music of the Spheres  
BRAHMS: Schicksalslied, Op. 54  
STRAVINSKY: The Firebird (1919)

Sunday, October 6  
3:30 pm  
Aycock Auditorium



UNCG



## THE CONDUCTORS, CONTINUED



**TIMOTHY L. ELLISON** is a third-year student in the Doctor of Musical Arts in Wind Band Conducting degree program at UNCG, where he conducts the University Band and studies with John R. Locke and Kevin M. Geraldii. A native of Chattanooga, Tennessee, Mr. Ellison holds two bachelor's degrees and most recently completed his Master of Music in Wind Band Conducting degree at Georgia State University in Atlanta where he studied with Robert J. Ambrose.

Prior to his acceptance into graduate school, Mr. Ellison spent his career teaching in the public schools of Georgia.

During this time, his bands were privileged to perform for such dignitaries as the Governor of Georgia and the State Superintendent of Schools. In 2005, his high school band was invited to the United States Scholastic Band Association (USSBA) Inaugural Marching Band Championship in Baltimore.

Mr. Ellison is an active member of the National Association for Music Education, the National Band Association, College Band Directors National Association, and the World Association for Symphonic Bands and Ensembles.

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## THE VOCALIST

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**BRIDGET MORIARTY** has performed with the Syracuse Symphony, Greensboro Opera, Syracuse Opera, Oswego Opera, and the Society for New Music, for whom she created the title role in the new opera, *Eleanor Roosevelt*. Recent performances include *Wine, Women and Song!* 2013 Greensboro Opera Gala, *Yum-Yum* in Greensboro Light Opera and Song's production of *The Mikado*, Lucette (Cinderella) in the UNCG Opera Theatre's production of *Cendrillon*, and Madame Euterpova in Greensboro Opera's production of *Help, Help, the Globolinks!* This November, Bridget will sing the role of Lady Billows in UNCG Opera Theatre's production of *Albert Herring*. A native of Syracuse, NY, Bridget received an MM in Vocal Performance from

Syracuse University, where she later worked as an adjunct professor. She has a BM in Music Education with a concentration in piano and voice from the Crane School of Music at SUNY Potsdam. Bridget is pursuing her Doctor of Musical Arts degree at The University of North Carolina at Greensboro and studies with Dr. Robert Wells.

**Sinfonia**

**Tuesday, October 8, 2013**

**7:30 pm, Recital Hall, Music Building**

**Works by Boyce, Grieg, Holst, and Mendelssohn**



**UNCG**  
School of  
Music, Theatre and Dance

The UNC Greensboro Wind Ensemble is a highly select concert band of fifty performers majoring in music at the UNCG School of Music, Theatre and Dance. 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 fifteen states and Hong Kong.

*Wind Ensemble*

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* 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), *premieres!* (2007), *fireworks!* (2009), and *finish line!* (2011).

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 performed at the CBDNA National Convention at the University of Texas at Austin and performed additional concerts in Georgia, Alabama, Louisiana and Texas as a part of a week-long tour. The Wind Ensemble recently performed at the 2011 National Convention of the American Bandmasters Association and the 2013 National Conference of the College Band Directors National Association.

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## WIND ENSEMBLE

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### Flute and Piccolo

- ♦ Janet Phillips, Danville, VA
- ♦ Jennifer Neese, Graham
- ♦ Amanda Mitchell, Tampa, FL
- ♦ Ronnal Ford, Greensboro
- ♦ Venus Mark, Tin Shui Wai, Hong Kong

### Oboe and English Horn

- ♦ Hannah Senft, Spring Grove, PA
- ♦ Kaitlyn Dunn, Apex
- ♦ Jeremiah Quarles, Roanoke Rapids

### Bassoon

- ♦ Molly Graebert, Modesto, CA
- ♦ Sarah Johnson, Newburgh, NY

### Contrabassoon

- ♦ Jacob Goforth, Snohomish, WA

### E-flat Soprano Clarinet

- ♦ Kwami Barnett, Middletown, OH

### B-flat Clarinet

- ♦ Kelsey Paquin, Middletown, NJ
- ♦ Graham Dart, Renton, WA
- ♦ Michael Bretton, Deland, FL
- ♦ Samantha Frenduto, Rougemont
- ♦ Lucas Gianini, Myrtle Beach, SC
- ♦ Rose Kim, Cary
- ♦ Nocoia Spencer, Granite Falls

### Bass and Contra Clarinet

- ♦ Trevor Davis, Newark, DE
- ♦ Taylor Speed, Burke, VA

### Soprano and Alto Saxophone

- ♦ Tyler Young, Aberdeen
- ♦ Will England, Grove City, OH
- ♦ Dillon Chambers, Mooresville

### Tenor Saxophone

- ♦ Lee Burgess, Pendleton, SC

### Baritone Saxophone

- ♦ C. Hunter Bockes, Woodbridge, VA

### Horn

- ♦ Elliott Stanger, Westchester, IL
- ♦ Anson Carroll, Holly Springs
- ♦ Rachel Knierim, Cary
- ♦ Brian Speice, Cary
- ♦ Frank Starobin, Pikesville, MD

### Trumpet

- ♦ Donald McEwan, Winston-Salem
- ♦ Phil Sullivan, Orinda, CA
- ♦ Danny Vittum, Clayton
- ♦ Tyler Spaulding, Selma
- ♦ Nick Nusser, Winston-Salem
- ♦ Joseph Taylor, Myrtle Beach, SC

### Trombone

- ♦ David Vance, Roanoke, VA
- ♦ Emma Dhesi, Mount Airy

### Bass Trombone

- ♦ Will Reingold, Winston-Salem
- ♦ Katie Cox, Geneseo, IL

### Euphonium

- ♦ Brannon Kling, Summerfield
- ♦ Philip Wingfield, Roanoke Rapids

### Tuba

- ♦ Doug Black, Stokesdale
- ♦ Mike Robinson, Clover, SC

### Piano and Celesta

- ♦ Stephanie Schmidt, St. Croix Falls, WI

### Harp

- ♦ Grace Wepner Ludtke, Greensboro

### Percussion

- ♦ Cassie Swiney, Evansville, TN
- ♦ Justin Bunting, Canton, OH
- ♦ Chris Dial, Winston-Salem
- ♦ McKayla Phillips, Greensboro
- ♦ Tyler Farrell, Holly Springs
- ♦ Chelsea Davis, Mooresville
- ♦ Thomas Weaver, Asheboro

### Double Bass

- ♦ Harrison Mullins, Matthews

### Wind Ensemble Librarian

- ♦ Emma Dhesi, Mount Airy

♦ *Principal or Co-Principal*