



**Jackson Prestley** is an Eau Claire-based percussionist. He is double-majoring in music and business administration at UWEC and will be graduating in May 2022. He currently studies percussion with Dr. Jeffery Crowell. Jackson is from Appleton, WI, where he studied with Fox Valley-based percussionist Marisol Kuborn and drummer Matt Gieseke. At UWEC, Jackson is currently a member of the Wind

Symphony, University Orchestra, and Percussion Ensemble. He has also participated in the jazz program and Contemporary Music Ensemble. Outside of school, Jackson frequently performs with the Chippewa Valley Symphony Orchestra, award-winning cover band Uncommon Denominator, and many other ensembles throughout the community. Jackson plans to pursue a master's degree in percussion performance after graduation.



**Makai Fang** is an Eau Claire percussionist pursuing a degree in music liberal arts with a minor in biology. At UWEC Makai participates in multiple activities including the wind symphony, percussion ensemble, jazz ensemble, Phi Mu Alpha sinfonia as their Warden, and leading the percussionist of the university band.

During his freetime he likes to compose music, occasionally watch anime, and fold origami. He

is expected to graduate in May, 2023 and plans to pursue a master's in percussion performance.



**Olivia Sletteland** is an Eau Claire-based percussionist where she regularly plays with the Chippewa Valley Symphony and Eau Claire Chamber Orchestra. She is currently pursuing her BM in percussion performance at the University of Wisconsin-Eau Claire where she studies with Dr. Jeffery Crowell and is expected to graduate in May 2022. At UWEC, Olivia participates in numerous ensembles currently including wind

symphony, university orchestra, percussion ensemble, and contemporary music ensemble. After graduation this May, Olivia plans to attend graduate school to pursue a master's in percussion performance. Olivia has been a member of the UWEC wind symphony since the spring of 2018 and is in her eighth and final semester with the group.

**UW-Eau Claire Music & Theatre Arts website:**

<http://www.uwec.edu/Mus-The>

**online events calendar:**

<http://www.uwec.edu/Mus-The/Events/calendar.htm>

**facebook pages:**

<http://www.facebook.com/UwecMusic#!/UwecMusic>

<http://www.facebook.com/pages/UWEC-Theatre/229071010473890>



[www.uwec.edu/mus-the](http://www.uwec.edu/mus-the)

University of Wisconsin-Eau Claire  
Department of Music and Theatre Arts presents

# Symphony Band

PHILLIP OSTRANDER, CONDUCTOR

and

# Wind Symphony

JOHN R. STEWART, CONDUCTOR

featuring

DR. JEFFERY CROWELL

JACKSON PRESTLEY, MAKAI FANG, OLIVIA SLETTELAND

PERCUSSION SOLOISTS



Saturday, March 12, 2022

7:30 p.m.

Gantner Concert Hall

Haas Fine Arts Center

academicsANDartistry

The Power of **AND**

# Program

## Symphony Band

*Phillip Ostrander, Conductor*

Valkyrie Rising	Chris Pilsner (b. 1986)
Prelude on Three Welsh Hymn Tunes	Ralph Vaughn Williams (1872-1958) arr. by Jim Curnow
Ave Verum Corpus	W.A. Mozart (1756-1791) arr. by Barbara Buehlman
Celtic Dances	Ashlee T Busch (b. 1986)
<i>Premiere Performance</i>	
Gallito Pasodoble	Santiago Lope (1871-1906)

~ *Intermission* ~

## Wind Symphony

*John R. Stewart, Conductor*

Downey Overture	Oscar Navarro (b. 1981)
Re(new)al	Viet Cuong (b. 1990)
II. Wind	
III. Solar	
Soloists: Dr. Jeffery Crowell, Makai Fang, Olivia Sletteland, Jackson Prestley	
Irish Tune from County Derry	Percy Aldridge Grainger (1882-1961) ed. Mark Rogers



**Dr. Phillip Ostrander** is Professor of Trombone and Bands at the University of Wisconsin-Eau Claire where he conducts the Symphony Band, teaches private trombone, and trombone ensemble. Dr. Ostrander completed his doctoral studies at the Eastman School of Music. Dr. Ostrander received master's degrees in both trombone and wind conducting from the New England Conservatory, as well as a bachelor's and Performer's Certificate from Eastman. He has performed with the Minnesota Orchestra, the St. Paul Chamber Orchestra, the Boston Pops Esplanade

Orchestra, the Rochester Philharmonic, the Kansas City Symphony, the Buffalo Philharmonic, and the popular chamber groups Rhythm and Brass and the Burning River Brass Ensemble. Currently, he is a member of the IRIS Chamber Orchestra in Memphis, Tennessee under Michael Stern and also Principal Trombone of the Minnesota Opera Orchestra. He has also performed on Broadway shows in Minneapolis – most recently on *Spamalot* and the *Lion King*.

An accomplished jazz trombonist, Dr. Ostrander has collaborated with jazz artists Maria Schneider, Jim McNeely, Jimmy Heath, Claudio Roditi and Rich Beirach. He teaches jazz and created the Trombone Workshop at the Shell Lake Arts Camp in northern Wisconsin. He has recorded on Sony Classical with the Eastman Wind Ensemble and Naxos with the IRIS Orchestra. Dr.



**Ashlee T. Busch** is a Phoenix, Arizona based composer who enjoys working in a variety of musical mediums including chamber, large ensemble, remixing, arranging, electronic, electro-acoustic, and collaborative compositional arts. Ashlee received her Bachelor's degree from Grand Valley State University in 2011 where she studied under Bill Ryan. Ashlee completed her Master's degree in music composition at Michigan State University in the Spring of 2014. She then returned to Grand Rapids to pursue commissions with Grand Valley State University,

Michigan State University, and Kalamazoo College while collaborating with video game record label Materia Collective as well as area artists and art galleries. Ashlee completed Doctoral studies at Arizona State University in May of 2021 with a DMA in Music Composition and Theory.

Ashlee is now honored to have returned to ASU as a Faculty Associate in Music Theory and Popular Music. Ashlee is also enjoying teaching with the faculty of Scottsdale Community College developing exciting and invigorating curriculum in the areas of music theory, music technology, and composition. This past year Ashlee also joined the faculty of Phoenix College teaching music technology.



**Dr. John R. Stewart** is Associate Professor of Music and Director of Concert Bands at the University of Wisconsin – Eau Claire where he conducts the Wind Symphony, teaches courses in conducting and repertoire, supervises student teachers, coordinates the concert band program, and serves as the Wind and Percussion Division Coordinator. Under his leadership, the Wind Symphony performed at the International Tuba Euphonium Conference, the CBDNA/NBA North Central Division Regional Conference, the Minnesota Music Educators Association Mid-Winter Clinic, and

his ensembles have performed across Europe and Southeast Asia. Dr. Stewart maintains an active schedule as a guest conductor and clinician across the United States. He completed his Doctor of Philosophy in Music Education (2013) at the University of Minnesota while studying conducting with Craig Kirchoff. Dr. Stewart earned his Master of Arts in Music Education from the University of South Florida (2009) and a Bachelor of Music Education from the University of Central Florida (1996).

Prior to his appointment at UWEC, Dr. Stewart was Interim Conductor of the St. Cloud State University Wind Ensemble (Minnesota). Dr. Stewart served as Director of Bands at Saint Cloud High School (Florida) from 1996-2010 where he directed the Wind Ensemble, Symphonic Band, Jazz Ensemble, Chamber Winds, Percussion Ensemble and Marching Band. In 2006, he earned his National Board for Professional Teaching Standards and in 2008 was named the St. Cloud High School "Teacher of the Year."

Dr. Stewart contributed to Teaching Music through Performance in Band: Solos with Wind Band Accompaniment published by GIA Publications, Inc., has published articles in Contributions to Music Education, the Minnesota Music Educators Association Journal, the NBA Journal, and presented sessions at the Society for Music Teacher Educators bi-annual conference, the Wisconsin Music Educators Association State Conference, the National Band Association – Wisconsin Chapter State Conference, the MMEA Mid-Winter Clinic, the Florida Music Educators Association Convention, and the Colorado Music Educators Association Convention. Forthcoming presentations include the World Association of Symphonic Bands and Wind Ensembles Conference in Prague, CZ in summer 2022. His current research interests include Comprehensive Musicianship through Performance (CMP) and repertoire.

Dr. Stewart presently serves as a member of the board for the Wisconsin Chapter of the National Band Association. His professional affiliations include College Band Directors National Association, National Association for Music Education, Wisconsin Music Educators Association, the National Band Association, the World Association for Symphonic Bands and Wind Ensembles, and Pi Kappa Lambda.

## Concerto for Wind Ensemble

Kevin Day  
(b. 1996)

- I. Flow
- II. Riff
- III. Vibe
- IV. Soul
- V. Jam

## Steampunk Suite

Erika Svanoe  
(b. 1976)

- I. Charlie and the Mechanical Man Marching Band
- II. The Strange Case of Dr. Curie and Madam Hyde
- III. Bertie Wells Attends Mr. Verne's Lecture on Flying Machines
- IV. Barnum & Tesla's Tandem Bicycle

## Program Notes

### *Valkyrie Rising - Chris Pilsner*

Valkyrie Rising is a pretty big departure from my normal compositional style. My goal with this piece was to create something that was fun, loud, and exciting throughout. And those ideas formed through a sense of constant motion, polyrhythmic motives, and a dramatic race to the finish. Throughout the piece there is a heavy emphasis never letting the audience tell if the piece is in 6/8 or 3/4. Furthermore, I make sure to utilize hemiolas frequently to create a complex rhythmic texture to not let any moment grow too static.

Valkyrie Rising was commissioned by Corry Petersen and the Poudre High School Wind Ensemble in 2019. It premiered on March 5, 2019, at the Colorado Bandmasters Association Regional Festival. – Chris Pilsner

### *Prelude on Three Welsh Hymn Tunes - Ralph Vaughn Williams*

In 1954, the 82-year Ralph Vaughan Williams was taken to hear The International Staff Band. He was suitably impressed and agreed to write something which the Salvation Army could publish. The result was Prelude on Three Welsh Hymn Tunes, for which he re-worked and expanded material that had originally been published as two organ preludes - Calfaria and Hyfyrdol. The setting of Ebenezer at the start was new and sets the tone for a work which despite its brevity, is characteristically expansive and festive. – Heritage Encyclopedia of Band Music

### *Ave Verum Corpus - W.A. Mozart*

Ave Verum Corpus (Hail, True Body) is a motet in D major (K. 618), composed by Wolfgang Amadeus Mozart. It is a setting of the 14th century Eucharistic hymn in Latin "Ave verum corpus" in 1791. Mozart wrote it for Anton Stoll, a friend of Mozart and Joseph Haydn. Stoll was the musical coordinator in the parish of Baden bei Wien, near Vienna. This setting of the Ave verum corpus text was composed to celebrate the feast of Corpus Christi; the autograph is dated

17 June 1791. It is only forty-six bars long and is scored for SATB choir, string instruments, and organ. Mozart's manuscript contains minimal directions, with only a single sotto voce at the beginning. Barbara Buehlman was an American music educator and arranger. She arranged Mozart's Ave Verum Corpus for wind band. – Wind Repertory Project

#### ***Celtic Dances - Ashlee T Busch*** (Premiere Performance)

Celtic Dances is the result of my love of all things Celtic—the music, the people, the culture, the history. Somehow this music feels the most human, the most organic, the most of the body and earth. This music has echoed through the centuries yet so well preserved its historical identity. It adapts to whatever modernity we place upon it. I have often listened to the evolving melodies of a local Celtic band and am struck how music with such repetition manages to maintain such strong energy and interest. I set out to capture the same vibrance but for wind symphony. Every performer is a soloist. Every performer is an integral part of the band. Everyone must move together and find balance in the air around them. Special thanks and much love to the 2022 University of Wisconsin Eau Claire Symphony Band and Director Phil Ostrander for the premiere performance. – Ashlee T Busch

#### ***Gallito Pasodoble - Santiago Lope***

In 1905 the newspapers of Valencia requested that Lope compose a pasodoble for a special bullfight to be held at the Plaza de Toro in Valencia. The composer decided to write one for each of the featured matadors instead: Dauder for Augustin Duader; Angelillo for Angel Gonzales; Vito (his nickname) for Manuel Perez; and Gallito for Fernando Gomez. Of the four pasodobles, Gallito (little cockerel) is the best known and one of the classics of pasodoble repertoire. Pasodoble is a lively style of dance written in duple meter and played in march style. The form actually originated in southern France, but is modeled after the sound, drama, and movement of the Spanish bullfight. In Spanish, paso doble means “double step.” And, the pasodoble is based on music played at bullfights during the bullfighters' entrance (paseo) or during the passes (faena), just before the kill. – Santiago Lope

#### ***Downey Overture - Oscar Navarro***

Downey Overture is dedicated with all my affection to the Downey Symphony Orchestra, for its hard work and dedication, and, of course, to its conductor, Sharon Lavery, for her professionalism and great passion for music. Downey Overture is a Latin-American fusion with which I have wanted to link my birth country, Spain, and California, the land that, as a result of the two years I lived there, has left a permanent imprint on my heart. An amalgam of rhythm and musical color wrapped in an atmosphere of dance are the essence of this piece. It is joyful, energetic and written with all my enthusiasm and dedication. – Oscar Navarro

#### ***Re(new)al - Viet Cuong***

I have tremendous respect for the renewable energy initiatives and the commitment to creating a new, better reality for us all. Re(new)al is a percussion quartet concerto that is similarly devoted to finding unexpected ways to breathe new life into traditional ideas, and the solo quartet therefore performs on several “found” instruments. And while the piece also features more traditional instruments, such as snare drum and vibraphone, I looked for ways to either alter their sounds or find new ways to play them. For instance, certain notes of the vibraphone are prepared with aluminum foil to recreate sounds found in electronic



**Dr. Jeffery Crowell** is a Professor of Music at the University of Wisconsin-Eau Claire where he teaches applied percussion and percussion techniques, conducts the UW-Eau Claire Percussion Ensembles, and leads Jazz Ensemble III, part of the outstanding UW-Eau Claire award-winning jazz area. Before joining the faculty at UW-Eau Claire, Dr. Crowell taught on the faculties of several colleges, including Purdue University.

Dr. Crowell received his DMA in percussion performance (classical/contemporary) with minor fields in jazz performance and electro-acoustic media from the University of Southern California's Thornton School of Music. He is active throughout the United States as a performer, clinician, adjudicator, and educator with performances internationally and nationally including South Africa, Argentina, Uruguay, and at the John F. Kennedy Center for the Performing Arts in Washington D.C.

A versatile artist and a champion of diverse music of many genres, Dr. Crowell's performance and recording credits include such artists as Bobby Shew, Louie Bellson, David Samuels, Henry Mancini, Joan Rivers, Lou Harrison, Kent Nagano, David Garibaldi, Buddy Baker, Glen Velez, and John Bergamo. He has performed at the Los Angeles Philharmonic's Green Umbrella Series, presented and performed at the Percussive Arts Society International Convention several times, is in the motion picture "The Majestic" starring Jim Carrey, marched with the Velvet Knights Drum and Bugle Corps, and has taught on the staffs of numerous award-winning groups including the Tournament of Roses Marching Honor Band.

He is an active member of the Percussive Arts Society, currently on the Percussive Arts Society University Pedagogy Committee as well as having served on the Music Technology and Education Committees. Dr. Crowell is also serving as a member of the Wisconsin PAS Chapter Advisory Committee in addition to having been the Wisconsin Chapter President.

Dr. Crowell is also active in the publishing realm. He has an arrangement, Nanafushi for percussion trio, published through TapSPACE Publications, LLC and has recent articles in School Band and Orchestra magazine and Percussive Notes, the journal of the Percussive Arts Society.

Dr. Crowell is a performing artist/clinician for Tama/Bergerault Concert and Marching Percussion, Sabian Cymbals, Innovative Percussion Sticks and Mallets, Tycoon World Percussion, and REMO Drumheads. He is also an Ensemble Artist and Educator Network member for Black Swamp Percussion.

# Wind Symphony Personnel

## **Flute**

^Alexa Grundon - Plainfield, IL  
Rebecca Barrett - Muskego, WI  
Charlie Grady - Maple Grove, MN  
Lana Hovan - Anoka, MN  
Kaz Rude - River Falls, WI

## **Oboe**

^Lauren Ische - Victoria, MN  
Bailey Dean - Palatine, IL

## **Bassoon**

^Collin Petry - Germantown, WI  
Noah Larson - Minnetonka, MN  
Brandon Becker - Oakdale, MN

## **E♭ Clarinet**

Rafael Puga - Juneau, WI

## **Clarinet**

^Charles Kuban - Waukesha WI  
^Amanda Befus - Blaine, MN  
Nora Reschke - Green Bay, WI  
Stephanie Rosendahl - Elkhorn, WI  
Sam Stookey - Apple Valley, MN  
Olivia Nelson - Duluth, MN  
Mady Stickler - North St Paul, MN

## **Bass Clarinet**

Jack Ford - Edina, MN  
Taylor Riess - Inver Grove Heights, MN

## **Alto Saxophone**

^Nick Miskimen - Lodi, WI  
Jonah Walt - Hastings, MN  
Aleah Vincent - Apple Valley, MN

## **Tenor Saxophone**

Tyler Samion - Farmington, MN

## **Baritone Saxophone**

Max Ellison - Apple Valley, MN

## **Trumpet**

^Kyle Kitzman - Elk River, MN  
Kate Rosenberger - Grafton, WI

John Maruska - Rice Lake, WI  
Dylan Butler - Wausau, WI  
John Francis - Chippewa Falls, WI  
Ashleigh Madsen - Omaha, NE  
Katie Petsch - Sun Prairie, WI

## **French Horn**

^Emmeline Liske - Oshkosh, WI  
Ayla Gross - Roseau, MN  
Weston Morley - Cuba City, WI  
Brianna Leibsle - Plainfield, WI

## **Trombone**

^Cade Passe - Lonsdale, MN  
Kathryn Mohrhauser - Hammond, WI  
Addie Monk - Kenosha, WI  
Chris Boelke - Eden Prairie MN

## **Euphonium**

^Tristan Watson - Waukesha, WI  
Brandon Morley - Cuba City, WI  
Levi Svaren - Madison, WI

## **Tuba**

^Ash Rundquist - West Saint Paul, MN  
Josh Probst - Rib Lake, WI  
Faith Bratlien - Rochester, MN

## **String Bass**

Hannah Sternberg - Brookfield, WI

## **Piano**

Wei Yao Liu - Malaysia, Kuala Lumpur

## **Harp**

Karissa Kockelman - Stillwater, MN

## **Percussion**

^Wyatt Cameron - Roseau, MN  
Aaron Stengel - Franklin, WI  
Olivia Sletteland - Holmen, WI  
Jackson Prestley - Appleton, WI  
Kai Fang - Rosemount, MN  
Jenna Erickson - Hastings, MN  
Lucas Dentinger - Farmington, MN  
Eric Trogen - Apple Valley, MN

^Principal Player

music. The entire piece was conceived this way, and it was a blast to discover all these unique sounds with the members of Sandbox Percussion. Cooperation and synergy are also core themes of the piece, as I believe we all must work together to move forward. All of the music played by the solo quartet is comprised of single musical ideas that are evenly distributed between the four soloists (for those interested, the fancy musical term for this is a *hocket*). The music would therefore be dysfunctional without the presence and dedication of all four members.

Re(new)al is constructed of three continuous movements, each inspired by the transcendent power of hydro, wind, and solar energies. The original chamber work was commissioned for the 2017 American Music Festival by David Alan Miller and the Albany Symphony in partnership with GE Renewable Energy, and is dedicated to Sandbox Percussion. – Viet Cuong

## **Irish Tune from County Derry - Percy Aldridge Grainger**

Grainger's Irish Tune from County Derry has stood the test of time for a number of reasons: colorful sonorities, straightforward accessibility, and a memorable climax. It is also a versatile piece, playable by both younger band and mature players, symphonic bands and wind ensembles. Irish Tune could balance a heavier work on the concert program, or it could be a thoughtful closing piece just before intermission. The broad appeal of this piece will undoubtedly assure its position atop the wind band repertoire for years to come. – Great Music for Wind Band

## **Concerto for Wind Ensemble - Kevin Day**

After several fruitful conversations with Dr. Cynthia Johnston Turner, director of bands at the University of Georgia, the concept for the Concerto for Wind Ensemble began to take form. We had talked about doing a potential commission for the UGA Hodgson Wind Ensemble, and ultimately the conversation led to the idea of doing a substantial work to further the wind band repertoire. I knew off bat that I wanted to write something that reflected my upbringing as a young black man and the musical culture that I grew up in, which hasn't always been represented in concert band music.

My experience and the inspiration for this work come from a world of various intersections. My father, born in West Virginia, was a hip-hop producer in the late 1980s who worked in Southern California, and my mother (also from West Virginia) was a gospel singer. During my childhood, I grew up listening to hip-hop, R&B, jazz, and gospel music. Simultaneously, I was learning classical music through playing in band, and later orchestra. I was playing jazz and gospel music on piano, while also playing classical music on euphonium and tuba. This dual learning environment had a huge impact on my musicianship and my development as a composer. While these words had been separated in my head when I was growing up, in this work I intentionally wanted to merge them together in new fusions, paying homage to my parents, the culture I grew up in, and to the wind band world.

What came from this concept is this Concerto for Wind Ensemble, a five-movement work for band that is my most ambitious composition to date, and a work that took almost two years to compose. The movements entitled Flow, Riff, Vibe, Soul, and Jam reflect the various musical styles that I have been immersed in. Vibe and Soul are specifically dedicated to my parents, without whom I could not have made it this far. I am immensely grateful to Dr. Turner and to the consortium members of this work, who believed in my vision and sought to bring this work to life. I'm happy to share this contribution and love letter to the wind band and to the culture. – Kevin Day

### ***Steampunk Suites - Erika Svanoë***

Steampunk refers to a subgenre of science fiction and sometimes fantasy that incorporates technology and aesthetic designs inspired by 19th-century industrial steam-powered machinery. It places an emphasis on steam- or spring-propelled gadgets. The most common historical steampunk settings are often set in the Victorian era, but in an alternative history where technology employs steam power. It may, therefore, be described as neo-Victorian. Steampunk features retro-futuristic inventions as people in the 19th century might have envisioned them, and is likewise rooted in the era's perspective on fashion, culture, architectural style, and art. Such technology may include fictional machines like those found in the works of H. G. Wells and Jules Verne. (Wikipedia)

Steampunk Suite attempts to depict various scenes that take place in a fictional alternate history that features notable people alive in the Victorian era, including Charles Ives, Marie Curie, H.G. Wells, Jules Verne, P.T. Barnum and Nikola Tesla. It borrows from popular music of the era, including the cakewalk, march, and waltz, and combines them with sounds of clockwork and imagined steam technology. It also borrows various musical elements from numerous composers of time, including Ives, Sousa, Satie, Karl King, Stravinsky, and Weill, with some Khachaturian and Danny Elfman thrown in for good measure. This piece has been transcribed for wind ensemble from the original chamber work Steampunk Scenes by the composer. – Erika Svanoë

## Rodney Hudson Band Scholarship Fund

In 2021 a generous donor and Blugold alumni, started the Concert Band Scholarship to help UWEC Bands recruit and retain strong musicians into the program. As of 2022, the Concert Band Scholarship was renamed to honor emeritus faculty member Rodney Hudson. Prof. Hudson was on the UWEC faculty from 1971-2003 and was a valuable contributor to the success of the band program. During his time at UWEC, Prof. Hudson served as trombone professor, and conductor of the bands, including Concert Band I, Concert Band II, and the Symphony Band. Since retirement, Mr. Hudson has remained an avid supporter of the Bands and frequently attends rehearsals, concerts, and serves as guest conductor and adjudicator for concerto and conductor competitions. During the 2022-2023 academic year, UWEC Bands will celebrate 100 years of music on campus and are working to turn the Rodney Hudson Band Scholarship into a quasi-endowed scholarship that can be sustained for years. All gifts support scholarships for Music Majors who play in the bands at UWEC. Scan the QR Code and make your gift to the Rodney Hudson Band Scholarship Fund! Thank you for investing in the future.



## Symphony Band Personnel

### ***Flute***

^Oriana Cheney - Green Bay, WI  
Sydney Martin - Rochester, MN  
Abigail Nielsen - New Prague, MN  
Taylor Voss - Milton, WI  
Hannah Steele - Hastings, MN  
Martha Hernandez - Rosemount, MN

### ***Oboe***

^Peyton Tohulka - Sussex, WI  
Theresa Bell - Rochester, MN

### ***Bassoon***

^Jackie Domin - Westmont, IL  
Mauricio Zepeda - Carver, MN

### ***Clarinet***

^Lilia Hazlett - Franklin, WI  
Jessica Borchardt - Mosinee, WI  
Hailee Wingo - Minocqua, WI  
Annie Begotka - Tomahawk, WI  
Haley Herem - Ellsworth, WI  
Willem Bosma - Oshkosh WI  
Abby Youngbauer - La Crosse, WI  
Cecilia Maroszek - Pulaski, WI

### ***Bass Clarinet***

Makenna Paar - Oconomowoc, WI

### ***Saxophone Gold***

^Caleb Hubbard - Savage, MN  
Noah Vander Loop - Rosemount, MN  
Will Hackerson - Inver Grove Heights, MN  
Cody Kostelecky - Maple Grove, MN

### ***Saxophone Blu***

^Thelonious Singer - Sioux Falls, SD  
Chuck Woehrle - Lakeville, MN  
Olivia Berger - Lake City, MN  
Jared McCann - Menomonie, WI

### ***Trumpet***

^Griffin Loudermilk - Bloomington, IN  
Aidan Buck - Waconia, MN  
Olivia Lafler - Mayville, WI  
Colin (CJ) Orth - Chippewa Falls WI  
Emaleah Matke - Almond, WI  
Anna Fregien - Apple Valley, MN  
Angelo Pobocan - Kenosha, WI

### ***French Horn***

^Camille Hazledine - Waconia, MN  
Matina Campetti - Gordon, WI  
Lili Silveyra - Menomonee Falls, WI

### ***Trombone***

^Sarah Klingbeil - Bloomer, WI  
Trey Wisner - Waukesha, WI  
Oliver Otterbacher - Muskego, WI  
Carter Vanderloo - Madison, WI  
Emily Brehm - Crystal Lake, IL

### ***Euphonium***

^Liam Casey - Eden Prairie, MN  
Jason Spencer-Lima - Mounds View, MN  
Catherine Blair - New Berlin, WI

### ***Tuba***

^Wesley Johnson - Hatley, WI  
Josiah Roby - Eleva, WI  
Matt Wood - New Hope, MN

### ***Percussion***

^Abigail Sheetz - Waukesha, WI  
Andrew Smits - River Falls, WI  
Nick Zuck - Chaska, MN  
Nick McCarthy - Hudson, WI  
Vincenzo Vietti - Farmington, MN  
Willem Clifford - Hastings, MN

^Principal Player