

CAL POLY

symphonic  metamorphosis

**WIND BANDS
SPRING CONCERT**

Wind Ensemble and Wind Orchestra

Brian Hermanson, guest artist

Andrew McMahan, conductor

Christopher Woodruff, conductor

JUNE 4, 2011 | SATURDAY AT 8 P.M.

PERFORMING ARTS CENTER'S CHRISTOPHER COHAN CENTER

HARMAN HALL

Sponsored by the Cal Poly Music Department, College of Liberal Arts & IRA program.



program

**Andrew McMahan and Christopher Woodruff,
conductors**

Wind Orchestra

Poet and Peasant Overture..... Franz von Suppé
Trans. Henry Fillmore

Concerto for Trumpet in E flat..... Franz Joseph Haydn
I. Allegro Trans. Robert Rumbelow

Christopher Woodruff, trumpet

Prelude, Siciliano, and Rondo Malcolm Arnold
Arr. John Paynter

Three Preludes on Welsh Hymn Tunes Ralph Vaughan Williams
Rhosymedre Arr. Walter Beeler

First Suite in F Thom Ritter George
I. Sea Chantey
II. Song of the Bells
III. Country Dance
IV. Rumba Rumba

— Intermission —

Wind Ensemble

Smetana Fanfare..... Karel Husa

Black Dog Scott McCallister

Brian Hermanson, Clarinet

Symphonic Metamorphosis of Themes Paul Hindemith
by Carl Maria von Weber Trans. Keith Wilson
I. Allegro
II. Turandot, Scherzo
III. Andantino
IV. March

Uncle Sid Jonathan Newman

Slava! Leonard Bernstein
Trans. Clare Grundman

program notes

Poet and Peasant Overture

Preludes and overtures were often written to set the mood of Viennese folk plays and therefore were often used for more than one production. Such was the case for *Poet and Peasant*, which introduced a comedy of that name in 1846. The piece had already been heard as the overture to the plays *Lots of Money*, *Short of Sleep*, and may also have prefaced two other plays.

This overture did not belong to an opera until several years after its 1845 composition date. Its themes are among the most often quoted material for comic effects for stage productions and animated cartoons. They represent, in sound, an era of nostalgia from the old-time park band concerts and are familiar to audiences of all ages.

Concerto for Trumpet in E flat

By the second half of the 18th century the natural trumpet—the instrument available to composers such as Bach and Handel, which could only play the notes available on a single length of brass tubing—was in decline. Only with the invention of the keyed trumpet did it become possible to play a proper chromatic scale. In the last decade of the 18th century, it was the Viennese court trumpeter Anton Weidinger who developed a trumpet with keys; this instrument made it possible for the trumpeter to play most of the notes available to the other wind instruments in a practical, lyrical range.

In 1796 Franz Josef Haydn wrote his Trumpet Concerto for Weidinger, both as an act of friendship in curiosity about the innovation. Until then, Haydn's writing for the trumpet as a member of the Classical orchestra had rarely risen above the level of providing harmonic support or underlining a particular affect. Now he took a closer interest in the new potential of what Weidinger termed his "organized trumpet," writing a trumpet part for him that was totally unlike the traditional type of writing for the instrument. The introduction of the first movement includes the typical fanfare writing for the instrument, but the exposition includes thematic material with chromatic decorations and diatonic melodies.

Prelude, Siciliano, and Rondo

Malcolm Arnold was one of England's most respected modern composers and conductors. His distinguished career included performing as a trumpet player with the BBC Symphony and London Philharmonic, as well as composing for every musical idiom, including the film scores for *1984* and *The Bridge on the River Kwai*, for which he won an Academy Award. His *Little Suite for Brass* was composed for British brass band. The Prelude, with its flamboyant fanfare, is juxtaposed against lilting and expressive qualities of the Siciliano and the robust brilliance of the Rondo. Northwestern University's second director of bands, John Paynter, arranged this work for concert band.

Rhosymedre: Prelude on a Welsh Hymn Tune

Along with his countryman Gustav Holst, Ralph Vaughan Williams worked to sever the ties that had bound English music to Germany and Italy. Instead of looking for good models on the Continent, he found them at home in England's folk heritage. *Rhosymedre* was among a set of three organ preludes composed in 1920 based on Welsh hymn tunes. A 19th-century Welsh composer, J. D. Edwards, wrote the tune "Rhosymedre," also known as "Lovely." Typical of the prelude form, the simple tune—first stated by the French horns—is surrounded by interweaving counterpoint in both the upper and lower voices of the orchestration. In this arrangement by Walter Beeler all the wind instruments of the concert band are treated with equal regard in conveying the polyphony that the manuals of the organ delivered in the original.

First Suite in F

Thom Ritter George wrote his first composition when he was ten years old and conducted his first orchestral concert at the age of 17. During his high school years, he was a composition student of Harold Laudenslager, a pupil of Paul Hindemith. From 1966 to 1970, Dr. George served as composer-arranger for the United States Navy Band in Washington, D.C.

Composed in 1975 to celebrate the 50th anniversary of the United States Navy Band, the four movements that comprise George's *First Suite in F* are meant to evoke scenes of maritime adventure. The first movement is not based on any particular sea chantey, but catches the upbeat, humorous flavor of the genre. The second movement is wistful in character, evoking the loneliness and grandeur of the open sea. The third movement is a dance movement—congruent to the third movement of the Classical symphony form—and offers a simple bridge between the moods of the second and fourth movements. The last movement imagines sailors at some South American port, enjoying the syncopated rhythms and exotic percussion instruments.

Smetana Fanfare

Smetana Fanfare was commissioned by the San Diego State University for the 1984 Festival of Music honoring the Czech composer Bedrich Smetana. It was first performed on April 3, 1984, in San Diego by the San Diego State University Wind Ensemble, on the occasion of the centennial celebration of Smetana's death. This short work uses two excerpts from Smetana's symphonic poem *The Wallenstein's Camp*, completed in 1859 in Goteberg, Sweden, during his exile from Prague.

Black Dog: Rhapsody for Solo Clarinet and Wind Ensemble

Black Dog was commissioned by the Florida State University Wind Ensemble, James Croft, conductor, and Frank Kowalsky, clarinet. As its title suggests, the piece by Scott McAllister is inspired by the music of Led Zeppelin. In it, the clarinet solo takes the role of the lead singer in a hard-rock band with its extreme range and corresponding emotional palette juxtaposed with pyrotechnic solos in true Jimi Hendrix fashion. The middle

section is a very slow, *Stairway to Heaven* gesture, while the conclusion is a head banging ostinato that leads to the final frenzied cadenza. Although parts of the song *Black Dog* (1971) are alluded to, McAllister only quotes the melody in its entirety once, just before the cadenza. The concerto is a tour de force for the clarinetist, requiring extreme agility as well as full command of the highest register.

Scott McAllister was born in Vero Beach, Florida, in 1969 and completed his doctorate in composition at the Shepherd School of Music at Rice University. McAllister has received numerous commissions, performances, and awards throughout the U.S., Europe, and Asia, from ASCAP, the American Composers Orchestra, the Rascher Quartet, I Musici de Montreal, Charles Neidich, the Verdehr Trio, Jacksonville Symphony, Da Camera, the Ladislav Kubik Competition, the United States New Music Ensemble, the President's Own Marine Band, the Florida Arts Council, and the Florida Bandmaster's Association. He has also been featured at the Aspen, Chautauqua, and The Prague/American Institute Summer Festivals. McAllister's music is recorded on the Summit Records label, and his music can be found at Lydmusic.com. He is associate professor of composition at Baylor University.

Symphonic Metamorphosis of Themes by Carl Maria von Weber

Symphonic Metamorphosis of Themes by Carl Maria von Weber was composed while Hindemith was teaching at Yale University. Hindemith had earlier collaborated with the dancer/choreographer/impresario Léonide Massine, and it was the choreographer who suggested that Hindemith investigate the music of Carl Maria von Weber as possible material for a ballet. Hindemith initially liked the idea, and made a few sketches based on some of Weber's themes, but Massine found them "too personal" for the production he envisioned. Hindemith also had misgivings about the project when he learned that Salvador Dali would be designing the sets and costumes. Dali, it seems, had been responsible for a staging of the Bacchanal from Wagner's *Tannhäuser*. Hindemith felt it was a "series of weird hallucinatory images...[that were] quite simply stupid." By mutual consent, composer and choreographer abandoned the plan. Practical musician that he was, Hindemith did not let his work on the ballet go to waste. He took up the sketches again in 1943 and they took the final form of the *Symphonic Metamorphosis*.

The work's four movements are organized loosely around the traditional model of the symphony. The first movement is based on the fourth of the Weber's *Huit Pièces*, Op. 60, for piano duet. The second movement is a scherzo using a melody from the overture Weber contributed to the incidental music for Schiller's play *Turandot*. The theme of the third movement is an arrangement of a gentle siciliano from Weber's *Pièces Faciles for Piano, Four Hands*, Op. 3, Book 2. The vibrant fourth movement theme is derived from No. 7 of Weber's *Huit Pièces*, Op. 60.

As to the reason why Hindemith chose these particular musical selections by Weber, one might be tempted to believe this

guest artist

Brian Hermanson



Brian Hermanson received his bachelor's degree in clarinet performance from the Eastman School of Music (University of Rochester, [New York]), as well as receiving Eastman's highest performance honor, a Performer's Certificate. He received further training at the Shepherd School of Music (Rice University, Houston, Texas). He has been an artist at summer festivals in Sarasota,

Chautauqua and Colorado, and on tour throughout Europe. Hermanson has also recorded music for the Nonesuch and Oxford University Press labels. He is executive director of the San Luis Obispo Symphony.

(second-hand) account as written by critic Olin Downs:

"As for what Mr. Hindemith has done with the Weber themes he must take the full responsibility. He has remarked that because these are by no means the best of Weber themes, he has felt the freer to treat them as he pleases! Nothing like frankness between friends, and the wonderful Carl Maria is safely in his grave!"

From the work's inception, Hindemith planned a version for band, but never pursued it because his publisher felt it would not sell. In 1943, he approached his colleague and close friend at Yale, Keith Wilson, to do the transcription. Permission to proceed was not granted from Hindemith's publishers until 1960. Once given, the work took Wilson one and a half years to complete.

Uncle Sid

Jonathan Newman writes:

Uncle Sid bears as family resemblance to a puny nephew, a little ditty born of one long and feverish collegiate night. It was a night of passionate desperation, the fruit of which was a namesake who never quite lived up to his family's unreasonable expectations. His *Uncle Sid*, however, lives life on a much grander and appropriate scale.

Sid is crass, obnoxious, and uncaring of anyone's feelings. Traveling the wedding/bar mitzvah circuit, Sid performs *a hora* for the horrified crowds. Sure, Sid sounds like fun, but wait till you get to know him.

Uncle Sid first reared his ugly head in public on October 10, 2002, introduced by the UNLV Wind Orchestra, with the composer conducting. *Sid* is dedicated to my brother, with familial understanding.

Slava!

When Mstislav Rostropovich ("Slava" to his friends) invited Leonard Bernstein to help him launch his inaugural concerts as music director of the National Symphony Orchestra, he also asked him to write a rousing new opening piece for the festivities. This "overture" is the result, and the premiere took place on October 11, 1977, with Rostropovich conducting his orchestra at the Kennedy Center for the Performing Arts in Washington, D.C.

The first theme of *Slava!* is a vaudevillian razz-ma-tazz tune filled with side-slipping modulations and sliding trombones. Theme two is a canonic tune in 7/8 time. A very brief kind of development section follows, after which the two themes recur in reverse order. Near the end, they are combined with a quotation (proclaimed by the ubiquitous trombones) from the Coronation Scene of Moussorgsky's *Boris Goudonov*, where the chorus sings the Russian word "slava!" meaning "glory!" In this way, of course, the composer is paying an extra four-bar homage to his friend Mstislav "Slava" Rostropovich, to whom the overture is fondly dedicated.

conductors

Andrew McMahan Director of Bands



Andrew McMahan is the new director of bands at Cal Poly. He joined the faculty as an assistant professor and teaches courses in music theory and conducting, as well as instrumental literature and rehearsal techniques. McMahan also serves as administrator, artistic director and conductor for all ensembles under the purview of the Cal Poly Band Program.

Prior to his appointment at Cal Poly, McMahan served as the coordinator of instrumental studies at California State University Stanislaus. At CSU Stanislaus he directed the Wind Ensemble, and taught courses in conducting, brass pedagogy, and instrumental literature. Although in this position for only two years, McMahan organized two successful band/orchestra festivals, assisted with promoting the school through community outreach and high school student recruitment, and took the Wind Ensemble on a 10-day performance tour of Germany, Austria, and Switzerland.

Before moving to California, McMahan spent time at the University of Minnesota both as a teacher and as a doctoral student. While there, he was the director and principal conductor of the university's Campus Orchestra, and was a frequent guest conductor with the Wind Ensemble, Symphonic and University Bands. He also became well known as the announcer and Master of Ceremonies for the 320-member-strong "Pride of Minnesota" Marching Band. Before arriving in Minneapolis, McMahan spent four years as the director of instrumental studies, studio trumpet teacher, and instructor of secondary music education at Simpson College, a Liberal Arts institution just outside of Des Moines, Iowa. He also served as the Executive Director and Founder of the Simpson College Big Band Jazz Camp: a week-long festival of jazz studies held each June.

A native of North Carolina, McMahan received his bachelor's in music education from Western Carolina University, master's from the University of Wisconsin-Milwaukee, and doctorate in musical arts from the University of Minnesota. His previous teaching experience includes three years as a high school music teacher in both parochial and public high schools in the metro Milwaukee, Wisconsin area.

McMahan maintains professional memberships with the College Band Directors National Association, California Band Directors Association, and the World Association of Symphonic Bands and Ensembles. He is also an honorary member, advisor, and chapter co-sponsor of the Iota Pi chapter of Kappa Kappa Psi.

Christopher J. Woodruff Associate Director of Bands



Christopher Woodruff joined the faculty at Cal Poly as associate director of bands in the fall of 2006. In addition to his responsibilities with the concert and athletic bands, he teaches courses in music theory, and music appreciation. As instructor of trumpet he also coaches the Cal Poly Brass Choir and teaches methods courses in brass pedagogy.

Woodruff received the bachelor's degree in music education at Louisiana State University and taught high school band for several years in Florida. He continued studies in conducting at Northwestern University, where he received the Eckstein Band Conducting Grant and completed the master of music. While in Chicago, he served as music director of the Spring Valley Concert Band and was a guest conductor for the Northshore Concert Band and the Northshore Chamber Orchestra.

Prior to his arrival on the Central Coast, he served as director of symphonic and marching bands at University of Northern Iowa and director of bands at Lycoming College in Pennsylvania. His guest conducting appearances have included concerts with the Penn Central Wind Band, Williamsport Symphony Chamber Players as well as the Northshore Concert Band and Northshore Chamber Orchestra, both in Chicago. As a trumpet player, he has played with the Baton Rouge Symphony, Billtown Brass Band, and Williamsport Symphony Orchestra.

He maintains a full schedule of guest conducting and coaching, working with school bands and honor bands in Iowa, Pennsylvania, and California. He has presented courses on conducting, rehearsal methods and brass pedagogy. His most recent appearances include serving as guest conductor for the Merced Mariposa Counties Honor Band Association and for the Western Band Association near Palo Alto, California. As a performer, he regularly guest conducts the San Luis Obispo Wind Orchestra and is a founding member of the Pacific Coast Brass Ensemble. He has performed solo works for trumpet with the Penn Central Wind Band, San Luis Obispo Wind Orchestra and the San Luis Obispo Chamber Orchestra.

Woodruff holds professional memberships with the Music Educators National Conference, California Band Directors Association, College Music Educators Association, World Association of Symphonic Bands and Ensembles, and the International Trumpet Guild. He is also a member of Phi Mu Alpha Sinfonia, and Pi Kappa Lambda and is chapter co-sponsor of the Iota Pi chapter of Kappa Kappa Psi.

performers

WIND ORCHESTRA

Piccolo

Emily O'Hanlon, San Ramon, FDSC

Flute

Christina Boeryd, Rancho Santa Margarita, IE
Tracey Chau, San Jose, BUS •
Julia Dean, Granada Hills, CHEM •
Victoria Edington, Highlands Ranch, CO, CE
Nicole Esposito, Walnut Creek, MATE
Raechel Harnoto, Mountain View, BIO^{KKW}
Maggie Maratsos, Fallbrook, EHS^{KKW}
Emily O'Hanlon, San Ramon, FDSC
Nicole Cooper, Danville, ME^{KKW}

Oboe

Tara Rajan, Castro Valley, ARCH
Allison Wagner, Davis, BIO •

English Horn

Alessandra Shanus, Burlingame, MU

Bassoon

Madeleine Bordofsky, Santa Barbara, LS •
Rachel Cleak, Moraga, BUS
Sydney Mardell, San Luis Obispo, BCHM^{KKW}

Contrabassoon

Sydney Mardell, San Luis Obispo, BCHM^{KKW}

Clarinet

Jeffrey Brown, El Dorado Hills, BUS^{KKW}
Amanda Carter, Murphys, LS •
Chris Cusson, Walnut, ME
Katie Dyas, Rocklin, SOCS
Elani Goodhart, Merced, ASCI
Hannah Kistner, Santa Barbara, BIO
Nik Kontrimas, Mission Viejo, BUS
Karla Lazalde, Nipomo, LS
Travis Low, El Dorado Hills, CE
Eric Mitchell, Hollister, PHYS^{KKW}
Kelley Plasterer, Los Altos, COMS
Brian Rice, Sacramento, BIO •^{KKW}
Hillary Tung, Irvine, CRP
Mike Vogel, Palo Alto, SOC

Bass Clarinet

Stacey Fishman, Glastonbury, CT, BMED •
Michael Maravick, Santa Maria, ME

Contrabass Clarinet

Stacey Fishman, Glastonbury, CT, BMED

Alto Saxophone

Thomas Hartsock, Cedar Glen, MU •
Luke Jarrett, Placerville, GENE
Christopher Nguyen, Sunnyvale, EE

Tenor Saxophone

Jenna Colavincenzo, Roseville, MATH/STAT
Jack Newlin, Cameron Park, ME^{KKW}

Baritone Saxophone

Michael Czabaranek, Pleasant Hill, ME

Trumpet

Timothy Biggs, Vista, CSC
Kyler Fischer, Ahwahnee, MU
Travis Frazer, Big Creek, PHYS
Garrett Gudgel, Lemoore, ME •
Lily O'Brien, Hermosa Beach, BMED
Jason Reiter, Camas, WA, AERO
Alan Spjute, Clovis, CE
Scott Warnert, Clovis, MATH^{KKW}

Horn

Nathan Goei, Shoreline, WA, ARCH •
Nina Levine, Millbrae, CE
Steven Korn, San Jose, AERO

Trombone

Erik Albrecht, Yuba City, FSN
Scott Brown, Bakersfield, BMED
Dominic Camargo, Pearland, TX, CSC^{KKW}
Jeff Franklin, Sebastopol, EE
Trevor Pell, Auburn, BIO^{KKW} •
Eric Strohm, Irvine, BMED^{KKW}
Ian Tyler, Petaluma, FSN

Bass Trombone

Timothy Bullock, Riverside, ARCH^{KKW}
Brett Malta, Lompoc, ME

Euphonium

Phil Hopkins, Livermore, ME
Rachel Lockman, Anaheim, FNR^{KKW}
Paul Smith, Lake Forest, CHEM •

Tuba

Bradley Anthony, Arroyo Grande, PHYS^{KKW}
Aaron Gragg, San Diego, CPE
Stephen Marshall, Los Angeles, ME
Timothy Price, Redlands, AERO •

Percussion

Kevin Capacia, San Diego, MU •^{KKW}
Anna Hammond, Palm Springs, ASCI
Caitlin O'Bara, Poway, MU
Ian Painter, Ian Painter, Park City, UT, ME
Ryan Waczek, San Diego, MU

String Bass

Daniel Stone, Irvine, ARCE

WIND ENSEMBLE

Piccolo

Doug Gallatin, San Jose, CPE

Flute

Doug Gallatin, San Jose, CPE
Amy Hypnarowski, Escondido, ASCI
Rena Musallam, Yuba City, CE^{KKW}
Ema Miille, Davis, GRC •
Aimee Ware, Santa Barbara, HIST/MU^{KKW}

Oboe

Dana Burley, Saratoga, MU
Kelsey Morton, Ventura, JOUR •

English Horn

Alessandra Shanus, Burlingame, MU

Bassoon

Eric Belfield, Irvine, AERO
Jake Gardner, Petaluma, CPE
BriAnna Webb, San Diego, PSY •

Contrabassoon

Jake Gardner, Petaluma, CPE

E-flat Clarinet

Shannon Kilbert, Santa Clarita, BIO

B-flat Clarinet

Paul Case, San Diego, CPE
Karissa Finn, Pleasanton IE^{KKW}
Shannon Kilbert, Santa Clarita, BIO
Kimberly Low, Union City, ART
William Nash, Long Beach, WVIT
Andrew Nishida, Rancho Cucamonga, ME •
Tyler Reynolds, Moorpark, LS
David Roberts, Thousand Oaks, EE
Becky Rowe, Union City, CHEM
Dara Stepanek, Livermore, MATH

Bass Clarinet

Jennifer Chik, Valencia, BCHM
Theresa Hinrichs, Cloverdale, MU
John Osumi, Escondido, CPE^{KKW} •

Alto Saxophone

Ryan Godfrey, Poway, AERO
Lauren Wasynczuk, Bellflower, MU •

Tenor Saxophone

Kevin Choy, Davis, ARCE

Baritone Saxophone

Timothy Joyce, Yucaipa, MATH

Trumpet

Austin Graves, Alamo, CE •

Jeff Healy, Poway, EE^{KKΨ}

Andrew McKelvey, Lodi, ME 

Liliana Moore, Davis, MU^{KKΨ}

Kaylinn Roseman, Long Beach, CE^{KKΨ}

Kenny Schmutz, Atascadero, EE

Dylan Weddle, Turlock, MU

Horn

Andrew Arensman, Castaic, MU

Jim Blackburn, San Diego, LS •

Meghan Haggblade, Plano, TX, ENVM

Rebecca Opris, Yucaipa, MATH

Trombone

Sam Joda, Pleasanton, ME

Kristin Porter, Mountain Home, ID, ME 

Jonathan Rawson, Coto De Caza, SE^{KKΨ}

Maritza Spieller, Half Moon Bay, MU •

Bass Trombone

Alex Jacobius, Santa Monica, CRP^{KKΨ}

Euphonium

Leila Jewell, Huntington Beach, PHYS •

Sari Rizek, Poway, BIO

Tuba

Zack Fisher, Woodland, MU •

Erin Stearns, Chino Hills, AERO^{KKΨ}

Percussion

Kevin Capacia, San Diego, MU

Trevor Carlson, Rohnert Park, MU

Scott Charvet, Gilroy, MU 

Caitlin O'Bara, Poway, MU

Ryan Waczek, San Diego, MU

Matthew Williams, Monterey Park, MU +

Piano

Brigid Drury, Oceanside, MU

String Bass

Daniel Stone, Irvine, ARCE

KEY TO MAJORS

AERO Aerospace Engineering

ARCE Architectural Engineering

ARCH Architecture

ART Art and Design

ASCI Animal Science

BCHM Biochemistry

BIO Biology

BMED Biomedical Engineering

CE Civil Engineering

CHEM Chemistry

CPE Computer Engineering

CRP City and Regional Planning

CSC Computer Science

EE Electrical Engineering

ENVM Environmental Engineering

FNR Forestry & Natural Resources

FSN General Engineering

GRC Graphic Communication

HIST History

JOUR Journalism

LS Liberal Studies

MATH Mathematics

ME Mechanical Engineering

MU Music

PHYS Physics

PSY Psychology

SE Software Engineering

SOCS Social Sciences

WVIT Wine and Viticulture

 Graduating Senior

• Principal/Section Leader

+ Percussion Manager

KKΨ Kappa Kappa Psi Member

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