
NORSEMAN BAND

CATHARINE SINON BUSHMAN, *CONDUCTOR*

ST. OLAF PHILHARMONIA

MARTIN HODEL, *CONDUCTOR*



SUNDAY, NOVEMBER 21, 2021 | 7:30 P.M.

BOE MEMORIAL CHAPEL

PROGRAM

NORSEMAN BAND CATHARINE SINON BUSHMAN, *CONDUCTOR*

Havana (2018)	Kevin Day (b. 1996)
Our Cast Aways (2018)	Julie Giroux (b. 1961)
Promise of Living from <i>The Tender Land</i> (1954)	Aaron Copland (1900–1990) Trans. James Curnow (b. 1943)
Chorale and Alleluia (1954)	Howard Hanson (1896–1981)
Free Lance March (1906)	John Philip Sousa (1854–1932)

ST. OLAF PHILHARMONIA MARTIN HODEL, *CONDUCTOR*

Karelia Suite, Op. 11 III. <i>Alla Marcia</i>	Jean Sibelius (1865–1967)
Freedom Suite for String Orchestra I. Harriet Scott — A Strong Woman II. Eliza and Lizzie — Let My People Go! III. Freedom — At Last	Barbara Harbach (b. 1946)
Symphony No. 2 in D Major, Op. 11 I. <i>Allegro Presto</i> II. <i>Andante</i> III. <i>Presto</i>	Joseph Bologne, Chevalier de Saint-Georges (1745–1799)
Led by Concertmaster Owen Cromwell '23, <i>violin</i>	
Cello Concerto in B Minor, Op. 104, B. 191 I. <i>Allegro</i>	Antonin Dvořák (1841–1904)
David Carter, <i>cello</i>	

PROGRAM NOTES

Havana (2018)

Kevin Day (b. 1996)

Notes from the composer:

Havana (for Wind Ensemble) is a 7.5-minute work that is heavily influenced by Cuban music, rhythms, and percussion. I wanted to highlight different dance genres such as salsa, mambo, and cha-cha, while also making the piece in my own voice. I have a strong love for Latin music and so this was incredibly fun to write. I sought to paint a mental picture of the city of Havana, the beautiful landscape, and the culture for which it is known and beloved. There are many “Latin-influenced” pieces for band already and so I wanted to make *Havana* stand out as one that is exciting and memorable. I hope that performers and audiences will tap their foot, bop their heads, and feel the music. *Havana* is a winner of the 2019 BMI Student Composer Award and a finalist for 2019 Revelli Composition Contest.

Kevin Day is a composer, conductor, producer, and multi-instrumentalist on tuba, euphonium, jazz piano, and more, whose music often intersects between the worlds of jazz, minimalism, Latin music, fusion, and contemporary classical idioms. Day (b. 1996) was born in Charleston, West Virginia and is a native of Arlington, Texas. His father was a prominent hip-hop producer in the late-1980s in Southern California, and his mother was a sought-after gospel singer from West Virginia, singing alongside the likes of Mel Torme and Kirk Franklin.

A winner of the Broadcast Music Incorporated Student Composer Award and other honors, Day has composed over 200 works, and has had numerous performances throughout the United States, Russia, Austria, Australia, Taiwan, South Africa, and Japan. His works have been programmed by major orchestras and wind bands including the Boston Symphony, Detroit Symphony, Houston Symphony, Fort Worth Symphony, and the University of Texas Wind Ensemble, and several top military bands. He was also selected as the 3rd Prize winner of the 2020 New Classics International Young Composer Contest of the Moscow Conservatory. His works have also been performed at Carnegie Hall, Rachmaninov Hall (Russia), The Midwest Clinic, Texas Music Educators Association, and other major venues.

Our Cast Aways (2018)

Julie Giroux (b. 1961)

Inscription by the composer:

This work is dedicated to all those who work hard in the fight to end puppy mills, to rescue suffering pets, and to provide care and medical attention to all those rescued. It is dedicated to those companions who get rescued and for those whose rescue never comes.

Julie Ann Giroux was born 1961 in Fairhaven, Massachusetts, and raised in Phoenix, Arizona and Monroe, Louisiana. In 1985, she began composing, orchestrating, and conducting music for television and films. She received her first Emmy nomination in 1988 for *North and South Part II — Love and War*, and over the next three years was nominated each year for her arranging and original compositions for the Academy Awards show. To date, Julie has well over 100 film and television credits and has been nominated for an Emmy several times. When she won her first Emmy Award, she was the first woman and the youngest person ever to win the award in that category. Julie has also been privileged to arrange for Celene Dion, Paula Abdul, Dudley Moore, Liza Minnelli, Madonna, Reba McIntyre, Little Richard, Billy Crystal, Michael Jackson, and many others.

Julie is an extremely well-rounded composer, writing works for symphony orchestra (including chorus), chamber ensembles, wind ensembles, soloists, brass and woodwind quintets, and many other serious and commercial formats. She has composed and published numerous works for professional wind ensembles, military bands, colleges, and public schools, and has conducted her music in clinics worldwide. She is also a very well-received speaker and clinician. Julie is a member of the American Society of Composers, Authors, and Publishers (ASCAP).

Chorale and Alleluia (1954)

Howard Hanson (1896–1981)

Chorale and Alleluia was commissioned by Edwin Franko Goldman for the American Bandmasters Association. Completed in 1954, this was the composer's first work for symphonic band.

Howard Hanson was a distinguished American composer, conductor, educator, music theorist, and ardent advocate of American music. Born in Wahoo, Nebraska to Swedish emigrants, he began music studies at an early age. He studied at the Institute of Musical Art, New York, and at Northwestern University where he played piano, cello, and trombone. He became director of the Eastman School of Music and led it for forty years, turning it into one of the most prestigious music schools in America. His Scandinavian heritage played a life-long role in the inspiration of his works, which combine the ethos of Sibelius and Grieg with a distinctive American flavor.

Hanson was a leading practitioner of American Romanticism, dedicating his professional life to the encouragement, creation, and preservation of beauty and emotional expressiveness in music. He cherished these ideals and his conviction that musicians and audiences alike could respond openly to each other with mutual respect. He was awarded the Pulitzer Prize in 1944, one of many honors and distinctions he received in this country and abroad.

— *Program notes by Palatine Concert Band*

Free Lance March (1906)

John Philip Sousa (1854–1932)

The *Free Lance March*, subtitled *On to Victory* and taken from Sousa's operetta of the same name, has a lengthy and unorthodox construction when compared with most other Sousa marches. There were so many spirited march tunes in the operetta that perhaps Sousa felt obligated to include most of them when piecing together the march. Actually, there were enough for two separate marches.

The "free lance" of the operetta was Sigmund Lump, a clever goatherd who hired himself out as a mercenary leader to two opposing armies, maneuvered his forces so that neither side could win, and then declared himself emperor of both nations.

The trio of the march corresponds to the song "On to Victory" in the operetta, and some editions of the march were published under that title.

John Philip Sousa was a legendary composer and conductor known particularly for military marches. He started playing the violin at the age of six and had absolute pitch. When he reached 13, his father, a trombonist in the United States Marine Band, enlisted him as an apprentice. Sousa served a seven-year term then rejoined the Marines a few years later as Bandmaster. He resigned from the Marines in 1892 to form a civilian band of his own which quickly attracted the finest players and gained a tremendous reputation.

Superb programming was a hallmark of Sousa's phenomenally successful forty years of band touring. He pleasingly packaged classical standards and orchestral treatments of popular fare, establishing a standard style reflected today in the pops concerts of American symphony orchestras. The principal commodity Sousa sold, however, was pride in America and American music. Sousa and his band personified the innocent energy of turn-of-the-century America, bringing classical music to hundreds of towns and representing America across the globe.

— *Program notes by Paul E. Bierley, The Works of John Philip Sousa (Westerville, Ohio: Integrity Press, 1984), 54*

Karelia Suite, Op. 11

Jean Sibelius (1865–1967)

III. *Alla Marcia*

Jean Sibelius is Finland's best-known classical composer. In his youth, Sibelius learned violin and piano before studying composition in Vienna and Berlin. Following the completion of his education, Sibelius returned to Finland, where he composed a significant amount of repertoire before ending his career in his mid-50s. Scholars have reported that Sibelius was prone to hypercriticality and depression, which would have contributed to his failure to produce works he felt worthy of public attention during the final thirty years of his life.

Alongside his career in music composition, Sibelius was heavily involved in the political movement that divided the southeast corner of his country between Finland and Russia. This corner was a region known as Karelia. The political dispute between Russia and Finland is largely considered to be the inspiration for Sibelius's *Karelia Suite*. In the third movement of this piece, the character of Finnish folk music especially shines through. During a trip to Karelia, Sibelius recorded Karelian folk tunes, and it is believed that *Karelia Suite* is a retelling of these tunes. The dotted rhythms that appear in this movement, *Alla Marcia*, emanate a "call to battle," while providing a kinetic energy that draws in the listener. A middle section, in the far away key of F Major, provides a foil for the optimistic and cheerful A Major themes of the first and final sections. The movement gradually builds in intensity until it ends in a heroic and satisfying climax, accentuated by brass and percussion.

— Program notes by Madeline Altman '25

Freedom Suite for String Orchestra

Barbara Harbach (b. 1946)

- I. Harriet Scott — A Strong Woman
- II. Eliza and Lizzie — Let My People Go!
- III. Freedom — At Last

Barbara Harbach is a harpsichordist, organist, and composer who is a professor of music at the University of Missouri, St. Louis. She holds degrees from the University of Pennsylvania, Yale, and the Eastman School of Music. Her compositions include works for symphony orchestra, string orchestra, organ, harpsichord, choir, and chamber ensemble. Harbach founded *Vivace Press*, a music publishing company specializing in works by women and other traditionally under-represented composers.

Notes from the composer:

I. **Harriet Scott — A Strong Woman** is inspired by her memories as a child in Minnesota and St. Louis. She would have heard spirituals and dance music as an adult, and they, hopefully, would have reminded her of the good memories she had as a child and a young woman. A brief introduction ushers in "The Good Lord is Comin' for Me", a new spiritual based on the traditions of the 18th- and 19th-century American spirituals. Dance reels follow, in imitation of the Virginia Reels that were popular in the 19th century and in St. Louis, Missouri. The poignant spiritual "Don't You Weep When I'm Gone", composed by Harry (Henry) Thacker Burleigh (1820–1869), has the melody in the cello that so wonderfully portrays the rich somberness of Burleigh's melody. The dance tunes and "The Good Lord is Comin' for Me" return and rush exuberantly toward the close.

When I'm gone, gone, when I'm gone, gone, gone, O mother; don't you weep when I am gone. For I'm goin' to heav'n above, Going to the God of Love, O mother, don't you weep when I am gone. When I'm gone, gone, When I'm gone, gone, gone. O mother, don't you weep when I am gone. O, mother meet me there, mother, meet me in de air, O mother don't you weep when I am gone. When I'm gone, gone, When I'm gone, gone, gone. O Mother, don't you weep when I am gone.

II. **Eliza and Lizzie — Let My People Go!** The second movement is inspired by two spirituals: "Sometimes I Feel Like A Motherless Child" and "Go Down, Moses". The movement seems to open with random-like pitches in long notes, but is built on the circle-of-fifths utilizing the notes in the chromatic scale. The first section features "Sometimes" in G Minor with a triple canon among the two violins and viola. An interlude of the opening material then precedes a combination of the two melodies in F-sharp Minor although the melody "Go Down" predominates. The final section combines as well as alternates between the two melodies.

III. **Freedom — At Last** opens with a rising and ecstatic fanfare. A joyous four-voice fugue begins. Even amid the celebration of freedom is the ache of memories from the past — “Many Thousands Gone” — a new spiritual melody inspired by the words of the spiritual of the same name. The fugue melody is then combined with “Many Thousands Gone”. With each return of the fanfare, excitement builds...but always touched by the memories of the many that have gone, until the feeling of freedom is wholly embraced.

Symphony No. 2 in D Major, Op. 11

Joseph Bologne, Chevalier de Saint-Georges (1745–1799)

- I. *Allegro Presto*
- II. *Andante*
- III. *Presto*

Led by Concertmaster Owen Cromwell '23, *violin*

The son of a planter and an enslaved Senegalese maid, Frenchman Joseph Bologne, Chevalier de Saint-Georges is one of the most fascinating figures in the history of European classical music. Perhaps best known as the first classical composer of African ancestry, he was conductor of the top orchestra in Paris, one of the leading violinists of his time, a colonel in the first all-Black regiment in Europe, and a champion fencer. In addition to two symphonies, he composed operas, vocal music, violin concertos, string sonatas, string quartets, and other chamber music. His compositions are written squarely in the prevailing late 18th-century Classical melodic and harmonic style, and their elegance and melodic inventiveness compare with Mozart's.

The Chevalier de Saint Georges's *Symphony No. 2 in D Major* is in three short movements. The first is in 3/4 time and uses balanced rising and falling phrases to generate and dissipate intensity. A short development section makes use of imitation, dramatic dynamic changes, and irregular phrase lengths to shake things up before a statement of the second main theme in the home key of D Major signals a partial recapitulation. The second movement's mournful, falling violin theme in D Minor is imitated in the violas and cellos, before being restated in F Major. A short middle section expands the imitation and closes in F. A literal restatement of the first section ends the movement. The last movement, titled *Presto*, is set in a rollicking 6/8 meter with direct allusions to dance music. Here, the Chevalier makes liberal use of imitation, dynamic changes, and frequent switches between D Major and D Minor for emotional effect. A return to the sunny first section ends the symphony with elegance and energy.

— Program notes by Martin Hodel

Cello Concerto in B Minor, Op. 104, B. 191

Antonin Dvořák (1841–1904)

- I. *Allegro*

David Carter, *cello*

Antonín Dvořák, one of the most prolific composers of the 19th and 20th centuries, was born in 1841 in the Czech village of Nelahozeves, Bohemia. Despite having been born in Czechoslovakia and maintaining a residence in Germany for the majority of his life, some of Dvořák's most well-known pieces — including his *Cello Concerto in B Minor*, *New World Symphony*, and his *String Quartet in F Major* — were composed right here in the United States. Dvořák, unlike many of his colleagues, did not dedicate himself fully to composing until relatively late in life. Before he became a full-time composer, Dvořák served as principal violist in a dance orchestra, and then taught piano lessons to a pair of sisters (one of which ended up becoming his wife). Later, it was at his wife's insistence that he took a job in the United States, where he lived and taught from 1892 until 1895. During the fall of 1894, while teaching at the National Conservatory of Music in New York City, Dvořák began writing his world-renowned *Cello Concerto in B Minor*.

The first movement of the cello concerto, one of the most celebrated and performed concertos in the repertoire, is made up of two main themes. The first is rather somber, introduced from the onset of the piece with a low clarinet, bassoons, and lower strings. This theme is followed by a series of successive statements and then reiterated in a dramatic rendition by the cello soloist's entrance. The second theme, introduced by a horn solo, is much more lyrical than the first and is said to have moved Dvořák deeply every time he heard it. The piece alternates between full orchestra sections reminiscent of his symphonies and solo sections in which the cello is accompanied by — and plays duos with — various instruments in the orchestra. The movement closes with a series of ringing fanfares.

— Program notes by Madeline Altman '25

BIOGRAPHIES

Cellist **David Carter** is a professor of music at St. Olaf College and currently serves as vice chair of the music department. He holds a bachelor of fine arts from the University of Minnesota, a master of music from Indiana University, and a doctor of musical arts from the University of Illinois at Urbana-Champaign. Dr. Carter's principal cello teachers include Robert Jamieson, Gary Hoffman, Janos Starker, and Tsuyoshi Tsutsumi.

Though legally blind as a result of the retinal disease choroideremia, Dr. Carter maintains an active performing and teaching schedule. He was founder and artistic director of the Bridge Chamber Music Festival from 1999–2018, performed for many years as cellist of the Melius Trio, and recently served as cello editor for the Minnesota String Teachers Association newsletter, *StringNotes*. Dr. Carter has served as principal cellist of the Wichita Symphony, performing as soloist with that ensemble in addition to the Minnesota Orchestra under Neville Marriner and the Saint Paul Chamber Orchestra. He served on the faculty of Wichita State University, as well as the Rocky Ridge Music Center, the Red Lodge Music Festival, and for 15 years taught at the Interlochen Summer Music Camp. Recent performances include concerto appearances with the Century Chamber Orchestra and the Winona State University Chamber Orchestra, in addition to numerous master classes around the United States. Recent research interests include study of jazz improvisation and early music performance (viola da gamba) and participation in workshops with Pedro de Alcantara, a world-renowned practitioner of the Alexander Technique.

With a 35-year career of college teaching, Dr. Carter has taught students who have gone on to study cello at some of the nation's top graduate schools, including the New England Conservatory, the Cleveland Institute of Music, Rice University, and Indiana University. Cello students from St. Olaf hold positions in major symphony orchestras and university teaching positions, while many non-major students continue their life-long passion for music and the cello.

Dr. Carter can be heard on two recordings on the Centaur label — in *Three Pieces for Solo Cello* by Phillip Rhodes and *Music by Amy Beach* — and on the Limestone label with the Melius Trio in trios by Mendelssohn, Clarke, and Peter Hamlin. He performs on a cello made by David Folland (2008, Northfield, MN).

ST. OLAF PHILHARMONIA

MARTIN HODEL, CONDUCTOR

VIOLINI

Ella Boers, *Tacoma, Wash.*
Emily Breuch, *Arden Hills, Minn.*
†† Owen Cromwell, *Mukilteo, Wash.*
♦ Miriam Clapp, *Chicago, Ill.*
Aubrey Connett, *Eden Prairie, Minn.*
Zoe Garrett, *Tacoma, Wash.*
William Gilbert, *Lake Zurich, Ill.*
Hannah Reiser, *Takoma Park, Md.*
Anna Weimholt, *St. Paul, Minn.*

VIOLIN II

Charlie Carroll, *Fort Collins, Colo.*
Sofia Chamorro Pilacuan, *Tulcan, Ecuador*
Mars Dall, *Minneapolis, Minn.*
Ava Hansen, *St. Paul, Minn.*
**Emma Jenks, *Andover, Minn.*
Vincent Levey, *Thetford Center, Vt.*
Janna Marley, *Lincoln, Neb.*
♦ Mariana Rogan, *Minnetonka, Minn.*
Brennan Sele, *Minneapolis, Minn.*
Dylan Thomas, *Bemidji, Minn.*
Faith Villoria, *Oakland, Calif.*
Logan Wagner, *Erie, Colo.*

VIOLA

Caroline Alwin, *Chandler, Ariz.*
** Annika Hill, *Poughkeepsie, N.Y.*
Eleanor Hinchcliffe, *Austin, Minn.*
Olivia Hovland, *Stillwater, Minn.*
Rose Hummer, *Santa Monica, Calif.*
Annika Knudson, *Bemidji, Minn.*
Jens Lange, *Albert Lea, Minn.*
David Lynn, *Redmond, Wash.*
Victoria Menge, *Golden Valley, Minn.*
Juliet Olson, *St. Paul, Minn.*
♦ Avery Wilson, *Iowa City, Iowa*

CELLO

Madeline Altman, *Portland, Ore.*
**• Elsa Buck, *Rosemount, Minn.*
Langston Chaffee, *St. Paul, Minn.*
Caden Horan-Kimsal, *St. Paul, Minn.*
Hannah Leiseth, *Moorhead, Minn.*
**• Derk Lyford, *Laramie, Wyo.*
William Matzek, *Hastings, Minn.*
Wren Meier-Gast, *Mount Vernon, Iowa*

BASS

Auguste Bernick, *Minneapolis, Minn.*
Henry Specker, *Los Altos, Calif.*

FLUTE/PICCOLO

Emmie Head, *Sammamish, Wash.*
Caroline Juhl, *Prior Lake, Minn.*
Katherine Van-Epps, *Kenyon, Minn.*

OBOE

♦ +Phoebe Joy, *Illinois City, Ill.*
Carter Kuehn, *Owatonna, Minn.*
Noah Schilbe, *Spokane, Wash.*
Simon Miller, *Oak Park, Ill.*

CLARINET

Clare McDonald, *Minneapolis, Minn.*
**Max Okagaki, *Minneapolis, Minn.*

BASSOON

Erica Collin, *Middleton, Wis.*

HORN

Matthias Baese, *St. Paul, Minn.*
Jack Kiehne, *St. Paul, Minn.*
Anja Logan, *Brookfield, Wis.*
Noah Tibben-Lembke, *Reno, Nev.*
Tye Van Pelt, *Buffalo, Minn.*

TRUMPET

Connor Bitterman, *Minneapolis, Minn.*
Nicholas Little, *Cokato, Minn.*
Evelyn Miller, *Oak Park, Ill.*
Calvin Reyes, *Farmington, Minn.*

TROMBONE

Jacob Dreifort, *Santa Monica, Calif.*
Tarkel Price, *Seattle, Wash.*
Rowan Wilson, *Beldenville, Wis.*

BASS TROMBONE

Astrid Urberg-Carlson, *Minneapolis, Minn.*

TUBA

Jesse Wiemer-Hastings, *Geneva, Ill.*

HARP

Anna Koopmann, *Motley, Minn.*

PERCUSSION

Karl Kittleson Wilker, *Washington, D.C.*
Zachary Zelinski, *Fredrich, Wis.*

†† Concertmaster

** Principal/Co-principal

• Officer

♦ Manager

+ Librarian

MUSIC ORGANIZATIONS AND COLLEGE RELATIONS

Michael Kyle '85, *vice president for enrollment and college relations*
Jean Parish '88, *director of college relations for music organizations*
Terra Widdifield '95, *associate director of music organizations*
Connor Smith, *assistant director of music organizations for audience development*
Sarah Gingerich '11, *assistant director of music organizations for project management*
Courtney Kleftis, *associate librarian for ensembles & performing rights*
Kiernan Bartlett '21, *arts management intern for production & concert management*
Ella Harpstead '20, *arts management intern for marketing & touring*

FINE ARTS ADMISSIONS

Molly Boes Ganza '08, *associate dean of fine arts recruitment*

DEPARTMENT OF MUSIC

Kathryn Ananda-Owens, *department chair*
David Carter, *department vice-chair*
Barb Barth, *academic administrative assistant – music*
Lisa McDermott, *academic administrative assistant – music*
Jason Bystrom, *instrument coordinator*

BROADCAST/MEDIA SERVICES

Jeffrey O'Donnell '02, *director of broadcast/media services*
Sean Tonko, *associate director of event operations*
Rebecca Beam '18, *assistant director of production*

NORSEMAN BAND

CATHARINE SINON BUSHMAN, CONDUCTOR

PICCOLO

- *• Abigail Williams, *Eyota, Minn.*

FLUTE

- Faith Gaetke, *Burnsville, Minn.*
- Chloe Greene, *Oakdale, Minn.*
- Emma Hoelscher, *Austin, Texas*
- Elsa Kirkegaard, *Kewaskum, Wis.*
- Hannah Orr, *New Prague, Minn.*
- † Allison Rafert, *Issaquah, Wash.*
- Lissi Reid, *Edina, Minn.*
- Alyssa Schneider, *Minnetrissa, Minn.*
- Elizabeth Schoen, *Arlington, Va.*
- Eva Schoen, *service dog*
- Madeline Shields, *Scarborough, Maine*
- Rhiannon Skauge, *Spring Grove, Minn.*
- Mindyrose Sinykin, *Minneapolis, Minn.*
- Mckenna Steineman, *St. Charles, Mo.*
- Hnukusha Vue, *St. Paul, Minn.*

OBOE

- Landry Forrest, *Oak Creek, Wis.*
- Collin Krieger, *Lino Lakes, Minn.*
- Ella Wiggenhorn, *Shoreview, Minn.*

CLARINET

- Ainsley Francis, *Charlotte, N.C.*
- Ruby Gunn, *Salem, Ore.*
- Gabrielle Heidelberger, *Plymouth, Minn.*
- Frank Higgins, *Eagan, Minn.*
- Alia Mclaughlin, *Mountain Lakes, N.J.*
- Tore Michaelson, *Edina, Minn.*
- Alyssa Schumacher, *Blaine, Minn.*
- Grace Stumme, *Skokie, Ill.*
- Charlotte Thomson, *Arlington, Va.*
- † Zoe Vorbach, *Marshall, Minn.*
- * Alexandra Williams, *Eyota, Minn.*
- Megan Yee, *Sioux Falls, S.D.*

BASS CLARINET

- Honor Czarnik, *St. Paul, Minn.*
- Hauseng Lor, *Bloomington, Minn.*

BASSOON

- Paul Freelove, *Pillager, Minn.*
- Jonah Kunka, *Great Falls, Mont.*

ALTO SAXOPHONE

- ♦ Faith Goede, *Muskego, Wis.*
- Yuka Harada, *Nagoya-Shi, Japan*
- ♦ Bailey Larson, *Lincoln, Neb.*
- † Cole Monson, *East Bethel, Minn.*
- Abigail Shanahan, *Superior, Colo.*

TENOR SAXOPHONE

- Dorienne Hoven, *Minneapolis, Minn.*

BARITONE SAXOPHONE

- Amelia Copley, *Cedar Rapids, Iowa*
- * Eskil Irgens, *Trondheim, Norway*

HORN

- † Matthias Baese, *St. Paul, Minn.*
- Matthew Blake, *Iowa City, Iowa*
- Elizabeth Delaney, *Ames, Iowa*
- Parker Hemphill, *Lakeville, Minn.*
- Emily Klein, *Mendota Heights, Minn.*
- + Elinor Kosek, *Middleton, Wis.*
- Katie Lamm, *Spring Grove, Minn.*
- Laura Maeda, *Inver Grove Heights, Minn.*
- Caleb Martin, *Lakeville, Minn.*
- Neil Stewart, *St. Paul, Minn.*

CORNET/TRUMPET

- * Noah Bowlin, *Edina, Minn.*
- Olivia Carlson, *Bemidji, Minn.*
- † Nicholas Little, *Cokato, Minn.*
- Isabella Marek, *St. Paul, Minn.*
- Mary Miller, *Oak Park, Ill.*
- Soren Miller, *Eau Claire, Wis.*
- Samuel Morton, *Glenwood, Minn.*
- Arzu Pahl, *Silver Spring, Md.*
- Benjamin Reister, *Northfield, Minn.*
- Otto Schmidt, *St. Paul, Minn.*
- Margo Williams, *Kensington, Md.*

TROMBONE

- Gavin Groshel, *St. Paul, Minn.*
- * Francis Munson, *Slater, Iowa*
- Zachary Phillips, *Annandale, Minn.*

BASS TROMBONE

- Quinn Munson, *St. Paul, Minn.*

EUPHONIUM

- Kathryn Bergquist, *Prior Lake, Minn.*
- Lauren Christenson, *Blaine, Minn.*
- *† Ella Koenig, *Stanley, Wis.*

TUBA

- Parker Barrette, *Lisle, Ill.*

PERCUSSION

- † Jean-Luc Collette, *Edina, Minn.*
- Conor Fogarty, *Bismarck, N.D.*
- Logan Gooden, *Minneapolis, Minn.*
- † Karl Kittleson Wilker, *Washington, D.C.*
- * Avery Nevins, *Fort Collins, Colo.*
- Anders Peterson, *Eden Prairie, Minn.*
- AJ Veninga, *Eden Prairie, Minn.*

PIANO

- Peter Wilson, *Decorah, Iowa*

† Principal/Co-principal

* Section leader

• Officer

♦ Manager

+ Librarian