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# ST. OLAF BAND

TIMOTHY MAHR '78, *CONDUCTOR*

## FAMILY WEEKEND HOMECOMING CONCERT

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SATURDAY, OCTOBER 1, 2022 | 8:00 P.M.

*SKOGLUND AUDITORIUM*

# Program

## **There Are Giants Among Us (2022)**

Timothy Mahr '78 (b. 1956)

Where would we be without the people in our lives who nurtured and challenged us — who taught us to be vivid dreamers and hard workers? Most successes in our lives were enabled by the loving support and interactive learning we had with respected leaders — in all aspects of our lives.

*There Are Giants Among Us* is dedicated to David C. Woodley for his 29 years of loyal service to the students of Indiana University (I.U.). A music educator with a storied career, he shaped the band world with his musical artistry, pedagogical expertise, and effective arrangements. I knew Dave since the early 1980s when we worked together in the band program at the University of Iowa — he was the drum major of the Hawkeye Marching Band while I was on the graduate staff and we were both trombonists. I have clear and fond memories of the intensely wild, yet focused time we shared creating our shows — conceiving them, writing the arrangements, and working out the drills. Dave was driven and imaginative and it was gratifying to watch a friend's career unfold so successfully. Dave Woodley passed away on May 21, 2022, just a few weeks after the premiere of this work by the I.U. Wind Ensemble under the baton of Dr. Rodney Dorsey. So many mourn his loss while counting themselves lucky to have spent time with him.

To many, he became a giant.

This music tries to capture the perceived immensity of these influential people within our lives, as well as the sense of energy experienced in their presence. It's about the awe. Look up to these giants. See how big they are!

## **“Gabriel’s Oboe” from *The Mission* (1986)**

Ennio Morricone (1928–2020)  
arr. Robert Longfield

Lauren Vilendrer '23, *oboe*

Noted Italian film composer Ennio Morricone created the hauntingly beautiful and rather well-known *Gabriel's Oboe* as the main theme of the 1986 motion picture *The Mission*. Set in the imperial era of Spain and Portugal, the story is about a Jesuit missionary who builds a mission in the South American wilderness. In a memorable scene, Father Gabriel uses his oboe to make a first connection with Guaraní tribesmen, hoping to befriend them through music.

Recently deceased, Morricone was one of the film industry's most venerated composers. He composed over 70 film scores. *The Mission* was nominated for an Academy Award for Best Original Score, and won the Golden Globe for Best Original Score. His music for the film *The Good, the Bad, and the Ugly* contains a whistled theme now known around the world.

Our soloist, Lauren Vilendrer, is a senior music performance major from Shoreview, Minnesota. She was very active this past summer furthering her instrumental studies by attending two institutes — one on oboe performance and the other solely focusing on the English horn. Lauren is the secretary of the St. Olaf Band.

## **Divertimento for Band, Op. 42 (1950)**

Vincent Persichetti (1915–1987)

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|--------------|---|
| 1. Prologue  | Claire Larson '95, <i>guest conductor</i>       |
| 2. Song      | Melanie Brooks Dinh '11, <i>guest conductor</i> |
| 3. Dance     | Andrew Erickson '95, <i>guest conductor</i>     |
| 4. Burlesque | Brent Comeau '02, <i>guest conductor</i>        |
| 4. Soliloquy | Nicholas Ellison '01, <i>guest conductor</i>    |
| 6. March     | Alex Baxmeyer '11, <i>guest conductor</i>       |

Born in Philadelphia, Vincent Persichetti was a child prodigy, performing on the piano and composing mature works at a very young age. His *Divertimento for Band*, the first of many compositions he created for this medium, consists of six short movements which together form one of the seminal works in the wind band repertoire. The piece was Persichetti's first for band and is still one of his most popular compositions. It was commissioned by the Goldman Band and premiered by that organization in 1950. In an article from 1981, Persichetti stated:

I soon realized the strings weren't going to enter, and my *Divertimento* began to take shape. Many people call this ensemble "band." I know that composers are often frightened away by the sound of the word "band" because of certain qualities long associated with this medium: rusty trumpets, consumptive flutes, wheezy oboes, disintegrating clarinets, fumbling yet amiable baton wavers, and gum-coated park benches! If you couple these conditions with transfigurations and disfigurations of works originally conceived for orchestra, you create a sound experience that's as nearly excruciating as a sick string quartet playing a dilettante's arrangement of a 19th-century piano sonata. When composers think of the band as a huge, supple ensemble of winds and percussion, the obnoxious fat will drain off and creative ideas will flourish.

## English Folk Song Suite (1923)

Ralph Vaughan Williams (1872–1958)

### 2. Intermezzo: My Bonny Boy

*English Folk Song Suite* was commissioned by the band of the Royal Military School of Music and was premiered at Kneller Hall in 1923. In three movements, the suite contains many different folk songs from the Norfolk and Somerset regions of England. The work is considered to be one of the foundational bricks of the wind band repertoire and is one of a few written for band from the hand of this notable English composers.

Shawna Meggan Holtz of the University of Oklahoma states:

Both folk songs used in the *Intermezzo* deal with love betrayed, and Vaughan Williams's keen sense of orchestration is on full display throughout this movement. "My Bonny Boy" begins the movement in a lonely F dorian with sparse accompaniment. The mood shifts slightly to the folk song "Green Bushes," set as a somewhat playful *scherzando*. The pace of this folk song belies the fact that the tonal center has remained F dorian and thus never really feels happy or jovial.

## Mary Shelley Meets Frankenstein (2019)

Erika Svanoe (b. 1976)

### *A Modern Promethean Tango*

Dr. Erika Svanoe is a conductor, composer, and educator, currently serving as the conductor of the Augsburg Concert Band at Augsburg University in Minneapolis, where she also teaches conducting, music theory, and instructs the clarinet studio. She is active as a guest conductor and clinician, appearing with high school, university, and festival ensembles across the United States. Dr. Svanoe was a guest conductor with the St. Olaf Band this past spring. She shares the following score note about her recent work:

Knowledge is knowing that Frankenstein is not the monster. Wisdom is knowing that the monster is Frankenstein.

*Mary Shelley Meets Frankenstein: A Modern Promethean Tango* imagines a scenario where the young author meets her own creation, the monster brought to life whom we colloquially refer to as "Frankenstein." In her novel, the creature is quite sympathetic. He tries to learn from the world around him and find human connection. Victor Frankenstein, the creature's creator, is horrified and disgusted by the creature and rejects him. Victor ultimately shuns his responsibility as the creature's father and leaves him to fend for himself, with dire consequences.

I imagine if Mary Shelley were to actually meet her monster, as the creature's creator, she would be quite conflicted. In the novel, the monster is sympathetic and craves human connection. As his creator, she is responsible for teaching the creature what it is to be human, but I imagine the horror in seeing her creation brought to life would overwhelm her sympathy. They meet, circling each other in a dance reflective of a tango.

Mary, the author/creator, is depicted initially by the clarinet, which is the composer's primary instrument. Frankenstein's theme is first presented by the baritone saxophone, a half-woodwind, half-brass behemoth of the wind band. Mary is initially curious and sympathetic, while the creature pleads for compassion. In that moment when the two come together (quite literally on a unison middle C), Mary's sympathy is overwhelmed by horror and she begins to panic while the creature becomes furious with her rejection. With the final notes, we are left asking ourselves once again — who is the real monster?

## **Euphonium Concerto (1995)**

Martin Ellerby (b. 1957)

3. Rhapsody (for Luis)

4. Diversions

Christopher Leslie '11, *euphonium*

After graduating from the London College of Music, English composer Martin Ellerby studied composition with Joseph Horowitz and counterpoint with W.S. Lloyd Webber at the Royal College of Music. He has written in most forms including several sinfonias and concertante works, music for strings, several instrumental sonatas and suites, songs, and choral music, including a Mass for choir and orchestra. He has also written test pieces for brass band contests and has contributed greatly to the concert band repertoire. A seven-year post as civilian composer-in-residence to the Regimental Band of Her Majesty's Coldstream Guards resulted in much music for specific state events, royal occasions, and overseas tours.

Ellerby states:

My *Euphonium Concerto* was written between late 1994 and early 1995 in response to a commission from Steven Mead to whom the work is dedicated. It is cast in four movements. [The third movement, "Rhapsody (for Luis),"] provides the work's emotional core, exploiting the soloist's cantabile qualities in an almost seamless fashion. Again, as with all the work's movements, the initial idea paves the way for subsequent development, eventually culminating in a passionate climax. This movement is dedicated to Luis Maldonado who set the full score of the brass version before his untimely death.

The work's "variation" finale ["Diversions"] is cast in  $\frac{3}{4}$ , though the barline is often a guideline and was seen by the composer as a challenge of metrical restraint. There is an obvious jazz feel to this movement with a swaggering *ritornello* theme first announced by the solo euphonium. Thereafter, it follows a series of interludes and "adjusted" returns of the main theme. A lyrical idea is allowed to enter but the underlying momentum is ever present.

## **Summerland (1935)**

William Grant Still (1895–1978)

As a Black American composer during the first half of the 20th century, William Grant Still had his artistic voice marginalized during his own lifetime. Nevertheless, he holds a number of "firsts" as a Black composer and conductor, and his major works as well as popular arrangements were heard in the United States and Europe. In the years since his passing, his wide-ranging compositional output has been garnering a broader audience and greater critical acclaim.

*Summerland* was originally the second of *Three Visions* for piano, written for Still's wife, Verna Arvey. The three segments of the suite, *Dark Horsemen*, *Summerland*, and *Radiant Pinnacle*, tell the story of the human soul after death: the body expires, the soul may enter "heaven" or "Summerland," and after a period of time, the soul may reincarnate to learn additional earthly lessons on the human plane. The second movement was subsequently set by the composer for different instrumentation. Essentially an elegy, dreamy and atmospheric, it is a portrait of promised beauty in the afterlife.

The movement's memorable melodic lines are introduced by Makenzie Farrell, the band's principal flutist. Makenzie is a senior biology major from Hudson, Wisconsin.

## **in our hearts, our dreams (2022)**

Timothy Mahr '78 (b. 1956)

Sometimes, within the reverie of waking up after a dream, I realize that I had just been visiting or interacting with someone from my past who, although no longer with us, seemed very much alive again. I almost always feel warmed and loved in those personal and precious moments, thankful to have had a few more interactions with these loved ones, even if they were in a dream state.

Frank Pasquerella made his mark across a broad swath of his community as someone intensely devoted to family, teaching, and making music. He certainly seemed to have found his calling in life, and he was excellent at it! A longtime band director at Eastview High School in Apple Valley, Minnesota, he thrived upon serving others and bettering their lives, often through mutual exploration of the creative impulses found within the arts. He relished in musical moments that were deeply meaningful and which enabled him to perform, connect, and teach at a personal, grounded level. These experiences were in all sorts of styles and settings, as he openly shared his broad vision and interests.

This work, *in our hearts, our dreams*, was specifically inspired by thinking about Frank Pasquerella, but I'm hopeful that it will also speak to listeners who didn't have the chance to know him. As we've all lost people we've cherished, I thought it would be effective to create moments that would broadly invite listeners to remember fondly and perhaps envision those once close to them who are now gone.

A few instruments that spring from the music-making within the Pasquerella family are featured in this work. Frank was an experienced performer on the trumpet and flugelhorn. His daughters Carmen and Gabby are accomplished performers on the Irish flute and the traditional Irish harp, respectively, and the Pasquerellas are actively engaged in that musical world. All of these instruments are featured, with two even playing tag for a little bit.

On a personal note, Frank was one of the champions of my music, often interested in what was new — what wasn't published yet. I'm so grateful to have had such a fine musician and teacher take interest in my work — a composer relishes that kind of affirming support. The work was premiered by the Eastview High School Wind Symphony on May 26, 2022 under the baton of conductor Richard Berggren.

— Program notes compiled by Timothy Mahr

## Our Guest Artist



**CHRISTOPHER LESLIE** '11 enjoys a varied career as a euphonium performer and educator which has taken him all across the United States. He currently serves as a member of the West Point Band. A burgeoning solo career has led to performances with some of America's finest professional and collegiate ensembles, including the U.S. Army Band "Pershing's Own," the Indiana University Wind Ensemble, and the University of Georgia British Brass Band. He has garnered numerous accolades, winning the Leonard Falcone International Euphonium Festival, the International Tuba Euphonium Conference Solo Competition, and receiving runner up for the American Prize for Instrumental Soloists. In 2017, he released his debut solo album, *To The Point*, which featured several original works and transcriptions for euphonium that had never been recorded. *To The Point* received critical acclaim, winning the Roger Bobo Award for Excellence in Recording and two silver medals from the Global Music Awards. Leslie earned his D.M.A. from the University of Georgia, M.M. from Indiana University Jacobs School of Music, and B.M. from St. Olaf College. He has had the privilege to study with David Zerkel, Daniel Perantoni, David Werden, and Hiram Diaz.

# Our Guest Conductors



**ALEX BAXMEYER '11** serves as band director at Glenbrook North High School (G.B.N.), a school in the northern suburbs of Chicago. At G.B.N., she co-directs the marching band, pep band, four curricular ensembles, and teaches guitar. Prior to her tenure at Glenbrook North, she graduated from St. Olaf in

2011, where she served as St. Olaf Band president her senior year and completed her master of music education degree at VanderCook College of Music in 2018. She has been the director of bands at Brillion High School in Wisconsin, Hinsdale South High School in Illinois, and found her dream job at G.B.N. Throughout her career, she has been voted teacher of the Year and has been nominated for this humbling award three additional times. In 2018, she directed the Illinois All-State Pit Orchestra for the All-State Musical, *Big Fish*, and regularly serves as a guest conductor and clinician throughout the Chicagoland area. She currently resides in Northbrook with her wonderful husband, John, and their sweet cockapoo, Tucker.



**ANDREW ERICKSON '95** has taught band in the St. Anthony-New Brighton School District for over 25 years. This is his 21st year as the high school band director. Under Erickson's direction, the St. Anthony Village High School Concert Band has performed at the M.M.E.A. Midwinter Clinic twice. He grew up in Missoula, Montana where he played under the baton of his father, Richard

Erickson. In 1995, he graduated from St. Olaf College, where he earned a bachelor of music degree in music education. He earned his master of music education degree at VanderCook College of Music in 2012. He is a member of the Minnesota Band Directors Association, Minnesota Music Educators Association, and plays bassoon in the Minnesota Symphonic Winds.



**BRENT COMEAU '02** (he/him) serves as the band director and music department chair at East Ridge High School. There, he directs concert bands, percussion class, jazz bands, marching band, pit orchestra, and several chamber ensembles. He also serves as the district band coordinator for South Washington County Schools. He holds a bachelor's degree in music education from

St. Olaf College '02 and master's in conducting from Southern Oregon University '07 as a part of the American Band College. He is a core member and tubist with the Encore Wind Ensemble. Brent lives in Woodbury, Minnesota with his wife, Sara, and their two children, Leila and Kenneth.

**CLAIRE LARSON '95** is a visiting professor of music and director of symphony band at Carleton College. In addition to that role, Larson is serving as band director at Kenyon-



Wanamingo middle and high schools in Kenyon, Minnesota. Larson earned a master of arts in music education from the University of Minnesota and a bachelor of music in music education from St. Olaf College. Her principal teachers were; Miles "Mity" Johnson, Dr. Timothy Mahr, and

Dr. Craig Kirchoff. She was the first recipient of the Miles Johnson endowment award in 1994 and received a graduate fellowship in horn performance at the University of Minnesota. An avid horn player, she has performed with the Minnesota Symphonic Winds, the Bloomington Symphony, the Mississippi Valley Orchestra, as well as freelancing throughout the metro area. Larson has presented at the M.M.E.A. Midwinter Clinic and has coached the All-State horn section coach. In 2017, Larson was nominated for the honor of Minnesota "Teacher of the Year." Prior to her position at Carleton and the Kenyon-Wanamingo schools, Larson served as band director at Brooklyn Center middle and high schools and Patrick Henry High School in Minneapolis. Larson resides in Northfield with her husband, John, and their three children (Linnea, Anders, and Annelise).



**MELANIE BROOKS DINH '11** is the director of bands at Winona State University. She received her doctor of musical arts and master's degrees in wind conducting at Arizona State University in 2018 and 2016. She has studied conducting with Gary W. Hill, Peter Ettrup Larsen, Jason Caslor, Wayne Bailey, Mallory Thompson, Craig Kirchhoff, Emily Threinen and Allan McMurray. In 2014–2015, Dr. Brooks received a

Fulbright grant to study at the Sibelius Academy in Helsinki, Finland. While in Finland, she conducted four of the country's five professional military bands, worked at youth and adult music camps in Kouvola and Terälahti, directed student honor bands in Varkaus, Lahti, and Tampere, and visited music schools across the country. She also performed with the Sibelius Academy Wind Ensemble at the Midwest Clinic in Chicago as a saxophonist. Before beginning her graduate studies, Dr. Brooks taught fifth grade and high school band in Pine City, Minnesota for two years, directing two concert bands, jazz band, jazz combo, marching band, and pep band. Her first teaching position was at Bethlehem Academy in Faribault, Minnesota, where she directed fifth grade band, sixth grade band, grades 7–12 band, jazz band, pep band, and marching band. Dr. Brooks received her bachelor of arts from St. Olaf College in Northfield, Minnesota, where she performed in many ensembles as a saxophonist and also directed the college athletic bands. She has since performed several recitals with the Kaze Saxophone Quartet, premiering and commissioning new pieces written by Finnish composers Janne Ikonen and Jukka Viitasaari. Dr. Brooks has passionately undertaken several projects that focus on community building through music performance. She founded the first-ever collaboration between Arizona State University and the Harmony Project Phoenix, a non-profit music school in South Phoenix. This collaboration blossomed into a project that created 29 miniature concertos for young soloists of all wind and string instruments. Dr. Brooks also coordinated the "Building Bridges through Music" festival on Jan. 27, 2018,

which included young musicians, college musicians, and adult composers from around the world. After such rewarding experiences, she greatly looks forward to connecting communities through music in the Winona area!



**NICHOLAS ELLISON '01** teaches middle school band in Edina Public Schools. He previously held similar positions in the Burnsville-Eagan-Savage, Orono, and Eden Prairie school districts. He is the conductor of the Minnesota Youth Symphonies Wind Orchestra, an ensemble for young wind, brass, and percussion players that introduces students to

orchestra playing through chamber music and instrument specific pedagogy. Ellison is a native of Wheeling, West Virginia and graduated from St. Olaf College with a degree in music and management, a graduate of the Johnson-Auge School for Music Management. Ellison completed a master's degree from the American Band College of Sam Houston State University and studied music education at the University of Minnesota. He performs as a trumpet player in Encore Wind Ensemble. He has presented and performed at the Minnesota Music Education Association Midwinter Clinic, and he has served as a trumpet section coach for Minnesota All-State Bands. Ellison lives in Minneapolis with his wife, Melissa Morey, a professional horn player and teacher.

#### **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*  
 Jonathan Kopplin, *associate librarian for ensembles and performing rights*  
 Emma Jenks '22, *coordinator of music organizations*  
 Gabbie Holtzman '21, *ticketing coordinator*

#### **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*  
 Lisa McDermott, *academic administrative assistant*  
 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*

# ST. OLAF BAND

## TIMOTHY MAHR '78, CONDUCTOR

### PICCOLO

Greta Hallberg, *Minneapolis, Minn.*

### FLUTE

Carter Allen, *Sullivan, Wis.*

†\*Mackenzie Farrell, *Hudson, Wis.*  
Elena Getchell, *Forest Lake, Minn.*  
Chloe Greene, *St. Paul, Minn.*  
Caroline Juhl, *Prior Lake, Minn.*  
Cole Kehrberg, *Golden Valley, Minn.*  
Emily Philbrook, *Minneapolis, Minn.*  
Natalia Pinell, *Huntsville, Texas*  
Lissi Reid, *Edina, Minn.*  
Caroline Russell, *Westport, Conn.*  
Olivia Simonson, *Seattle, Wash.*  
Noah Stamboulieh, *St. Paul, Minn.*  
Katherine Van Epps, *Kenyon, Minn.*

### OBOE

Simon Miller, *Oak Park, Ill.*

■ Lily Mitzel, *St. Paul, Minn.*  
Anna Rothfusz, *Washington, Ill.*  
†\*• Lauren Vilendrer, *Shoreview, Minn.*

### CLARINET

†\*Emma Byrd, *Carbondale, Ill.*  
Mikayla Carlson, *Sioux Falls, S.D.*  
Vincent Giza, *Culver City, Calif.*  
Eliza Johnson, *Fairway, Kan.*  
Riley Kazukiewicz, *Eagan, Minn.*  
Oslo Martin Risch, *St. Paul, Minn.*  
Max Okagaki, *Minneapolis, Minn.*  
Erin Pratt, *Omaha, Neb.*  
Mari Reid, *Edina, Minn.*  
Anna Schmidt, *St. Paul, Minn.*  
Eric Stilwell, *Sammamish, Wash.*  
Abigail Towle, *Hopkins, Minn.*  
Alexandra Williams, *Eyota, Minn.*

### BASS CLARINET

Emma Gross, *Sioux City, Iowa*  
†\*Esmir Hodzic, *Rochester, Minn.*  
Matthew Krische, *Glendale, N.Y.*

### CONTRAALTO CLARINET

Elle Davis, *Portland, Ore.*

### CONTRABASS CLARINET

Aryaman Joshi, *Amravati, India*

### BASSOON

~Katie Barden, *Madison, Wis.*  
†\*Sydney Krane, *Xenia, Ohio*  
Magrath Walker, *Bozeman, Mont.*

### ALTO SAXOPHONE

Arich Fruehling, *Omaha, Neb.*  
†\*Lucas Kramarczuk, *Bloomington, Minn.*  
†Adam Pazandak, *Bloomington, Minn.*  
Noah Stremmel, *Brookings, S.D.*  
Haleigh Yoder, *Longview, Texas*

### TENOR SAXOPHONE

Katherine Dallmier, *Mahomet, Ill.*

### BARITONE SAXOPHONE

Eskil Irgens, *Trondheim, Norway*

### CORNET/TRUMPET

Connor Bitterman, *Brooklyn Park, Minn.*  
□Zac Carlson, *Sioux Falls, S.D.*  
Ian DiMundo, *Santa Monica, Calif.*  
Samuel Hall, *Charlottesville, Va.*  
Nicholas Little, *Cokato, Minn.*  
Olivia Loewe, *Bemidji, Minn.*  
Caleb Maeda, *Rosemount, Minn.*  
•Devonte Merrick, *Dekalb, Ill.*  
Mary Evelyn Miller, *Oak Park, Ill.*  
Calvin Reyes, *Farmington, Minn.*  
^Luke Springer, *Bellingham, Wash.*

### HORN

Matthias Baese, *St. Paul, Minn.*  
Elizabeth Delaney, *Ames, Iowa*  
Ariel Edwards, *Apple Valley, Minn.*  
Sandra Gabel, *Plymouth, Minn.*  
^Jack Kiehne, *St. Paul, Minn.*  
Anja Logan, *Brookfield, Wis.*  
Laura Maeda, *Inver Grove Heights, Minn.*  
†\*•Siena Olson, *Elmhurst, Ill.*  
Noah Tibben-Lembke, *Reno, Nev.*  
Tye Van Pelt, *Buffalo, Minn.*

### TROMBONE

Carson Aldrich, *Woodridge, Ill.*  
Carter Anderson, *Eden Prairie, Minn.*  
•Natalie DiMundo, *Santa Monica, Calif.*  
Jacob Dreifort, *Santa Monica, Calif.*  
Francis Munson, *Slater, Iowa*

### BASS TROMBONE

Quinn Munson, *St. Paul, Minn.*  
Astrid Urberg-Carlson, *Minneapolis, Minn.*

### EUPHONIUM

Grayson Chan, *Kowloon, Hong Kong S.A.R.*  
Gavin Groshel, *St. Paul, Minn.*  
Ian Knowles, *Chaska, Minn.*  
William Selkey, *Brookfield, Wis.*

### TUBA

Parker Barrettel, *Lisle, Ill.*  
Genevieve Levinson, *Highland Park, Ill.*  
Erik Olson, *River Falls, Wis.*  
Jesse Wiemer-Hastings, *Geneva, Ill.*

### STRING BASS

Davis Moore, *Worthington, Minn.*

### HARP

MaKenzie Kuckkan, *Rhineland, Wis.*

### KEYBOARDS

Aryaman Joshi, *Amravati, India*

### PERCUSSION

\*Josh Cameron, *Wyoming, Minn.*  
Morgan Ely, *North Pole, AK*  
^Benjamin Gusdal, *Shoreview, Minn.*  
†^Megan Hoffhines, *Wilmette, Ill.*  
Estelle Huskins, *Rochester, Minn.*  
Karl Wilker, *Washington, D.C.*  
Avery Nevins, *Fort Collins, Colo.*  
Jack Schabert, *St. Paul, Minn.*

†Principal/Co-Principal

\*Section leader

•Officer

^Manager

-Librarian

~Contrabassoon

■English horn

□Flugelhorn