



University of Maryland School of Music Presents

SPLINTER
University of Maryland Wind Ensemble

Wednesday, December 7, 2022 • 8PM
DEKELBOUM CONCERT HALL
AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF
MUSIC**

University of Maryland School of Music
Presents

SPLINTER

UMD Wind Ensemble

Andrea Brown

Music Director

March JoyeuseEmmanuel Chabrier
(1841–1894)
Arr. Fred Junkin

Serenade No. 1Vincent Persichetti
(1915–1987)

- I. Prelude
- II. Episode
- III. Song
- IV. Interlude
- V. Dance

Christine Higley, *conductor*

a proper goodbye..... Joel Puckett
(b. 1977)

- i. a good rain
- ii. a proper goodbye

Second Suite in F Major, Op. 28, No. 2, H. 106.....Gustav Holst
(1874–1934)

- I. March: Morris Dance, Swansea Town, Claudy Banks
- II. Song Without Words, “I’ll Love My Love”
- III. Song of the Blacksmith
- IV. Fantasia on the Dargason

Splinter..... Holly Harrison
(b. 1988)



ANDREA E. BROWN was appointed the associate director of bands at the University of Maryland in 2018. In this position, she conducts the University of Maryland Wind Ensemble, serves as the director of athletic bands and teaches conducting. Brown is formerly a member of the conducting faculty at the University of Michigan, where she served as the assistant director of bands and was a faculty sponsor of a College of Engineering Multidisciplinary Design Project team researching conducting pedagogy technology. She also served as the director of orchestra and assistant director of bands at the Georgia Institute of Technology in Atlanta. She is a frequent guest conductor, clinician and adjudicator in the United States, Europe and Asia.

While under her direction, the UMD Wind Ensemble was selected to perform at the 2022 College Band Directors National Association Eastern Division Conference in Baltimore. The ensemble has performed works by a diverse range of composers and has collaborated with soloists Willie Clark, Robert DiLutis, Jennifer Piazza-Pick and Amanda Staub. Brown led a consortium commissioning Omar Thomas's setting of *Shenandoah* and participated in commissions for works by Kathaj Copley, Catherine Likhuta and Harrison Collins.

Brown completed a doctor of musical arts degree in instrumental conducting at the University of North Carolina at Greensboro, where she was a student of John Locke and Kevin Geraldi.

While at UNCG, she was both guest conductor and principal horn on UNCG Wind Ensemble's *fireworks!* and *finish line!* CDs released on the Equilibrium label. Brown has also had several rehearsal guides published in the popular GIA Publications series "Teaching Music Through Performance in Band" and has presented at the Midwest Clinic in Chicago, Oxford Conducting Institute, Music For All Summer Symposium, the Yamaha Bläserklasse in Schlitz, Germany, the International Computer Music Conference in Ljubljana, Slovenia, the College Music Society International Conference in Sydney, Australia and multiple times at the College Band Directors National Association National Conference.

A proponent of inclusion and equity issues in the music profession, Brown is a frequent guest speaker on these topics. She currently serves on the CBDNA Diversity Committee and is a member of the Drum Corps International In Step Committee. Brown is the founder of "Women Rising to the Podium," an online group of over 4,200 members supporting and celebrating women band directors. Additionally, she also served as the chair of the Sigma Alpha Iota Women's Music Fraternity Graduate Conducting Grant for eight years, and is an advisor of the SAI chapter at the University of Maryland.

Brown previously served on the brass and conducting instructional staff of the DCI World Champion Phantom Regiment (2004–2017). Other marching organizations she has instructed include the U.S. Army All-American Marching Band and Carolina Crown. Brown served as a music judge for Drum Corps International in the 2022 season and was nominated to membership of the John Philip Sousa Foundation Sudler Shield Jury in 2021.

As a performer, Brown was a member of the AA Brass Quintet, which won the International Brass Quintet Competition hosted by Fred Mills at the University of Georgia. She performed with the horn sections of the Boston Brass All Stars Big Band, North Carolina Symphony, Winston-Salem Symphony and the Brevard Music Center Orchestra. Brown has studied brass performance and pedagogy with Abigail Pack, J.D. Shaw, Jack Masarie, Freddy Martin, Dottie Bennett, Randy Kohlenberg, Richard Steffen and Ed Bach.

Originally from Milan, Tennessee, Brown is a graduate of Austin Peay State University and earned a master of music degree in horn performance and a master of music education degree with a cognate in instrumental conducting from UNCG. Prior to her position at Georgia Tech, Brown was the assistant director of bands at Austin Peay State University and taught public school in Milwaukee, Wisconsin, and Dallas, Texas. She is a member of Phi Kappa Phi, Pi Kappa Lambda and CBDNA. She was awarded the Rose of Honor as a member of Sigma Alpha Iota Women's Music Fraternity and is an honorary member of Kappa Kappa Psi and Tau Beta Sigma.



CHRISTINE HIGLEY is a second year doctoral student in wind conducting at the University of Maryland, College Park, where she serves as a graduate assistant with the University of Maryland Athletic Bands and studies conducting under Michael Votta.

Before coming to Maryland, Higley attended California State University, Los Angeles (CSULA), where she earned her master of music degree in instrumental conducting in Fall 2020, studying under Emily Moss and Christopher Gravis. In addition to her wind conducting responsibilities at CSULA, Higley taught courses including “Intro to Music Education” and “Intro to Classical Music in Western Culture.” She also served as the president of the CSULA chapter of the National Association for Music Education.

Before pursuing her graduate degrees, Higley was the band and orchestra director at Sunset Ridge Middle School in Salt Lake City, Utah from 2014 to 2018. She also taught elementary school beginning band and served on staff for the Copper Hills High School Marching Band.

In addition to teaching and conducting, Higley enjoys life as a horn player. She was the horn section leader for the CSULA Wind Ensemble and Symphonic Band, and has played with the Salt Lake Symphonic Winds, the Brigham Young University Idaho Symphony Orchestra and various chamber groups. She has studied with Nathan Campbell, Jon Klein and Bruce Woodward. Higley earned her bachelor of music degree in music education from Brigham Young University - Idaho.

March Joyeuse (1885/1998)**EMMANUEL CHABRIER****Born 18 January 1841, Auvergne, France****Died 13 September 1894, Paris, France**

Emmanuel Chabrier began music lessons at the age of six. Throughout his youth he was passionate about music and painting. While studying law in Paris, Chabrier became fascinated with Richard Wagner's works and determined that music was his own true calling. He began studying the piano, harmony and counterpoint.

Although primarily known for his two most popular orchestral works, *Espana* and *Joyeuse march*, he composed multiple operas and works for piano as well. Chabrier's music, frequently based on irregular rhythmic patterns or on rapidly repeated figures derived from the bourrée (a dance of his native Auvergne), is inspired by broad humor and a sense of caricature.

– Composer biography courtesy of the Wind Repertory Project

Marche Joyeuse began its life as the *Prélude et marche française*, a piece for piano four hands written in 1885. Chabrier transformed, orchestrated and dedicated the work to fellow French composer Vincent d'Indy in 1885 for a première later that year. Chabrier considered this piece “idiotically comical” and stated that “the musicians were in stitches.” His characteristic wit is on full display throughout the piece, demonstrated by his inventive use of orchestration, harmony, and rhythm. Debussy gave the piece high praise, calling the *Marche Joyeuse* a “masterpiece of high fantasy.”

– Program note by the United States Marine Band

Serenade No. 1 (1929)**VINCENT PERSICHETTI****Born 6 June 1915, Philadelphia, Pennsylvania****Died 14 August 1987, Philadelphia, Pennsylvania**

Persichetti began his musical life at a young age, first studying the piano, then the organ, double bass, tuba, theory and composition. By the age of 11, he was paying for his own musical education and helping by performing professionally as an accompanist, radio staff pianist, church organist and orchestra performer. At the age of 16, he was appointed choir director for the Arch Street Presbyterian Church in Philadelphia, a post he would hold for the next 20 years. During all of this, Persichetti was a student in the Philadelphia public schools and received a thorough musical education at the Combs College of Music, where he earned a degree in 1935 under Russel King Miller, his principal composition teacher.

Starting at the age of 20, he was simultaneously head of the theory and composition departments at the Combs College of Music, a conducting major with Fritz Reiner at the Curtis Institute and a piano major with Olga Samaroff at the Philadelphia Conservatory. He received a diploma in conducting from the Curtis Institute and graduate degrees from the Philadelphia Conservatory. In 1947, he joined the faculty of the Juilliard School of Music, and became the chairman of the Composition Department in 1963.

Persichetti composed for nearly every musical medium, with more than 120 published works. Although he never specifically composed “educational” music, many of his smaller pieces are suitable for teaching purposes. His piano music, a complete body of literature in itself, consists of six sonatinas, three volumes of poems, a concerto and a concertino for piano and orchestra, serenades, a four-hand concerto, a two-piano sonata, 12 solo piano sonatas and various shorter works. His works for winds rank as some of the most original and well-crafted compositions in the medium, and his Symphony No. 6 is rightly considered one of the “cornerstones” of the genre.

– Composer biography courtesy of the Wind Repertory Project

The Serenade, composed when I was fourteen, built on a chorale melody written at nine, was one of the contraband pieces of the period. I wrote it away from the [Combs] Conservatory, but under the unofficial eye of Russell King Miller. I was allowed to compose this kind of music as a reward for double assignments in stylistically severe chorale harmonization and cantus firmus contrapuntalizations. I poked fun at the predictably academic and often got in trouble with my teachers. The Serenade was first performed at a concert for alumni on December 21, 1929 by instrumental colleagues interested in music after Tchaikovsky. I managed to round up a violinist to play the flute part, a fine oboist, and a questionable tubist; the remaining seven parts I had to cover myself on a tracker organ. (I'd started organ at eleven, as soon as my legs were long enough to reach the pedals.)

– Program note by the composer

a proper goodbye (2020)

JOEL PUCKETT

Born 27 June 1977, Atlanta, Georgia

Joel Puckett is a composer leaving both audiences and the press buzzing. His music has been described as “soaringly lyrical” (Minneapolis Star Tribune), “Puccini-esque” (Wall Street Journal), and “containing a density within a clarity, polyphony within the simple and — most importantly — beautiful and seemingly spiritual.” (Audiophile Audition). Parterre Box recently proclaimed, “Puckett should be a household name,” and the Philadelphia Inquirer’s David Patrick Stearns mused, “if the name Joel Puckett isn’t etched into your brain, it should be.” In 2011 NPR Music listed him as one of the top 100 composers under 40 in the world.

Hailed as “visionary” (Washington Post) and “an astonishingly original voice” (Philadelphia Inquirer), his music is performed by the leading artists of our day and is consistently recognized by organizations such as the American Composers Forum, BMI, Chorus America, National Public Radio and the American Bandmasters Association.

Puckett’s music attracts diverse performers and listeners through its emotional energy and commitment. Melding tradition with innovation, his distinctive style grows from his power to create transcendent experiences using charismatic musical language.

The Fix, a grand opera commissioned by Minnesota Opera, premiered in March 2019 to packed houses, enthusiastic audiences and largely effusive praise. With a libretto by Academy Award and Tony Award winner Eric Simonson, the work depicts the rise and fall of the 1919 Chicago White Sox. It is a tragedy ripe with power, romance and redemption, set against the backdrop of America’s favorite pastime. Puckett’s earlier commissions have been premiered and performed worldwide, to exuberant critical acclaim.

His double concerto for clarinet, flute and orchestra, *Concerto Duo*, was premiered by the Chicago Youth Symphony Orchestra in 2012, when Puckett was composer-in-residence with soloists Anthony McGill and Demarre McGill. The Chicago Tribune’s John von Rhein praised the piece, saying that it “soar[ed] in intertwining dialogues, jazzy and lyrical, with shimmering waves of post-minimalism.”

His flute concerto, *The Shadow of Sirius*, premiered in 2010 and has received more than 200 performances and been recorded multiple times, including 2015’s Naxos Surround Sound disc, “Shadow of Sirius,” which received a 2016 Grammy Nomination. Currently the chair of music theory, ear training and piano skills at the Peabody Conservatory in Baltimore where he has received a 2022 Johns Hopkins Catalyst Award, the 2022 Johns Hopkins Alumni Association Excellence in Teaching Award and the 2021 Peabody Conservatory Student Affairs Mental Health Ally Award, Puckett presents workshops nationwide and frequently serves as an adjudicator at competitions for rising composers. His music is represented worldwide by Bill Holab Music.

– Composer biography courtesy of Joel Puckett

I have never been good at saying goodbye. I find it difficult to quickly sum up time shared with a pithy comment or words of gratitude. I usually prefer to simply vanish and remember the meaningful time spent together. Let me be clear: this is a terrible way to say goodbye.

I recently said goodbye to a great friend and mentor who lost an epic battle with cancer. Fortunately, he did not share my fondness for ghosting. He demanded I come to his hospice bed to spend long afternoons sitting quietly together listening to a good hard rain, talking about music, family and a life meaningfully lived. I am so grateful he did.

a proper goodbye was commissioned by the Bridgeworks Project via the CDBNA Western and Northwestern divisions with support from the following specific programs: Arizona State University, directed by Jason Caslor; Brigham Young University-Idaho, directed by Diane Soelberg; California State Polytechnic University-Pomona, directed by Rickey Badua; California State University-East Bay, directed by Danielle Gaudry; California State University-Los Angeles, directed by Emily Moss; California State University-Sonoma, directed by Andy Collinsworth; Eastern Arizona College, directed by Geoff DeSpain; Grand Street Community Band, directed by David Blumenthal; Pacific University, directed by Michael Burch-Pesses; Puget Sound University, directed by Gerard Morris; University of British Columbia, directed by Robert Taylor; University of Nevada-Reno, directed by Reed Chamberlin; Utah Valley University, directed by Thomas Keck; and Washington State University, directed by Troy Benefield.

– Program note by the composer

Second Suite In F Major, Op. 28, No. 2, H. 106 (1911)

GUSTAV HOLST

Born 21 September 1874, Gloucestershire, U.K.

Died 5 May 1934, London, U.K.

Holst learned piano at an early age, but was stricken with a nerve condition that affected the movement of his right hand, forcing him to give up the piano for the trombone. He received his degrees from The Royal College of Music in London, where he met fellow composer (and lifelong friend) Ralph Vaughan Williams and became interested in Hindu mysticism and spirituality, interests that would later shape the course of his compositional output. In 1901, Holst married Isobel Harrison, who would remain with him the remainder of his life.

Before Holst became a well-known composer, he relied for income from playing the trombone in the Carl Rosa Opera Company and in the White Viennese Band, a popular orchestra specializing in “light music.” In 1905, Holst became director of music at the St. Paul’s Girls’ School in Hammersmith, London, and in 1907, he also became director of music at Morley College, retaining both positions until his death in 1934.

Holst’s compositions for wind band, although only a small portion of his total output, have made him a cornerstone of the genre.

– Composer biography courtesy of the Wind Repertory Project

The Second Suite consists of four movements, all based on specific English folk songs.

Movement I: March: Morris Dance, Swansea Town, Claudy Banks. The “March” of the Second Suite begins with a simple-five note motif between the low and high instruments of the band. The first folk tune is heard in the form of a traditional British brass band march using the Morris-dance tune “Glorishears.” After a brief climax, the second strain begins with a euphonium solo playing the second folk tune in the suite, “Swansea Town.” The theme is repeated by the full band before the trio. For the trio, Holst modulates to the unconventional sub-dominant minor of B-flat minor and changes the time signature to 6/8, thereby changing the meter. (Usually one would modulate to sub-dominant major in traditional march form. While Sousa, reputedly the “king of marches,” would sometimes change time signatures

for the trio (most notably in *El Capitan*), it was not commonplace.) The third theme, called “Claudy Banks,” is heard in a low woodwind soli, as is standard march orchestration. Then the first strain is repeated da capo.

Movement II: Song Without Words, “I’ll Love My Love.” Holst places the fourth folk song, “I’ll Love My Love,” in stark contrast to the first movement. The movement begins with a chord from French horns and moves into a solo of clarinet with oboe over a flowing accompaniment in F Dorian. The solo is then repeated by the trumpet, forming an arc of intensity. The climax of the piece is a fermata in measure 32, followed by a trumpet pickup into the final measures of the piece.

Movement III: Song of the Blacksmith. Again, Holst contrasts the slow second movement to the rather upbeat third movement which features the folk song “A Blacksmith Courted Me.” The brass section plays in a pointillistic style depicting a later Holst style. There are many time signature changes (4/4 to 3/4) making the movement increasingly difficult because the brass section has all of their accompaniment on the up-beats of each measure. The upper woodwinds and horns join on the melody around the body of the piece, and are accompanied with the sound of a blacksmith tempering metal with an anvil called for in the score. The final D major chord has a glorious, heavenly sound, which opens the way to the final movement. This chord works so effectively perhaps because it is unexpected: the entire movement is in F major when the music suddenly moves to the major of the relative minor.

Movement IV: Fantasia on the Dargason. This movement is not based on any folk songs, but rather has two tunes from Playford’s “Dancing Master” of 1651. The finale of the suite opens with an alto saxophone solo based on the folk tune “Dargason,” a 16th century English dance tune included in the first edition of “The Dancing Master.” The fantasia continues through several variations encompassing the full capabilities of the band. The final folk tune, “Greensleeves,” is cleverly woven into the fantasia by the use of hemiolas, with “Dargason” being in 6/8 and “Greensleeves” being in 3/4. At the climax of the movement, the two competing themes are placed in competing sections. As the movement dies down, a tuba and piccolo duet forms a call back to the beginning of the suite with the competition of low and high registers.

The name “dargason” may perhaps come from an Irish legend that tells of a monster resembling a large bear (although much of the description of the creature has been lost over time). The dargason tormented the Irish countryside. During the Irish uprising of the late 18th Century, the dargason is supposed to have attacked a British camp, killing many soldiers. This tale aside, “dargason” is more likely derived from an Anglo-Saxon word for dwarf or fairy, and the tune has been considered English (or Welsh) since at least the 16th century. It is also known as “Sedony” (or Sedany) or “Welsh Sedony.”

Holst later rewrote and re-scored this movement for string orchestra, as the final movement of his *St. Paul’s Suite* (1912), which he wrote for his music students at St. Paul’s Girls’ School.

Holst composed the Second Suite in 1911, but he was so preoccupied (and later fatigued) by the details of supervising a performance by Morley College students of Purcell’s Fairy Queen (the first since the 17th century) that he forgot about the work until he was asked to compose another suite for military band in 1921. He changed his original tune “Young Reilly” in the opening of the march to the Morris dance “Glorishears” and made some slight changes in the instrumentation in order to comply with the instrumentation adopted by the Kneller Hall Conference of December 1921. The suite was premiered on June 30, 1922, at Royal Albert Hall, London, by the Military School of Music Band, conducted by Lt. Hector E. Adkins. 2022 marks the 100th anniversary of the premiere of Holst’s Second Suite.

– Program note by Imogen Holst and Program Notes for Band

Splinter (2020)**HOLLY HARRISON****Born 1988, Western Sydney, Australia**

Holly Harrison is a young Australian composer from Western Sydney. Harrison's music is driven by the nonsense literature of Lewis Carroll, embracing stylistic juxtapositions, the visceral energy of rock, and whimsical humour. She is the Tasmanian Symphony Orchestra's composer in residence across 2020–22. Her music has been described as “exploding off the page,” full of “riotous energy, eclectic rhythmic complexity” and “inventive, witty and invested with thrilling dynamism and momentum.”

Harrison's music has been performed in Australia, Asia, Europe and the USA. 2022 sees premieres from the Tasmanian Symphony Orchestra, Australian Chamber Orchestra, Australian String Quartet, James Crabb and the Goldner Quartet, Australia Ensemble, Alicia Crossley and Josh Hill, Goldmund Quartet and the Sydney Symphony Orchestra. Harrison is a mentor for Omega Ensemble's 2022 CoLAB program for pre-professional composers and is a tutor for the Tasmanian Symphony Orchestra's 2022 Australian Composers' School.

Harrison has worked with the Sydney, Melbourne, Tasmanian, Canberra, West Australian and Adelaide Symphony Orchestras, as well as the Australian Youth Orchestra and Monash Academy Orchestra. Her music has been performed by a range of Australian artists including Ensemble Offspring, Omega Ensemble, Rubiks Collective, Adelaide Wind Orchestra, Riley Lee and Enigma Quartet, Kiazma Piano Duo and soloists Matthew Kneale and Lloyd Van't Hoff. Internationally, she has collaborated with Eighth Blackbird, Alarm Will Sound, Nu Deco Ensemble, Riot Ensemble, Orkest de Erepijs, Het Gelders Orkest, Ensemble Garage and Catchfire Collective. Recently, her work has expanded to include orchestral arrangements for Australian songwriters Tim Minchin and Monique Brumby.

Recent highlights include the trumpet concerto *Hellbent* for Owen Morris and the Melbourne Symphony Orchestra, under the baton of Johannes Fritzscht, and the announcement of *Splinter* as a finalist in the Work of the Year: Large Ensemble category of the 2021 APRA AMCOS Art Music Awards. Commissioned by an American college consortium, the work will receive many airings in 2022, featuring on CBDNA conferences in Maryland (Eastern Division), South Carolina (Southern Division) and Washington (Western/Northwestern Division). Other highlights include the Australian Youth Orchestra touring Frumious internationally in 2019, and writing the rock-inspired Balderdash as the set string quartet work for the 2018 Melbourne International Chamber Music Competition. Harrison's *Lobster Tales and Turtle Soup* featured on Eighth Blackbird's (USA) Australian tour as part of Musica Viva's 2017 International Concert Season. Eighth Blackbird's performance was later awarded Performance of the Year at the 2018 APRA AMCOS Art Music Awards. *Lobster Tales* has since been heard across the USA, UK, the Netherlands, Germany and Sweden.

Harrison is the recipient of numerous awards. She was the inaugural winner of the 2017 Sue W. Chamber Music Composition Prize, awarded to an Australian female composer, and was a winner of Nu Deco Ensemble's 2018 Nu Works Initiative. She was awarded first place at the 2014 Young Composers Meeting in Apeldoorn, The Netherlands, chaired by Louis Andriessen and was the winner of the 2013 Pyeongchon Arts Hall International Chamber Music Composition Competition (South Korea). She was a resident composer at the 2014 Mizzou International Composers Festival (USA) with Alarm Will Sound, and was one of two winners of The Riot Ensemble's (UK) 2014 Call for Scores.

Her works have been performed at festivals including the String Quartet Biennale Amsterdam (NL), Gaudeamus Muziekweek (NL), November Music (NL), LA Phil's Noon to Midnight (USA), Cabrillo Festival of Contemporary Music (USA), Sound of Sweden (SWE), Now Hear This Festival (CAN), Asian Composers' League Festival (TWN), Coriole Music Festival, Perth International Arts Festival, Adelaide Festival, Canberra International Music Festival, Four Winds Festival and Port Fairy Spring Music Festival.

Harrison teaches composition at The King's School and Caroline Chisholm College, and casually at the Sydney Conservatorium of Music. She was previously composer in residence at MLC School, Burwood NSW. She has presented workshops and seminars at the Melbourne Conservatorium of Music, Monash University, University of Wollongong, New England Conservatorium, ASME NSW Composition Day, Australian Music Day and a diverse collection of schools, including Wenona School, Shore School, Mercy Catholic College, Xavier College and Prairiewood Highschool. Harrison completed a doctor of creative arts degree at Western Sydney University with Bruce Crossman and John Encarnacao, where she worked for several years as a sessional lecturer, co-ordinating performance and composition units.

Harrison also plays drum kit and percussion in the improvised rock duo Tabua-Harrison with Joey Tabua on electric guitar. Their debut record, "Scout," is available on Psychopyjama.

– Composer biography courtesy of Holly Harrison

In this context, the word "Splinter" means to break into small, sharp fragments, and refers to the way in which the piece is structured as a type of mosaic or stylistic patchwork. Many sections of the piece feature instrument sounds breaking or distorting in some way — whether this be in the extremes of register, wild glissandos or crunchy chords. The other meaning of 'splinter' is as a foreign object within the body. This acts as a metaphor for my experimentation with some lighter, delicate moments, which are not always part of my musical soundworld.

– Program note by the composer



Andrea E. Brown, *Music Director*
Mark Wakefield, *Manager of Orchestral Activities*

PICCOLO*/FLUTE

Julion Beckham*
Katherine Cox
Larissa Hsu*
Cecilia Skorupa*

OBOE

Jonathan Alonzo
Zander Barrow
Oscar Krug

BASSOON/CONTRABASSOON*

Jolene Blair
William Duis*
Alissa Smith

E-FLAT CLARINET*/CLARINET

Alexis Deifallah
Jenna Dietrich
Ava Dutrow*
Katie Hagan
Molly McPoland
Gracie Morgan
Matthew Vice

BASS CLARINET

Alexis Deifallah
Jenna Dietrich
Gracie Morgan
Matthew Vice

CONTRA-ALTO CLARINET

Jenna Dietrich

SOPRANO/BASS SAXOPHONE

Colin Eng

ALTO SAXOPHONE

Colin Eng
Brandon Greenberg
Ellie Pline

TENOR SAXOPHONE

Joshua Griffin

BARITONE SAXOPHONE

Cyrus Moreland

HORN

Kyle Bickel
Gavin Gibson
Nick Gonzalez
Alyssa Proctor
Matthew Tremba

TRUMPET

Amber Bowen-Longino
Allison Braatz
Madeline Hamilton
Abel Solomon
Landon Stone

TROMBONE

Tobi Ajiboye
Brian Macarell
Jason Ramsland
Avi Spector

EUPHONIUM

Daphne Fish
Malachi Gaines

TUBA

Aiden Dingus
Ryan Vest

PERCUSSION

Maia Foley
Kyle Graham
Gwen Hogan
Mär Lennon
Kalyn May
Bruce Perry

PIANO

Anthony Bock

DOUBLE BASS

Daphne Henderson

GRADUATE ASSISTANTS

Zachary Harwell
Christine Higley
Brad Jopek

22-23

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