



University of Maryland School of Music Presents

FACULTY ON STAGE
University of Maryland Wind Orchestra

Saturday, December 7, 2024 • 8PM

DEKELBOUM CONCERT HALL

AT THE CLARICE SMITH PERFORMING ARTS CENTER



**SCHOOL OF
MUSIC**

University of Maryland School of Music
Presents

FACULTY ON STAGE

University of Maryland Wind Orchestra

Michael Votta, Jr.

Music Director

Glass Ceiling..... Leanna Primiani
(b. 1978)

Concerto Grosso for Woodwind Quartet and Wind Orchestra Heitor Villa-Lobos
(1887–1959)

- I. Allegro non troppo
- II. Allegretto scherzando
- III. Andante - molto allegro

Sarah Frisof, *flute*
Emily Tsai, *oboe*
Robert DiLutis, *clarinet*
Joey Grimmer, *bassoon*

INTERMISSION

“La Vallée des Cloches” Maurice Ravel
from *Miroirs* (1875-1937)
Arr. Donald Hunsberger

Erick Von Sas, *graduate conductor*

A Plea for Peace Augusta Read Thomas
(b. 1964)
Arr. Chris David Westover-Muñoz

Teri Bickham, *soprano*

Music for Prague 1968..... Karel Husa
(1921–2016)

- I. Introduction and Fanfare
- II. Aria
- III. Interlude
- IV. Toccata and Chorale



MICHAEL VOTTA, JR. has been hailed by critics as “a conductor with the drive and ability to fully relay artistic thoughts” and praised for his “interpretations of definition, precision and most importantly, unmitigated joy.” Ensembles under his direction have received critical acclaim in the United States, Europe and Asia for their “exceptional spirit, verve and precision,” their “sterling examples of innovative programming” and “the kind of artistry that is often thought to be the exclusive purview of top symphonic ensembles.”

He currently serves as interim director of the School of Music at the University of Maryland, where he holds the rank of professor and also serves as director of bands. Under his leadership, the UMD Wind Orchestra (UMWO) has been invited to perform at multiple national and divisional conferences of the College Band Directors National Association as well as the 2015 international conference of the World Association of Symphonic Bands and Ensembles. UMWO has also performed with major artists such as the Baltimore Symphony Orchestra, the Orpheus Chamber Orchestra, Eighth Blackbird, the Imani Winds and Konshens the MC. UMWO has commissioned and premiered over 30 works by composers such as Clarice Assad, Stephen Jaffe, Alvin Singleton, Daniel Bernard Roumain, Andre Previn, Steven Mackey and numerous others.

Votta has taught conducting seminars in the US, Israel and Canada, and has guest conducted and lectured throughout the world with organizations including the Beijing Wind Orchestra, the Prague Conservatory, the Eastman School of Music, the Cincinnati College-Conservatory of Music, the National Arts Camp at Interlochen, the Midwest Clinic and the Conductors Guild.

His performances have been heard in broadcasts throughout the US, on Austrian National Radio (ÖRF), and Southwest German Television, and have been released internationally on the Primavera label. Numerous major composers including George Crumb, Christopher Rouse, Louis Andriessen, Karel Husa, Olly Wilson, Barbara Kolb and Warren Benson have praised his performances of their works.

His arrangements and editions for winds have been performed and recorded by university and professional wind ensembles in the US, Europe and Japan. He is also the author and editor of books and articles on wind literature and conducting.

He is currently President of the College Band Directors National Association and has served as President of the Big Ten Band Directors Association, Editor of the CBDNA Journal and as a member of the boards of the International Society for the Investigation of Wind Music (IGEB) and the Conductors Guild.

Before his appointment at Maryland, Votta held conducting positions at the University of North Carolina-Chapel Hill, Duke University, Ithaca College, the University of South Florida, Miami University (Ohio) and Hope College.

A native of Michigan, Votta holds degrees in conducting, clarinet performance and microbiology from the Eastman School of Music and the University of Michigan. As a clarinetist, he has performed as a soloist throughout the US and Europe. His solo and chamber music recordings have been released on the Partridge and Albany labels.



Equally at home in the solo, chamber and orchestral stages, **SARAH FRISOF** is a passionate flutist and educator. As a soloist, Frisof was the second-prize winner of both the National Flute Association Young Artist Competition and the Heida Hermanns International Woodwind Competition, and she was a semi-finalist in the 2009 Kobe International Flute Competition. Frisof has concertized throughout the United States, Europe and Asia.

As a committed proponent of contemporary music, Frisof frequently premieres major works. Recent premieres include Damian Montano's Concerto for Flute and Harp with the Dallas Winds and Joel Puckett's Knells for Bonnie for flute and wind ensemble. "The Puckett Concerto" was released on the Klavier Label in February of 2017. In June of 2016, Frisof released her first solo CD, "The Flute Music of Joseph Schwantner," an authoritative recording of all of Schwantner's major works for flute. This recording, which was released on the Centaur Label, includes the world premiere recording of Taking Charge, a new chamber work for flute, piano and percussion. Highlights of Frisof's 2016-2017 season include a concerto performance with the Dallas Winds and guest artist recital appearances at the New York Flute Club, Ithaca College, University of Chicago and the Salon de Bellas Artes in Mexico City, Mexico.

In addition to Frisof's work as a solo artist, she is an active orchestral musician, having worked with major symphony orchestras across the country, including the Chicago Symphony, Boston Symphony, New York Philharmonic, Dallas Symphony and many others. Frisof frequently plays with the Kansas City Symphony, and she is principal flute of the Dallas Winds, the premier wind band in the United States. In the summers, Frisof plays with several festival orchestras including the Sunflower Festival (Topeka, KS) and Music in the Mountains (Durango, CO). She is a frequent performer at the National Flute Association conventions, having most recently performed Joel Puckett's The Shadow of Sirius Concerto with the United States Army Field Band at the closing gala concert in August of 2015.

An enthusiastic educator, Frisof has taught in a variety of diverse settings, including as a faculty member at the Interlochen Arts Camp, the Music in the Mountains Conservatory and the Blanche Bryden Summer Institute. She has taken her passion for education to global audiences, including working with young students in Zimbabwe and Brazil, and she frequently gives masterclasses at universities across the United States. A graduate of the Eastman School, The Juilliard School and the University of Michigan, she was formerly the professor of flute at University of Kansas and the University of Texas at Arlington.



EMILY TSAI is a professional oboist, oboe instructor and music arranger. She is the assistant principal oboe in the Washington National Opera and the Kennedy Center Opera House Orchestra and can be seen performing regularly at the Kennedy Center in Washington, D.C. on opera, ballet and musical theater productions.

Tsai has a passion for education and is the assistant oboe professor at the University of Maryland School of Music. She has also taught artist residencies and masterclasses at many colleges and universities, including the Eastman School of Music, Northwestern University, University of Maryland, Orchestra of the Americas and New World Symphony.

Along with her local DMV positions at the Kennedy Center and the University of Maryland, Tsai is an MKI artist as the oboist of WindSync, gold medalist at the International Fischhoff Competition and medalist at the M-prize Chamber Arts Competition. She has performed with WindSync in prominent venues such as Ravinia in Illinois, the Library of Congress in Washington, D.C., the Grand Tetons Music Festival in Wyoming and Strathmore in Maryland, among others.

Besides WindSync, Tsai has performed chamber music with such prominent musicians as Nathan Hughes, Frank Morelli, Clive Greensmith and Martin Chalifour. She is also the co-founder, oboist and violinist of C Street Collective.

She has been featured as a soloist with the Lafayette Symphony Orchestra, River Oaks Chamber Orchestra, Alba Festival Orchestra, Amadeus Orchestra, Washington Asian Philharmonic and the University of Maryland Symphony Orchestra, and has several solo appearances coming up this season.

Her main teachers include Mark Hill, Richard Killmer and Malcolm Smith. Emily received her Bachelor of Music degree in oboe performance, with a performer's certificate and the Chamber Music Award, from the Eastman School of Music, and her Bachelor of Science degree in ecology and evolutionary biology from the University of Rochester, graduating Magna Cum Laude. She received her Master of Music from the University of Maryland, College Park, where she was part of the Graduate Fellowship Quintet.

Tsai is a Lorée Artist and plays on a Lorée Royal oboe and a Lorée English horn.

Her greatest passions are to use music as a means to bring communities together, teach and encourage young people to engage with classical music and expand the repertoire for the double reeds in particular.

In her downtime, Tsai has completed several half marathons, a full marathon, an Olympic triathlon and a Tough Mudder, and loves to do various outdoor adventures with her husband, Karl. Inside, she can be found playing video games and spoiling her two adorable cats, Xenia and Perch.



ROBERT DILUTIS is the professor of clarinet at the University of Maryland, College Park, and the principal clarinetist of the Annapolis Symphony Orchestra. DiLutis previously served as professor of clarinet at the Louisiana State University School of Music from 2009-2012. He has also held positions with the Rochester Philharmonic Orchestra, San Antonio Symphony Orchestra and the Eastman School of Music. DiLutis has served on the faculties of St. Mary's University in Texas and Nazareth College in New York. His recent recitals and masterclasses have included the University of Georgia, University of California at Northridge, University of South Carolina, Catholic University of America and the International Clarinet Conference in Assisi, Italy.

Born in Baltimore, Maryland to a family of musicians, DiLutis studied first at the Peabody Conservatory with William Blayney and later at The Juilliard School with David Weber, principal clarinetist of the NYC Ballet. In 1989 he made his Carnegie Hall Recital debut as the winner of the Artist International Chamber Music Competition. As a soloist, DiLutis has performed with ensembles such as the San Antonio Symphony, LSU Wind Ensemble, Rochester Philharmonic Orchestra and the Baton Rouge Symphony Orchestra. DiLutis has performed and toured with the New York Philharmonic and is currently co-director of the Clarinet Academy of America, an intensive summer program for advanced clarinetists in high school and college. In addition to his performance career, DiLutis is the creator of the Reed Machine, a reed-making device used by top professionals around the world.

In 2013, DiLutis created a new chamber music series at the historic Riversdale House Museum in Riverdale, MD, and was awarded a 2014 Individual Performing Artist Grant from the Maryland State Council for the Arts. DiLutis is an artist for buffet and his new DVD/CD "Clarinet at Maryland," is available at GumRoad.com



JOSEPH GRIMMER is principal bassoon of the Kennedy Center Opera House Orchestra/Washington National Opera Orchestra and assistant professor of bassoon at the University of Maryland, College Park. He also holds the principal bassoon positions with the Harrisburg Symphony Orchestra and the Cabrillo Festival of Contemporary Music in Santa Cruz, California. He previously served as principal bassoon with the Jacksonville Symphony, was a member of the Houston Grand Opera Orchestra, was acting assistant principal bassoon with the Naples Philharmonic and spent six summers as assistant principal bassoon with the Colorado Music Festival Orchestra in his hometown of Boulder, Colorado.

He has performed as guest principal bassoon with the Detroit Symphony Orchestra, Baltimore Symphony Orchestra, Grand Rapids Symphony, Miami City Ballet Orchestra, Annapolis Symphony Orchestra, IRIS Orchestra and Wolf Trap Orchestra, among others. He has also performed with the National Symphony, Milwaukee Symphony, and Arizona Musicfest Orchestras. He has performed as a soloist with the IDRS Conference Orchestra in an arrangement of Sarasate's *Carmen Fantasy* and the Harrisburg Symphony Orchestra in David Ludwig's *Pictures from the Floating World*. He has taught at the Shenandoah Conservatory, Howard University, Catholic University and the Miami Music Festival, and presents masterclasses at music schools across the U.S. and internationally.

Grimmer was a fellow at the Lucerne, Aspen and Sarasota Music Festivals, and a prize winner at the International Double Reed Society's Young Artist Bassoon Competition in Birmingham, England. He serves on the Executive Board of Washington, D.C.'s Local 161-710 of the American Federation of Musicians. Grimmer earned his Master of Music degree from Rice University's Shepherd School of Music, where he studied with Benjamin Kamins. He also studied with William Winstead at the University of Cincinnati's College-Conservatory of Music, where he received his Bachelor of Music degree.



ERICK VON SAS is a Doctor of Musical Arts degree candidate in wind conducting at the University of Maryland, studying with Michael Votta Jr. and serves as one of the graduate assistants in the band area. As part of his duties, he assists with concert ensemble logistics, continued development of social media for the concert bands, assisting Andrea Brown with her undergraduate conducting courses and renewing the *Prevailing Winds* Podcast with Michael Votta.

As a music educator, Von Sas most recently served as director of bands at Crofton High School in Crofton, Maryland's Anne Arundel County. Ensembles under his direction have consistently received praise from adjudicators and clinicians for their musicality, creative direction and commitment to quality performance. He has also held teaching positions at Old Mill High School, Annapolis Middle School, Greenville City Schools and Sandusky Central Catholic School. He is a regularly sought-out clinician and guest conductor along the I-95 corridor.

An advocate for new music for winds, Von Sas has been part of several commissioning projects in various roles. He was a consortium member for *This Cruel Moon* by John Mackey, *Jinx* by Ryan George and was the consortium lead for Anthony O'Toole's *Latin Dance Movements*. Most recently, Von Sas commissioned Danille Fisher to write *Feather*, in celebration of the birth of his son, Luca. That piece was premiered in May of 2024 in collaboration with Fisher, who drew inspiration from an original poem written by Von Sas while his wife was pregnant.

Von Sas is an active arranger and drill writer, and is a sought-after designer in the pageantry arts. His design clients have been incredibly successful at the local, regional and national levels, and Von Sas frequently serves as a guest clinician for marching ensembles throughout the region. Marching Ensembles under his direction have not only been successful competitively, but are regularly praised for their kindness, organization and esprit de corps.

Von Sas has presented on issues of repertoire diversity, teaching high-needs populations and equity in the large ensemble at the local and state level. His Spring 2019 study of concert band assessment repertoire was presented at the Maryland Music Educators Association In-Service Conference the following autumn and spurred continued dialogue around the issue of diversity in performed repertoire, particularly at MMEA-sponsored assessments.

Von Sas holds a Bachelor of Music from the University of Dayton and a Master of Music from the American Band College of Central Washington University. He holds professional memberships with the National Association for Music Education, the Maryland Music Educators Association, Phi Mu Alpha Sinfonia and the College Band Directors National Association. He currently lives in Linthicum Heights, Maryland with his wife Chelsea, their son Luca, dogs Milo and Stella, and cat Bruno.



Soprano **TERI BICKHAM** has been praised for her “expressive legato line” and “fine piano nuances.” She made her European debut singing scenes from *La Traviata* under the direction of Maestro Eduardo Müller. Bickham has performed with opera companies throughout the United States including Houston Grand Opera, Opera New Jersey, Opera in the Heights, Loudoun Lyric Opera and Opera Camerata of Washington. She has performed a diverse repertory of operatic roles that include a specialization in Mozart heroines (Donna Anna, La Contessa and Fiordiligi), Italian opera (Adina, Violetta and Musetta), German operetta (Rosalinde and Hanna Glawari) and contemporary American opera (*A Bird in Your Ear* and *The Beautiful Bridegroom*).

Bickham is a frequent guest artist in the United States and Europe. Recent concert appearances include works by Vivaldi, Bach, Mozart, Handel, Brahms, Rossini, Orff, Vaughn Williams and numerous orchestral pops performances. In competition, Bickham was an international semi-finalist in the Concorso Lirico Internazionale per Cantanti lirici Rosa Ponselle in Caiazzo, Italy. She has also been the winner of national and regional competitions including The Metropolitan Opera National Council Auditions-Mid-Atlantic Regional Finalist, Palm Beach Opera Semi-Finalist, Shreveport Opera Singer of the Year Finalist, Maryland/DC National Association of Teachers of Singing and the Gilbert and Sullivan Society of Houston.

An avid recitalist, Bickham has performed recital tours in Maryland, Virginia, Texas, South Carolina, North Carolina, Ohio, Mississippi, Washington and Washington, D.C. Her passion for art song has led to diverse programs specializing in music by underrepresented composers and poets, repertoire written for specific voices and the exploration of the performer’s role in the creation of music. These programs led to the release of her first album, “Voices of Women,” by Albany Records in 2021.

Bickham’s performance experience has culminated in her passion for training young professionals. Her students have been recognized for their polished performances and exemplary teaching. Former students have attended prestigious schools that include The Juilliard School, Indiana University, the University of Maryland, the University of Tennessee, the University of Denver Lamont School of Music, Bard College Conservatory of Music, Ithaca College, Boston Conservatory and Roosevelt University. In addition, they have won prizes with the Metropolitan Opera National Council Auditions, Annapolis Opera, the National Society of Arts and Letters, the National Association of Teachers of Singing and the Classical Singer competitions. Many students are performing professionally with such companies as The Metropolitan Opera, Opera Theater of St. Louis, Marilyn Horne: The Song Continues Masterclass Series at Carnegie Hall, Annapolis Opera, Knoxville Opera, New York Lyric Opera, Disney Cruise Lines and Creativiva Entertainment.

Bickham is proud of the many music educators that she has taught. Her former students are passionate, respected and impactful educators throughout Maryland, Virginia, North Carolina, Pennsylvania, Texas and other areas in the United States.

Bickham holds a Doctorate of Musical Arts from the University of Maryland, College Park, a Master of Music from the University of Houston and a Bachelor of Music from Towson University. She received additional training as a young artist at Opera New Jersey and AIMS in Graz. She had the privilege to teach at Towson University and the University of North Carolina Greensboro before joining the faculty of The University of Maryland, College Park School of Music in 2023.

UNIVERSITY OF MARYLAND WIND ORCHESTRA (UMWO) was founded in 2008 to give advanced undergraduate, M.M. and D.M.A. performance students the opportunity to participate in a professional caliber ensemble with the intent of furthering their preparation as professional orchestra and chamber music performers. The Wind Orchestra rehearses on the same schedule as the UMD Symphony Orchestra, enabling the exchange of players between the two groups as dictated by repertoire demands. During its 16-year history, UMWO has performed in side-by-side collaborations with major professional ensembles such as the Baltimore Symphony Orchestra, the Orpheus Chamber Orchestra, Eighth Blackbird and the Imani Winds. UMWO actively expands repertoire possibilities by embracing the notion that the modern wind ensemble includes more than just wind players; string, keyboard and vocal performers are regularly incorporated into concerts. Concurrently, UMWO performs staples of the wind ensemble canon. With both contemporary and traditional repertoire in a single concert, UMWO forges connections between seemingly dissimilar works, giving both its musicians and audience a new perspective on what a wind ensemble can be.

Glass Ceiling

LEANNA PRIMIANI

Born 1978, CA

The issue of gender equality continues to be a point of contention throughout the world, with many voices in socio-political spaces arguing that the issue has been solved; the work is done. Many women and gender-nonconforming people experience not only daily discrimination but lower earning power, an issue that has actually worsened since the end of the last century. Too often, women are held to higher standards than their male counterparts, to earn less money and receive a lower level of respect. In *Glass Ceiling*, the composer asks that we reckon with these issues aesthetically. A group of bright percussion instruments (five triangles, ancient cymbals and glockenspiel) represents the metaphorical glass ceiling that many women encounter in their daily lives—whether as workers, partners, or simply by existing in the world.

The opening theme, first stated in the brass, is developed throughout the piece. At the end, sustained chords crescendo to fortissimo, representing a woman's ambition, struggle and finally success. This struggle is of particular importance to Primiani, as her career as a conductor and composer has often been met by barriers that were more challenging to vault because of her sex.

Concerto Grosso for Woodwind Quartet and Wind Orchestra

HEITOR VILLA-LOBOS

Born March 5, 1887, Rio de Janeiro, Brazil | Died November 17, 1959, Rio de Janeiro, Brazil

Heitor Villa-Lobos is considered by many to be the most significant Brazilian composers of the 20th century. Though primarily self-taught, his catalogue of nearly two thousand compositions influenced many of the era's significant composers, including Darius Milhaud. His *Concerto Grosso*, one of two original works for winds, was commissioned by Robert Boudreau for the American Wind Symphony, with the premiere in July of 1959. Sadly, soon after the composer's return to Brazil, he passed away at the age of seventy-two.

The first movement, marked *Allegro non troppo*, is entangled in borrowed compound meters with each soloist interjecting their voice with a similar dramatic flourish. As the opening movement presses on, an elaborate dance develops with overlapping phrases, rhythmic subdivisions and subtle harmonic nuances. Rumbles and layered flourishes bring the first movement to a close. The second movement, marked *Allegretto scherzando*, is very playful and flirtatious, reminiscent of a street scene. Again, Villa-Lobos juxtaposes multiple rhythmic devices together to create contrasting motion between the soloists and the ensemble. The third movement, marked *Andante*, is a very stately and soaring exposition with nudging chromaticism and unsettled harmonic underpinnings. As the movement progresses, tense sustains reveal dissent within the soloists which gradually softens to the harmonic language that is home for Villa-Lobos. The initial theme presented in the first movement makes a sneaky return out of the murky chromaticism. Enter: a fugue! First stated by the full complement of the wind orchestra, this four-part fugue moves through each solo voice with additional reinforcements from small groups of wind and percussion accompaniment. Once again, the full wind orchestra returns to usher in an extended cadenza initiated by the bassoon, eventually inviting all four players to contribute. The piece ends with all players playing a unison C.

“La Vallée des Cloches” from *Miroirs*

MAURICE RAVEL

Born March 7, 1875, Ciboure, France | Died December 28, 1937, Paris, France

Trans. Donald Hunsberger

Ravel's *Miroirs* is a five-movement suite for solo piano composed between 1904 and 1905. Each movement is dedicated to a fellow member of the French avant-garde artist group Les Apaches. The fifth and final movement, “La Vallée du Cloches” is dedicated to Maurice Delage, a fellow composer/pianist. Translating to “The Valley of the Bells,” the piece is evocative of the ringing of bells throughout a city, utilizing quartile and quintile harmony and impressionistic gestures. Many composers have orchestrated a movement or multiple movements of this work for various instrumentations and ensembles, including Ravel himself. This version by Donald Hunsberger is an excellent example of scoring for the wind band, with effective and unique use of all voices in the ensemble.

Plea for Peace

AUGUSTA READ THOMAS

Born 1964, NY

Since the advent of agriculture, the balance of war and peace in human society has always been tenuous. Peace, in many ways, is relevant to a person's class, location and resources. George Orwell, in his 1948 novel *1984*, provided one of the pillars of Ingsoc for us to grapple with: War is Peace. The irony and the bitter truth of our reality are not lost on many of us, but, within this dichotomy, there is also an unspoken hope. Augusta Read Thomas uses many compositional devices to implore us to be the peace the world so desperately needs. In the style of a vocalise, this song without words for soprano and winds begins with a simple request that turns into a glorious challenge to love the earth and one another. The piece ends with a glowing resonance of the finest benediction.

Music for Prague 1968

KAREL HUSA

Born August 7, 1921, in Prague, Czech Republic | Died December 14, 2016, Apex, NC

“It is not as beautiful a music as one always would like to hear. But we cannot always paint flowers, we cannot always speak in poetry about beautiful clouds, there are sometimes we would like to express the fight for freedom.” -Karel Husa

From the middle of the 19th century to the fall of the Soviet Union, the Czech people have lived under the yoke of oppressors. From the Habsburgs to Gorbachev, uneasy peace was enforced with a heavy hand. Karel Husa was a diamond that emerged from this immense amount of pressure. When the Nazis took Czechoslovakia in 1939, Husa was forced out of engineering school and landed at the Prague Conservatory to study composition. Following the Second World War, he moved to Paris to study with Arther Honegger and Nadia Boulanger.

Husa's impact in the wind band medium is nothing short of monumental, with *Music for Prague 1968* garnering national attention at the 1969 Music Educators National Conference in Washington, D.C. The work is full of chaos and sounds of destruction, capturing the fury of the Spring of 1968 known as the “Prague Spring.” We hear tense, mechanized sounds, birdcalls and the frantic tolling of bells in the city to warn of impending destruction. Husa utilizes a Hussite war song as a chorale “Ye Warriors of God and His Law,” which has been used as “a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation.”

UNIVERSITY OF MARYLAND WIND ORCHESTRA

Michael Votta Jr., *Music Director***Flute**

Lisa Choi
 Larissa Hsu
 Daniel Lopez
 Kennedy Wallace

Oboe/English Horn

Jonathan Alonzo
 Oscar Krug
 Lauren Nelson

Bassoon /Contrabassoon

Aidan Binford
 Temon Burch
 Alex Wiedman

Clarinet

Lexi Deifallah
 Alex Dudkin
 Leeza Frank
 Annie Gruman
 Jackson Lasher
 Michael Ortiz
 Lilli Smith
 Steven Toth

Saxophone

Colin Eng
 Neelim Mollick
 Rebecca Williams
 Joshua Mlodzianowski

Horn

Kristin Dan
 Gavin Gibson
 Nick González
 Liam McConolgue
 Owen Miller

Trumpet

Theresa Bickler
 Amber Bowen-Longino
 Isai Hernandez
 Alex Wu

Trombone

Katie Rose Hand
 Connor Fallon
 Colton Wilson

Euphonium

Andrew Ribo
 Erick Von Sas

Tuba

Justin Mitch
 Trep Poye

Percussion

Sam Goecke
 Pete Handerhan
 Matteo Johnson
 Jonathan Monk
 Bruce Perry III
 Zach Wilson

Piano/Celesta

Teddi Yoo

Bass

Mark Stroud

Graduate Assistants

Giovanni T. Clarke
 James Gates
 Erick Von Sas