



Symphonic Band

Matthew Roeder, conductor

Brittan Braddock, guest conductor

Wind Symphony

Donald McKinney, conductor

Matthew Dockendorf, guest conductor

Guest soloist: Ryan Van Scoyk

7:30 p.m., Friday, Feb. 22, 2019
Macky Auditorium



College of Music
UNIVERSITY OF COLORADO **BOULDER**

CU ★ PRESENTS

Program

Symphonic Band

Cathedrals (2007)

Kathryn Salfelder
(b. 1987)

Jazz Suite No. 2 (1938)

March
Lyric Waltz
Dance 1

Dmitri Shostakovich
(1906-1975)
arr. Johan de Meij

Brittan Braddock, conductor

Funeral March in Memory of Rikard Nordraak (1866)

Edvard Grieg
(1843-1907)
trans. Eriksen, ed. Fennell

Athletic Festival March (1937)

Serge Prokofieff
(b. 1891-1953)
arr. Richard Franko Goldman

Intermission

Wind Symphony

Lincolnshire Posy (1937)

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II. Horkstow Grange
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(1882-1961)

Variations on the “Porazzi” Theme of Wagner (1987)

Matthew Dockendorf, conductor

Alfred Reed
(1921-2005)

Concerto for Soprano Saxophone and Wind Ensemble (2007)

IV. Wood
V. Finale

John Mackey
(b. 1973)

Ryan Van Scoyk, soprano saxophone

The Glory of the Yankee Navy (1909)

John Philip Sousa
(1854-1932)
ed. by Frederick Fennell

Program notes

Cathedrals (2007)

Kathryn Salfelder

Cathedrals is a fantasy on Gabrieli's *Canzone Primi Toni* from *Sacrae Symphoniae*, which dates from 1597. Written for St. Mark's Cathedral in Venice, the canzon was scored for two brass choirs, each comprised of two trumpets and two trombones. The choirs were stationed in opposite balconies of the church according to the antiphonal principal of *cori spezzati* ("broken choirs"), which forms the basis of much of Gabrieli's writing.

Cathedrals is an adventure in "neo-renaissance" music, in its seating arrangement, antiphonal qualities, 16th century counterpoint and canonic textures. Its form is structured on the golden ratio (1: .618), which is commonly found not only in nature and art, but also in the motets and masses of renaissance composers such as Palestrina and Lassus. The golden section, the area surrounding the golden section and its series of extrapolated subdivisions have audible characteristics, often evidenced by cadences, changes in texture or juxtaposition of ideas.

The work is a synthesis of the old and the new, evoking the mystery and allure of Gabrieli's spatial music, intertwined with a rich color palette, modal harmonies and textures of woodwinds and percussion.

—Kathryn Salfelder

Jazz Suite No. 2 (1938)

Dmitri Shostakovich, arr. Johan de Meij

The Cold War, now a relic of the past, froze more than international relations. It imposed culturally correct standards on every form of art. In 1936, Joseph Stalin declared that all artistic and musical work would henceforth be under the control of the Communist Party. It was under this edict, in 1938, that Shostakovich composed the second of his so-called jazz suites—music that bore very little resemblance to what we in America consider jazz. The suite was composed on commission from the newly formed USSR State Jazz Band, an ensemble created to control the public's taste in popular music. The three movements of the suite—*Scherzo*, *Lullaby* and *Serenade*—were premiered at the Jazz Band's inaugural concert on Nov. 28, 1938. The work was lost shortly after its premiere, and the eight-movement work currently called Jazz Suite No. 2 is in fact a compilation of arrangements of pieces drawn mostly from Shostakovich's film scores. It is somehow fitting that the second waltz from the second suite was the theme music for Stanley Kubrick's final film, *Eyes Wide Shut*. One

reviewer poses the question, "Did Shostakovich compose these suites in a deliberately tongue-in-cheek way, aware of the fact that they contain the kind of jazz that would make Miles Davis turn over in his grave? Or was he musically naive, limited by the Russian communists from the true sound of what he was meant to be emulating? We'll never know for sure—but what we can be certain of is that these tuneful and wholly inoffensive ditties still find an appreciative audience today."

Funeral March in Memory of Rikard Nordraak (1866)

Edvard Grieg, trans. Eriksen, ed. Fennell

Edvard Grieg found a warm reception for the nationalist character in his music both at home in Norway and at centers of musical culture throughout the world. His awareness of genuine Norwegian folk music or of the waiting acceptance by Norwegian nationalists of any composer whose music might fire the cause was a debt he avowedly owed to Rikard Nordraak (1842-1866). The two men enjoyed a fast compositional and personal friendship in early manhood.

They were in Europe in pursuit of their musical development when Nordraak died very suddenly in Berlin on March 26, 1866. Grieg was in Rome when he received this news a dozen days later. He composed the *Funeral March for Rikard Nordraak* for piano on that same day, April 6, 1866. The Grieg to come is very present in this personal expression of his grief.

The *March* was scored for brass and for military band by the composer who so treasured this music that he carried it with him on all journeys. It was played at his interment in the setting for orchestra by Johan Halvorsen (1869-1935).

It is difficult to understand why this attractive and thoroughly representative music by Grieg has remained so little played, particularly by all wind groups. This transcription for the contemporary wind ensemble was made, appropriately, by the Norwegian band enthusiast and authority Jan Eriksen. —Frederick Fennell, 1989

Athletic Festival March (1937)

Sergei Prokofiev, arr. Richard Franko Goldman

During one of Sergei Prokofiev's visits to the United States, my father and I had occasion to chat with him about band music and to inquire whether he himself had written anything for band. His reply was that he had not,

but that he was very much interested in the idea. Neither my father nor myself heard further on the subject until one day, a year or so afterwards, my father received a small package from Russia containing an inscribed pocket score of this march, Prokofiev's first work for band, dated 1937.

The title, *March for the Spartakiade*, meant very little to me until I was informed that the *Spartakiade* was (or is) a sort of inclusive athletic competition or festival. We therefore decided to program the piece as *Athletic Festival March*, feeling that this title would be more understandable and appropriate. The first performance in America took place at a Goldman Band concert during the summer season of 1938. It scored a great and immediate hit, and has remained in the Goldman Band repertory ever since.

Prokofiev's original scoring was of course for the typical military band of Russia, using no saxophones, alto or bass clarinets, 3rd cornet, etc. Oboe, bassoon and third and fourth horns were marked as optional; cues were liberally provided. It would indeed have been presumptuous on my part had I attempted to rescore this brilliant sounding little work; my editing therefore did not exceed the bounds of adding parts for those instruments which American bandmasters consider essential.

The *Athletic Festival March* differs in form and spirit from the military march or quickstep of American or European pattern. It is actually in an expanded A-B-A form, each section being in turn composed of a smaller a-b-a form. The original tempo indication is given as *skoro*, meaning fast. It is clear that the gaiety and humor of the march are best revealed when a briskly vivacious tempo is maintained throughout, and when the dynamic contrasts are sharply and carefully emphasized.

—Richard Franko Goldman

Lincolnshire Posy

Percy Grainger

With the exception of military marches almost all the music we hear played on wind bands (military bands) was originally composed for other mediums (for orchestra, for piano, for chorus, as songs for voice and piano) and afterwards arranged for wind band—and as good as never by the composer. (Notable exceptions are: Wagner's *Huldigungsmarsch*; Henry Cowell's *Celtic Set*; R. Vaughan Williams's *Folksong Suite* and *Toccata Marziale* (Boosey & Hawkes); Gustav Holst's two Suites for Band and Hammersmith; Hindemith's Concert Music for Wind Band (Schott, Mayence); Ernst Toch's *Spiel*; Florent Schmitt's *Dionysiaques*; Respighi's *Hunting-Tower Ballad*; several compositions by Leo Sowerby).

Why this cold-shouldering of the wind band by most composers? Is the wind band—with its varied assortments of reeds (so much richer than the reeds of

the symphony orchestra), its complete saxophone family that is found nowhere else (to my ears the saxophone is the most expressive of all wind instruments--the one closest to the human voice. And surely all musical instruments should be rated according to their tonal closeness to man's own voice!), its army of brass (both wide-bore and narrow-bore)—not the equal of any medium ever conceived? As a vehicle of deeply emotional expression it seems to me unrivalled.

Lincolnshire Posy, as a whole work, was conceived and scored by me direct for wind band early in 1937. Five out of the six movements of which it is made up existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case the sketches date from 1905 to 1937). These indebtednesses are stated in the scores. The version for two pianos was begun half a year after the completion of the work for wind band.

This bunch of “musical wildflowers” (hence the title *Lincolnshire Posy*) is based on folksongs collected in Lincolnshire, England (one noted by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody—a musical portrait of the singer's personality no less than of his habits of song—his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato and his tendency towards breadth or delicacy of tone.

Variations on the “Porazzi” Theme of Wagner (1882)

Alfred Reed

Alfred Reed (1921–2005) grew up as Alfred Freedman in Manhattan as a first generation American. In 1938, he started working in the Radio Workshop in New York as a staff composer/arranger and assistant conductor. With the onset of World War II, he enlisted and was assigned to the 529th Army Air Corps Band. During his three and a half years of service, he produced nearly 100 compositions and arrangements for band. After his discharge, Reed enrolled at the Juilliard School of Music and studied composition with Vittorio Giannini. He later became a professor of music at the University of Miami, where he served until his retirement in 1993.

Cosima Wagner, Richard' Wagner's wife, stated in her diary that the so-called “Porazzi theme” was one of her

favorite melodies that she heard Richard musing over during the time he was writing his operas *Tristan & Isolde* and *Parsifal*. “Porazzi” is the name of a piazza in Palermo, Italy where Richard lived briefly in 1882. The melody was written out on a page inserted into the score of *Parsifal* dedicated to Cosima. The melody has achieved notoriety thanks to its inclusion in the 1972 Italian film *Ludwig*. Recent scholarship, however, suggests that Cosima was actually referring to another melody in her diary, not the melody included on the dedication page that has been linked with the name “Porazzi.”

Concerto for Soprano Sax and Wind Ensemble

John Mackey

To me, the saxophone is a kind of hybrid instrument; it's essentially a brass instrument with a woodwind reed on it. Instead of valves like a brass instrument has, the sax has keys like a woodwind. (Many sax players even switch effortlessly from sax to a woodwind like a clarinet, and back again in the same concert.) So, I had an instrument made of three materials: felt (the pads of the keys), metal (the body), and wood (the reed). In fact, every instrument in the band can be placed into one (or more) of those “categories.” The brass section is made of metal, the harp is made of metal and wood, the wind section has keys, and so on. This realization gave me the central idea for the piece: a multi-movement work with the inner movements called *Felt*, *Metal* and *Wood*, and with instrumentation chosen to essentially match those materials for each movement. The outer movements would be scored for the entire ensemble.

The piece starts with *Prelude*, a very brief overture to the concerto, with material that foreshadows each of the movements to come. If you hear something you like in the *Prelude*, you'll probably hear it more developed in the following movements. (Conversely, if you hear absolutely nothing you like in the *Prelude*, you may be in for a long night.)

Movement two is *Felt*. This movement is a study of the keys of the instrument, so it includes lots of runs (requiring quick fingers), lots of pitch bending (to show what different pitches the sax can produce with minimal movement of the fingers) and a bit of alternate fingering. On the saxophone, the player can play the same pitch by using different combinations of keys, and each fingering combination results in a slightly different color. In this movement, you'll hear repeated notes that are accomplished with changing fingerings, so the color will shift from note to note, even as the pitch stays the same. The other question—besides “what is a sax made of”—that I wanted to consider when writing the concerto was, “what does a sax do?” Movement 2, *Felt*, answers

that question with, “well, the sax can play some weird sounds.” With that pitch bending and crazy fingering, it's a peculiar five minutes.

Movement three, *Metal*, answers that same question with, “the sax can play high and pretty.” This movement, scored primarily for metal percussion and brass, is a calm, lyrical contrast to the weirdness that preceded it.

It seemed silly to write a sax concerto and not deal with the fact that the sax is often heard simply playing a song in an intimate setting – say, at a jazz club. Movement four, *Wood*, is really just that: a simple song. The scoring here is, as you'd expect, woodwinds (including flutes, which aren't technically made of wood anymore), double bass, harp, piano, marimba, and—as in every movement—the sax section. The piece of mine that led to the commission of the sax concerto was a piece called *Redline Tango*, and specifically, the soprano sax solo that anchors that work. To acknowledge that, this movement, yes, is a tango.

Finally we reach the *Finale*. First, just a little background. My teacher in college was a composer named John Corigliano. Before I ever studied with him, one of my favorite pieces was his Clarinet Concerto. It's not just a spectacular piece, but it's easily (to me, at least) one of the greatest wind concertos ever written. When I got this commission, Corigliano's concerto cast a pretty intense shadow over me. How could I possibly write a concerto anywhere near the quality of that work?

Well, I couldn't—so I stole his. *Finale* starts with a nearly direct quote of John Corigliano's Clarinet Concerto. In order to make it as meta as possible, my quote is in fact a quote of a quote. I'm quoting the Corigliano, which was, in these 6 bars, quoting a work by 16th century composer Giovanni Gabrieli, *Sonata Pian e Forte*. After my little tribute to my teacher, the solo part takes off for roughly four minutes of non-stop virtuosity. Here my answer to the question “what does a sax do?” was simply, “well, the sax can play some monster-difficult stuff.”

The Glory of the Yankee Navy

John Philip Sousa

The musical comedy *The Yankee Girl* was in need of a spirited march, so Sousa was prevailed upon to provide one. The march, one of Sousa's most interesting musically, was dedicated to the star of the show, Blanche Ring. Lyrics were provided by Kenneth S. Clark. The title underwent a process of evolution. The earliest known manuscript was labeled *Uncle Sam's Navy*. Prior to the opening, newspapers referred to the march as “The Honor of the Yankee Navy.”

Biographies

Matthew J. Roeder

Matthew Roeder is the associate director of bands and director of the “Golden Buffalo” Marching Band at the University of Colorado, Boulder. An associate professor of Conducting and Music Education, Roeder conducts the CU Symphonic Band and teaches both graduate and undergraduate instrumental conducting courses. He is currently the CU College of Music’s Associate Dean Designate for Undergraduate Studies and Enrollment Management, an administrative post that he will begin in July 2019. Prior to his arrival at CU Boulder in the fall of 2000, Roeder held the position of Director of Bands and served as Performing Arts Department chairman at Parkville High School in Baltimore County, Maryland. In this capacity, he was recognized by the Maryland General Assembly for outstanding service and dedication to Parkville and the students in the performing arts department. Roeder is conductor laureate of the Colorado Wind Ensemble, the only wind ensemble outside of academia in the Denver metropolitan area, for which he served as conductor and music director over ten seasons (2004-2014). Under his direction, the Colorado Wind Ensemble was proud to present the Opening Keynote Concert for the CMEA Clinic/Conference in January 2010. As music director, Roeder led the initiative to institute the Colorado Wind Ensemble Commissioning Project resulting in published compositions by Michael Colgrass, Carter Pann and Steven Bryant. As a clinician, adjudicator and guest conductor, Roeder has developed an international and national presence with numerous professional appearances in Canada, United Arab Emirates and France, as well as across the United States, including as guest conductor of the 2016 New Jersey All State Symphonic Band. Roeder has been published as a contributing author in multiple volumes of the *Teaching Music Through Performance in Band* series available through GIA Publications. He is a co-author in *The Journal of Research in Music Education*, volume 57, no. 4 and producer of the CU Wind Symphony’s recording entitled *Of Love and Life*. Recently, Roeder’s work with composer Jake Runestad resulted in a wind band transcription of the choral piece *Let My Love Be Heard*, premiered by the CU Symphonic Band in February 2018. Additionally, Roeder’s own transcription of John Corigliano’s *Promenade Overture* was performed by the CU Wind Symphony in Boettcher Concert Hall as part of the CU at Boettcher concert this past April 2018. Roeder recently completed CU’s Excellence in Leadership program as well as the CU Boulder Faculty Leadership Institute. He has been honored twice with the Marinus Smith Award from the University of Colorado Parents Association, most recently in 2015, and he received

the Residence Life Academic Teaching Award for two consecutive years. He remains an active member of the College Band Director’s National Association, World Association for Symphonic Bands and Ensembles, Music Educators National Conference, Colorado Music Educators Association, and is a lifetime member of Phi Mu Alpha as well as an honorary member of Kappa Kappa Psi. Roeder earned his Doctor of Musical Arts degree in Instrumental Conducting and Literature from the University of Colorado, Boulder. He received his Master of Music in Music Education with a conducting emphasis from the Peabody Conservatory of The Johns Hopkins University and his Bachelor of Music in Music Education from Miami University in Oxford, Ohio.

Brittan Braddock

Brittan Braddock is in her final semester as a graduate teaching assistant and conducting student pursuing the Doctor of Musical Arts degree in Wind Conducting and Literature at the University of Colorado Boulder, where she conducts and assists in all aspects of the band program. Braddock was formerly a graduate assistant at Indiana University of Pennsylvania and frequently guest conducted the IUP Wind Ensemble, Symphony Band, Concert Band and the Indiana Symphonic Winds. Part of her assistantship was to assist with the teaching of Instrumental Music Education Methods, Fundamentals of Conducting, Advanced Instrumental Conducting and Conducting Seminar. Prior to her work at IUP, Braddock was the Director of Bands for Custer County School District CR-1 in Westcliffe, Colorado, where she was responsible for 5th-12th grade instrumental music, high school choir, music theory and drama. While in Westcliffe, she founded and conducted the Sangre de Cristo Community Band, an ensemble that performs five times a year with tremendous community support and pride. She has also held teaching positions in Cotopaxi’s Unified School District in Cotopaxi, Colorado and Austin Business and Entrepreneurship Academy in Chicago, Illinois. In June 2018, she traveled to London, England as a J.D. Ogilvy Travel Fellow through the British and Irish Studies department at CU Boulder to research the chamber wind music of Ruth Gipps and the Portia Wind Ensemble. This research will culminate in a project designed to reintroduce these pieces into the repertoire. She holds degrees in music from Concordia University of Chicago and Indiana University of Pennsylvania. Her primary conducting teachers include Donald J. McKinney, Timothy Paul, Jack Stamp, Richard Fischer and Maurice Boyer.

Donald J. McKinney

Donald J. McKinney is director of bands and associate professor at the University of Colorado Boulder. He conducts the CU Wind Symphony, guides the graduate wind conducting program and oversees the university's comprehensive band program. The CU Wind Symphony has collaborated with numerous artists & composers and most recently performed for the CBDNA Southwestern Division Conference on the CU Boulder campus. Prior to his 2013 appointment at CU Boulder, McKinney was the director of wind ensembles and associate professor at Louisiana State University. While teaching at LSU the Wind Ensemble was invited to perform for the 2013 CBDNA National Conference in Greensboro, NC. He has held additional faculty positions at Interlochen Arts Academy and Duquesne University Mary Pappert School of Music. From 2010–2015, he was the Coordinator of Bands for the renowned Interlochen Arts Camp. In this capacity he conducted the World Youth Wind Symphony and administered the summer band program. As a guest conductor he has appeared with the Dallas Wind Symphony, Concordia Santa Fe, Boulder Philharmonic Orchestra, Greater Boulder Youth Orchestra and numerous honor ensembles. He has also conducted concerts and clinics in Costa Rica and Canada. On numerous occasions, his performances with the Dallas Wind Symphony have been featured on National Public Radio Performance Today. As a teacher of conducting he has presented conducting masterclasses at the University of Central Florida, Eastern Washington University, University of Central Missouri, West Chester University and UCLA. His recording credits include projects with the Dallas Winds, University of Michigan Symphony Band, University of Texas Wind Ensemble, University of North Texas Wind Symphony, Keystone Wind Ensemble and the Duquesne University Wind Symphony. He was recently nominated for a 2019 Grammy Award for producing the Dallas Winds recording *John Williams at the Movies*. In February 2017, McKinney was featured on the cover of *The Instrumentalist*, a prominent journal for instrumental music educators. He has published articles in numerous conducting resources, including five volumes of *Teaching Music through Performance in Band* and most recently, *The Conductors Companion* published by Meredith Music. He has also authored a chapter about Pulitzer Prize-winning composer Jennifer Higdon for the book *Women of Influence in Contemporary Music*, published by Scarecrow Press. After participating in the Second Frederick Fennell Conducting Masterclass, he was named a finalist for the Thelma A. Robinson Award by the Conductors Guild. He has been nominated for a LSU Alumni Association Faculty Excellence Award and is an honorary member of Kappa Kappa Psi. McKinney holds degrees from Duquesne University, Indiana University of Pennsylvania, and a Doctor of Musical Arts in Conducting from the University of Michigan. His primary conducting teachers include Michael Haithcock, Jack Stamp, Robert

Cameron and additional study with H. Robert Reynolds and Frank Battisti.

Matthew Dockendorf

Matthew Dockendorf is assistant director of bands and instructor of music at the University of Colorado Boulder where he conducts the Concert Band, assists with the Golden Buffalo Marching Band, directs the Buff Basketball Band, directs the Summer Music Academy and teaches courses in music education and conducting. Prior to his appointment at CU Boulder, Dockendorf studied at Michigan State University where he wrote drill and arranged music for the Spartan Marching Band and Spartan Brass. He served as conductor of the Campus Band and guest conducted the Wind Symphony, Symphony Band and Concert Band. Dockendorf has guest conducted high school and middle school bands in Colorado, Georgia, Minnesota, Missouri, South Carolina and has presented clinics at various state music conferences and the Midwest Band and Orchestra Clinic. Currently, his transcriptions of Paul Hindemith's *Symphony in E-flat for Concert Band* and Silvestre Revueltas' *Troka for Wind Ensemble* are under consideration for publication. Dockendorf holds a Doctor of Musical Arts in Conducting from Michigan State University under Kevin L. Sedatole, a Master of Music in Conducting from The Ohio State University under Russel Mikkelson and a Bachelor of Music Education from the University of Minnesota, where he studied and performed under Craig Kirchhoff, Jerry Luckhardt and Timothy Diem.

Ryan Van Scoyk

Saxophone educator Ryan Van Scoyk hails from Aurora, Colorado and is the director of instrumental music at Golden View Classical Academy in Golden, Colorado, where he conducts two bands and two orchestras as well as teaching music theory and history. An active performer in classical, jazz, musical theater and popular settings, Van Scoyk's solo and chamber music accolades include selection as a finalist in the Alice Coleman International Chamber Music Competition, the top performer from Colorado in the North American Saxophone Alliance Collegiate Solo Competition and the winner of the University of Colorado Honors Concerto Competition. Van Scoyk has performed across the world, from playing with the Colorado Symphony to joining guitarist Fareed Haque at the prestigious Dizzy's Club Coca-Cola at New York's Lincoln Center as well as multiple performance tours in Europe. As a chamber musician, Van Scoyk has performed several multi-state tours, including the regional premiere of Pulitzer-prize finalist *The Mechanics*, by Carter Pann, in 2017. Van Scoyk holds a Bachelor of Music Education degree from Colorado State University, Master of Music from the University of Cincinnati College-Conservatory of Music, and Doctor of Musical Arts from the University of Colorado. He currently resides in the Denver area with his wife, Camrenne.

Personnel

Symphonic Band

Piccolo

Andrea Kloehn

Flute

Yuna Langehenning
Nicole Peters
Ariel Flach
Emma Shelby

Oboe

Sophie Oehlers
Claire Wilcox

Clarinet

Charles Burnside
Jaret Anderson
Nathan Ciraula
Ella Stritzel
Carolyn VanderWerf
Emma Williamson

Georgia Hastie

Maddie McGrath
Gray Underhill

Bass clarinet

Logan Duschatko
Justin Slaman

Bassoon

Kaitlin Zadow
Rose Hansen

Soprano saxophone

Mark Ivlev

Alto saxophone

Mark Ivlev
Armando Solis
Jamyson Lindhorn

Tenor saxophone

Jeremy Salgado

Baritone saxophone

Jack Merrill

Horn

Maggie Barnes
Devin Driggs
Kiernan Scruggs
Katelyn Wojniak
Cole Cantor

Trumpet

Jessie Uhrenbacher
Eva Aneshansley
Karen Buri
Abbey Beaton
Dartagnan Stephen
Adam Richling

Trombone

Mira Hickey
Kendall Walker
Nathan Park
Carson Sechtleben
Karla Salinas

Bass trombone

Declan Wilcox
Douglas Sternberg

Euphonium

Megan Nicolaysen
Jackson Trust

Tuba

Elena Zarecky
Evan Allenson

Percussion

Julian Davidson
Ryder Hales
Chloe Joseph
Connor Page
Rowan Woodbury

Piano

Maddy VandePolder

Wind Symphony

Piccolo

Kaleb Chesnic

Flute

Indigo Fischer
Claire Gunsbury
Maddie Hardick
Adrienne Havelka
Mara Riley

Oboe

Brittany Bonner
Curtis Sellers
Grace Stringfellow

Clarinet

Colby Bond
Charles Burnside
Anoushka Divekar

Jade Garcia

Ellen Kennedy
Randel Leung
Daniel Mills
Tanner Shioshita

Josh Wilson

Rachel Wood

Bass clarinet

Jacob Eichhorn

Bassoon

Victor Zhang
Kristina Nelson
Ethan Shuler

Kaitlin Zadow

Alto saxophone

Lucas Hopkins

Brian Lambert

Michael Meier
Mark Ivlev

Tenor saxophone

Jay Million

Baritone saxophone

Miranda Stark

Horn

Erika Hollister
Spencer Koscik
Raya Panova
Benjamin Shafer
Erin Zinda

Trumpet

Luke Finaldi
Jeremiah Kersting

Max McNutt

Sam Milam
Ryan Spencer
Drew Ziemba

Trombone

Evan Johnson
Alison Orthel
Kenny Ross
Yutaro Yazawa
Erich Haller
Euphonium
Rebekah Jay
Callen Thompson

Tuba

Tristan Peterson
Brian Sugrue

Patrick Young

Percussion

Jake Henneford
Dylan Norbury
Ryan Pride
Andrew Quinlan
John Sevy
Cody Thoreson

Piano

Lennart Triesschiijn
Hsiao-Ling Lin

Harp

Sierra Fournier
John McColley

Bass

Eleanor Dunlap

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