

Illinois State University
Wonsook Kim College of Fine Arts
School of Music

Symphonic Band

TJ Mack, *conductor*

Christopher Bulding, *graduate conductor*

Symphonic Winds

Dr. F. Mack Wood, *conductor*

Colby Powers, *graduate conductor*

Ty Bloomfield, *guest composer*

Center For the Performing Arts
November 21, 2024
Thursday Evening
8:00 p.m.

This is the eighty-third program of the 2024-2025 season.

Program

Please silence all electronics for the duration of the concert. Thank you.

In The Forest of the King Pierre LaPlante
(born 1943)
I. *Le Furet*
II. *The Laurel Grove*
III. *King Dagobert*

The Seal Lullaby Eric Whitacre
(born 1970)

Christopher Bulding, *graduate conductor*

Shuffle Ty Bloomfield
(born 2000)
I.
II.

~World Premiere~

Ride Samuel Hazo
(born 1966)

~ Intermission ~

The Beginning of All Things Brooke Pierson
(born 1987)

Colby Powers, *graduate conductor*

Train Ride Home Ty Bloomfield

An American Elegy Frank Ticheli
(born 1958)

It Is Well Joel Love
(born 1982)

Of Our New Day Begun Omar Thomas
(born 1984)

Program Notes

In the Forest of the King

In the Forest of the King (originally titled *Trois Chansons Populaires*) is a three-movement suite of contrasting movements based on traditional French folksongs.

“*Le Furet*” (*the ferret*) is an old children’s song that can be used in a circle game. A ring on a string is passed around while a child in the middle tries to guess where it is. The ring might be the ferret as the children sing:

*He runs, he runs,
The forest ferret, my ladies.
He runs, he runs,
The ferret of the pretty woods.*

“The Laurel Grove” (Commonly known as *Nous n’irons plus au bois*) has existed in many variants for hundreds of years and has appealed to both children and adults, but at different levels of understanding and interpretation. The tune in this version was very popular during the 18th Century, especially at the Court of *Versailles*. The imagery is both pastoral and festive:

<i>No longer shall we go to the woods, the laurel trees are cut. Here is the fair one who will gather them...</i>	<i>Enter in the dance, see how we dance, jump, dance. Embrace who you will.</i>	<i>And Jean the shepherdess with her white basket. Going to pick the strawberries. And the flower of the wild rose</i>
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The dancing and playing children are depicted by the quotation of Mussorgsky’s “teasing chord” from the third movement (“Tuileries”) of *Pictures at an Exhibition*. The setting opens and closes in a quiet manner suggesting a time and a place that now only exists in one’s memory.

“King Dagobert” may have been a medieval troubadour’s ditty poking fun at Royalty

*The good King Dagobert has his trousers on backwards.
The Grand Saint Eloi said.
“Oh, My King, you are badly dressed”
“You are right,” said the King.
“I’m going to put them on right”*

Trumpets and drums announce the arrival of King Dagobert and his entourage as they prepare for the hunt. Enjoy your adventure *In the Forest of the King*.

- Program notes by the composer

The Seal Lullaby

Duration: 3:45

In the spring of 2004, I was lucky enough to have my show *Paradise Lost: Shadows and Wings* presented at the ASCAP Musical Theater Workshop. The workshop is the brainchild of legendary composer Stephen Schwartz (*Wicked, Godspell*), and his insights about the creative process were profoundly helpful. He became a great mentor and friend to the show and, I am honored to say to me personally. Soon after the workshop I received a call from a major film studio. Stephen had recommended me to them, and they wanted to know if I might be interested in writing music for an animated feature. I was incredibly excited, said yes, and took the meeting.

The creative executives with whom I met explained that the studio heads had always wanted to make an epic adventure, a classic animated film based on Kipling's *The White Seal*. I have always loved animation, (the early Disney films; Looney Tunes; everything Pixar makes) and I couldn't believe that I might get a chance to work in that grand tradition on such great material.

The White Seal is a beautiful story, classic Kipling, dark and rich and not at all condescending to kids. Best of all, Kipling begins his tale with the mother seal singing softly to her young pup. (The opening poem is called *The Seal Lullaby*).

*Oh! Hush thee, my baby, the night is behind us,
And black are the waters that sparkled so green.
The moon, o'er the combers, looks downward to find us,
At rest in the hollows that rustle between.
Where billow meets billow, then soft be thy pillow,
Oh weary wee flipperling, curl at thy ease!
The storm shall not wake thee, nor shark overtake thee,
Asleep in the arms of the slow swinging seas!*

Rudyard Kipling, 1865-1936

I was struck so deeply by those first beautiful words, and a simple, sweet Disney-esque song just came gushing out of me. I wrote it down as quickly as I could, had my wife record it while I accompanied her at the piano, and then dropped it off at the film studio. I didn't hear anything from them for weeks and weeks, and I began to despair. Did they hate it? Was it too melodically complex? Did they even listen to it? Finally, I called them, begging to know the reason that they had rejected my tender little song. "Oh," said the exec, "we decided to make *Kung Fu Panda* instead."

So, I didn't do anything with it; just sang it to my baby son every night to get him to go to sleep. (Success rate: less than 50%.) A few years later the Towne Singers commissioned the choral arrangement of it, and in 2011 I transcribed the piece for concert band. I'm grateful to them for giving it a new life, and to the schools, colleges and directors listed who have believed in this new transcription. And I'm especially grateful to Stephen Schwartz, to whom the piece is dedicated. His friendship and invaluable tutelage have meant more to me than I could ever tell him.

- Program note by the composer

Shuffle

Duration 8:00

Last year, I composed a wind ensemble piece titled "FLUX//DRIVE" which was inspired by a piece I wrote for an electronic music course. When writing the program notes for the work, I mentioned I didn't take much inspiration or listened to much electronic music when writing the piece. I realized later that this was not true.

After surfing through the music on my phone, I realized that I was drawing inspiration from many different genres subconsciously. Not only was electronic music finding its way into my classical works, but I could also notice jazz, pop, hip-hop, and even rock influences when looking back at my old works. This made me realize that my music and I are the sum of our parts and it's better to acknowledge and lean into it rather than stay away from it. Shuffle is just that. A piece that intentionally draws from and connects our classical world to the one of popular music and brings lively, dance music to the concert stage.

- Program note by the composer

Ride

Duration: 3:35

Ride was written as a gesture of appreciation for all of the kind things Jack Stamp has done for me, ranging from his unwavering friendship to his heartfelt advice on composition and subjects beyond. During the years 2001 and 2002, some wonderful things began to happen with my compositions that were unparalleled to any professional good fortune I had previously experienced. The common thread in all of these things was Jack Stamp. I began to receive calls from all over the country, inquiring about my music, and when I traced back the steps of how someone so far away could know of my (then) unpublished works, all paths led to either reading sessions Jack had conducted, or recommendations he had made to band directors about new pieces for wind band. The noblest thing about him was that he never let me reciprocate in any way, not even allowing me to buy him dessert after a concert. All he would ever say is, "Just keep sending us the music," which I could only take as the privilege it was, as well as an opportunity to give something back that was truly unique.

In late April of 2002, Jack had invited me to take part in a composer's forum he had organized for his students at Indiana University of Pennsylvania. I was to present alongside Joseph Wilcox Jenkins Mark Camphouse, Bruce Yurko and Aldo Forte. This forum was affectionately referred to in my house as "four famous guys and you." It was such a creatively charged event, that everyone who took part was still talking about it months after it happened. Following the first day of the forum, Jack invited all of the composers to his house, where his wife Lori had prepared an incredible gourmet dinner. Since I didn't know how to get to Jack's house (a/d/a Gavorkna House) from the university, he told me to follow him. So he and his passenger, Mark Camphouse, began the fifteen-minute drive with me behind them. The combination of such an invigorating day as well as my trying to follow Jack at the top speed a country road can be driven, is what wrote this piece in my head in the time it took to get from the IUP campus to the Stamp residence. *Ride* was written and titled for that exact moment in my life when Jack Stamp's generosity and lead foot were equal in their inspiration as the beautiful Indiana, Pennsylvania, countryside blurring past my car window.

- Program note by the composer

The Beginning of All things

Duration: 4:25

Dedicated to my first child, Charlotte Louise, and my incredibly supportive wife, Elizabeth.

In the spring of 2022, I discovered the work *Heaven's Morning Breaks*, which quickly turned into my favorite on our concert program; throughout the rehearsal process my students' eyes lit up each day we spent time with the piece. For years I have been looking for an opportunity to commission a piece, and because of the way Brooke's compositional voice resonated with me and my students, I knew I wanted to work with him to bring new music into the world.

Our initial conversations centered around a commission for a flashy fanfare and concert opener. However, shortly after these conversations I found out that my first child was on her way. Having never been a father before (and admittedly never really seeing myself as one) my entire perspective on everything changed almost overnight. I told Brooke the news in hopes that it would help him find some inspiration for the piece. What was born (pun intended) is a fanfare filled with angst and stride, but also hope. This piece perfectly captures my emotions as I embark on life's greatest journey: parenthood.

- Program note by Tommy Bunnens, Director of Bands, Charlotte High School

Train Ride Home

Duration: 6:55

The *Train Ride Home* is inspired from the many pieces of traditional wind ensemble I listened to during my commute to and from work over the summer. After listening to great slow works of Frank Ticheli and Eric Whitacre, I decided to have my own take on this style of music. This piece is about me reminiscing on these journeys I would take and my appreciation for this style of music.

- Program note by the composer

An American Elegy

Duration: 11:05

An American Elegy is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected, we all are as human beings.

I was moved and honored by this commission invitation, and deeply inspired by the circumstances surrounding it. Rarely has a work revealed itself to me with such powerful speed and clarity. The first eight bars of the main melody came to me fully formed in a dream. Virtually every element of the work was discovered within the span of about two weeks. The remainder of my time was spent refining, developing, and orchestrating.

The work begins at the bottom of the ensemble's register and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods -- hope, serenity, and sadness -- become intertwined throughout the work, defining its complex expressive character. A four-part canon builds to a climactic quotation of the Columbine Alma Mater. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice -- a heavenly message. The full ensemble returns with a final, exalted statement of the main theme.

An American Elegy was commissioned by the Columbine Commissioning Fund, a special project sponsored by the Alpha Iota Chapter of Kappa Kappa Psi at the University of Colorado on behalf of the Columbine High School Band. Contributors to the Fund included members, chapters, alumni, and friends of Kappa Kappa Psi and Tau Beta Sigma National Honorary Band Fraternity and Sorority.

The work received its premiere performance by the Columbine High School Band, William Biskup, Director, Frank Ticheli, guest conductor, on April 23, 2000. Its premiere served as the centerpiece of a special commemorative concert given by the Columbine High School Band in conjunction with the University of Colorado Wind Symphony, held at Mackey Hall in Boulder, Colorado.

- Program note by the composer

It Is Well

Duration: 5:00

Michael Westbrook was a one-of-a-kind music educator who was one of the very first to lose his life to COVID-19 in late March of 2020. He was an in-demand trumpet player and was a core member of the Symphony of Southeast Texas for more than 30 years, led the Spindletop Brass Quintet, and played jazz at clubs and casinos around the Texas-Louisiana border. As a trumpet player myself, I even played a few gigs with him back when I was pursuing my undergraduate degree at Lamar University, our alma mater. Mr. Westbrook also directed bands at Hardin-Jefferson ISD and was a patient but demanding leader. His favorite hymn was *It Is Well with My Soul*, and when Dr. Andrew McMahan approached me to compose this piece, I knew I had to use it.

The piece features three soloists: flugelhorn, trombone and euphonium. The Southeast Texas music community lost two other influential figures in addition to Mr. Westbrook: Amy Pallone, who passed of cancer in April 2020, and David Johnson who lost his battle with depression in October of 2019. Amy played the trombone and David played the euphonium, hence the inclusion of these two instruments.

It Is Well begins with a broad full-band treatment of the climax of the *It Is Well* hymn, which is subverted, making way for my new original melodic material stated by the three soloists over a single pitch that is mostly hummed by the wind ensemble, which is meant to serve as somewhat of a reminder of how influential these folks were to all of the students in their careers. After the soloists state the melodic material, there is a brief flirtation with *It Is Well* in the woodwinds before a dark restatement of the original material in the soloists again over humming. One final statement of the melodies is performed by the wind ensemble (with the soloists providing lines on top) and culminates in a climactic statement of *It Is Well* that is once again subverted. The piece ends with the trumpet soloist holding onto their pitch for as long as possible, just like we hope to hold onto the ones we love, even in memory, for as long as possible.

- Program note by the composer

Of Our New Day Begun

Duration: 10:15

Of Our New Day Begun was written to honor nine beautiful souls who lost their lives to a callous act of hatred and domestic terrorism on the evening of June 17, 2015, while worshipping in their beloved sanctuary, the historic Emanuel African Methodist Episcopal Church (affectionately referred to as “Mother Emanuel”) in Charleston, South Carolina. My greatest challenge in creating this work was walking the line between reverence for the victims and their families, and honoring my strong, bitter feelings towards both the perpetrator and the segments of our society that continue to create people like him. I realized that the most powerful musical expression I could offer incorporated elements from both sides of that line - embracing my pain and anger while being moved by the displays of grace and forgiveness demonstrated by the victims’ families.

Historically, black Americans have, in great number, turned to the church to find refuge and grounding in the most trying of times. Thus, the musical themes and ideas for *Of Our New Day Begun* are rooted in the Black American church tradition. The piece is anchored by James and John Johnson’s time-honored song, *Lift Every Voice and Sing* (known endearingly as the “Negro National Anthem”), and peppered with blues harmonies and melodies. Singing, stomping, and clapping are also prominent features of this work, as they have always been a mainstay of black music traditions, and the inclusion of the tambourine in these sections is a direct nod to black worship services.

Directors National Association (CBDNA) Conference, held at The Gaillard Center in Charleston, South Carolina. Members of the Mother Emanuel AME congregation were in attendance.

This work was commissioned by a consortium led by Dr. Gary Schallert and Dr. Jeff Bright of Western Kentucky University to honor the nine victims and families of the June 17, 2015, terrorist attack on Mother Emanuel A.M.E. Church in Charleston, SC.

- Program note by the composer

Biographies

TJ Mack is the Assistant Director of Bands at Illinois State University where he directs the Symphonic Band, Pep Band, and teaches courses in Music Education. He also writes drill and assists with Big Red Marching Machine, with over 400 undergraduate students participating. TJ is currently the faculty advisor for United Sound, an organization that gives music lessons to adults with disabilities in Bloomington-Normal and is the director of the ISU Jr High/Sr High Band Camps. He is a co-developer of the Emile Rhythm app and is an active drill writer for many high schools and universities. TJ also enjoys many opportunities to be a guest conductor, clinician, and adjudicator throughout Illinois.

Previously, TJ was a graduate teaching assistant at The Ohio State University while completing his Master of Music degree in Wind Conducting. While at Ohio State, he was awarded the Clare Grundman Scholarship Award and worked extensively with the concert bands, marching and athletic bands, and taught undergraduate conducting. A native of Illinois, he holds his Bachelor of Music Education degree from Wheaton College and taught 5th through 12th grade band for six years in Northwestern Illinois.

Christopher Bulding is a second-year graduate student at Illinois State University currently pursuing a Master of Music degree in Wind Conducting under Dr. Anthony Marinello and studying Flute under Dr. Kimberly Risinger. In addition to his studies, Christopher is also one of the three band graduate teaching assistants. His duties include assisting with the Big Red Marching Machine, Pep Band, assisting with undergraduate conducting courses, as well as guest conducting the Wind Symphony, Symphonic Winds, Symphonic Band, and University Band.

Colby Powers is a first-year graduate student at Illinois State University currently pursuing a Master of Music degree in Wind Conducting under Dr. Anthony Marinello. In addition to his studies, Colby is also one of the three band graduate teaching assistants. His duties include assisting with the Big Red Marching Machine, Pep Band, and guest conducting the Symphonic Band, Symphonic Winds and University Band.

As well as completing his studies at Illinois State, Colby is an adjunct instructor of clarinet through Illinois Wesleyan's preparatory program, the jazz band director at George Evans Jr High school in Bloomington, IL and he runs a private clarinet studio in which he teaches 12 students aging from 10-18 in the Bloomington-Normal area.

Dr. Mack Wood is in his fifth year the Associate Director of Bands and Director of the Big Red Marching Machine at Illinois State University. Prior to his appointment at ISU, he was a graduate assistant and pursuing at Doctorate of Music and Arts degree in Wind Conducting at The University of Miami, Frost School of Music where he studies primarily with Dr. Robert M. Carnochan. Mack also has the great fortune to learn from Dr. J. Steven Moore, conductor of the Frost Symphonic Winds and Dean of Undergraduate Admissions, Professor Jay C. Rees, Director of Athletic Bands, and Professor Douglas McCullough, Assistant Director of Athletic Bands. At the Frost School of Music, Mack has the opportunity to assist and guest conduct the Frost Wind Ensemble, Frost Symphonic Winds, and co-conducts the University Band with his fellow graduate colleagues. Mack also has the opportunity to assist with all aspects of the Frost Band of the Hour marching band, including arranging some pep band charts.

Prior to his time at The University of Miami, Mack was a Graduate Assistant pursuing a Masters Degree at Louisiana State University where he studied Wind Conducting with Dr. Damon Talley, Dr. Dennis Llinás, and Dr. Kelvin Jones. He assisted with and guest conducted the Wind Ensemble, Symphonic Winds, Symphonic Band, co-conducted the LSU Chamber Winds, worked with all aspects of The Golden Band from Tigerland marching band, and with the Bengal Brass athletic band. Mack had the great fortune and opportunity to arrange music and design drill for both Tigerband and the Bengal Brass.

Before attending graduate school, Mack was the Director of Bands at North Forney High School just east of Dallas, TX. He opened North Forney High School and created the band program in 2009 where he oversaw all operations of the high school bands and middle school feeder program. Opening a high school was a special opportunity for Mack to learn how to build a band from the ground up. While at North Forney High School, Mack's ensembles received numerous awards and accolades, but most importantly, many of his students continued on to participate in music beyond high school.

Mack earned his undergraduate degree from The University of Texas at Austin in Music and Human Learning. While at UT, Mack served as the drum major of the Longhorn Band from 2003-2005 and as a trumpet section leader in 2002. Once Mack graduated from UT, he was an assistant director at Irving Nimitz High School in the DFW metroplex and then moved to be an assistant director at Forney High School just east of Dallas, TX. An active adjudicator, clinician, music arranger, and drill designer, Mack truly loves all aspects of the wind band world. In his spare time, Mack enjoys cooking and bar-b-que (they are very different according to him), playing golf, and spending time with his wife Rachel and daughter Imogen.

Ty Bloomfield

Composer Ty Bloomfield (b. 2000) is driven by the enjoyment of experimenting with new sounds and the excitement of collaborating with a wide range of performers and interdisciplinary artists alike. His music is characterized by its intimate and patient soundscapes, jazzy undertones, hidden melodies, and emotional complexity. His recent works, focused on conveying social dynamics, have been based on topics such as companionship, love, competition, and community.

A finalist for the ASCAP Morton Gould Award (2023), Bloomfield has received commissions from New Music Chicago, the Cincinnati Song Initiative, the Sing Me a Story Foundation, the Flute Pedagogy Project, the Illinois State University Symphonic Band, Jillian Kouzel, and Lati2de. He has also been a participant in the NATS Composer Mentorship Program (2024-25), Suncoast Composer Fellowship Program (2024), and JACK Quartet Studio (2022-23). His music has been showcased at the Ear Taxi New Music Festival (2025 — upcoming), U.S. Navy Band Saxophone Symposium (2025 — upcoming), Dublin Chamber Music Festival (2024), International Clarinet Association's New Music Weekend (2022), and RED NOTE Music Festival (2022). He has had the fortune to collaborate with and be performed by artists such as the JACK Quartet, Unheard-Of//Ensemble, clarinetist Berginald Rash, the KIMM Quartet, saxophonist Noah Stoker, and percussionist Xin Yi Chong among many others. Highlights for Bloomfield's 2024-25 season includes numerous performances for his new work for symphonic band co-commissioned by over 20 ensembles and individuals across the country, the premiere of a new saxophone duo at the U.S. Navy Band Saxophone Symposium, a new chamber orchestra work to debut at One Found Sound's annual gala, an art song for the National Association of Teachers Singing, Inc., a new work to accompany Carter Van Erp's "BOUND by much" Project, and the premiere of his first work for symphony orchestra by the University of Michigan Philharmonic Orchestra. In addition, this year will also see new works for numerous local ensembles such as the Ascendant Trio (violin, clarinet, percussion), FLYDLPHN (mixed sextet), and the Blue Quartet (saxophone quartet).

Born and raised on the south side of Chicago, IL, Bloomfield is a Dorothy Greenwald Fellow at the University of Michigan pursuing a master's degree in music composition. He holds a bachelor's degree from Illinois State University. His principal teachers include composers Bright Sheng, Michael Daugherty, Carl Schimmel, and Roger Zare with additional mentorship from Laura Schwendinger and Marc Migó. When not composing, you can find Ty cooking new recipes, playing strategy and board games, exploring the outdoors, and napping.

Illinois State University Symphonic Band

TJ Mack, *conductor*

Flute

*Bella Budinko, *O'Fallon, IL*
Maya Denic, *Arlington Heights, IL*
Mallory Dennis, *Pontiac, IL*
Sam Kapus, *Crystal Lake, IL*
Kyah Lee, *Gibson City, IL*
Paul Pituch, *Barrington, IL*
Michaela Woodson, *Normal, IL*

Oboe

Elizabeth Abbott, *Streator, IL*
*Branden Minger, *Eureka, IL*
Marilyn Ocho, *Belvidere, IL*

Bassoon

*Samantha Skinner, *East Moline, IL*
Justice Tolan, *Rantoul, IL*

Clarinet

Xavier Blanco, *Plainfield, IL*
*Carly Bridgewater, *Eureka, IL*
Alfredo Cabrera, *Woodstock, IL*
Anna Cagwin, *New Lenox, IL*
Casper Faltz, *Oswego, IL*
Audrey Hjerpe, *Wheaton, IL*
Thomas Jamero, *Skokie, IL*
Alayna Meehan, *Aurora, IL*
Alicia Reese, *Calumet City, IL*
Ryan Rubio, *Oak Forest, IL*
Thaddeus Spencer, *Homer Glen, IL*
Shannon Volk, *Tinley Park, IL*

Saxophone

Alexander Cosat, *Danville, IL*
*Megan Daniels, *Geneseo, IL*
Suli Fregoso, *Plainfield, IL*
Gareth Fullin, *Mundelein, IL*
David Lukaszczyk, *Glenview, IL*
Kalli Reeves, *Villa Park, IL*
Andrew Shadel, *Schaumburg, IL*
Gunnar Tejes, *Campus, IL*

Horn

Caleb Baca, *Normal, IL*
Franklin Daviau, *Tinley Park, IL*
*Emily Heath, *Carol Stream, IL*
Quinton Hess, *Danville, IL*
Bennett Lammers, *Breese, IL*
Will McNally, *Bartlett, IL*
Elizabeth Purk, *Palos Hills, IL*
Joe Sandy, *Kaukauna, WI*
*Jessica Wenc, *Palos Hills, IL*

Trumpet

*Tyler Belan, *East Moline, IL*
Miles Chamberlain, *Arrowsmith, IL*
Leonard Dozier, *Collinsville, IL*
William Greer, *Chicago, IL*
Braden Lueking, *Rochester, IL*
Grace Morris, *Bloomington, IL*
Leah Renollet, *Normal, IL*
Sam Roberts, *Mundelein, IL*
Aaron Strong, *Shorewood, IL*
Liam Tipple, *Ottawa, IL*
Ezra Tirado, *Chicago, IL*
Lauren Wallace, *New Lenox, IL*
Matthew Weaver, *New Lenox, IL*

Trombone

Raymond Churchill, *Plainfield, IL*
Lily Culp, *Franklin, IN*
Keaton Empey, *Morton, IL*
Jacob Ensor, *Mendota, IL*
Caden Ford, *Decatur, IL*
Alyssa Greer, *Lemont, IL*
Kiya Henderson Willis, *Schaumburg, IL*
Riley Hobart, *Palos Heights, IL*
*Noah Lampel, *Grayslake, IL*
Arwen Townander, *Libertyville, IL*

Euphonium

Zander Cremer, *Elwood, IL*
*Miles Maxwell, *O'Fallon, IL*
Colin Norsworthy, *Heyworth, IL*
Isabelle Pray, *Le Roy, IL*
Alison Richards, *Manteno, IL*
Alexa Sobieszczyk, *Plano, IL*
Angel Trader, *Litchfield, IL*

Tuba

Jennifer Gehrke, *Palatine, IL*
Aidan Hanley, *Mackinaw, IL*
*Lucas Logacho, *Lombard, IL*

Percussion

Gavin Benedick, *O'Fallon, IL*
Bridget Hagen, *Winfield, IL*
Alexander Harper, *Metamora, IL*
*Ben Haushalter, *Bloomington, IL*
Ricky Meyer, *Plainfield, IL*
Emily Mobley, *Algonquin, IL*
Jacob Wolfmeyer, *Washington, IL*

*Denotes Principal or Co-Principal

Illinois State University Symphonic Winds

Dr. Mack Wood, *conductor*

Flute

Reese Emery, *Harrisburg, IL*
Cassie Floyd, *Crystal Lake, IL*
*Breanna German, *Elmwood, IL*
Sarah Huber, *Coffeen, IL*
Jess Noga, *Orland Park, IL*
Elizabeth Williams, *Pekin, IL*

Oboe

*Bo Boesdorfer, *Auburn, IL*
Campbell Manning, *Brighton, MI*
Kathryn Tepen, *Carrollton, IL*

Bassoon

*Quentin Shelato, *Danville, IL*
Kirk Whitsitt, *Bloomington, IL*

Clarinet

Karen Bautista, *Chicago, IL*
Jayden Blair, bass, *Yorkville, IL*
Addie Cain, *Mt. Prospect, IL*
*Sam Berman, *Oswego, IL*
Kaden Filson, *O'Fallon, IL*
Peyton Fox, *Lacon, IL*
Ben Keene, *Joliet, IL*
Jenna Klokkenka, *Hudson, IL*
Cian Martinez, *Midlothian, IL*
Stacey Schroeder, *Aurora, IL*

Saxophone

Quinn Barker, *Metamora, IL*
*Caitlin Fallert, *Brookfield, IL*
Abram Kamm, *Villa Park, IL*
Chris Olson, *New Lenox, IL*
*Chloe West, *Wheaton, IL*

Horn

John Danz, *Hampshire, IL*
Thomas Hibbeler, *Batavia, IL*
Hunter Johanson, *Woodstock, IL*
Alyssa Kleinmaier, *Oswego, IL*
*Cyena Uluoa, *Joliet, IL*
Adelaide Webb, *Des Plaines, IL*

Trumpet

Peyton Kueltzo, *Minooka, IL*
Kevin Riedl, *Crystal Lake, IL*
Allison Schmuldt, *Lombard, IL*
Carson Smejkal, *Edwardsville, IL*
*Andrew Sniegowski, *Oswego, IL*
Aiden Whitehead, *Bloomington, IL*

Trombone

Iona Dillon, *Crystal Lake, IL*
Michael Hammon, *Buffalo Grove, IL*
*Joanie Hitt, *Wood Dale, IL*
Angelina Kekev, *Geneva, IL*
*Graham Miller, *Plainfield, IL*
Nick Sisson, bass, *Downers Grove, IL*

Euphonium

Dyllan Bowering, *Skokie, IL*
Nora Lacey, *Grayslake, IL*
Daniel Smuskiwicz, *New Lenox, IL*
*Spencer Vang, *Libertyville, IL*

Tuba

*Andrew Hartman, *Round Lake, IL*
Paul Gazze, *Tinley Park, IL*

Percussion

Brendan Boss, *New Lenox, IL*
*Hannah Fedorchak, *Maryville, IL*
Kyle Heissler, *Bloomington, IL*
Kye Johnson, *Westmont, IL*
Marek Pedziwater, *Plainfield, IL*
Abbey Schiller, *Round Lake, IL*
Nicholas Sleevar, *Bloomington, IL*
Kale Star, *Batavia, IL*

Bass

Aliena Curran, *Broomfield, CO*

Piano

Mohammad Abdelrahman, *Chicago, IL*

*Denotes Principal or Co-Principal