

CORNELL UNIVERSITY  
DEPARTMENT OF MUSIC

PRESENTS THE

BARBARA & RICHARD T. SILVER  
WIND SYMPHONY

JAMES SPINAZZOLA, CONDUCTOR

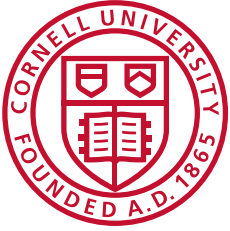
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION  
EASTERN DIVISION CONFERENCE

FEBRUARY 22, 2024

7:30 PM

BAILEY HALL

ITHACA, NY



The Department of Music presents  
*Barbara & Richard T. Silver '50, MD '53 Wind Symphony*

*James Spinazzola, conductor*  
*Barbara & Richard T. Silver, '50, MD '53 Associate Professor of Music*

*College Band Directors National Association Eastern Division Conference*



*Cuban Overture* (1932)

George Gershwin  
(1898-1937)  
Trans. Mark Rogers

*Whirlygigs at the Kinetic Playground* from *Adventure in the Air* (2022)

Mark Winges  
(b. 1951)

Eric Troiano, soprano saxophone

*Batá* (1985/2024)

Tania León  
(b. 1943)  
Arr. James Spinazzola

**Arrangement premiere**

*Aristolochia* (2023/2024)

Laura Cetilia  
(b. 1974)

**Transcription premiere**

*Concerto for Jazz Trumpet and Wind Ensemble* (2020)

Dana Wilson  
(b. 1946)

Chris Coletti, trumpet  
Brian Wang, piano  
Simon Bjarning, drums

*Introduction and Contradance* from *Cecilia Valdés* (1932/2024)

Gonzalo Roig  
(1890-1970)  
Arr. James Spinazzola

**Arrangement premiere**

*Tonight's performance is supported in part by a grant from the Cornell Council for the Arts.  
CU Winds is a registered student organization of Cornell University.*

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# A MESSAGE FROM THE CHAIR

The Department of Music at Cornell University is delighted to host the 2024 Eastern division conference of the College Band Directors National Association.

Performance is a fundamental part of Cornell's cultural life. The Department of Music encourages music-making through a wide array of chamber and large ensembles, as well as its offerings in private lessons and directed coaching by members of the music faculty. The Department of Music is dedicated to excellence in the study of music that reflects a constant interaction of scholarship, performance, and composition by faculty members and students alike. Opportunities reflect the breadth of faculty expertise, across genre, region, and time.

The Barbara & Richard T. Silver Wind Symphony unites a diverse group of individuals who share a commitment to collaboration and excellence. Open by audition to all members of the Cornell community, the ensemble currently includes 55 members ranging from first-year students to Ph.D. candidates from seven colleges and schools on campus. Under the direction of Barbara and Richard T. Silver Associate Professor James Spinazzola, the Wind Symphony has premiered compositions by Byron Adams, John Berners, Sydney Guillaume, Kathryn Likhuta, David Maslanka, Christopher Rouse, Dana Wilson, and Mark Winges, among others; and has collaborated with renowned musicians, including Wynton Marsalis and Joshua Redman during on-campus residencies.

In addition to making music, the Silver Wind Symphony is committed to integrating ensemble performance and purposeful community engagement. The ensemble has completed community-engaged performance tours of Cuba (2024) and Haiti and the Dominican Republic (2019, 2017), and has built long-term partnerships with individuals and organizations in all three countries. The Silver Wind Symphony was selected to perform at the 2022 and 2018 Eastern division conferences of the College Band Directors National Association and is proud to host the 2024 conference.

Welcome to Cornell!

Benjamin Piekut  
*Professor and Chair*  
*Department of Music, Cornell University*

## Program Notes

### *Cuban Overture*

George Gershwin

Transcribed by Mark Rogers

10 minutes

George Gershwin (Brooklyn, NY; Hollywood, CA) straddled the worlds of popular song, Broadway, Hollywood, and the concert hall more successfully than any composer before his time or since. His songs mixed urban savvy and sentiment like no one else, and no one expressed better the inner life of a rapidly urbanizing America, so full of strivers and self-improvers just like himself. Highbrow pundits never quite knew what to do about Gershwin. That a relatively self-taught Broadway tunesmith presumed to write ambitious concert works such as *An American in Paris* or *Rhapsody in Blue* was annoying enough. That he was often boisterously successful with those same works was even more irritating.

In 1932, George Gershwin took a two-week holiday in Havana and applied himself to its sports, beaches, and gaming tables with the legendary gusto that colored the whole of his existence. During his visit—and not least of all, during wild serenades played in his honor at all hours of the morning—he developed a fascination for Cuban music and the percussion instruments that gave it its distinctive flavor: maracas, bongos, claves, and the guiro. When he returned to New York he brought with him an assortment of these instruments (just as he had taken taxi horns back from France for his *American in Paris*) and the inspiration for his third orchestral work, an evocation of the Cuban dance entitled *Rumba*. (Before its second performance, it was renamed *Cuban Overture*, lest it be thought of simply as a piece for dance band.) At New York's Lewisohn Stadium on August 16, 1932, the fact of its premiere was overshadowed by the sheer phenomenon of the event itself—the first all-Gershwin concert—and the immense tribute paid its composer by the monumental attendance. Gershwin called it “the most exciting night I have ever had, first, because the Philharmonic Orchestra played an entire program of my music, and second, because the all-time record for the Stadium concerts was broken. I have just gotten the figures: 17,845 people paid to get in and just about 5,000 were at the closed gate trying to fight their way in—unsuccessfully.”

In notes for the premiere, Gershwin commented: “In my composition I have endeavored to combine the Cuban rhythms with my own thematic material. The result is a symphonic overture which embodies the essence of the Cuban dance.” Gershwin's comments notwithstanding, the work's main theme was influenced by a then-current hit song by Cuban composer and bandleader Ignacio Piñero, *Échale Salsita*.

—Howard Hersh, ed. James Spinazzola

### *Whirlygigs at the Kinetic Playground from Adventure in the Air*

Mark Winges

5 minutes

Mark Winges (b. Louisville, KY) currently resides in San Francisco, where he is composer and advisor for the chamber choir Volti. He was also composer-in-residence for the San Francisco Choral Artists for the 2012 / 13 season. He is a graduate of the College-Conservatory of Music - University of Cincinnati, SF State University, and has studied at the Musikhögskolan in Stockholm, Sweden. His principal teachers were Ellsworth Milburn, Henry Onderdonk, and Arne Mellnäs. His works have been performed by the Pittsburgh New Music Ensemble, the New Jersey Percussion Ensemble, the San Francisco Contemporary Music Players, the Cornell Wind Symphony, the Verge Ensemble, the

American Modern Ensemble, Earplay, Eight Strings and a Whistle, Works-in-Progress: Berlin, the Empyrean Ensemble, Volti, the Piedmont Children's Choir, the San Francisco Girl's Chorus, the Pharos Music Project (NY), The Crossing, Carmina Slovenica (Slovenia), the Guangdong Choir (China), Aarhus Pigeekor (Denmark), the Marin, Berkeley and Piteå (Sweden) Symphonies and many others.

Several of my works have been inspired by comments from performers, and *Adventure in the Air* is among those. It was James Spinazzola who, when he and I were talking about a possible collaboration, suggested a saxophone concerto. I still remember his exact words: "Why don't you think about either soprano or tenor, since those have less repertoire than alto". His suggestion resonated with me; I've enjoyed the sound of the soprano ever since I first heard recordings of Sidney Bechet that were in my father's collection of 78's. Although concerti for solo instrument and wind orchestra are a relatively recent choice for composers, the three movement fast-slow-fast format has a long history. It has an attractive built-in contrast between movements and can showcase both the virtuoso and the lyrical side of the solo instrument, and the ensemble.

Much of *Whirlygigs at the Kinetic Playground* explores the ensemble's commentary on the soloist's lines, especially by the percussion section. My sincere gratitude to James, Eric Troiano, and the musicians at Cornell for their work in bringing *Adventure in the Air* to life and giving it breath. Literally.

### ***Batá***

Tania León (b.1943)

Arranged by James Spinazzola

5 minutes

Tania León (b. Havana, Cuba) is highly regarded as a composer, conductor, educator, and advisor to arts organizations. Her orchestral work *Stride*, commissioned by the New York Philharmonic, was awarded the 2021 Pulitzer Prize in Music. In 2022, she was named a recipient of the 45th Annual Kennedy Center Honors for lifetime artistic achievements. In 2023, she was awarded the Michael Ludwig Nemmers Prize in Music Composition from Northwestern University. Most recently, León became the London Philharmonic Orchestra's next Composer-in-Residence—a post she will hold for two seasons, beginning in September 2023. She will also hold Carnegie Hall's Richard and Barbara Debs Composer's Chair for its 2023-2024 season.

Recent premieres include works for the Los Angeles Philharmonic, Arkansas Symphony Orchestra, Detroit Symphony, NDR Symphony Orchestra, Grossman Ensemble, International Contemporary Ensemble, Modern Ensemble, Jennifer Koh's project *Alone Together*, and The Curtis Institute. Appearances as guest conductor include Orchestre Philharmonique de Marseille, Gewandhausorchester, Orquesta Sinfónica de Guanajuato, and Orquesta Sinfónica de Cuba, among others. Upcoming commissions feature a work for the League of American Orchestras, and a work for Claire Chase, flute, and The Crossing Choir with text by Rita Dove. A founding member and first Music Director of the Dance Theatre of Harlem, León instituted the Brooklyn Philharmonic Community Concert Series, co-founded the American Composers Orchestra's Sonidos de las Américas Festivals, was New Music Advisor to the New York Philharmonic, and is the founder/Artistic Director of Composers Now, a presenting, commissioning, and advocacy organization for living composers.

Honors include the New York Governor's Lifetime Achievement, inductions into the American Academy of Arts and Letters and the American Academy of Arts and Sciences, and fellowship awards from ASCAP Victor Herbert Award and The Koussevitzky Music and Guggenheim Foundations,

among others. She also received a proclamation for Composers Now by New York City Mayor, and the MadWoman Festival Award in Music (Spain). León has received Honorary Doctorate Degrees from Colgate University, Oberlin, SUNY Purchase College, and The Curtis Institute of Music, and served as U.S. Artistic Ambassador of American Culture in Madrid, Spain. A CUNY Professor Emerita, she was awarded a 2018 United States Artists Fellowship, Chamber Music America's 2022 National Service Award, and Harvard University's 2022 Luise Vosgerchian Teaching Award. In 2023, Columbia University's Rare Book & Manuscript Library acquired Tania's León's archive.

In 1985, León received a commission for an orchestra piece for the Bay Area Women's Philharmonic. The result was *Batá*, a brief work that evokes "the rhythms and texture of the ritual batá drumming" (León, 1985) of the Yoruba people of West Africa. The title also references the drums themselves, which are traditionally played as a set of three to accompany ceremonies in the Cuban religion Santería. As with many of León's compositions, these source sounds are not immediately obvious; it is not until the work's halfway point that the first African rhythm is performed by the cowbell. The melodic content in *Batá* is based entirely on a brief opening gesture played by solo piccolo, which is an exact transcription of León's father whistling to signal his arrival home when she was a child. The motive appears in various guises throughout the composition, as though it has been filtered through a series of colored lenses. In the end, it returns in its original presentation, though now off stage: a recollection from the past that informs the present.

—James Spinazzola

### *Aristolochia*

Laura Cetilia

8 minutes

Cellist and electronic musician Laura Cetilia (b. Los Angeles, CA) is a performer, composer, educator, and presenter. As a daughter of mixed heritage (second generation Mexican-American), she is at home with in-betweenness, moving through genres and practices as she did with cultures and languages growing up on the Eastside of Los Angeles. As a composer, her music has been described as "unorthodox loveliness" by the *Boston Globe* and "alternately penetrating and atmospheric" in *Sequenza 21*. She plays cello with her duo Mem1 (alongside Mark Cetilia), Ordinary Affects, Ghost Ensemble, and Suna No Onna. She is currently pursuing a DMA in Music Composition at Cornell University and is a proud mother of an 8-year old who loves to draw. <http://laura.cetilia.org>

The source material for *Aristolochia* was taken from a 2006 recording of the same name by my experimental electroacoustic duo, Mem1 (with me playing cello/electronics and Mark Cetilia on electronics). Mem1's works typically consist of the slow development of minimal musical material into a harmonically rich and texturally complex tapestry of sound. The wind ensemble is the perfect instrument to translate our improvisations into a composed acoustic setting. Throughout the piece I make use of the broad sonic spectrum the ensemble has to offer - round, booming sounds to delicate timbral shifts through the manipulation of mutes. That said, the wind ensemble setting of Mem1's music does not just aim to reconstruct the recording for larger forces, or transcribe electronically generated gestures into acoustic phrases, but to also capture the aura of an organic, improvised moment between two individuals intently listening and responding to each other.

—Notes by the composer

## **Concerto for Jazz Trumpet and Wind Ensemble**

Dana Wilson

16 minutes

The works of Dana Wilson (b. Lakewood, OH) have been commissioned and performed by such diverse ensembles as the Chicago Chamber Musicians, Formosa Quartet, Xaimen Symphony, Buffalo Philharmonic, Memphis Symphony, Dallas Wind Symphony, Voices of Change, Netherlands Wind Ensemble, Syracuse Symphony, Tokyo Kosei Wind Orchestra, the trio STRATA, and Canadian Brass. Many college ensembles and faculty members have performed and recorded his music. Solo works have been written for such renowned artists as hornists Gail Williams (international soloist, formerly with the Chicago Symphony) and Adam Unsworth (international soloist, formerly with the Philadelphia Orchestra); clarinetist Larry Combs (international soloist, formerly with the Chicago Symphony); trumpeters James Thompson (formerly with the Atlanta Symphony), Rex Richardson (international jazz soloist), and Frank Campos; oboists David Weiss (international soloist, formerly with the Los Angeles Philharmonic) and Michael Henoah (principal with the Chicago Symphony); saxophonist Steven Mauk; bassoonists Michael Krroth and Kristin Schillinger; flutists Wendy Mehne, Alison Parramore, and Kate Steinbeck; violinists James Stern and Susan Waterbury; trombonist Thomas Ashworth; tubist Aaron Tindall; soprano Rachel Schutz; cellist Deborah Pae; jazz pianist Nicholas Weiser, drum set player Greg Evans; and contrabassist Nicholas Walker.

Wilson has received grants from, among others, the National Endowment for the Arts, New York Foundation for the Arts, New England Foundation for the Arts, New York State Council for the Arts, Arts Midwest, and Meet the Composer. His compositions have been performed throughout the United States, Europe, and East Asia. They have received several prizes, including the Sudler International Composition Prize and the Ostwald Composition Prize, as well as awards from the International Trumpet Guild, the Flute New Music Consortium, and the International Horn Society; are published by Boosey and Hawkes, Alfred Music Publishers, the American Composers Forum, and Ludwig Music Publishers; and can be heard on over twenty recording labels, as well as on national radio broadcasts such as "Performance Today". He is co-author of *Contemporary Choral Arranging*, published by Prentice Hall/Simon and Schuster, and has written articles on diverse musical subjects. He has been a Yaddo Fellow (at Yaddo, the artists' retreat in Saratoga Springs, New York), a Wye Fellow at the Aspen Institute, a Charles A. Dana Fellow, and a Fellow at the Society for Humanities, Cornell University.

The Concerto for Jazz Trumpet was commissioned by a consortium of wind ensembles around the country and premiered in its entirety by trumpeter Rex Richardson and the Richmond Symphony Orchestra.

## **Introduction and Contradance from *Cecilia Valdés***

Gonzalo Roig

Arranged by James Spinazzola

4 minutes

Gonzalo Roig (Havana, Cuba) was a prolific Cuban composer, pianist, violinist, music director, and administrator. Today he perhaps best known for his 1912 song *Quiéreme Mucho*, which became internationally recognized under the English title *Yours*. After working briefly in Mexico, Roig returned to Cuba and co-founded the Havana Philharmonic Orchestra, of which he became music director. In 1927, he was appointed director of the Municipal Band of Havana (now the National Concert Band), a position he held until his death in 1970. In 1929, he founded the Orquesta de Ignacio Cervantes, which later toured the U.S. under the auspices of the Pan American Union.

Roig is principally known in Cuba for the operetta *Cecilia Valdés*, a tragic story of interracial love in class- and race-conscious colonial Cuba, and an important example of the *zarzuela*, a Spanish genre that alternates between spoken dialogue, recitative, a range of operatic and popular songs, and dance. In Cuba, the *zarzuelas* of Ernesto Lecuona, Eliseo Grenet, and Roig represent a brief golden age of the genre's political and cultural importance. These works centered on the challenges faced by mixed-race women and other underclasses in Cuban society. *Cecilia Valdés* was first performed in the U.S. in 1962 (Carnegie Hall) and 1966 (Metropolitan Opera).

—James Spinazzola

## Performer Biographies

Hailed as "... a technical superstar and household name..." by Paul Haas, and "one of the most remarkable double (music) threats... a brilliant trumpeter and imaginative arranger" by David Srebnik of Sirius XM, internationally acclaimed trumpeter **Chris Coletti** is equally renowned as a trumpet soloist, for his work as principal trumpet of numerous top orchestras, as a chamber musician, arranger, and conductor. Coletti has performed and/or recorded with top orchestras and conductors, from the Metropolitan Opera Brass, the New York Philharmonic Brass, and St. Louis Symphony, Pierre Boulez, to popular artists such as Chris Thile, Jon Batiste, Kanye West, Gloria Estefan and Miami Sound, and Quincy Jones.

Coletti joined Canadian Brass at age 22, and toured the world with the group from 2009-2019; having performed over a thousand concerts in the finest concert halls in the world, his trumpet playing, singing, and arrangements have been enjoyed by more than half a billion people across countless live TV programs and radio broadcasts. He regularly performs with and in front of major symphony orchestras and has thousands of monthly visitors to his online videos, blog, social media accounts, and newsletter. Coletti's discography includes 10 full-length Canadian Brass recordings and dozens of additional singles and music videos—many of which feature his original arrangements, plus countless recordings and music videos with other world-class artists and ensembles.

As a conductor, Coletti directs the Contemporary Ensemble at Ithaca College in NY where he is Assistant Professor of Trumpet. Coletti is also newly appointed principal trumpet of the ROCO (River Oakes Chamber Orchestra) based in Houston, TX, as well as principal trumpet of Huntsville (Alabama) Symphony Orchestra. Coletti regularly performs and records with The Knights NYC, as well as NOVUS NY. Coletti also plays baroque and natural trumpet, has published numerous arrangements for orchestra as well as brass, and has produced, co-produced and/or directed recordings and video projects in various musical styles, from classical and baroque to indie-rock, salsa, and jazz.

Saxophonist **Eric Troiano** is an active teacher and performer as both a soloist and chamber musician. He has been a guest artist at numerous places and festivals including the Asia Pacific Saxophone Academy, Singapore Saxophone Symposium, Great Plains Saxophone Workshop, SUNY Potsdam, Central Michigan University, Oklahoma State University, Oakland University, Interlochen Center for the Arts, among others. He is also a founding member of the Viridian Saxophone Quartet, which performs regularly throughout the country. The VSQ has won top prizes in the North American Saxophone Alliance Quartet Competition, Fischhoff Chamber Music Competition, Coleman Chamber Music Competition, and the MTNA National Chamber Music Competition. An advocate for new music, Eric has premiered and commissioned many new works for the saxophone and saxophone quartet. As an accomplished baritone saxophonist, he has pioneered many solo works for the instrument.



A native of Connecticut, Eric received a Bachelor of Music in music education and saxophone performance from Ithaca College, and a Master of Music and Doctor of Musical Arts in saxophone performance from Michigan State University, studying with Steven Mauk and Joseph Lulloff. He joined the faculty at Ithaca College in the fall of 2022 and previously held a faculty position at the University of Arkansas. Eric is a Conn-Selmer artist.

**James Spinazzola** is an active conductor, ensemble clinician, saxophonist, and arranger. In addition to directing the Cornell wind program, James teaches undergraduate courses in conducting, music theory, and chamber music; and serves as faculty adviser to CU Winds, a student-driven organization devoted to the performance and promotion of wind band music.

Under James's direction, the Cornell Wind Symphony was selected to perform at the 2022 and 2018 Eastern division conferences of the College Band Directors National Association (CBDNA) and host the 2024 conference in Ithaca. The Wind Symphony has premiered new music by Byron Adams, John Berners, Sydney Guillaume, Kathryn Likhuta, David Maslanka, Christopher Rouse, Dana Wilson, and Mark Winges, among others; and has collaborated with a diverse collection of musicians including Wynton Marsalis and Joshua Redman during on-campus residencies. The Wind Symphony has premiered James's arrangements of music by Christopher Rouse, Roberto Sierra, Wynton Marsalis, and Patrick Williams; all of which are now published.

James's current research focuses on the intersection of ensemble performance tours and purposeful community engagement. He has led the Wind Symphony on community-engaged performance tours of Cuba (2024), Haiti and the Dominican Republic (2019, 2017), and has developed and sustained partnerships with the National Concert Band of Cuba, the Holy Trinity Music School (Port-au-Prince), and the Haitian roots music band RAM. James's book, *Community-Engaged Performance Tours: A Handbook for Ensemble Directors and Educators* (Routledge, 2023) presents a guide for ensemble directors and educators interested in leading similar projects.

James's work as an author, arranger, and performer is published by Alfred Music, Boosey & Hawkes, Mark Records, Scarecrow Press, and Subito Press. He has served as visiting director of the Ithaca College Wind Ensemble (2021-22) and has conducted and adjudicated bands, orchestras, and jazz ensembles in the U.S., China, India, Haiti, and the Dominican Republic. He has also presented on a diverse collection of topics, from rehearsal pedagogy at the Midwest International Band & Orchestra Clinic to jazz arranging at Shanghai Normal University, to community engagement as part of Cornell's Engaged Speaker series.

James has been a Cornell Engaged Faculty Fellow and has received grants from the Cornell Center for Teaching Innovation and the Cornell Council for the Arts. He has earned two grants from the Central New York Humanities Corridor for founding a working group entitled *Banding Together*, which fosters interactions between college wind ensembles and composers from historically underrepresented populations. Through this initiative, Cornell currently partners with peer ensembles from Syracuse University and the Eastman Conservatory.

Before his current post, James was an associate professor at the University of Indianapolis and an assistant professor at Tennessee Tech University. He holds degrees from Duquesne University (BS), the University of Colorado (MM), and Louisiana State University (DMA).

# Barbara & Richard T. Silver Wind Symphony

James Spinazzola, Director of Winds

Barbara and Richard T. Silver '50, MD '53 Associate Professor

## Piccolo

Supriya Anand, *Engineering*, '27

## Flute

Junoh Lee, *Music*, '26 \*

Anna Cloonan, *Music & Psychology*, '27

Gabrielle Garra, *Engineering*, '26

Isabel Louie, *Biological Sciences*, '27

Annika Strasman, *Biological Sciences*, '24

Kailey Ye, *Engineering*, '27

Tracy Wei, *Information Science*, '24

## Oboe

Jaden Lau, *Atmospheric Science*, '26 \*

Daniela Gloster, *Biology and Society*, '26

## E-flat Clarinet

Gregory Marzano, *Biomedical Engineering*, '26

## Clarinet

Wayne Chen, *Computer Science*, '24 \*

Ryan Belle, *staff*

Ian Branigan, *Physics*, '27

Maddie Ceminsky, *Biochemistry*, PhD

Andrew Da, *Computer Science*, '27

Nivant Desai, *Electrical & Computer Engineering*, '24

Peter Ha, *Economics*, '27

Benjamin Isaacson, *Biological Sciences*, '27

Saahil Joshi, *Biology and Society*, '27

Derek Lao, *Biological Sciences*, '24

Jenna Ledley, *Biological Sciences*, '27

Gregory Marzano, *Biomedical Engineering*, '26

Ella White, *Computer Science & Math*, '24

## Bass Clarinet

Camron Ray, *Animal Science*, '26

## Bassoon

River Aquino, *Hotel Administration* '27 \*

Julius Pieper, *Civil Engineering*, '27

## Alto Saxophone

Andrew Meissner, *Human Biology, Health & Society*, '25 \*

Victoria Ziccardi, *Environment & Sustainability*, '26

Anubhav Nigam, *Engineering Physics*, '27

Karen Mendoza, *Design & Environmental Science*, '25

## Tenor Saxophone

Connor Stroth, *Physics*, '25

Sean McInnis, *Chemistry*, '26

## Baritone Saxophone

Zachary Eness, *Economics & Mathematics*, '25

## Horn

Derek Thompson, *Computer Science & Music*, '26 \*

Arielle Huang, *Engineering*, '27

Mira Vanchiswar, *Neurobiology & Behavior*, PhD

Olivia Penick, *Psychology*, '25

Mason Raffo, *Computer Science*, '25

Aidan Visconti, *Environmental Engineering*, '27

## Trumpet

Colin Erb, *Materials Science Engineering*, '24 \*

Tomás Comesaña, *History*, '27

Gabriella Javier, *Human Biology, Health and Society*, '27

Avi Ruthen, *Computer Science*, '25

David Sugarmann, *Government*, '24

## Trombone

Kyle Goodman, *Industrial and Labor Relations*, '24

Andrew Lin, *Engineering*, '27

Jaden Schmit, *History & Environment and Sustainability*, '27

## Bass Trombone

Alex Coy, *Electrical & Computer Engineering*, PhD \*

## Euphonium

Sergio Moreira-Antepara, *Biological Sciences*, '25 \*

Clara Jane Kantorczyk, *Government*, '27

**Tuba**

Max Berry-Stoelzle, *Health Care Policy*, '27 \*

Casey Schneider, *Human Development*, '26

**Percussion**

Justin Heitzman, *Government*, '24 \*

Maximilian Fanning, *Arts & Sciences*, '27

Max Ma, *Economics* '25

Nagamitesh Nagamuralee, *Mechanical Engineering*, '27

Eduardo Jose Novoa-Lugo, *Biological Sciences*, '25

Simon Bjarning, *guest musician*

**Harp**

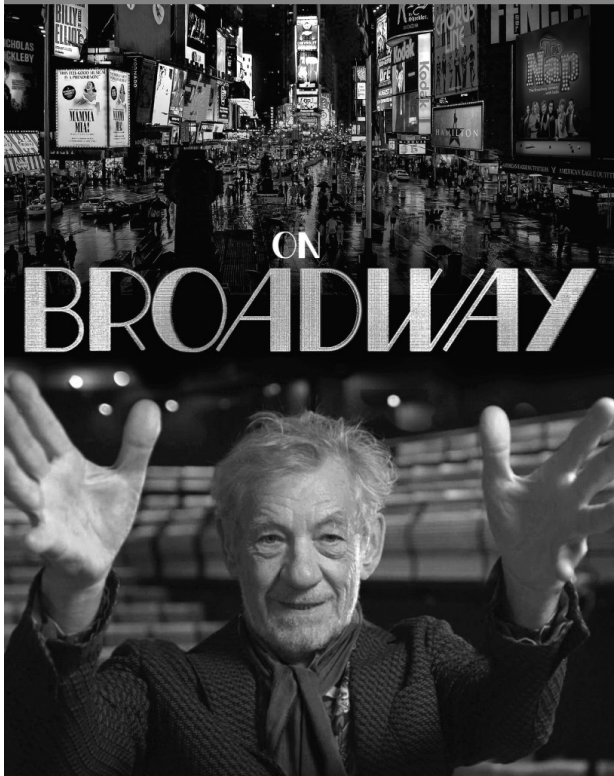
Emily Perry, *Chemical Engineering*, '27

**Piano**

Benjamin Isaacson, *Biological Sciences*, '27

\* Principal

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