

UPCOMING PERFORMANCES

MUSIC PERFORMANCES

<i>Virtuoso</i> Series Concert / Margaret Miller, Viola	October 9, 7:30 p.m.	ORH
Fall Choral Showcase Concert	October 11, 7:30 p.m.	GCH
<i>Virtuoso</i> Series Concert / Joel Bacon, Organ	October 15, 7:30 p.m.	ORH
Music in the Museum Concert Series / FREE	October 16, noon, 6 p.m.	GAMA
OcTUBAFest Concert / Guest Artist Anthony Halloin, Tuba / FREE	October 21, 5 p.m.	ORH
OcTUBAFest Concert / Tuba Studio Recital / FREE	October 21, 7:30 p.m.	ORH
<i>Virtuoso</i> Series Concert / Barbara Thiem, Cello	October 23, 7:30 p.m.	ORH

RALPH OPERA PROGRAM PERFORMANCES

<i>Myth of Orfeus (Orfeo ed Euridice)</i> by Christoph Willibald Gluck	October 25, 26, 27, 7:30 p.m.	GCH
<i>Myth of Orfeus (Orfeo ed Euridice)</i> by Christoph Willibald Gluck	October 28, 2 p.m.	GCH

DANCE PERFORMANCES

Fall Dance Concert	November 9, 10, 7:30 p.m.	UDT
Fall Dance Concert	November, 10, 2 p.m.	UDT
Fall Dance Capstone Concert	December 7, 8, 7:30 p.m.	UDT
Fall Dance Capstone Concert	December 8, 2 p.m.	UDT

THEATRE PERFORMANCES

<i>Big Love</i> by Charles Mee	November 9, 10, 15, 16, 7:30 p.m.	ST
<i>Big Love</i> by Charles Mee	November 11, 17, 2 p.m.	ST
Freshman Theatre Project / FREE	November 30, 7:30 p.m.	ST

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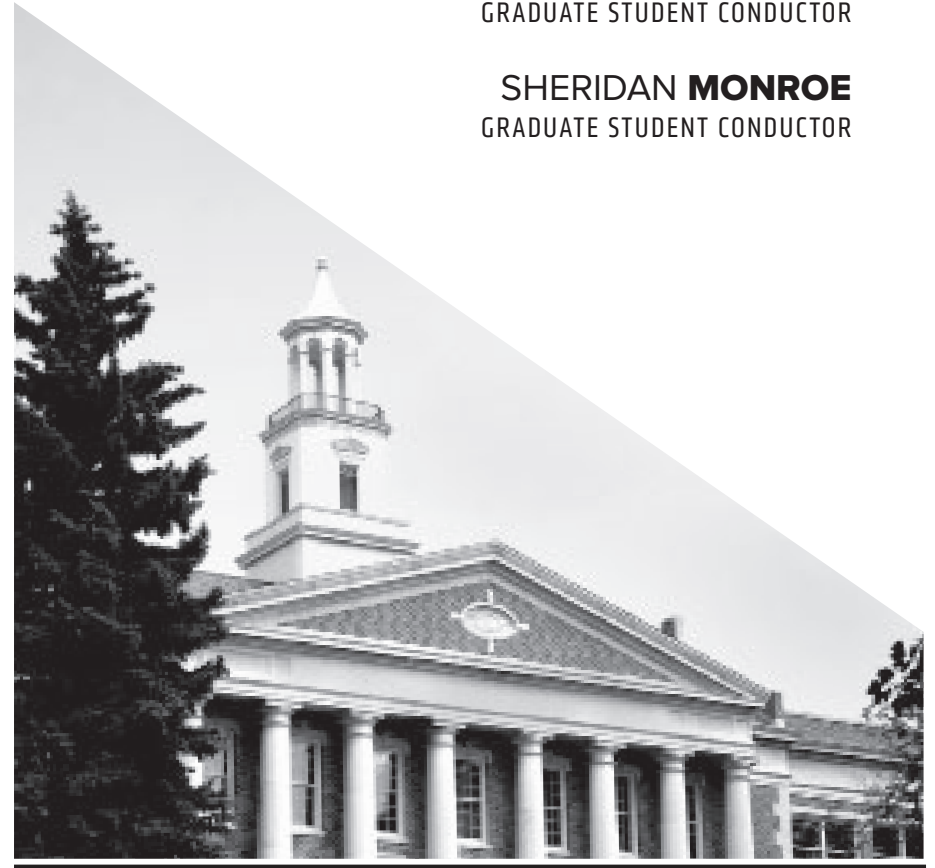
OCTOBER 9, 2018 / 7:30 P.M.

COLORADO STATE UNIVERSITY SYMPHONIC BAND

T. ANDRÉ FEAGIN
CONDUCTOR

SHANNON WEBER
GRADUATE STUDENT CONDUCTOR

SHERIDAN MONROE
GRADUATE STUDENT CONDUCTOR



Colorado State University

SCHOOL OF MUSIC, THEATRE, AND DANCE

SYMPHONIC TREASURES

T. ANDRÉ FEAGIN, Conductor

SHANNON WEBER, Graduate Student Conductor
SHERIDAN MONROE, Graduate Student Conductor

The Klaxon (1930) / **HENRY FILLMORE (1881-1956)** edited by **FREDERICK FENNELL**

Elegy for a Young American (1967) / **RONALD LO PRESTI (1933-1985)**
Sheridan Monroe, graduate student conductor

Prelude, Siciliano and Rondo (1963) / **MALCOLM ARNOLD (1921-2006)**

- I. **Prelude**
- II. **Siciliano**
- III. **Rondo**

Shannon Weber, graduate student conductor

First Suite in E-flat (1909) / **GUSTAV HOLST (1874-1934)** edited by **COLIN MATTHEWS**

- I. **Chaconne**
- II. **Intermezzo**
- III. **March**

On This Bright Morning (2013) / **DAVID MASLANKA (1943-2017)**

El Camino Real (1985) / **ALFRED REED (1921-2005)**

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School, Reyburn Intermediate School, and Reagan Elementary School. In addition to this administrative position, she served as Director of Bands at Clovis East High School and Associate Director of Bands at Reyburn Intermediate.

During her tenure, she taught the Clovis East High School Wind Ensemble, Symphonic Band, Jazz Band, concert percussion ensembles, Marching Band, and oversaw the winterguard and indoor percussion programs. In addition, she taught the Reyburn Symphonic Band, Concert Band, percussion ensembles, and Jazz Band. Weber's concert and jazz ensembles consistently earned superior ratings at the California Music Educators Association festivals. The Clovis East Wind Ensemble was regularly invited to and performed at the Music for All San Joaquin Valley Concert Band Festival, held at the Paul Shaghoian Concert Hall and the Dr. Lawrence R. Sutherland Wind Festival, held at Fresno State University. In 2015, the Clovis East Marching Band won the Class 3A State of California Western Band Association Championship.

Weber has performed as a clarinetist in the Sydney Opera House (Sydney, Australia) and Symphony Hall (Chicago, IL). In addition, she will be performing at the Midwest Clinic, An International Band and Orchestra Conference (Chicago) in December 2018. Weber currently performs as a clarinetist in the Wind Symphony of Clovis, a professional community band in the central valley of California. During the summer of 2010, Weber was a conductor of the Phantom Regiment Drum and Bugle Corps.

Weber currently holds a membership in the California Music Educators Association (CMEA), California Band Directors Association (CBDA), the National Association for Music Education (NafMe), the National Band Association (NBA), and the College Band Directors National Association (CBDNA).

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Ms. Monroe's conducting career has included several national and regional performances. In 2013, she conducted the Miami University Wind Ensemble in Darius Milhaud's *La Creation du Monde*. From 2012-2013, she was the assistant conductor of the Great Miami Youth Symphony in Hamilton, Ohio. She has conducted at various symposiums and workshops, including the Ithaca College Northeast Wind Conducting Symposium with H. Robert Reynolds and Steve Peterson, the University of Michigan Band Conducting and Pedagogy Workshop with Michael Haithcock and Courtney Snyder, the Kansas City Conducting Symposium at UMKC with Craig Kirchoff and Steve Davis, the University of Colorado Wind Band Symposium with Allan McMurray and Don McKinney, the Michigan State University Conducting Symposium with Kevin Sedatole and Gary Green, and the Virginia Tech Band Directors Institute with Michael Haithcock and Travis Cross.

As a clarinetist, Ms. Monroe has performed internationally in Argentina and at major venues across the United States including Carnegie Hall (New York City) and Boettcher Hall (Denver). She has performed with the Boulder Philharmonic, Colorado Wind Ensemble, and the Aurora Symphony Orchestra. In addition, she was selected as a clarinetist with the Boston University Tanglewood Institute. As a soloist, she won Miami University's Concerto Competition in 2013, performing the American premiere of Ondřej Kukul's *Clarinetino* with the Miami University Symphony Orchestra. She also performed for events at the Musical Instrument Museum in Phoenix, Arizona and the Clyfford Still Museum in Denver, Colorado. Ms. Monroe was the principal clarinet of both the Colorado High School All-State Band and All-State Orchestra in 2008 and 2009.

Ms. Monroe also serves as secretary on the Colorado Bandmasters Association state board, and served for three years on the CBA State Marching Band Committee. She is currently a member of the Colorado Music Educators Association (CMEA), the Colorado Bandmasters Association (CBA), the National Association for Music Education (NAfME), the National Band Association (NBA), and the College Band Directors National Association (CBDNA).



Shannon Weber is a native of Fresno, California who is currently seeking a Master of Music degree in wind conducting at Colorado State University. She serves as graduate assistant with the CSU Band Program, which includes the CSU Wind Symphony, Symphonic Band, Concert Band, Marching Band, basketball pep bands, and the Presidential Pep Band. In addition, she serves as guest conductor of the Wind Symphony, the Symphonic Band, and the Concert Band. Her conducting teachers have included Dr. Rebecca Phillips, Professor Wesley Kenney, Dr. Gary P. Gilroy, and Dr. Anna Hamre. Weber received her Bachelor of Art degree in music education from Fresno State University, graduating Cum Laude. While at Fresno State, she performed with the Fresno State Wind Orchestra as a clarinetist and she was

drum major of the Bulldog Marching Band.

Previously, Weber was the Director of Instrumental Music at the Reagan Educational Center, which also included all instrumental music programs in the eastern portion of the Clovis Unified School District. The Reagan Educational Center campus includes Clovis East High

PROGRAM NOTES

The Klaxon (1930)

HENRY FILLMORE

Born: 3 December 1881, Cincinnati, Ohio

Died: 7 December 1956, Miami, Florida

Duration: 3 minutes

Paul Bierley, who has written two interesting and scholarly books on John Philip Sousa and his music, culminated nearly a decade of research in 1982 with the publication of two valuable books on the life and music of Henry Fillmore. Among many sidelights, he learned that, contrary to oft-repeated stories, the pseudonym Gus Beans was not selected at random from a Cincinnati telephone book; the *Crosley March* has nothing to do with a compact car; and there was another Ohio composer whose real name happened to be the same as one of Fillmore's pseudonyms, Will Huff.

Stories of a connection between a car horn and *The Klaxon March* were more factual. Composed in 1929 and published the next year, the march (subtitled March of the Automobiles) was written for the Cincinnati Automobile Show which began at the Music Hall in January 1930. Fillmore also invented a new instrument for the occasion called a klaxophone. It consisted of 12 automobile horns, mounted on a table and powered by an automobile battery. Like Tchaikovsky's 1812 Overture cannons, the klaxophone was a bit noisy.

—Program Notes for Band

Elegy for a Young American (1967)

RONALD LO PRESTI

Born: 28 October 1933, Williamstown, Massachusetts

Died: 25 October 1985, Tempe, Arizona

Duration: 7 minutes

It was 12:30 pm on November 22, 1963. The early morning drizzle had ended and the sky was clear as the Kennedys arrived in Dallas. John F. Kennedy rode in the back of a black open top convertible, his wife Jackie at his side in a light pink suit. Crowds of Americans lined the streets as they drove through downtown Dallas. Out of nowhere, three shots rang out. The President had been shot.

For the next hour, the nation was under a cloud of confusion and panic. People stopped what they were doing to gather by radios and television sets, hoping for more news. Traffic halted in the streets. The nation was at a standstill. John F. Kennedy had been rushed to Parkland Memorial Hospital. Just an hour after Lee Harvey Oswald had fired his rifle, the nation learned of the death of the 35th President of the United States at age 46.

The following day 250,000 people visited the casket. Letters of condolence flooded the White House mail. People felt the loss of their President like that of a close family member. In the funeral procession on November 24th, behind the coffin was a riderless horse, empty boots resting alone in the stirrups. This animated and inspiring President would forever live in the hearts of the American people.

Ronald LoPresti's *Elegy for a Young American* is a musical representation of the country's reaction to the assassination of John F. Kennedy. It walks the listener through the stages of grief as they were experienced by the nation. Murmurs in the clarinets enter from silence, a denial of what had just occurred. Voices add in as word travels; the saxophones, bassoons, and bass clarinets add a questioning layer to the clarinet voice. The opening swiftly gains intensity and the winds utter the first wail of sorrow, which turns into whimpering as the melodic line descends through timbres, resting with trombones and timpani, again questioning whether this event really happened. We hear the first major chord of the piece here — a confirmation that the President did not survive.

The next section is a dreamlike reflection on the loss, with voices adding in memories of the President's life, echoing and gaining intensity as more instruments interject and add into the mix. Reflection turns into anger and blame, increasing in dynamic and thickening in texture, then releasing again. The piece enters a stage of bargaining, representing a nation trying to understand why this has happened. The tempo gradually picks up and entrances become sharper and more angular, each instrument trying to have the strongest voice. Listeners can hear the grief-stricken people lashing out, pointing fingers, and placing blame, until all sound is cut off abruptly by silence. The next moment of anguish travels as a wave through the ensemble, with the utmost tension and despair, until each instrument group exhales, winds down, and pauses. In the piece's final chords, the music reaches a commemorative moment of acceptance and healing. In the bright shimmer of the chimes and french horns, light breaks through the darkness before all sound fades away. The work's resigned conclusion creates an emotion that can be described by John F. Kennedy's own words. "We are not here to curse the darkness, but to light the candle that can guide us through that darkness to a safe and sane future."

— Sheridan Monroe

Prelude, Siciliano and Rondo (1963)

MALCOLM ARNOLD

arr. by John P. Paynter

Born: 21 October 1921, Northampton, England

Died: 23 September 2006, Norfolk, England

Duration: 8 minutes

Sir Malcolm Arnold was one of England's most renowned contemporary composers. He came from a family of musicians, but was inspired by Louie Armstrong to learn the trumpet, which ended up earning him a scholarship to attend the Royal College of Music, where he studied composition with Gordon Jacob and William Weber. At the early age of twenty, he auditioned and was selected as a trumpeter of the London Philharmonic, earning principal chair three years later. Arnold is a composer of many genres, known for his compositions for brass band, orchestra, wind band, chamber works, concertos, symphonies, operas, musicals, and film scores (most notably, 'The Bridge on the River Kwai' which won an Academy Award in 1958).

This three-movement work was originally written for brass and percussion ensemble, titled *Little Suite for Brass, op. 80*. The piece was commissioned by the Scottish Amateur Music Association for the National Youth Band of Scotland, and was first performed at the Aberdeen High School for Girls in July of 1963. *Little Suite* is a charming piece that showcases each section of the ensemble, and has been a popular piece for instrumentalists and audiences alike. Through the addition of woodwinds and additional percussion, each movement is brilliantly scored in this symphonic band arrangement by John Paynter, former Director of Bands at Northwestern

years as conductor of the Phantom Regiment Drum and Bugle Corps and was the recipient of the DCI Jim Jones Leadership Award in 2000 and the DCI Division III Director of the Year Award in 2007. He continues his involvement in the marching arts serving as a clinician, consultant, adjudicator, music arranger, visual designer, and program coordinator for some of the nation's finest high school and university band programs.

Dr. Feagin holds a Doctor of Musical Arts degree in wind conducting from the University of Arizona Fred Fox School of Music, a Master of Music degree in wind conducting, and a Bachelor of Music degree in performance from the University of Memphis Rudi E. Scheidt School of Music. He is grateful for the mentors throughout his life that have shaped his passion for music and teaching. Among them are Gregg I. Hanson, Thomas Cockrell, Bruce Chamberlain, Eugene Migliaro Corporon, Kraig Alan Williams, James Gholson, Denise Gainey, Steven Cohen, and Lapraydia King-Jones.

Dr. Feagin holds professional memberships in the National Association for Music Education, College Band Directors National Association, World Association of Symphonic Band and Ensembles, Patron of Mu Phi Epsilon, and honorary memberships in both Tau Beta Sigma and Phi Mu Alpha Sinfonia.



Sheridan Monroe is a conductor, educator, and clarinetist from Castle Rock, Colorado. Ms. Monroe is currently pursuing a Master of Music degree in wind conducting at Colorado State University, serving as a graduate assistant with the CSU Marching Band, Basketball Pep Bands, and the Presidential Pep Band. In addition, she is a guest conductor of the Wind Symphony, Symphonic Band, and Concert Band and performs as a clarinetist in the Wind Symphony. Her conducting teachers include Dr. Rebecca Phillips, Professor Wesley Kenney, and Professor Gary Speck.

A graduate of Miami University (Oxford, Ohio), Ms. Monroe received a Bachelor of Music in both Music Education and Clarinet Performance. She completed the university's Honors Program with distinction, graduating summa cum laude, and was named the Presser Scholar, the university's most prestigious award in music. She was the principal clarinet in the Miami University Wind Ensemble and Symphony Orchestra. As drum major for the Miami University Marching Band, Ms. Monroe led the band's nationally televised performance in the 2013 Presidential Inauguration Parade. She also performed in the Macy's Thanksgiving Day Parade in 2011.

Prior to coming to CSU, Ms. Monroe was the Director of Bands for the Estes Park School District in Estes Park, Colorado. She taught the 5th-12th grade bands, jazz band, and marching band. In all four years at Estes Park Schools, the concert bands received superior and excellent ratings at the Colorado High School Activities Association (CHSAA) Large Group Festival. In 2017, the EPHS jazz band performed alongside the Metropolitan Jazz Orchestra at the famous Dazzle jazz club in Denver. The Estes Park Marching Band won the Colorado Bandmasters Association 1A State Marching Band Competition in 2015, 2016, and 2017. Ms. Monroe was selected by her fellow teachers as the Estes Park School District Teacher of the Year in 2018.

BIOGRAPHIES



T. André Feagin is the assistant director of bands and assistant professor of music at Colorado State University. At CSU his job duties include serving as conductor of the Symphonic Band and director of the CSU Marching Band and Basketball Pep Band and Presidential Pep Band. In addition, he teaches courses in undergraduate conducting and marching band techniques. Prior to this appointment, he served as director of bands at Coastal Carolina University and associate director of bands at the University of Texas at El Paso. His public school teaching experience include serving as director of bands at Watkins Overton High School for the Creative and Performing Arts (TN).

Dr. Feagin has appeared with numerous All-state and regional honor bands throughout the United States, Canada, and Southeast Asia. Previous engagements include serving as conductor of the NAfME All-National Concert Band, conductor of the Massachusetts All-State Band, the New Mexico All-State Concert Band, and the New England Intercollegiate Band. He has presented clinics on conducting, leadership, and the marching arts at the Arizona Music Educators Association State Convention, The Savannah State University Conducting Workshop (GA), The Universiti Teknologi MARA in Selangor, Malaysia, the South Carolina Music Educators Association State Convention, the Georgia State University Leadership Institute, and the New England Band Directors Institute (NH). In 2018, he will present at the National Association for Music Education National Conference.

In 2004, Dr. Feagin was one of three nationally selected conductors to perform with the United States Air Force Band of Mid-America in the inaugural Young Composer/Conductors Mentor Project sponsored by the National Band Association. In 2012, he was one of three nationally selected conductors to perform with the United States Academy Band at West Point during the Association of Concert Bands National Convention.

Dr. Feagin's research and scholarly activities include serving as a contributing author in multiple volumes of the *Teaching Music Through Performance in Band series*. In addition, he has been featured in the *Instrumentalist*, *Teaching Music*, and *Billboard* magazines. His doctoral research studies Spanish wind composer Bernardo Adam Ferrero and his wind composition *Homenaje a Joaquín Sorolla*. He is the recipient of numerous awards and honors including a proclamation of "Professor T. André Feagin Day" from the Mayor and City Council of El Paso, Texas.

Dr. Feagin's teaching experience in Drum Corps International expands two decades. He currently serves on the brass staff of the Boston Crusaders Drum and Bugle Corps. Previous appointments include serving as brass caption head of the Santa Clara Vanguard and The Academy Drum and Bugle Corps. He has served on the brass staff of Carolina Crown and is the former executive director and brass caption head of the 2007 DCI Division III World Champion Memphis Sound Drum and Bugle Corps. As a performing member, he served four

University. *Prelude, Siciliano and Rondo* is named after each original movement's title, and is now a staple in the wind literature world.

The piece begins with *Prelude*, a regal fanfare echoing melodies and motifs throughout. The listener always feels at home because of the repetitive melodic statements, yet Arnold makes great use of chromaticism and quick modulations giving each statement a new feel. *Prelude* begins brilliantly, and ends by stating the fanfare theme delicately in a chamber-like setting.

Siciliano is a beautiful, lilting movement that highlights several soloists, including the unique maraca timbre in the percussion section. This movement is expressive, graceful, and has a nostalgic like quality to the "singable" melodic tune.

The work concludes with *Rondo*, a bombastic movement showcasing each of the wind sections in prodigious technicality. This movement explodes with an exciting theme that continues to be stated throughout the movement in different orchestrations, contrasting motifs, and ends in a quick and energetic finale.

Malcolm Arnold's music is known for his folk-like melodies, romantic era style harmonies, and unique tonalities inspired by some of his favorite composers and musicians such as Berlioz, Mahler, Bartok and his childhood idol, Louie Armstrong. A splendid combination of these compositional influences allows this piece to feel a blend of both familiar and fresh, and classical but timeless. Paynter's arrangement maintains the integrity and spirit of the original composition and gives the band world a wonderful piece for all to enjoy.

—Shannon Weber

First Suite in E-flat (1909)

GUSTAV HOLST

Born: 21 September 1874, Gloucestershire, England

Died: 25 May 1934, London, England

Duration: 11 minutes

2009 marked the 100th anniversary of the *First Suite in E-flat* by Gustav Holst, now considered one of the masterworks and cornerstones of the band literature. Although completed in 1909, the suite didn't receive its official premiere until 11 years later on June 23rd, 1920, by an ensemble of 165 musicians at the Royal Military School of Music at Kneller Hall. During this time period there was no standardized instrumentation among the hundreds of British military bands of the day, and as a result no significant literature had been previously written for the band medium; most British bands up to then performed arrangements of popular orchestral pieces. In order to ensure the suite would be accessible to as many bands as possible, Holst ingeniously scored the work so that it could be played by a minimum of 19 musicians, with 16 additional parts that could be added or removed without compromising the integrity of the work.

There are three movements in the suite: *Chaconne*, *Intermezzo*, and *March*. Holst writes, "As each movement is founded on the same phrase, it is requested that the suite be played right through without a break." Indeed, the first three notes of the Chaconne are E-flat, F and C, and the first three notes of the melody when it first appears in the Intermezzo are also E-flat, F, and C. In the third movement, March, Holst inverts the motive: The first note heard in the brilliant opening brass medley is an E-flat, but instead of rising, it descends to a D, and then a G; the exact opposite of the first two

movements.

The *Chaconne* begins with a ground bass reminiscent of those written by Henry Purcell or William Byrd. It is performed by tuba, euphonium and string bass and is repeated throughout the ensemble sixteen full times as varying instrumental textures and variations of the theme are layered within it. Following a delicately scored chamber setting of the theme, the music steadily builds to a brilliant E-flat major chord that concludes the movement.

The *Intermezzo* is light and brisk and features solo passages for the cornet, oboe and clarinet. Holst prominently displays the agility and sensitivity of the wind band through transparent textures and passages where the melody and accompaniment are woven into a variety of instrumental settings.

The *March* begins suddenly. It consists of two themes, the first of which, performed by brass choir and percussion, is a march light in character. The second theme is dominated by the woodwinds and is composed of a long, lyrical line reminiscent of the original melody of the opening movement. The work concludes with both themes intertwining as the band crescendos to a brilliant climax.

—Esmail Khalili

On This Bright Morning (2013)

DAVID MASLANKA

Born: 30 August 1943, New Bedford Massachusetts

Died: 6 August 2017, Missoula, Montana

Duration: 10 minutes

There are times of stability in life, and times of significant transition. Transitions can be upsetting, often provoked or accompanied by physical or emotional troubles. They are times of uncertainty and unknowing, but also the times of greatest creative change.

On This Bright Morning acknowledges the struggle, and the feelings of pain and loss in times of transition, but embodies the pure joy of realizing the bigger life. On this bright morning, life is new, life is possible. The following is from a Bill Moyers interview with the poet, Jane Kenyon, who suffered chronic depression, and who died of leukemia at age 48:

“Yes, there are things in life that we must endure that are all but unendurable, and yet I feel that there is a great goodness. Why, when there could have been nothing, is there something? How, when there could have been nothing, does it happen that there is love, kindness, beauty?”

—David Maslanka

El Camino Real (2013)

ALFRED REED

Born: 25 January 1921, Manhattan, New York

Died: 17 September 2005, Miami, Florida

Duration: 11 minutes

El Camino Real (translated “The Royal Road” or “The King’s Highway”) was commissioned by, and is dedicated to the 581st Air Force Band and its Commander, Lt. Col. Ray E. Toler. Composed during the latter half of 1984 and completed in early 1985, it bears the subtitle: “A Latin Fantasy.”

The music is based on a series of chord progressions common to countless generations of Spanish flamenco guitarist, whose fiery style and brilliant playing have captivated millions of music lovers throughout the world. These progressions and the resulting key relationships have become practically synonymous with what we feel to be the true Spanish idiom. Together with the folk melodies they have underscored, in part derived by a procedure known to musicians as the “melodizing of harmony,” they have created a vast body of what most people would consider authentic Spanish music.

The first section of music is based upon the dance form known as the Jota, while the second, contrasting section is derived from the Fandango, but here altered considerably in both time and tempo from its usual form. Overall, the music follows a traditional three-part pattern: fast-slow-fast. The first public performance of *El Camino Real* took place on April 15, 1985, in Sarasota, Florida, with the 581st Air Force Band under the direction of Lt. Col. Ray E. Toler.

—Alfred Reed

Personnel:

Piccolo

Sarah Tapia

Flute

*Rachel Dugger

McKenna Jansky

Tony Swope

Adam Sewald

Alyssa Boje

Madison Smithgall

Emily Morton

Sydney Steffen

Oboe

*Markus Fagerberg

Margaret Korbelik

Olivia Martin

Bb Clarinet

*Katie Oglesby

*Natalie Morris

Mariah Baechle

Michael Palomares

McKenzie Kaiser

Isabella Ford

Amber Sheeran

Katie St. Gemme-Pate

Irene Wald

Andy Firebaugh

Alex Salek

Bass Clarinet

Rachel Lana

Bassoon

*Mira Bartell

Kyle Thomas

Kyle Minthorn

Naomi Davis

Courtney Hunter

Alto Saxophone

*Amy Keisling

Emily Krogmeier

Mackenzie Sheppard

Alexandra Miller

Tenor Saxophone

Taran Whincop

Isaac Barreras

Baritone Saxophone

Andrew Dutch

Everett Shryrock

Horn

*Natasha Reed

Aaron Murphy

Caleb Smith

Sydney Egbert

Jessie Palmer

Horn (cont.)

Luke Nelson

Jake Elam

Brianna Eskridge

Austin Lowder

Scout Perez

Brenna Trackwell

Fionn Cool

Trumpet

*Sydney Brown

Cary Patterson

Alexis Martinez

James Lambert

Jacob Wilkinson

Bryan McKinstry

Daniel Proctor

Nate Driscoll

Trombone

*Raechel Brady

Trevor Shuffler

Chris Martella

Euphonium

*Kaley Barnes

Nicky Podrez

Connor Marsh

Grant Jones

Tuba

*Zachary Hollingsworth

Connor Henderson

Gavin Millburn

Percussion

*John Andretsos

Ben Stordeur

Zach Van Hook

Maggie Gracia

Kaylie Parrish

Piano

David Yarger

* Denotes Principal