

METEA VALLEY HIGH SCHOOL PRESENTS



FALL BAND CONCERT

TUESDAY, OCTOBER 17, 2023 | 6:30 & 8:15

METEA VALLEY HIGH SCHOOL AUDITORIUM
INDIAN PRAIRIE SCHOOL DISTRICT 204

METEA VALLEY HIGH SCHOOL FINE ARTS DEPARTMENT

The Metea Valley High School Fine Arts Department prepares students to be lifelong patrons and practitioners of the arts by fostering creativity, promoting critical thinking and increasing aesthetic awareness.

www.meteamusic.org

GRAMMY Signature Gold School

Don Devany, conductor
Josh Kaminsky, conductor
Jordan Yi, conductor
Shaun Schaefer

[Meet the Metea Music Faculty.](#)

6:30 PROGRAM

Concert Band

New Castle March
Johnnie Vinson

Dance Celebration
Robert W. Smith

Fireball!
Brian Beck

Symphonic Band

Emblazoned
Brian Balmages

Southampton March
Robert Sheldon

Prelude and Pursuit
Michael Sweeney

Wind Symphony

Brighton Beach March
William P. Latham

To a New Journey
Naoya Wada

Prairie Dances
David Holsinger

8:15 PROGRAM

Concert Winds

New Forest March

Johnnie Vinson

Celtic Air and Dance

arr. Michael Sweeney

Falcon Fanfare

Brian Balmages

Symphonic Winds

Sounds of Spring

Shizuka Sato and Naoya Wada

Starry Heavens

Naoya Wada

Blue Ridge Reel

Brian Balmages

Wind Ensemble

Celebration Fanfare

Steven Reineke

Second Suite in F for Military Band Op. 28, No. 2

Gustav Holst

Movement I: March

Movement II: Song Without Words

Movement III: Song of the Blacksmith

Movement IV: Fantasia on the 'Dargason'

Circus Bee

Henry Fillmore

CONCERT BAND

FLUTE

Sarvesh Raagav Haribabu
Piyu Kundu
Sahasra Nekkanti
Abhi Srivastava

OBOE

Cameron Dusek
John Manavalan

CLARINET

Swapnoprotim Dey
Evan Jones
Giridhar Krishnan
John McNulty

BASS CLARINET

Taher Jhaldwala

ALTO SAXOPHONE

Ajitesh Mahantesh
Shresta Nibhanupudi
Logan Phelan

TENOR SAXOPHONE

Sushanth Shanmugam

BARITONE SAXOPHONE

Santino Ruis

TRUMPET

Tanay Aiyer
Gabe Christie
Theo Golas
Grant Kates
Justin Mlcoch
Vihn Ta

FRENCH HORN

Vishnu Hari Pon Prabhakar
Joey Putnam

TROMBONE

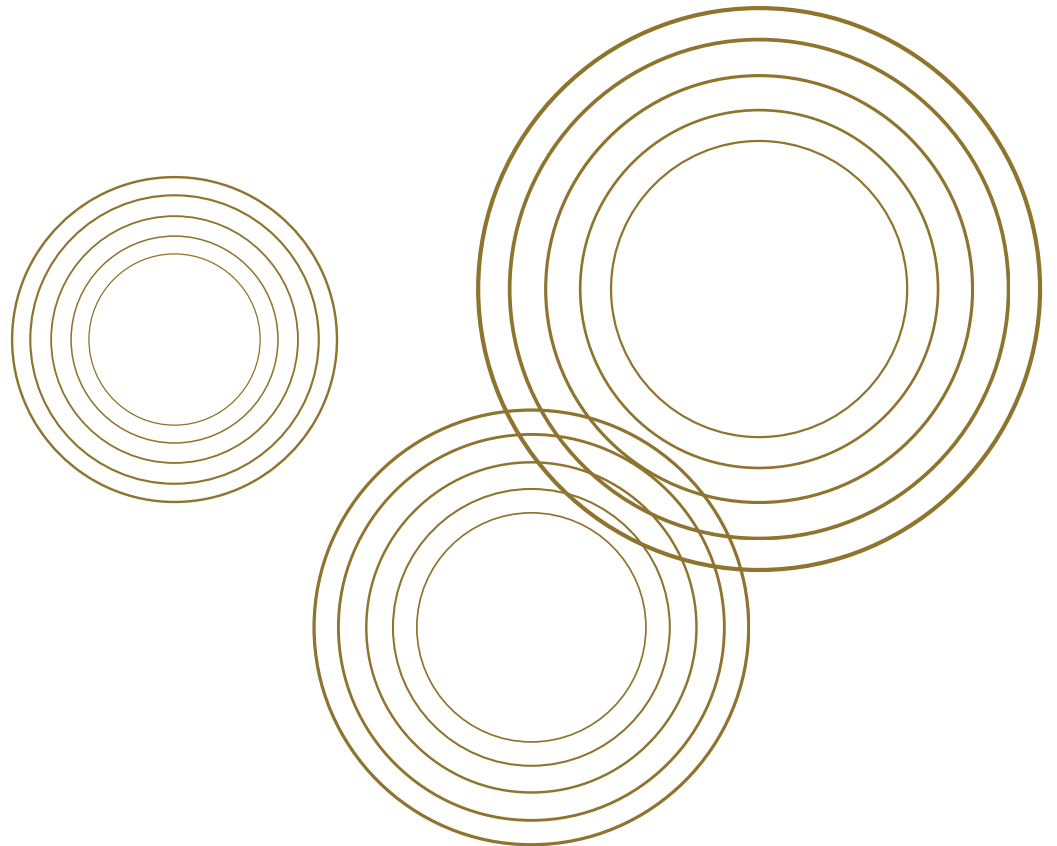
Gunin Gadre
Jayden McGrath
Darian Mitchell
Athena Tirado

EUPHONIUM

Neethu Manikandan

PERCUSSION

Anusha Arun
Mason Dang
Ravi Hickey



CONCERT WINDS

FLUTE

Vibha Athreye
Devika Kalvagunta
Sameeraaj Kankati
Medha Kunduru
Landon Jones

OBOE

Samhitha Kamatala
Braidon Stone

CLARINET

Ashley Jenner
Vittal Madhav
Ellery O'Riordan
Loren Polk
Addison Whitlow

BASS CLARINET

Janelle Symon

ALTO SAXOPHONE

Prathit Chabbi

TENOR SAXOPHONE

Maksym Nastenکو

BARITONE SAXOPHONE

Carlos Olvera

TRUMPET

Leo Chen
Steve Loera
Elsie Mendoza
Eden Perez

FRENCH HORN

Zachary Nelson
Sean Siwicki

TROMBONE

Braeden Dunn
Gavin Kanady
Connor Lobos
Sourya Muthineni

EUPHONIUM

Pritika Ganguly
James Lynch

TUBA

Hridhay Horton

PERCUSSION

Noah Ali
Sara Carrion
Alex Okunevich
Anushka Sampathkumar
Weston Symon



SYMPHONIC BAND

FLUTE

Puneeth Ankusarao
Jada Lewis
Krish Saluja
Ismah Shams

OBOE

Colin Jacobs

CLARINET

Tharun Anand
Ethan Arbetman
Erika Butler
Sofie Joiner
Rudra Patel
Claire Secrist
J'Lanae Smith
Stephanie Yang

BASS CLARINET

Alex Lee

ALTO SAXOPHONE

Sofiia Chapovenko
Iliya Tkachenko

TENOR SAXOPHONE

Tate Cerny

BARITONE SAXOPHONE

Bhushan Raghavan

TRUMPET

Jack De Young
Tyler Kalnicky
Aaruthran Karunakaran
Valeria Ortega-Juarez
Aidan Ramirez
Joseph Whang

TROMBONE

Jayden McGrath
EnVie Moore
Yash Nigudkar
Alton Rollins-Freemott
Aaron Sierakowski

EUPHONIUM

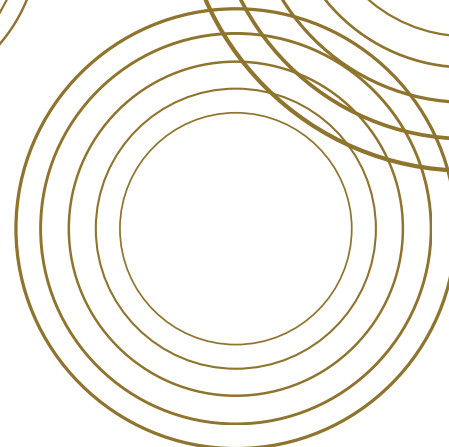
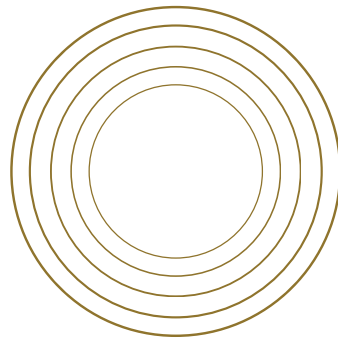
Tyler Brown
Jacob Ferreira
Carl Refugio

TUBA

Kennedy Haymer
Timothy Jachimiec

PERCUSSION

Abd Alkhatib
Malachi Dyson
Nayeli Hill
Thomas Kline
Jokubas Morkunas
Aniketh Sanampudi



SYMPHONIC WINDS

FLUTE

Emily Nie
Emma Perez

OBOE

Maya Newson

CLARINET

Jeffery Azie
Gavin Cermak
Tirth Desai
Paul Dix
Robbie Grabowski
Gaspar Guadarrama
Sarah Harms
Saanvi Prasad
Analy Quintana
Cameron Tolliver

BASS CLARINET

Nolan Reid
Varshini Sundar

ALTO SAXOPHONE

Ethan Chan
Pranav Gupta
Jacob Morgan

TENOR SAXOPHONE

Ayush Kulkarni

BARITONE SAXOPHONE

Shreyash Koli

TRUMPET

Sloane Baffes
Will Donofrio
Joe Howley
Sadie Joiner
Bella Mieszala
Jacob Thomas

FRENCH HORN

Eleanor Davidson
Amaan Shakoor

TROMBONE

Parry Nall
Maddie O'Neill
Ivy Spratt

EUPHONIUM

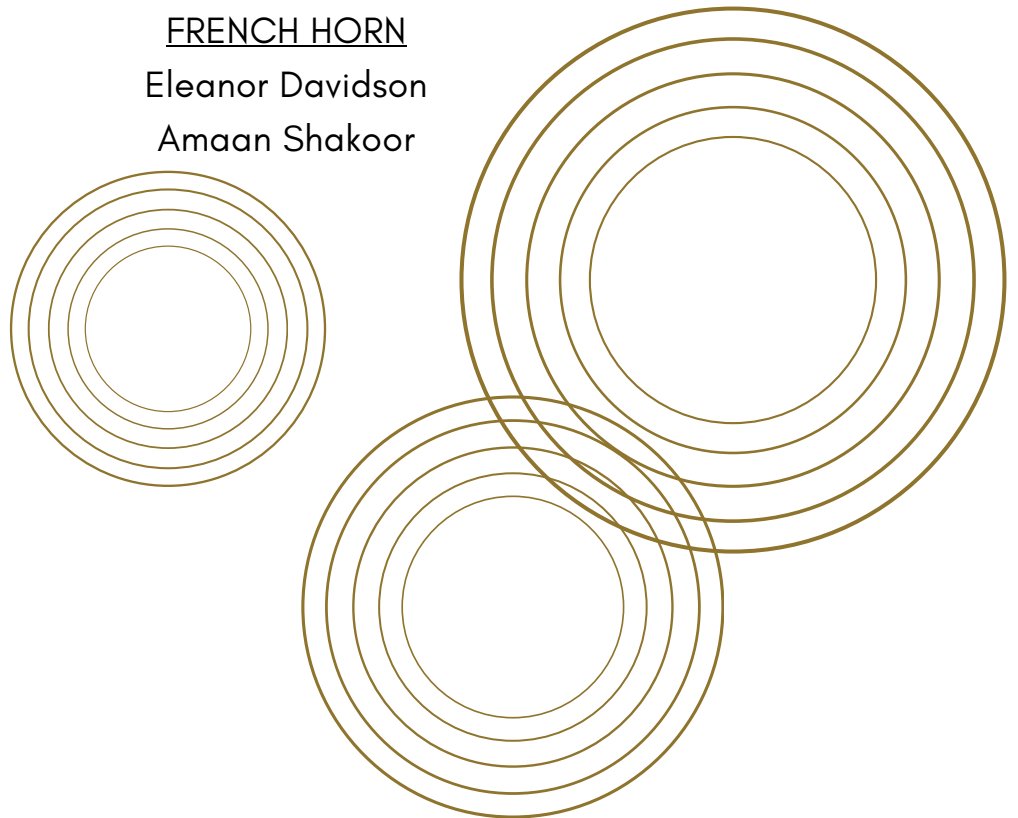
Ella Kubiak

TUBA

Ethan Singer
Pranav Subramanian

PERCUSSION

Austin Kam
Ritika Khurana
Marco Nigro



WIND SYMPHONY

FLUTE

Ramya Kukkapalli
Ronith Prabakaran
Italia Vazquez
Delaney Yorke

OBOE

Abu Goda

BASSOON

Cooper Thunstedt

CLARINET

Suraj Buddharaju
Eitan Gutierrez Villanueva
Sarrah Jhalodwala
Maho Karthikeyan
Amrita Saberwal
Vijaya Velmurugan

BASS CLARINET

Harish Shankar

ALTO SAXOPHONE

Rajiv Chandramouli
Sydney Eakin
Rachana Kanathur

TENOR SAXOPHONE

Charles Boe

BARITONE SAXOPHONE

Granth Patel

TRUMPET

Joseph Bernhardt
Madison Dupree
Kevin Kozlik
Adharsh Laguduva
Debarya Saha
Sarina Saleem

FRENCH HORN

Jason Cross
Calvin Hall
Matthew Ramirez
Lillian Witte

TROMBONE

Ava Daruwala
Shubh Singh
Justin Upton

EUPHONIUM

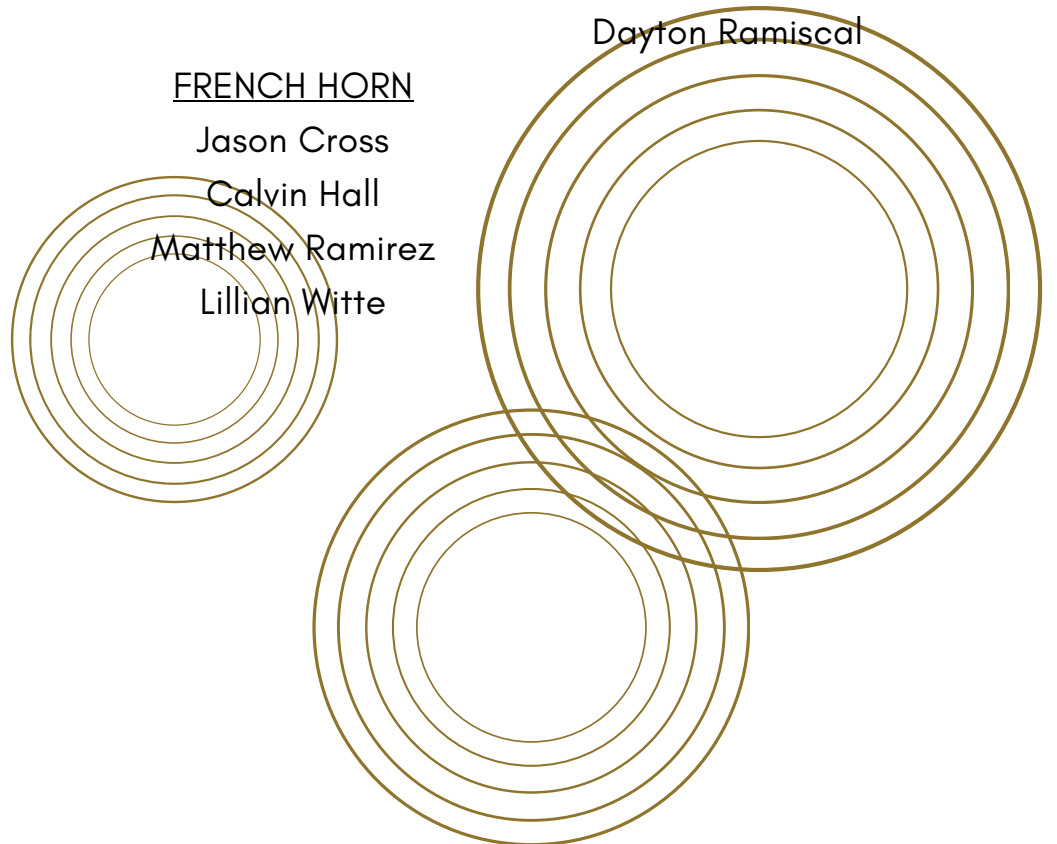
Nathan Behr
Braden Calhoun

TUBA

Maddox Hall
Eugene Howard

PERCUSSION

Joshua Beardsley
Judah Cloud
Zoe Luttrell
Liam Pummer
Dayton Ramiscal



WIND ENSEMBLE

PICCOLO

Jacqueline Jiang

FLUTE

Amelia Hervey
Robbie Isenberg
Jacqueline Jiang
Ramitha Viswasekar
Yuyao Wang

OBOE

Joanna Chu

BASSOON

Wesley Guyer

CLARINET

Aleksandra Baranovski
Max Beris
Isabella Francisco
Alana Johnson
Aryan Kancherla
Lily Liu

BASS CLARINET

Maggie Pepiot

ALTO SAXOPHONE

Ryan Cotner
Samarth Mohan

TENOR SAXOPHONE

Samanyu Devanaboyina

BARITONE SAXOPHONE

Alejandro Angulo

TRUMPET

Aadit Bhatia
Sathya Devarajan
Matthew Fouts
Joey McCoy
Anusha Nagar

FRENCH HORN

Ava Hensley
Megan Johns
Claire Johnson
Nikita Khurana

TROMBONE

Charles Davidson
Tarun Joshi
Manek Shah

EUPHONIUM

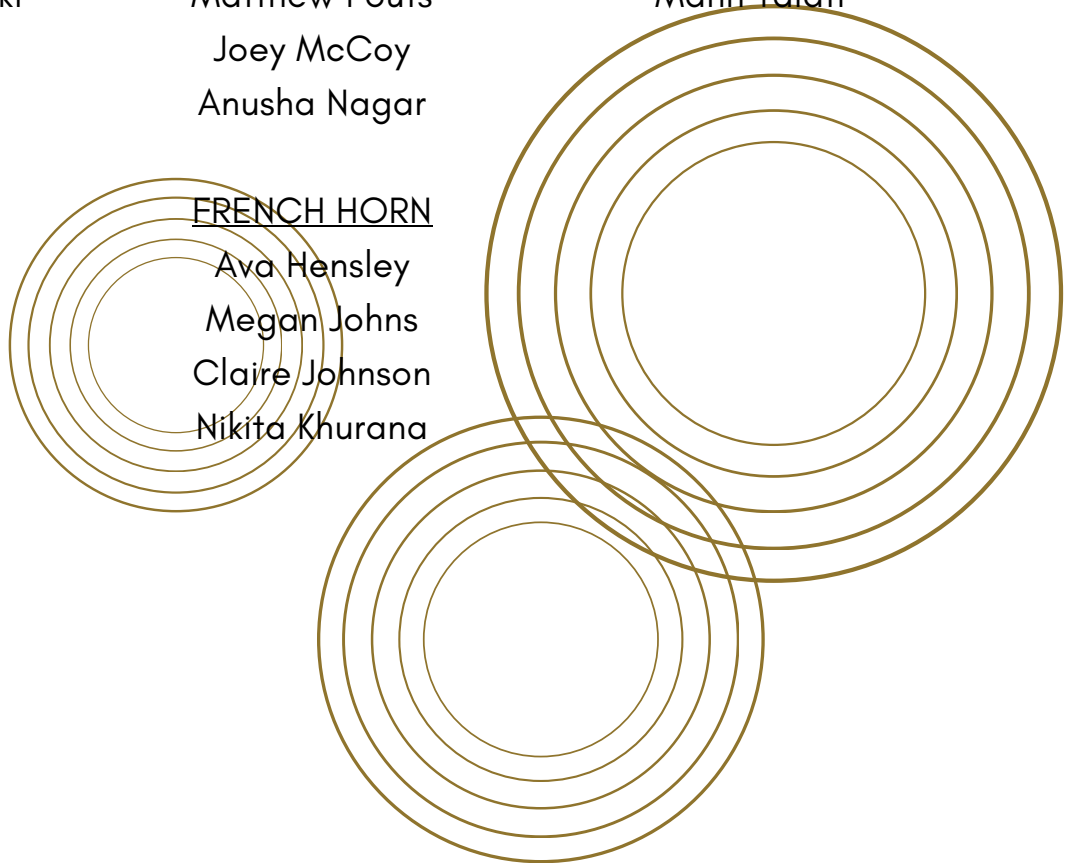
Gabi Gariazzo
Joseph Weidner

TUBA

Ava Kramer
Kevin Pankow

PERCUSSION

Amit Bagchi
Anish Deshpande
Adarsh Rao
Mann Talati



PROGRAM NOTES

6:30PM CONCERT

Concert Band

New Castle March

Newcastle March was conceived as a concert march for young players in the traditional British march style. The use of modal melodies and harmonies gives it a folk song flavor typical of the genre.

-Program Notes from the composer

Dance Celebration

Dance Celebration was inspired by my attendance at my daughter's very first dance recital during the spring of 1999. My youngest (Madison) performed in a beginning ballet movement ensemble that served as the creative seed for the introduction of this work. My oldest (Savannah) danced in a more contemporary style that led to the celebratory (and energetic!) body of the piece.

-Program Notes from the composer

Fireball!

As the title of this engaging number suggests, this composition is an intense experience for young musicians. Scored at a brisk tempo with accessible ranges and lines of similar difficulty for each instrument, the piece will challenge students musically, rhythmically, and stylistically. With dramatic dynamic contrasts and interesting variations of texture, the piece provides directors with numerous opportunities to address concepts of balance and blend as well as the maintenance of proper tone and intonation during crescendos and decrescendos.

- Program Note from The Instrumentalist

PROGRAM NOTES

6:30PM CONCERT (CONTINUED)

Symphonic Band

Emblazoned

I am often asked whether a title comes first, or whether the music comes first. The answer depends on the piece. In this case, my church had done a message series called "Emblazoned" and I immediately knew that I wanted to write a soundtrack to accompany the word. There are numerous synonyms for emblazon that center around words like decorate, ornament, adorn, embellish, and more. In the archaic sense, it also means celebrated. Armed with such positive and affirming language, I wrote the first two measures of the piece, which form the foundation of the entire work. While the music moves through various tonal centers, the pulse and drive of the work is unrelenting. Further, the arc of the entire work takes the listener through multiple peaks and valleys before beginning a final slow and steady build to a powerful conclusion. Emblazoned was commissioned by the Oregon Band Directors Association and was premiered by the Oregon All-State Middle School Band with the composer conducting.

- Program Note by composer

Southampton March

The charm and style of a British-style march is brought "to the fore" in this delightful concert march.. Tuneful melodies reminiscent of folk tunes create a nice palette with which to open a concert or festival performance.

- Program Note by composer

Prelude and Pursuit

John Barnes Chance composed his landmark work for band, Incantation and Dance, in 1960 while in residence at the high school in Greensboro, North Carolina. Commissioned by the Union County (NC) Honor Band, Prelude and Pursuit pays tribute to this important composition and its North Carolina connection.

A haunting chant-like theme played by the clarinets sets the tone for the slow section. Similar to Chance's work, the fast section begins with percussion instruments introducing thematic elements, later picked up and developed by the winds. Intensifying rhythmic elements, as well as carefully controlled random playing effects, contribute to an overall sense of excitement and anticipation. Themes are woven throughout various sections of the band before the opening chant motif makes a brief dramatic appearance near the end.

- Program Note from publisher

PROGRAM NOTES

6:30PM CONCERT (CONTINUED)

Wind Symphony

Brighton Beach March

Brighton Beach March, composed in 1954, was Latham's first published work for band. It was an immediate success among school band directors and was listed among the 100 most popular marches by The Instrumentalist four times between 1960 and 1976. The style is British, in the tradition of Edward Elgar, Gustav Holst, William Walton, and Ralph Vaughan Williams.

The title (chosen by the publisher) refers to a famous resort on the southern coast of England. In October 1984, Brighton was very much in the news following a predawn IRA [Irish Republican Army] bomb explosion at the 122-year-old Grand Hotel which killed four people. Prime Minister Margaret Thatcher escaped death by only two minutes.

- Program Note from Program Notes for Band

To a New Journey

To A New Journey was composed to commemorate the 120th anniversary of Keika Gakuen High School and Middle School located in Tokyo, Japan; and the 60th anniversary of its symphonic band. The premiere of this work on March 28th, 2018, was conducted by Hidenori Ebato, and was the last concert for senior band students. This title of this work speaks to the idea of these students moving forward in life, with the rich musical experiences of their past as a foundation. My special thanks are due to my conductor friend Tetsuya Jashino, graduate of the school, for making ties between the school and me.

- Program Note by composer

Prairie Dances

Settled in 1876, Wichita Falls, Texas, became a cattle and grain shipping center after the arrival of the railroad in 1882. One can imagine the hustle and bustle of this cowboy town in those railroad days where the 'rambunctiousness' of the cowhand came face to face with the businesslike demeanor of the mercantile owners and the frontier gentility of the Ladies Society. For my good friends in Region II, I offer this 'celebrative' cowboy dance to commemorate the rip-roaring history that surrounds this portion of the Texas portrait.

- Program Note by composer

PROGRAM NOTES

8:15PM CONCERT

Concert Winds

New Forest March by Johnnie Vinson – New Forest is an area of southern England that includes the largest remaining tracts of unenclosed pasture, heath and forest in that part of the country. Actually, the New Forest is not new at all. It was created as a royal hunting preserve around the year 1079 by William the Conqueror, and was first recorded as “Nova Foresta” in the Domesday Book in 1086. The ancient system established by William the Conqueror to protect and manage the woodlands and wilderness heaths is still in place today through the efforts of the judges, stockmen and land users of the forest. There can be few other places in England where the ancient landscape has remained so unchanged.

New Forest March is a concert march in the traditional British style. The melodies in the first two strains are folk-like with underlying modal harmonies. The trio is more stately and is reminiscent of the “processional marches” of Elgar and other British Composers

-Program Notes from the composer

Celtic Air and Dance arr. by Michael Sweeney – Drawing on the rich and varied tradition of Celtic folksongs, this piece opens with the touching and melodious The Parting Glass. The flutes and percussion take center stage on the dance-like Tha Mi Sgith (A Fairy's Love Song), then the entire band gets into the act for the rousing finish.

- Program Note from publisher

Falcon Fanfare by Brian Balmages– This short and spirited fanfare was commissioned in honor of a 100 year celebration. While clearly centered around the key of F Major, it also plays with moving tonalities and exciting cluster chords that are very achievable for bands at this level. I intentionally designed this piece to be quite playable for these groups, as many of us are often looking for concert openers that do not tax students but are very exciting and imaginative. I hope that group will have as much fun playing this work as I did composing it.

Falcon Fanfare was commissioned by Dacula Middle School in Dacula, Georgia; Terri Wiley, Director of Bands. It is named after their school mascot, the falcon, and served as part of the Dacula 100 year celebration.

- Program Note from Composer

PROGRAM NOTES

8:15PM CONCERT (CONT.)

Symphonic Winds

Sounds of Spring

Infinitely and instantly appealing, this fresh new march will wow you audience and gie your students a new appreciation for an old form. In this first-time collaboration by a Japanese composition team, memorable melodies spring out in abundance in this charming setting. Melody, counter melody, and intense woodwind obligato all come together in a wonderful finale.

- Program Note from the publisher

Starry Heavens

Japanese composer, Naoya Wada, has composed this heavenly work that pairs a very catchy opening and closing theme with a gorgeous second theme. Always exhibiting impeccable scoring craftsmanship, the composer expertly uses counter melodies to elaborate and add rich dimensions to his basic melodies. Starry Heavens has allowed the students to play musically, while also being challenged at the same time.

- Program Note from the publisher

Blue Ridge Reel

Blue Ridge Reel was inspired by a recent visit to Asheville for the National Convention of the American Band Directors Association. I was extremely taken with the fun vibe of the town, located in the mountains of North Carolina. During the trip, I had an opportunity to hear several bluegrass bands, including a great performance during a dinner and special tour of the Biltmore Estate. I love the rich heritage of the music of the mountains of the Eastern United States. Many influences in the region come from the rich cultures of England, Ireland, Scotland and Wales. This fiddle music eventually played a major role in the development of country and bluegrass music.

The title, Blue Ridge Reel, pays homage to the Blue Ridge Mountains. While influenced by the form and style of a traditional Irish reel, the music certainly heads in some contemporary directions as it seeks to mix the modern feel of a city like Asheville with its deeply engrained musical roots. It is also deeply influenced by the untimely passing of Davidson College mathematics professor Robert Whitton, a music lover and major supporter of local musicians. Shortly before his passing, over 100 friends and family gathered in downtown Davidson to participate in a New Orleans-style march through the city. Thus, this piece ties together the spirit of that New Orleans march with my own personal bluegrass experiences in Asheville ... This marks my first time exploring this particular fusion of styles in the wind band idiom, but certainly not my last!

- Program Notes by composer

PROGRAM NOTES

8:15 CONCERT (CONT.)

Wind Ensemble

Celebration Fanfare was written by Steven Reineke in the summer of 1995 on Swans Island, Main. This joyous and powerful overture was commissioned by the Cincinnati Pops Orchestra to commemorate Maestro Erich Kunzel's 30th anniversary as conductor of the Pops and received its world premiere in September of 1995. The work also marked Mr. Reineke's first commission by the famed orchestra. The band transcription was completed by the composer in December of 1998 upon a commission by the U.S. Coast Guard Band. The work continues to be one of Mr. Reineke's most successful compositions.

-Program note by Steven Reineke

Second Suite in F for Military Band

The *Second Suite* consists of four movements, all based on specific English folk songs.

Movement I: March: Morris Dance, Swansea Town, Claudy Banks. "The "March" of the *Second Suite* begins with a simple-five note motif between the low and high instruments of the band. The first folk tune is heard in the form of a traditional British brass band march using the Morris-dance tune "Glorishears". After a brief climax, the second strain begins with a euphonium solo playing the second folk tune in the suite, *Swansea Town*. The theme is repeated by the full band before the trio. For the trio, Holst modulates to the unconventional sub-dominant minor of B-flat minor and changes the time signature to 6/8, thereby changing the meter. (Usually one would modulate to sub-dominant major in traditional march form. While Sousa, reputedly the "king of marches", would sometimes change time signatures for the trio (most notably in *El Capitan*), it was not commonplace.) The third theme, called *Claudy Banks*, is heard in a low woodwind soli, as is standard march orchestration. Then the first strain is repeated da capo.

Movement II: Song Without Words, 'I'll Love My Love'. Holst places the fourth folk song, *I'll Love My Love*, in stark contrast to the first movement. The movement begins with a chord from French horns and moves into a solo of clarinet with oboe over a flowing accompaniment in F Dorian. The solo is then repeated by the trumpet, forming an arc of intensity. The climax of the piece is a fermata in measure 32, followed by a trumpet pickup into the final measures of the piece.

PROGRAM NOTES

8:15PM CONCERT (CONTINUED)

Movement III: Song of the Blacksmith. Again, Holst contrasts the slow second movement to the rather upbeat third movement which features the folk song *A Blacksmith Courted Me*. The brass section plays in a pointillistic style depicting a later Holst style. There are many time signature changes (4/4 to 3/4) making the movement increasingly difficult because the brass section has all of their accompaniment on the up-beats of each measure. The upper-woodwinds and horns join on the melody around the body of the piece, and are accompanied with the sound of a blacksmith tempering metal with an anvil called for in the score. The final D major chord has a glorious, heavenly sound, which opens the way to the final movement. This chord works so effectively perhaps because it is unexpected: the entire movement is in F major when the music suddenly moves to the major of the relative minor.

Movement IV: Fantasia on the Dargason. This movement is not based on any folk songs, but rather has two tunes from Playford's *Dancing Master* of 1651. The finale of the suite opens with an alto saxophone solo based on the folk tune *Dargason*, a 16th century English dance tune included in the first edition of *The Dancing Master*. The fantasia continues through several variations encompassing the full capabilities of the band. The final folk tune, *Greensleeves*, is cleverly woven into the fantasia by the use of hemiolas, with *Dargason* being in 6/8 and *Greensleeves* being in 3/4. At the climax of the movement, the two competing themes are placed in competing sections. As the movement dies down, a tuba and piccolo duet forms a call back to the beginning of the suite with the competition of low and high registers. The name 'dargason' may perhaps come from an Irish legend that tells of a monster resembling a large bear (although much of the description of the creature has been lost over time). The dargason tormented the Irish country side. During the Irish uprising of the late 18th Century, the dargason is supposed to have attacked a British camp, killing many soldiers. This tale aside, 'dargason' is more likely derived from an Anglo-Saxon word for dwarf or fairy, and the tune has been considered English (or Welsh) since at least the 16th century. It is also known as 'Sedony' (or Sedany) or 'Welsh Sedony'.

Holst later rewrote and re-scored this movement for string orchestra, as the final movement of his *St Paul's Suite* (1912), which he wrote for his music students at St Paul's Girls' School.

- Program Notes by Imogen Holst

PROGRAM NOTES

8:15PM CONCERT (CONTINUED)

Circus Bee

This march was a celebration of sorts for the fact that Fillmore and his father (who managed their publishing business) finally agreed that the young composer could publish his music "at home" even though it did not meet the elder Fillmore's standard of being religious music. The title came from an imaginary circus newspaper; if John Klohr could name his famous march after a show business paper called The Billboard, why not name his new march after a circus paper, real or not? Perhaps, if Henry Fillmore were still living, he would compose The Circus Fanfare March after the bulletin published by the Windjammers Unlimited, Inc. This group of circus music buffs alternates recording sessions at their conventions with discussions concerning music performed at circuses, past, present, and future. Most seem to agree that the Circus Bee March reflects Fillmore's lifelong interest in circuses and his varied experiences while touring with five different big top shows.

- March Music notes

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Claire Baffes
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We sincerely apologize for any missing or misspelled names. Please contact Don Devany at don_devany@ipsd.org with corrections.

Thank you to the Association of Music Parents, Tri-M, and crew for technical assistance. Thank you to the MV Administration, faculty, and maintenance crews for support.

INDIAN PRAIRIE SCHOOL DISTRICT 204

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DEPUTY SUPERINTENDENT.....DR. LOUIS LEE
ASSISTANT SUPERINTENDENT, ELEMENTARY.....LAURA ROSENBLUM
ASSISTANT SUPERINTENDENT, MIDDLE SCHOOLS.....BRAD HILLMAN
ASSISTANT SUPERINTENDENT, HIGH SCHOOLS.....DR. NICOLE HOWARD
DIRECTOR OF ELECTIVE CURRICULUM/FINE ARTS COORDINATOR.....GRANT SAHR

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PRINCIPAL.....DANIEL DEBRUYCKER
ASSISTANT PRINCIPAL.....RODNEY JONES
ASSISTANT PRINCIPAL.....DR. QUYNH HARVEY
ASSISTANT PRINCIPAL.....LAURIE JAMES-SCHRADER
FINE ARTS DEPARTMENT CHAIR.....DON DEVANY

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IPSD 204 INSTRUMENTAL MUSIC

CRONE MIDDLE SCHOOL.....KATIE BROWN, REGINA KAZDA, BRAD PFEIL, EJ ROBERTS, JOHN TIMMINS
FISCHER MIDDLE SCHOOL.....BETHANY LUGAY, CAITLYNNE MILLER, BETH MYERS, ALLISON RIDER
GRANGER MIDDLE SCHOOL.....JASON DYHOUSE, DAVID PAKKEBIER, DAWN PAKKEBIER, ANDRADA RUSSELL
GREGORY MIDDLE SCHOOL.....REBECCA BIRCH, KELLY DIMIDIK, LORI LAUFF, SEAN RYAN
HILL MIDDLE SCHOOL.....SARAH FRIEDERICH, MARC HORNIG, MEGAN LOPRESTO, HEIDI ROGERS
SCULLEN MIDDLE SCHOOL.....DREW MOLES, JESSICA SANDERS, DARYL SILBERMAN, MATTHEW WHITE
STILL MIDDLE SCHOOL.....MICHAEL NAUGHTON, CHRIS NIESLUCHOWSKI, DOUG RUHS, MEGAN ZALOKAR
METEA VALLEY HIGH SCHOOL BAND.....DON DEVANY, JOSH KAMINSKY, SHAUN SCHAEFERS, JORDAN YI
METEA VALLEY HIGH SCHOOL ORCHESTRA.....MARK LIU, ROBIN SACKSCHEWSKY, ALLESSANDRA WEST
NEUQUA VALLEY HIGH SCHOOL BAND.....EMILY BINDER, JONATHAN LAUFF, SCOTT OLIVER, SHAUN SCHAEFERS
NEUQUA VALLEY HIGH SCHOOL ORCHESTRA.....KEVAN KOSOBAYASHI, BRAD PFEIL, GREG SCHWAEGLER
WAUBONSIE VALLEY HIGH SCHOOL BAND.....KEVIN CARROLL, CHRIS DANDELES, MARK DUKER
WAUBONSIE VALLEY HIGH SCHOOL ORCHESTRA.....DANIEL BEDER, SHAWNITA TYUS

THE INDIAN PRAIRIE SCHOOL DISTRICT MUSIC PROGRAM THANKS THE INDIAN PRAIRIE
EDUCATIONAL FOUNDATION FOR THEIR CONTINUAL, GENEROUS SUPPORT OF THE ARTS.