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Wind Symphony

Veteran's Day Concert: A Legacy of Service

America 250 | Colorado 150

Shanti Simon, artistic director and conductor

Major General Robert Davis,
The Adjutant General of Colorado, host

Andrew Keiser, conductor
Lexi Bixler, guest conductor
Emma Boone, guest conductor
Cameron Ryan, guest conductor

Featuring:
Nathan Mertens, saxophone

United States Air Force Academy Band
Lieutenant Colonel Michael Hoerber, commander and conductor
Technical Sergeant Drew Pritchard, trumpet

101st Army Band
Chief Warrant Officer 2 Kelsie McCallum

Guest composers **Anthony R. Green** and **Benjamin Horne**

Wednesday, Nov. 11, 2026, 7:30 p.m.
Macky Auditorium

Program

Liberty Fanfare

John Williams (b. 1932)
arr. James Curnow (b. 1943)

The Star-Spangled Banner

Francis Scott Key (1779-1843)
arr. Floyd Werle (1929-2010)
Lieutenant Colonel Michael Hoerber, conductor
Master Sergeant Kayla Highsmith, voice

Presentation of the Colors
By the CU ROTC Joint Color Guard

Early Light

Carolyn Bremer (1957-2018)
Emma Boone, guest conductor

America Sings

arr. J. David Beasley
Lieutenant Colonel Michael Hoerber, conductor
Master Sergeant Kayla Highsmith, voice

Escaping the Cupboard: A Concerto for Alto Saxophone and Wind Ensemble

World Premiere

Anthony R. Green (b. 1984)

I. Self-discovery
II. Exiting
III. Clubs Are Great but Not Necessary
IV. Will the H8 Ever Stop?

Nathan Mertens, saxophone

The New Spirit of '76

Katheryn McCall Noblitt (1909-2000)

arr. Paul Noble

Centennial Horizon

Kevin McKee (b. 1980)

I. Aspen Grove
II. Alpenglow
III. Roaring Gunnison

Lieutenant Colonel Michael Hoerber, conductor

Technical Sergeant Drew Pritchard, trumpet

Intermission

Spiritual Symphony

Benjamin Horne (b. 1995)

I. Drinkin' Gourd
II. Motherless Child
III. Deep River

When the Saints Go Marching In

Traditional
arr. Toshio Mashima (1949-2016)
Cameron Ryan, guest conductor
Featuring Hot 7, 101st Army Band

American Anthem

Gene Scheer (b. 1958)
arr. Rick DeJonge
Master Sergeant Kayla Highsmith, voice

Public Health Service March

George King III
Lexi Bixler, guest conductor

Armed Service Medley

arr. Martin
trans. Cypress
Chief Warrant Office 2 Kelsie McCallum, conductor
Lieutenant Colonel Michael Hoerber, conductor

America, the Beautiful

Samuel Augustus Ward (1847-1903)
arr. Carmen Dragon (1914-1984)
Andrew Keiser, conductor

Program Notes

Liberty Fanfare

John Williams (b. 1932)
arr. James Curnow (b. 1943)
Liberty Fanfare is a composition for orchestra by John Williams. Written in 1986, the piece was commissioned to celebrate the centennial of the Statue of Liberty on July 4 of that year. The entire piece is approximately five minutes in length and utilizes both the brass section for the main themes and the strings for providing a recurring, melodious motif. Before the premiere of the piece, Williams commented that he had "tried to create a group of American airs and tunes of my own invention that I hope will give some sense of the event and the occasion." The composition received generally positive reviews at the time and is still regularly performed as a patriotic piece.
Program note from Cobb Wind Ensemble

Early Light

Carolyn Bremer (1957-2018)
Originally written for the Oklahoma City Philharmonic, *Early Light* premiered in July 1995. According to the score notes:
The material is largely derived from *The Star-Spangled Banner*. One need not attribute an excess of patriotic fervor in the composer as a source for this optimistic homage to our national anthem; Carolyn Bremer, a passionate baseball fan since childhood, drew upon her feelings of happy anticipation at hearing the anthem played before ball games when writing her piece. The slapstick heard near the end echoes the crack of the bat on a long home run.
Program note from the UCLA Wind Ensemble

Escaping the Cupboard: A Concerto for Alto Saxophone and Wind Ensemble

World Premiere

Anthony R. Green (b. 1984)

I was born in 1984, and did not fully become aware of my queerness until I was around 6 years old. In the 90s, the internet was not around, the world was still confused and shocked by the AIDS crises, the word "queer" was an insult, queer people were mocked and ridiculed and abused (mostly) without punishment, it was normal for anyone to insult someone by accusing them of being queer, and most queer youth lived their lives rather secretly. I remember sneaking to Border's bookstore to read XY magazine—a periodical that, at the time, was dedicated to gay male youth. I remember being constantly frustrated by hiding this thing that was so big, but also making a conscious effort to hide it. I remember coming out being a big deal. Fast-forward to 2026, and some aspects of life for queer youth and adults have sadly remained the same. On a positive note, queer visibility has improved greatly as quantities improved and various new queer identities have been established and mixed into the queer alphabet landscape: LGBTTQQIAA++++. Yet, still, for many, the process of "coming out the closet" must first start on a personal level.

When Nathan Mertens approached me about this concerto, it was after another collaboration that focused on queer identity and pride. While that work was for two solo saxophone players and a malleable ensemble, I was excited (and nervous) about the prospects of composing something queer for larger forces. My 90s mind will never leave me; part of me does not want to "force my lifestyle upon anyone" (i.e. make players who are not queer

play this piece). On the other hand, my life has taught me that empathy is superior to everything, and those who are not queer need as much empathy for queer people as possible. Perhaps this concerto can help with that.

For me, being queer (like being Black) is not a monolith. The experience varies greatly from queer person to queer person. In *Escaping the Cupboard*, I wanted to honor the forced clandestine behavior of many queer people (hence the somewhat cryptic title), as well as the journey of queer people through history, through their lives, and their wishes for a safer, more equal, more understanding future. In the same manner that the title is a hidden reference to the phrase “coming out the closet”, the music has many aspects of queer life hidden in various ways (including lewd phrases, popular songs, philosophical statements, TV show theme song references and other popular and personal bits from public and queer life). Even the instrumentation of the wind ensemble is queer. While it is in four parts, the concerto is continuous, meant to be performed without significant pauses. Queer people cannot stop being queer (even the ones who try and—to themselves—succeed).

*Escaping the Cupboar*d was commissioned by Nathan Mertens with support from the CU Boulder Research & Innovation Office and the Bixler Family Foundation. Additional project support provided through a Grants for Arts Projects grant from the National Endowment for the Arts. It is dedicated with queer appreciation and solidarity to Mertens, who premieres the concerto tonight, Nov. 11, 2026 with the CU Boulder Wind Symphony, under the direction of Shanti Simon.
Program note by composer

The New Spirit of ‘76

Katheryn McCall Noblitt (1909-2000)
arr. Paul Noble

Though never-before published, *The New Spirit of ’76* march is perhaps Katheryn McCall Noblitt’s best known piece and was among her favorites. Originally composed in 1947 as a piano solo, in 1975, in anticipation of our nation’s bicentennial celebration, she composed a second-piano part for two additional players, wrote patriotic words in both two-part and four-part harmony. The melodies are so well-crafted that they seem very familiar. This arrangement includes short quotations from other bicentennial favorites—*The Star-Spangled Banner*, *Battle Hymn of the Republic*, and *Yankee Doodle*. Noble directed its premiere performance in 1976 during a music festival, followed by performances with the 500-member Virginia Bicentennial Band and Marching Chorus in Philadelphia, Washington, Alexandria and other cities.

Centennial Horizon

Kevin McKee (b. 1980)

Centennial Horizon was commissioned by Albany trumpeter Catherine Sheridan. With two contrasting movements (*Aspen Grove* and *Roaring Gunnison*) connected by an interlude (*Alpenglow*), I have attempted to capture some of the beauty and adventure of what truly is an amazing place: Colorado (the “Centennial State”). Inspired by my late grandmother’s love of that state, the first movement is an homage to her.

When Sheridan wrote to me about composing a piece for trumpet and piano, my first thoughts were of my late grandmother, Gertrude, who was always suggesting that I write a piece with Colorado as the subject. She loved that state. And while she lived most of her life in California, she always longed to go back to Colorado amongst the quaking aspens, the mountains, the rivers and the vibrant colors. I have at last taken her up on her suggestion referencing the "Centennial State," a nickname given to Colorado for being inducted into the Union 100 years after the signing of the Declaration of Independence. The first movement in particular is an homage to my grandmother.

The trumpet and concert band adaptation was commissioned by a consortium of 14 groups and individuals.
Program note by composer

Spiritual Symphony

Benjamin Horne (b. 1995)
Spiritual Symphony is a collection of settings of African American spirituals for wind band. Together, this compilation synthesizes into a large work that engages with symphonic form.

The first movement is primarily based on *Follow the Drinking Gourd*. Filled with many inferences and descriptions, there is belief that the song may have been used as directions for slaves escaping along the Underground Railroad. The lore around this song also includes Peg Leg Joe as the "old man" referenced in the lyrics "comin' just to carry you to freedom." Joe was believed to have been a figure who would travel to plantations to deliver the "instructions." This work uses the melody from the chorus

of the song as a strophic theme that gradually intensifies and recedes like Peg Leg Joe coming to teach you how to escape and then disappearing in the dead of night. Wade in the Water, another spiritual believed to be used for a similar purpose, is also interwoven throughout this movement.

Motherless Child is the musical bedrock for the second movement. The opening, scherzo-like material establishes a sense of anxiety and disorientation. The music here paints the scene of someone forcefully taken from their home and brought to a new country in chains—unaware of what is to become of them. The chorus of the traditional spiritual is then heard in its most resonant and hopeful form as a trombone chorale, but the agitated flute and xylophone mark consistent pings of pain and rage held within. The second half of the work is held together by a lament bass progression. All the while, inner anguish builds and seeps out through solos by the clarinet and alto saxophone before exploding into a visceral cry for help and deliverance. The work then closes with introspection swallowing those untamed feelings. One's survival depends on it.

Deep River was previously a standalone setting written for my friend Anthony Morris. As the cornerstone of the symphony, the song's placement here symbolizes a shift in the presentation and performance of spirituals. The advent of jubilee singing groups in the late 1800s led to the adaptation of many spirituals for the concert hall. Inspired by Harry T. Burleigh's art song setting published in the 1910s, this movement expresses a sense of hope and a longing desire to "cross over" into a land of peace.

The final movement opens with *My Lord, What a Morning* as a chorale before progressing into an exuberant rendition of *Go Tell It on the Mountain*. These songs together embody the theme of a new life or new age albeit from differing perspectives. As such, this movement aims to celebrate life both in this realm and the next. *Program note by composer*

When the Saints Go Marching In

Traditional
arr. Toshio Mashima (1949-2016)
When the Saints Go Marching In, often referred to as "The Saints," is an American gospel hymn. The precise origins of the song are not known.

Luther G. Presley, who wrote the lyrics, and Virgil Oliver Stamps, who wrote the music, popularized the tune as a gospel song. A similar version was copyrighted by R.E. Winsett. Although the song is still heard as a slow spiritual number, since the mid-20th century it has been more commonly performed as a "hot" number. The tune is particularly associated with the city of New Orleans. A jazz standard, it has been recorded by a great many jazz and pop artists.

Both vocal and instrumental renditions of the song abound. Louis Armstrong was one of the first to make the tune into a nationally known pop tune in the 1930s. Armstrong wrote that his sister told him she thought the secular performance style of the traditional church tune was inappropriate and irreligious. Armstrong was in a New Orleans tradition of turning church numbers into brass band and dance numbers that went back at least to Buddy Bolden's band at the start of the 20th century.

The tune was brought into the early rock and roll repertory by Fats Domino and (as The Saint's Rock and Roll) by Bill Haley & His Comets.

American Anthem

Gene Scheer (b. 1958)
arr. Rick DeJonge
American Anthem, written by Gene Scheer in 1998, was first performed by Denyce Graves for President Bill Clinton at the Smithsonian Institution, launching President Clinton's "Save America's Treasures" initiative. The song was subsequently performed with the United States Army Band and Chorus at the opening ceremonies of the Millennium celebration on the Mall in Washington, D.C. The song was also performed by Denyce Graves at the January 20, 2005 inauguration of George W. Bush. In 2007, the documentary filmmaker Ken Burns featured American Anthem (sung by Norah Jones) in the Emmy Award-winning World War II documentary for PBS, *The War*.

America, the Beautiful

Samuel Augustus Ward (1847-1903)
arr. Carmen Dragon (1914-1984)
America, the Beautiful is widely considered the United States' unofficial national hymn, but its heart belongs firmly to the rugged landscapes of Colorado. In the summer of 1893, Katharine Lee Bates, an English literature professor at Wellesley College, traveled across the country to teach a short session at the Colorado Summer School in Colorado Springs. To celebrate the end of the term, Bates and her fellow educators took an arduous journey by prairie wagon and mule to the 14,115-foot summit of Pikes Peak.

Though exhausted by the climb, the sheer majesty of the view left her spellbound. Gazing out at the vast expanse where the Rocky Mountains met the Great Plains, the opening lines of the poem—initially titled *Pikes Peak*—floated into her mind. She immediately penned the draft back at the Antlers Hotel. While her 2,000-mile cross-country train journey inspired the "amber waves of grain" (Kansas) and "alabaster cities" (Chicago World's Fair), it was the stunning view of Colorado's front range that directly sparked the immortal phrase "purple mountain majesties." First published as a poem in 1895, her verses were later paired with Samuel A. Ward's 1882 hymn tune *Materna* in 1910 to form the timeless anthem we know today.

Personnel

Lieutenant Colonel Michael D. Hoerber

Lieutenant Colonel Michael D. Hoerber is Commander of the United States Air Force Academy Band, Peterson Space Force Base, Colorado. He is responsible for organizing, training, equipping and deploying 60 Airmen in 10 different musical configurations throughout a nine-state region of more than 869,000 square miles in addition to supporting the U.S. Air Force Academy's recruiting mission throughout the 48 contiguous states. The band performs more than 400 missions annually, supporting U.S. Air Force and U.S. Air Force Academy outreach and engagement priorities to increase public understanding of the importance of airpower, the dedication and sacrifice of Airmen, and to build relationships that enhance the reputation of the Air Force as a respected, professional organization charged with an integral role in maintaining U.S. national security.

Prior to his arrival at the USAF Academy Band, Colonel (select) Hoerber served as the director of operations for The United States Air Force Band in Washington D.C. where he planned and oversaw more than 1600 annual missions in the National Capitol Region, across the United States and around the world. In 2024 he led the first-ever deployment of a Department of War music performance team as part of RESOLUTE SENTINEL, a USSOUTHCOM multi-lateral & joint-service training exercise in Peru.

Colonel (select) Hoerber joined the United States Air Force in July 2006. Upon graduation as a Distinguished Graduate from Officer Training School at Maxwell Air Force Base in Montgomery, Alabama, Colonel Hoerber was assigned as deputy commander/

assistant conductor of the USAF Heartland of America Band at Offutt Air Force Base in Omaha, Nebraska. He has since served as the Commander/Conductor of four USAF Regional Bands: The USAF Heartland of America Band (2009-2011), the USAF Band of the West at Joint Base San Antonio-Lackland, Texas (2011-13), the USAF Heritage of America Band at Joint Base Langley-Eustis, Virginia (2013-18) and The USAF Band of the Pacific (2018-2021). Lieutenant Colonel Hoerber is currently the only band officer in the Air Force to have deployed three times to the U.S. Central Command region as officer in charge of the U.S. Air Forces Central Command (AFCENT) Band in 2011, 2016-17 & 2022. During his most recent deployment, he led all aspects of creating the first-ever bilateral ceremonial band comprised of members of the Qatari Armed Forces Band and the AFCENT Band for the 2022 AFCENT Change of Command.

Colonel (select) Hoerber recently led the USAF Academy Band during a historic performance celebrating America's 250th Anniversary on July 3rd 2026 at Mount Rushmore National Memorial before President Donald J. Trump and several members of the Joint Chiefs of Staff. In 2024 he appeared with Keith Lockhart and the Boston Pops for their Fourth of July Fireworks Spectacular and has guest conducted both the Virginia Symphony and Omaha Symphony orchestras.

Units under his leadership have been recognized with several Headquarters Air Force level awards to include the Air Force Public Affairs Communication Excellence Award for "Most Innovative Program." Additionally, Airmen under his leadership have been featured with several nominated and Grammy winning

artists to include Renée Elise Goldsberry, Gavin DeGraw, Joseph Alessi, Joe Bonamassa, Kris Allen, Chris Daughtry, Jimmy Bruno and Harry Connick, Jr.

Before joining the Air Force, Colonel (select) Hoerber attended Arizona State University in Tempe, Arizona, where he studied clarinet with Robert Spring and instrumental conducting with Timothy Russell, Richard Strange, William Reber and Gary W. Hill. After completing both bachelor's and master's degrees, he became the music director of the North Valley Chamber Orchestra. As director of bands at Paradise Valley High School in Phoenix, Arizona (2002-06) he was nationally recognized by the Nobel Foundation as an Outstanding High School Educator for 2006.

Chief Warrant Officer 2 Kelsie McCallum

Chief Warrant Officer 2 Kelsie McCallum serves as the Commander of the 101st Army Band, Colorado Army National Guard. She assumed command of the unit in October 2022. CW2 McCallum enlisted in the Colorado Army National Guard in 2009. Throughout her enlisted career, she earned numerous accolades for excellence and demonstrated leadership, notably becoming the first Colorado National Guard soldier to receive both the Distinguished Honor Graduate and Distinguished Leader awards at the Basic Leader Course. In September 2022, she graduated from Warrant Officer Candidate School, where she was once again recognized as the Distinguished Leader of her class before commissioning and taking command the following month.

In her civilian career, CW2 McCallum is an educator teaching K-5 elementary music in Colorado Springs. She holds degrees from the University of Northern Colorado and the University of Colorado Colorado Springs.

Technical Sergeant Drew Pritchard

Technical Sergeant Drew Pritchard plays trumpet with the United States Air Force Academy Band. He performs with the Concert Band, Ceremonial Band and Stellar Brass. He is also an active bugler in the community and for ceremonial duties.

Originally from Pensacola, Florida, Technical Sergeant Pritchard finished a Bachelor of Music in performance at the University of South Alabama in 2015. He went on to graduate studies at Indiana University Jacobs School Music. He served as principal trumpet for the Jacobs School of Music Concert Orchestra, performed in the Brent Wallarab and John Fedchock Big Bands, and was a featured soloist in the IU New Music Ensemble. As an active freelance musician, he has had the opportunity to perform with the Mobile Symphony Orchestra and the Mobile Big Band Society. As a soloist he has been a featured with the South Alabama Wind Ensemble at the Alabama Music Educators Conference. He has also performed as soloist with the Pensacola Civic Band, The Air Force Band of Mid-America and The Air Force Band of The West.

As a bugler, Sergeant Pritchard has been heard at the Greater St. Louis Honor Flight playing for hundreds of veterans and thousands of live attendees. Additionally in September of 2021, Airman Pritchard was personally asked to play taps for Jared Schmidtz, a Marine who paid the ultimate sacrifice for our

country in August of 2021. This led to Airman Pritchard being awarded Airman of The Quarter for the third quarter of 2021 at The Band of Mid-America.

Anthony R. Green

The creative practice of Anthony R. Green (b. 1984; composer, performer, social justice artist) includes musical and visual creations, interpretations of original works or works in the repertoire, collaborations, educational outreach and more. Behind all of his artistic endeavors are the ideals of equality and freedom, which manifest themselves in diverse ways in a composition, a performance, a collaboration or social justice work. His works have been presented in more than 25 countries across six continents by various internationally acclaimed soloists and ensembles, including vocalists Anna Elder, Louise Toppin and Amanda DeBoer Bartlett; violists Ashleigh Gordon, Carrie Frey and Gregory Williams; pianists Kathleen Supové, Jason Hardink, Lewis Warren Jr., Clare Longendyke and Eunmi Ko; percussionists Bill Solomon, Michael Skillern and Dame Evelyn Glennie; and ensembles NorthStar Duo, Transient Canvas, the Thalea String Quartet, Meraki Duo, the American Composers Orchestra, the Brooklyn Orchestra, the Playground Ensemble, Ossia New Music Ensemble and the International Contemporary Ensemble. His music has been presented at Elbphilharmonie, Jordan Hall, the Milwaukee Art Museum and Lincoln Center, amongst others. As a multidisciplinary performer, he has appeared at venues in the United States, Cyprus, France, the Netherlands, the United Kingdom, Germany, Switzerland, Norway, Turkey, South Korea, Brazil and Ghana, premiering original works and working with student, emerging and established composers.

Green is the co-founder of Castle of our Skins, a proud alumnus of the Louisville Orchestra Creators Corps and a visiting professor at the Royal Conservatoire of Scotland in Glasgow. A citizen of the world, he enjoys traveling it with his husband, Itamar Ronen.

Benjamin Horne

Benjamin Horne is a conductor, educator and composer. He currently serves as visiting assistant director of bands at the University of Florida where he directs concert band, athletic pep bands and co-directs the New Music Ensemble. He also teaches undergraduate conducting, and assists in directing the Gator Marching Band. Horne has served as a guest conductor and clinician for many diverse ensembles and mediums across the United States.

Horne began his teaching career as a middle school band director in Georgia. He has worked with numerous athletic bands at both the high school and collegiate levels including the Sacramento Mandarins Drum and Bugle Corps.

As an award-winning composer, Horne's works have been widely performed internationally by ensembles such as Musiqa, Decoda, Picosa, the SOLI Chamber Ensemble and the Atlanta Chamber Players. His works have also been programmed by several of the leading wind bands in the U.S., winning the 2025 National Band Association/William D. Revelli Memorial Composition Contest. Also, his music has been performed at several events including state music educator conferences, the Midwest International Band and Orchestra Clinic, the International Trombone Festival, the Lätzsch Trombone Festival in Germany, the International Tuba

and Euphonium Conference, the International Euphonium Tuba Festival, the Leonard Falcone International Euphonium and Tuba Festival the International Trumpet Guild Conference, and College Band Director National Association division conferences.

Horne holds a DMA in wind conducting and MM in composition from Michigan State University. Horne also completed an MM in music performance from Indiana University and two BM degrees from Columbus State University (GA) in music education and music performance.

Lexi Bixler

Lexi Bixler is a graduate part-time instructor, pursuing a Doctor of Musical Arts in wind conducting and literature at the University of Colorado Boulder. Previously, she served for nine years as the elementary/middle school director of bands in the Midd-West School District, as well as the assistant director of the Midd-West High School Marching Band in Middleburg, Pennsylvania. Bixler was recognized and awarded by the Midd-West School District as “Internally Motivated” and “Results and Process Oriented.” She was a grant recipient of the Pennsylvania Association of School Retirees in 2018 and 2019, where she utilized the funds for instrument purchases, benefiting students in need.

In July 2026, Bixler was selected through a competitive application process to attend the prestigious conducting institute hosted by the European American Musical Alliance (EAMA) in Paris, France. Attendance at EAMA was made possible in part by a grant from The Allied Arts, Inc. and the EAMA/Lotfi Family Scholarship.

Bixler holds a Master of Arts in instrumental conducting and clarinet performance and a Master of Arts in music education from Indiana University of Pennsylvania (IUP). Bixler also holds a Bachelor of Music in music education from Susquehanna University, where she received the Outstanding Student Teacher Award. Bixler's primary conducting teachers include Shanti Simon, Timothy Paul, Eric Hinton and. Gregory Grabowski. Outside of conducting/teaching/performing, Bixler is an official in both Soccer and Girls Lacrosse.

Emma Boone

Emma Boone is a doctoral student studying wind conducting and literature. Prior to her enrollment at CU Boulder, she earned a master's degree in wind conducting from the University of Oklahoma, where she worked with the concert and athletic band program. Prior to that, Boone served as the high school band director at Whittier High School in southern California for three years, where she oversaw all aspects of the instrumental music program, including the concert, marching, jazz, indoor and musical theater ensembles. Growing up in Fresno, California, Boone earned a bachelor's degree from the University of California, Los Angeles where she served as the drum major for the UCLA Bruin Marching Band.

Boone has been a performer and instructor within the Blue Devils organization, an instructor for Drum Major Leadership Academy, and serves as a private teacher and clinician in horn, mellophone, conducting, and leadership. Her current and former instructors include Shanti Simon, Caroline Hand, Logan Sorey, Brian Britt and Eric Shannon.

Cameron Ryan

Cameron Ryan is a wind conducting graduate student at CU Boulder. Prior to starting his degree in conducting, Ryan graduated with a master's in saxophone performance from CU Boulder where he was active in the saxophone studio and band department. He was a member of the Cooper Quartet and the Graduate Octet, and has participated in North American Saxophone Alliance conferences as both a chamber musician, masterclass participant, and presenter. He also worked closely with the Golden Buffalo Marching Band and Buff Band. Before moving to Colorado, Ryan graduated with degrees in music education and saxophone performance from the University of Arkansas where he was a member of the Razorback Marching Band, Tau Beta Sigma and the Arkansas Saxophone Studio.

Performers

Flute

Greta Hulterstrum
Principal

Caera Knowles
Rylan Collins
Jacob Rubin
Technical Sergeant Won Lee
Sergeant Katrin Renyer

Oboe

Annie Winkelman
Principal

Riley Stone
Thomas Goodwin
Technical Sergeant
Michael Johnson

Bassoon

Larissa Harrison
Principal

Romy Ftaiti
David Guy
Raleigh Eversole
Technical Sergeant
Chris Jackson

Clarinet

Juan Tovar Vargas
Co-Principal

Harold Gomez Montoya
Co-Principal

John Petefish
Paige Scott
Nikhila Narayana
Caden Craig
Steele Jackson
Jade Vens
Technical Sergeant Ivan
Hernandez
Master Sergeant Rob Vitale
Sergeant First Class
Nathaniel Johnson
Hot 7, 101st Army Band

Saxophone

Ryan Montemayor
Co-Principal

Eli Ward
Inbo Shim
Catherine Oles, tenor
Kate Garmon
Elise Luzietti
Matthew Gross, bari
Jack Beatenhead, bari
Morgan White, tenor
Senior Master Sergeant
Ryan Janus
Chief Warrant Officer 3
Eric Roberts
Hot 7, 101st Army Band

Horn

Daniel Itzkowitz
Principal

Ryan Vickrey
Jordan Spivack
Alex Delperdang
Chris Wilson
Master Sergeant Michael Hill

Trumpet

Connor Johnson
Principal

Toshi Chun
Erik Horne
Kyterra Waters
Brandon Hall
Kaden Blake
Hannah Goldstone
Jacob Hunkins
Technical Sergeant Jack Kurtz
Technical Sergeant
Drew Pritchard
Staff Sergeant Ryan Dupuis
Hot 7, 101st Army Band

Specialist Douglas Harling
Hot 7, 101st Army Band

Trombone

Corey Nance
Principal
Abby Burford
Ed Wellman
Jackson Franco, bass
Technical Sergeant
Joseph Hudson
Specialist Steffani Ronfeldt
Hot 7, 101st Army Band

Euphonium

Candice Neel
Principal

Sam Webster
Nathan Kleve

Tuba

Jesse Factor
Principal

Brayden Metcalf
Technical Sergeant
Dillon Jefferies
First Sergeant Jason Byrnes
Hot 7, 101st Army Band

Percussion

Austin Probst
Principal

Ian Epperly
Reese Whitaker
Connor Stitzel
Max Adams
Hank Sullivan
Master Sergeant Kathryn Yuill
Sergeant Michael Morris
Hot 7, 101st Army Band

Voice

Master Sergeant
Kayla Highsmith
Sergeant Katrin Renyer
Hot 7, 101st Army Band

Piano

Gyuri Min
Specialist Peter Jones
Hot 7, 101st Army Band



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