



POINSETT
WIND SYMPHONY

THE MUSIC OF
JOHN WILLIAMS

Furman University Lakeside Concert Series

Thursday, June 12, 2025 | 7:30 p.m.

McAlister Auditorium

Jay Bocook
Leslie W. Hicken
Sue Samuels
David J. Stanley
Conductors

Poinsett Wind Symphony
The Music of John Williams

Thursday, June 12, 2025

7:30 p.m., McAlister Auditorium

All music composed or arranged by John Williams.

The National Anthem, “The Star-Spangled Banner” (1773/2004) John Stafford Smith

“Harry’s Wondrous World”
from HARRY POTTER AND THE SORCERER’S STONE (2001/2011) tr. Paul Lavender

Theme from SCHINDLER’S LIST (1993/2008) tr. John Moss

Anastasia Petrunina, violin

Midway March (1976/2005) tr. Lavender

“The Tale of Viktor Navorski” from THE TERMINAL (2004/2009) tr. Lavender

Anastasia Christofakis, clarinet

Hooray for Hollywood (1989/2023) Richard W. Whiting
tr. Jay Bocook

Theme from JURASSIC PARK (1993/2024) tr. Lavender

Liberty Fanfare (1986/2010) tr. Bocook

Excerpts from FAR AND AWAY (1992/2013) tr. Lavender

Lincoln (2012/2013) arr. Bocook

The Mission Theme (from NBC News) (1984/1987) tr. Lavender



PROGRAM NOTES

Notes provided by “The President’s Own” United States Marine Band, from their collaborations with John Williams, including a two-volume album, John Williams & “The President’s Own.”

The National Anthem, “The Star-Spangled Banner” (1773/2004) (3’)

John Stafford Smith; arr. John Williams

Williams created his own arrangement of “The Star-Spangled Banner” for Rose Bowl Ceremonies, January 1, 2004. Reflecting upon our national anthem, Williams said:

“The Star-Spangled Banner” holds a unique place in our nation’s musical heritage. As our National Anthem, it has been performed an unfathomable number of times, in every conceivable arrangement, and it stands as an enduring symbol in the collective memory of all Americans. I have always thought of ‘The Star-Spangled Banner’ as being primarily a vocal piece, having heard so many outstanding and highly individual performances done by singers. I feel that an increased variety of instrumental versions might in some way reflect the healthy and still growing diversity of our great country as we, each in our different ways, embrace this grand old tune, which continues to unify us all.

“Harry’s Wondrous World”

from HARRY POTTER AND THE SORCERER’S STONE (2001/2011) (5’25”)

transcribed Paul Lavender

Author J. K. Rowling’s wildly popular *Harry Potter* series had become a worldwide phenomenon by the time Christopher Columbus directed the junior wizard’s big screen debut in the 2001 film *Harry Potter and The Sorcerer’s Stone*. Williams was invited to compose the music for this magical adventure, and he delivered a brilliant collection of inspired and dazzling themes that has now become inextricably linked with Harry and his colorful entourage. Given the tremendous affection for the series, it was a challenge Williams was honored to undertake: “The story’s imaginative array of wizards flying on broomsticks and mail-delivering owls offered a unique canvas for the music, and the prospect of sharing it with some part of the great army of readers who love these books is a great joy to me.” Indeed, the books, the films, and the music that brought Harry’s wondrous world to life continue to spark the imaginations of all ages across the globe.

Theme from SCHINDLER’S LIST (1993/2008) (4’)

tr. John Moss

Williams’ fifth Academy Award was for his moving score for Steven Spielberg’s 1993 Holocaust drama *Schindler’s List*. As Spielberg wrote at the time:

The anti-human events beginning with Kristallnacht to the liberation of the Auschwitz-Birkenau posed a deliberate challenge to both John and me: how to make the unimaginable factual, and how to create not so much a motion picture but a document of those intolerable times. The choice John Williams made was gentle simplicity. Most of our films together have



required an almost operatic accompaniment, which is fitting for Indiana Jones, Close Encounters [of the Third Kind], or Jaws. Each of us had to depart from our characteristic styles and begin again. This is certainly [music] to be attended with closed eyes and sequestered hearts.

In fact, there is very little music in *Schindler's List*, as Spielberg brought a documentary-style approach to this extremely sensitive subject matter. The theme features a violin solo, one played in the original film by Itzhak Perlman. Few motion picture scores written before or since have had to tread so lightly and carefully. Williams accomplished the task at hand—music that met the necessary dramatic needs while also memorializing the victims of the Holocaust with reverence and feeling.

Jon Burlingame

Midway March (1976/2005) (4'25")

tr. Lavender

The 1976 feature film *Midway* chronicles the incredible Battle of Midway, which was a turning point in the Pacific during World War II. Until this critical stand and victory led by the U.S. Marines, the Imperial Japanese Navy had been undefeated in battle for nearly eighty years. The film highlighted the remarkable American strategy and success against all odds with an all-star cast including Charlton Heston, James Coburn, and Henry Fonda, who played the part of legendary Admiral Chester Nimitz.

Several scenes in the film were shot using the USS Lexington, the last Essex-class aircraft carrier from World War II in service at the time of production. The movie also employed a special sound mix called Sensurround. This early technique of enveloping the audience in the sonic action of the movie was used in only four films of the era and required special speakers to be installed in theaters where they were shown.

John Williams provided the dramatic and visceral musical score for the movie. Williams had recently won his first Academy Award for his score to *Jaws* in 1974 and was quickly becoming one of the most sought-after composers in Hollywood at the time of *Midway's* release. Right after his work on this film, he composed the now iconic music to the first installment of *Star Wars*.

"The Tale of Viktor Navorski" from THE TERMINAL (2004/2009) (5')

tr. Lavender

Williams' score for the Spielberg film *The Terminal* starring Tom Hanks employs an evocative world music style one might imagine could come from the fictitious country from which Hanks' colorful character hails. Part drama, part comedy, the film follows the protagonist as he finds himself a man without a country and stuck in an airport terminal for days on end. Williams' creative score brings to life this unusual and unfortunate circumstance and includes a musical portrait of Hanks' character, whose name is Viktor Navorski. The composer explained:

In the story, Viktor left his home in an imaginary Eastern European country, arriving at a U.S. airport where his adventures began. To portray Viktor's warmth and friendliness, I decided to

write a dance-like piece for clarinet and orchestra that would capture something of his colorful ethnic background. In recording the soundtrack of the film, I was very lucky to have the services of clarinetist Emily Bernstein, who performed the music with great style, technique, and taste.

Hooray for Hollywood (1989/2023) (3'30")

Richard W. Whiting

arr. John Williams; tr. Jay Bocook

Williams shared the following regarding his arrangement of **Hooray for Hollywood** for a 1988 recording by the Boston Pops Orchestra:

Hooray for Hollywood was written in the 1930s when the world was heavy-laden with the weight of the Great Depression and written when Hollywood was indeed the land where dreams are made. As the song says, if you were lucky enough to go there, you might even meet Donald Duck or Mickey Mouse...or even become a movie star yourself.

This delightful piece was written by composer Richard Whiting for the 1937 film Hollywood Hotel, named for an actual hotel...on Hollywood Boulevard...in the township of Hollywood! And coincidentally, speaking of locations, Mr. Whiting lived in a house that is on the same street and directly opposite from the one I have occupied for many years.

Doing this orchestration was purely a lark for me and allowed me to salute some early orchestrator-heroes of mine such as Adolph Deutsch, Nathan Van Cleave and Conrad Salinger, all of whom were masters of the early Hollywood style. The lyrics for this song are by the immortal Johnny Mercer, with whom I had the great privilege of collaborating on several songs over the years.

What a delightful legacy these great men have given us ... and what a joy to remember and salute them!

The arrangement includes quotes from Irving Berlin's "There's No Business Like Show Business" and Howard Dietz and Arthur Schwartz's "That's Entertainment."

Theme from JURASSIC PARK (1993/2024) (6')

tr. Lavender

Based on Michael Crichton's bestselling science fiction novel, Spielberg's film adaptation of **Jurassic Park** premiered in the summer of 1993. The film was an instant box office success and eventually surpassed Spielberg's own *E.T. the Extra-Terrestrial* as the highest-grossing film to that point. It was revolutionary in its use of computer-generated special effects, integrating the nascent technology with practical effects like large-scale models and puppetry. The technological innovations of this film won it the Academy Award for Best Visual Effects, Best Sound Effects Editing, and Best Sound.

Jurassic Park tells the story of a group of scientists who are invited to tour an experimental zoological park on an island in Central America. There, dinosaurs were reincarnated using DNA

extracted from prehistoric mosquitoes preserved in amber. While first contact with the creatures inspired wonder and amazement, the situation quickly devolved into chaos as the scientists and children in their care fight for their lives.

The film marked the twelfth collaboration between Williams and Spielberg and its theme is one of Williams' most memorable melodies, capturing both the sense of awe and nobility of the giant prehistoric animals. The composer shares the following:

I created a theme for the park itself, which could be used in several different places, and when orchestrated differently, could convey the beauty of what [the visitors] were seeing at first. So, when the passengers in the Jeep pass by the group of dinosaurs for the first time, this is the theme I used. Instead of a sense of fascination, I believe the theme conveyed the feelings of the dinosaur researchers in the Jeep and their overwhelming happiness and excitement at what they were encountering.

Liberty Fanfare (1986/2010) (4'30")

tr. Bocook

In 1886, the United States Marine Band and its director John Philip Sousa performed for the unveiling and dedication of the Statue of Liberty. One hundred years later, on July 4, 1986, the Marine Band again was present as this stalwart icon of American patriotism was rededicated during a series of nationally broadcast celebrations. Williams was commissioned to compose an orchestral fanfare for the festivities that would also be used as the official theme music for the ABC presentations surrounding Independence Day. During the live telecast of the rededication ceremony, Williams led the Boston Pops in a performance of the new work he described as "a group of American airs and tunes of my own invention." **Liberty Fanfare** begins with a powerful flourish for the brass that is followed by an inspired and optimistic lyrical theme that, as Boston music critic Anthony Tommasini once put it, "gets you right in the back of the throat."

Excerpts from FAR AND AWAY (1992/2013) (7'30")

tr. Lavender

After seeing John Ford's classic film *The Quiet Man* as a youngster many years ago, I had always aspired to write a film score based on an Irish subject. When director Ron Howard asked me to score his film **Far and Away**, I immediately realized that my opportunity had arrived.

Given the richness of Irish vernacular music, the challenge to create original melodies in the Irish style was a daunting one. Nevertheless, it was a challenge I particularly enjoyed and had great fun with.

I wrote one theme attempting to depict County Galway circa 1892, another describing the "fighting Donnellis," a love theme for the characters Joseph and Shannon (played respectively by Tom Cruise and Nicole Kidman), and a "blowing off steam" fight theme that accompanied the typically Irish fun-filled "donnybrook" that was so perfectly realized in the film.

John Williams

Lincoln (2012/2013) (5')

arr. Bocook

Williams and Spielberg collaborated in 2012 for the director's highly anticipated biopic of Abraham Lincoln starring Daniel Day Lewis. Williams drew on American music of the Civil War era for his score to *Lincoln* bringing to life the turbulence of wartime and the sixteenth president's warmth and humanity. This arrangement uses several prominent themes from the score, including "With Malice Toward None," which features an extended trumpet solo and draws its title from the immortal words from Lincoln's second inaugural address.

The Mission Theme (from NBC News) (1984/1987) (3'30")

tr. Lavender

*I wrote the **Mission Theme** in 1984 at the request of the NBC News Division and was delighted when they chose it as their musical signature for the NBC Nightly News featuring Tom Brokaw. Although used in small sound-bite versions, the music was heard each night during Mr. Brokaw's long and distinguished career at NBC.*

While writing this piece I remembered my father expertly tapping out Morse code signals, or the clatter of the old ticker tape, so I decided to start the music with a kind of allusive reference to these pre-Internet means of news delivery. The opening figure provided a rhythmic pulse over which I could lay the main Mission Theme.

Because of time constraints common to the medium, I don't believe the full version presented here has ever been heard on television, and so if orchestras and audiences might derive a little pleasure from this piece without the aid of their TV sets, I would feel as though we're having a truly good news day.

John Williams

In a career spanning seven decades, **JOHN WILLIAMS** has become one of America's most accomplished and successful composers for both film and the concert stage. He has served as music director and conductor laureate of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras, including the Boston Symphony Orchestra, the New York Philharmonic, the Chicago Symphony Orchestra, and the Los Angeles Philharmonic. Williams has received a variety of prestigious awards, including the National Medal of Arts, the Kennedy Center Honors, the Olympic Order, and numerous Academy Awards, Grammy Awards, Emmy Awards, and Golden Globe Awards. He remains one of our nation's most distinguished and contributive musical voices.

Williams has composed the music and served as music director for more than 100 motion pictures. His forty-six-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List*, *E.T. the Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Saving Private Ryan*, *Amistad*, *Munich*, *Hook*, *Catch Me If You Can*, *Minority Report*, *A.I. Artificial Intelligence*, *Empire of the Sun*, *The Adventures of TinTin*, *War Horse*, *The BFG*, and *Lincoln*. Their most recent collaboration, *The Post*, was released in December of 2017. Additionally, Williams composed the scores for all nine *Star Wars* films, the first three *Harry Potter* films, *Superman*, *JFK*, *Born on the Fourth of July*, *Memoirs of a Geisha*, *Far and Away*, *The Accidental Tourist*, *Home Alone*, *Nixon*, *The Patriot*, *Angela's Ashes*, *Seven Years in Tibet*, *The Witches of Eastwick*, *Rosewood*, *Sleepers*, *Sabrina*, *Presumed Innocent*, *The Cowboys*, *The Reivers*, and *Goodbye, Mr. Chips*, among many others. He has worked with many legendary directors, including Alfred Hitchcock, William Wyler, and Robert Altman. In 1971, Williams adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. Williams has appeared on recordings as a pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. He has received five Academy Awards from fifty-two nominations, making him the Academy's most-nominated living person and the second-most nominated person in the history of the Oscars. Williams' most recent nomination was for the film *Star Wars: The Rise of Skywalker*. He also has received seven British Academy Awards (BAFTA), twenty-five Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

Born in 1932 and raised in New York, Williams moved to Los Angeles with his family in 1948, where he studied composition with Mario Castelnuovo-Tedesco. After service in the Air Force, he returned to New York to attend the Juilliard School, where he studied piano with Rosina Lhévinne. While in New York, he also worked as a jazz pianist in nightclubs. Williams returned to Los Angeles and began his career in the film industry, working with a number of accomplished composers including Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films including for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include the well-known theme for *NBC Nightly News*, "The Mission"; the theme for what has become network television's longest-running series, *NBC's Meet the Press*; and a new theme for the prestigious PBS arts showcase *Great Performances*.

In addition to his activity in film and television, Williams has composed numerous works for the concert stage, among them two symphonies and concertos for flute, violin, clarinet, viola, oboe, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra (BSO) and premièred by Yo-Yo Ma at the Tanglewood Music Center in 1994. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic entitled *The Five Sacred Trees*, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. *Seven for Luck*, a seven-piece song cycle for soprano and orchestra based on the texts of former U.S. poet laureate Rita Dove, was premièred by the BSO at Tanglewood in 1998. At the opening concert of their 2009–10 season, the BSO premièred Williams' *On Willows and Birches*, a concerto for harp and orchestra.

In January 1980, Williams was named nineteenth music director of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Boston Pops conductor laureate, which he

assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of artist-in-residence at the Tanglewood Music Center.

One of America's best known and most distinctive artistic voices, Williams has composed music for many important cultural and commemorative events. *Liberty Fanfare* was composed for the rededication of the Statue of Liberty in 1986. *American Journey*, written to celebrate the new millennium and to accompany the retrospective film *The Unfinished Journey* by director Steven Spielberg, was premiered at the America's Millennium concert in Washington, D.C., on New Year's Eve 1999. Williams' orchestral work *Soundings* was performed at the celebratory opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, the 2002 Winter Olympic Games, and the 1987 International Summer Games of the Special Olympics. In 2006, Williams composed the theme for NBC's presentation of *Sunday Night Football*.

Williams holds honorary degrees from twenty-two American universities, including Harvard University, the Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States government. Williams received the forty-fourth Life Achievement Award from the American Film Institute in 2016, becoming the first composer in history to receive this honor. In 2003, he received the Olympic Order, the International Olympic Committee's highest honor, for his contributions to the Olympic movement. He served as the grand marshal of the 2004 Rose Parade in Pasadena, California, and was a Kennedy Center Honoree in December 2004. Williams was inducted into the American Academy of Arts and Sciences in 2009, and in January of that same year, he composed and arranged *Air and Simple Gifts* especially for the first inaugural ceremony of President Barack Obama. In 2018, Williams received the Trustees Award from the National Academy of Recording Arts and Sciences, and in 2020 he received Spain's prestigious Princess of Asturias Award for the Arts, as well as the Gold Medal from the United Kingdom's Royal Philharmonic Society.

Violinist **ANASTASIA PETRUNINA** has been recognized on stages worldwide, performing at such venues as Carnegie Hall and the Great Hall of the Moscow Conservatory as well as touring in Russia, France, United States, Brazil, Croatia, Hungary, Italy, Spain, Sweden, and China. A passionate educator, Anastasia has given masterclasses on five continents, teaching at various music institutions ranging from regional music schools to the prestigious Curtis Institute of Music. Her most recent concert appearances include the world premiere of 'American Caprice' written for her by an American composer Sheridan Seyfried, and performed with the Augusta Symphony and the North Charleston Pops Symphony. Anastasia was a featured soloist with the Saint-Petersburg State Symphony Orchestra, Augusta Symphony, North Charleston Pops, Novaya Rossiya Symphony Orchestra, Yale Chamber Orchestra, Aiken Civic, North Georgia Chamber Symphony and ARCO Chamber Orchestras. She also took part in the recording of music for the Opening Ceremony for the Sochi Olympic Games in 2014. As a chamber and orchestral musician Anastasia collaborated with Anna Netrebko, Emmanuel Ax, Yo-Yo Ma, Maksim Vengerov, Gil Shaham, Efim Bronfman, Denis Matsuev and Gilles Apap. Dr. Petrunina served as a guest concertmaster for the Grand Opening of the Xian Opera House in China and has led the Guiyang, Charleston, Asheville, Savannah and Hilton Head Symphony Orchestras to name a few. She collaborated with conductors such as Valeriy Gergiev, John Williams, Osmo Vanska, Yoel Levi, Reinbert de Leeuw, Robert Spano, Yuri Bashmet and Peter Oundjian among others.

As a passionate proponent of contemporary music, Anastasia is a co-founder of ViMaDeAn Duo with her husband, percussionist Denis Petrunin. Together they commissioned over 20 new works for violin and percussion from internationally acclaimed composers and are currently working on releasing their debut CD which will be dedicated to the topic of environmental issues. Their most recent appearances include performances at the Del Mar International Composers Symposium in San Diego, CA and the Blue Lake Fine

Arts Camp in Twin Lake, MI. Ms. Petrunina began her violin studies at the age of six after her family has moved to Kamchatka, Russia. Anastasia received her Bachelor's degree at the Moscow Conservatory College and Master's degree from the Yale School of Music. She also holds a Doctor of Musical Arts degree from the University of Georgia. Her teachers included Tatiana Kolchanova, Elena Demidenko, Syoko Aki and Levon Ambartsumian. When Anastasia is not performing on stage or practicing on her balance board, she can be found reading, cross-stitching or making desserts. She currently resides in Augusta, GA with her husband Denis and their adopted black cat Mimi.

ANASTASIA CHRISTOFAKIS has performed around the world, but only buys bagels in her hometown of Syosset, New York. Having purchased a down coat for her chilly years in Chicago, Illinois and several pairs of flip flops for her time in humid Tallahassee, Florida, Anastasia finally settled into the temperate climate of Greenville, South Carolina where she serves as Assistant Professor of Clarinet at Furman University.

Anastasia is a sought-after educator, having held positions with Sistema Ravinia in Illinois and the InterHarmony International Music Festival in Italy. Most recently, Anastasia served as Coordinator of the Chamber Music Intensive at the New England Music Camp, hosted at the Snow Pond Center for the Arts in Sidney, Maine.

Outside of her teaching schedule, Anastasia enjoys collaborating with others to expand the scope and diversity of new music, as well as its accessibility. Along with Meraki Duo co-founder Elizabeth G. Hill (piano), Anastasia was awarded a 2018 grant from Chamber Music America to collaborate with composer Jerod Impichchaachaaha' Tate. The subsequent work, *Heloha Okchamali (Blue Thunder)*, premiered at the New Music DC Conference, in Washington, D.C. in September 2019. Meraki is set to release their first album, *Within*, in December of 2022.

Anastasia also performs and serves as the Vice President of Education and Community Outreach of *What is Noise* - an award-winning Pierrot ensemble made up of musicians from around the world. A non-profit organization, *What is Noise* focuses its mission on building community through music. Under Anastasia's direction, *What is Noise* has been invited for residencies across the United States, including Berklee College of Music in Boston, Massachusetts and the Parish School in Houston, Texas, where the group works with neurodivergent students to expand their access to new music.

Thanks to a generous grant from the Presser Foundation in 2014, Anastasia and traveled to Armenia where she explored music of the Armenian genocide and studied the duduk with Gevorg Dabaghyan at Yerevan State Conservatory. The findings from her project - 2,000 years of history, 100 years of survival: Armenia, the story of a people through their music - has been presented at universities across the United States as well as the International Clarinet Association's Annual Conference in Knoxville, Tennessee, and published in *The Clarinet*.

She is a Royal Global Performance Artist and performs on Firebird clarinets and Brian Corbin clarinet products.

PERSONNEL

The personnel listing is alphabetical, acknowledging each performer's important contribution to our organization.

Flute

Carri Burgess, *piccolo*
Kristin Gill
Janet Kuntz
Megan Lyons
Samantha Mumford
Megan Pruitt
Deborah Thomas
Lauren Vaughn
Holly Wallace
Erin Wilson

Oboe

Allen Barbee
Michael Shiverdecker, *English horn*

Bassoon

Jennifer Isenhour
Liam Montiel

Clarinet

Maralee Barela
Kirk Godbey
Leslie Hicken
Gina League
Julie Poston
Kenyattis Surratt
Patricia Taylor
Roddy Terrell
Miranda Thomas
Jessica Wofford, *Eb clarinet*

Bass Clarinet

Ben Hipps
Maggie Walters

Alto Saxophone

JP Davis
Ashley Gable
Kevin Pham
Jonathan Valentine

Tenor Saxophone

Sue Alexander

Baritone Saxophone

Christian Scott

Trumpet

Thomas Cotter
Buddy Deshler
Matt Gill
David Keller
Mason Mumford
Spencer Nance
Jason Ray
Gary Rhoden

Horn

Bobby Cotter
Kaci Cotter
Susan Doll
Tyler Goodwin-Souffront
Hughey Hancock
Laurie Parsons

Trombone

Mark Britt
Sara Glogowski
Joey Iannetta
Mike Miller
Chris Moss
Bobby Powell
Myrella Samuels
Will Shaw

Euphonium

Mike Doll
Alex Helms
Jeff Kuntz

Tuba

Ryan Howard
Jonathan Martz
Michael Taylor

Percussion

John Beckford
Harrison Gelber
Charlie Gessner
Joanna Ma
Kevin Maloney
Chaz Paxton
Wesley Strasser
Jensen Thomassie

Harp

Claire Stam



POINSETT
WIND SYMPHONY

www.poinsettwindsymphony.org | poinsett winds@gmail.com



@poinsettwindsymphony