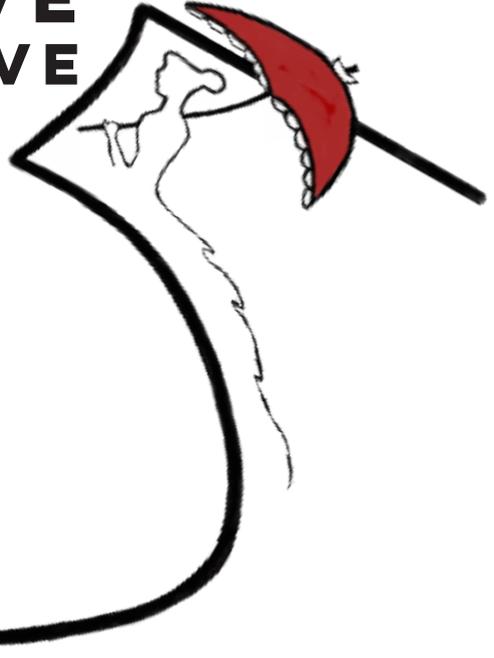


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LETTER FROM THE BOARD

Dear supporters,

Thank you all for being here at our 2018 Season Gala!

We are so excited to present our first orchestral program, which features three incredible and diverse composers. Beginning in late April, we have presented 19 different female composers in 3 concerts throughout the Chicagoland area.

Since then, we have expanded our organization and are planning nine concerts for our full 2018/2019 season. Highlights include a collaboration with the Modern Reeds ensemble, a “Women in Wartime” concert, and a concert featuring exclusively Chicago-based composers.

In October we are planning a more politically-charged concert, presenting a program of reactions to the Women’s March and #MeToo movement. Starting with Ethel Smyth’s 1910 anthem “The March of the Women”, we turn her melody into a theme and variation - Smyth’s composition will serve as the theme, and each composer that participates will add their own variation. In the end, we will have a musical evolution spanning centuries, and a collection of unique interpretations of Smyth’s original work. This concert will contribute to our larger goal of commissioning pieces by living female composers while also celebrating the works of composers before us.

Please stay up to date with our projects, and see upcoming events at our website: www.5thwavecollective.com

Looking forward to the season!

The Executive Board:

Ashley Ertz

Mika Allison

Gordon Daole-Wellman

Ellie Kirk



From left to right: Gordon Daole-Wellman, Ellie Kirk, Ashley Ertz, Mika Allison

FIRST SEASON

5TH WAVE COLLECTIVE ORCHESTRA

ASHLEY ERTZ, ARTISTIC DIRECTOR

FRIDAY, SEPTEMBER 7TH, 2018

7:30PM

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JAMES CHANG, CONDUCTOR

ASSAD

BRAZILIAN FANFARE

*CHICAGO PREMIERE

BOULANGER

D'UN SOIR TRISTE (A SAD EVENING)

D'UN MATIN DE PRINTEMPS (OF A SPRING
MORNING)

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CLARICE ASSAD

Born February 9th, 1978; Rio de Janeiro, Brazil

BRAZILIAN FANFARE



Brazilian-American Clarice Assad is a Grammy-nominated composer, performer, and educator of musical depth and versatility. Her music has been commissioned by Carnegie Hall, the Chamber Music Society of Lincoln Center,

Orquestra Sinfônica de São Paulo, General Electric, Sybarite5, Cedille Records, the Vail Music Festival and the La Jolla Music Festival, to name a few. Her works have been recorded by some of the most prominent names in the classical contemporary music scene today, including Dame Evelyn Glennie, Yo-Yo Ma, Nadja Salerno-Sonnenberg and Liang Wang.

Assad has served as a composer-in-residence for the Albany Symphony, the Cabrillo Festival of Contemporary Music, the New Century Chamber Orchestra, and the Boston Landmarks Orchestra. She is the recipient of such awards as the Aaron Copland Award, several ASCAP awards in composition, New Music USA, the Van Lier Fellowship, League of American Orchestras, NPR's All Songs Considered, the Mcknight Visiting Composer Fellowship and The American Composers Forum's National Composition Competition. Assad's music is represented on Cedille Records, SONY Masterworks, Nonsuch, Adventure Music, Edge, Telarc, NSS Music, GHA, and CHANDOS labels.

As a performer, Clarice has shared the stage with Bobby McFerrin, Anat Cohen, Nadia Sirota, Paquito D'Rivera, Tom Harrell, Marilyn Mazur and Mike Marshall, among other outstanding musicians. She has performed at venues and festivals including Jazz at Lincoln Center, the Caramoor International

Jazz Festival, Carnegie Hall, The Metropolitan Museum of Art, Concertgebouw, Le Casino de Paris and Le Palais des Beaux-Arts in Brussels.

Hailed by the LA Times as "a dazzling soloist," Clarice sings in Portuguese, Spanish, French, Italian, and English, but thrives in exploring the voice as an instrument, creating a vast range of innovative textures and vocabulary of extended techniques into her music. Such interest in the human voice, combined with her passion for orchestral music led to the creation of the world's first scat singing concerto, which she performs frequently with orchestras around the world.

A passionate educator, Clarice is the founder of VOXploration – a creative workshop exploring the body and the voice as musical instruments that combine improvisation, songwriting, and compositional elements. VOX has received grants and awards from Brazilian foundations such as CAIXA CULTURAL and SESC. She has also taught the workshop extensively in the United States, Qatar, Poland, Denmark, and Italy. Assad is currently developing an educational program featuring the workshop on the south side of Chicago, in collaboration with the Old Town School of Folk Music.

She holds a Bachelor of Music degree from the Roosevelt University and a Master of Music degree from The University of Michigan School of Music, where she studied with Michael Daugherty, Susan Botti and Evan Chambers. Her works are published in France (Editions Lemoine), Germany (Trekel), Criadores do Brasil (Brazil) and by Virtual Artists Collective Publishing, (VACP) a publishing company co-founded with poet and philosopher Steve Schroeder.

PROGRAM NOTES BY THE COMPOSER

Composing a Brazilian orchestral work has been a very exciting experience for me. I was thrilled with the immense arsenal of possibilities that this entailed; but I was also a bit sceptical because I knew that it would be virtually impossible to incorporate all aspects of Brazilian music into one single piece. Brazil is a very young country with a very young history, but it is also the largest country in South America. Consequently, there is a great variety of cultures and subcultures within each little region. It would be extremely difficult to describe the many different styles and genres that make up the music of Brazil.

Still...I wanted Brazilian Fanfare to comprise as many of these elements as possible, portraying a portion of every region as a caricature; while focusing on the joyful, light, humorous and warm aspect of this country because this is how most people relate to Brazil. I also wanted this work to be easily recognizable as 'Brazilian' without having to write a 'bossa nova' section in the middle!

This piece uses the most commonly known Brazilian rhythms in their raw form. There are at least as many as five and they all come from different origins within Brazil.

For example, the Olo-dum from Bahia, the Samba from Rio de Janeiro, Chorinho from Sao Paulo, Baiao from the North-east part of the country, as well as some other rhythms that may be derivative of those regions or variations on the rhythms themselves.

This work is not, however, based solely on the rhythms and regions of Brazil. It also has the tendency to "time travel" throughout the years of Brazilian styles comprising elements from early Brazilian music of the 17th century (slow/waltz) to the more recent trends.

There exists a few definitions of the word Fanfare. One is... a brief ceremonial piece of music normally played solely by the brass family of instruments. A Fanfare is also known to be played as an introduction to something or someone of certain importance. And lastly, Fanfares have been traditionally pretty loud selections practically screaming for attention. To that effect, this piece contains solid use of the winds and brass as it definitely makes its statement in a loud, clear and humorous way. It was my wish that Brazilian Fanfare showcase a little bit of all of these definitions... introducing the listener to many different styles and genres of Brazilian music.

Program Notes by Clarice Assad

COMPOSED:

2005

FIRST PERFORMANCE:

MARCH 24TH, 2006, COMMISSIONED BY THE CHATTANOOGA SYMPHONY ORCHESTRA

INSTRUMENTATION:

2FL 2OB 2CL 2FG / 4HN 3TPT 3TBN 1TUBA/
TIMP / 2 PERC. / STRINGS

APPROXIMATE PERFORMANCE TIME:

8 MINUTES

LILI BOULANGER

Born August 21st, 1893; Paris, France

Died March 15th, 1918; Mezy, France

D'UN SOIR TRISTE (A SAD EVENING)

D'UN MATIN DE PRINTEMPS (OF A SPRING MORNING)



In Western classical music, the name “Boulanger” is often recognized to the credit of composer, conductor, and pedagogical powerhouse Nadia Boulanger, who gave voice to those composers who would shape the face of 20th-century American music. Of slightly less renown in contemporary circles, but equally skilled was younger sister Lili Boulanger (1893-1918). Born to a Russian vocalist and a professor at the Conservatoire de Paris, Lili Boulanger was recognized as having a proclivity for musical endeavors when composer and family friend Gabriel Fauré found a two-year-old Lili to have perfect pitch. It was around the same time that the young Boulanger was diagnosed with both bronchial pneumonia and Crohn’s disease (then known as “intestinal tuberculosis”), which would leave the composer in poor health with a weakened immune system for the duration of her life.

From older sister Nadia’s acceptance into the Conservatoire de Paris at age 9, 3-year old Boulanger began observing various courses as her health allowed. However, due to the persistency of her Crohn’s disease, it wasn’t until the age of 16 that Boulanger was able to study music in any formal setting. Rather, she sustained her musical intrigue by taking private lessons in composition from older sister Nadia, Fauré, Georges Caussade, and Paul Vidal.

After seeing Nadia unsuccessfully compete for the Prix de Rome for several years, Boulanger attempted to earn the prize herself. Her first attempt in 1912 ended in disaster, as the demands of the competition exhausted Boulanger to the point of collapse, leaving her unable to compete in the final rounds. In 1913, Lili Boulanger again tried for the coveted prize, this time reaching the end of the competition, along with four colleagues – all male. It was here that the young composer was asked to write her first cantata, setting the text of Eugène Adenis’s *Faust et Hélène* to original music. To the surprise of all but those who had heard any of Boulanger’s prior compositions, the nineteen-year-old was named the first female winner of the Prix de Rome in music, winning an overwhelming majority of the committee’s approval.

Boulanger’s sudden success led to a contract with Italian music publisher Ricordi and the opportunity to travel to Italy to begin work on a five-act opera, while completing various other projects. The outbreak of World War I in 1914 in conjunction with Boulanger’s rapidly deteriorating health forced the composer to return to her native France in the care of Nadia, all while organizing relief efforts for musicians fighting in the war. Home in France for the remainder of her short life, Boulanger was forced to abandon her unfinished opera in favor of completing smaller scale projects.

Lili Boulanger left behind a catalogue of works displaying an extreme consciousness for social issues, often with the consequences and realities of war playing a central theme.

Boulanger's works also exhibit a heightened sensitivity for text, a concern for orchestral texture, and a penchant for maintaining vivid beauty and characteristic French lightness in the midst of serious subject matter.

Written simultaneously and as companions to one another, *D'un matin de printemps* (translated as *Of a Spring Morning*) and *D'un soir triste* (*Of a Sad Evening*) stand in stark contrast to one another, despite sharing the same basic musical motives. Both pieces were among the final works Boulanger was able to write in her own hand from 1917-1918 before her health failed her completely. *D'un soir triste* dwells on the dark loneliness of the bleak nighttime, serving as a veiled metaphor for the atrocities of the "war to end all wars."

Here, Boulanger has taken the themes from the lighter *D'un matin de printemps* and explores the primeval sense of foreboding that was heretofore kept as subtle overtone. The piece begins as a slow dirge, driven forward by a low, sumptuous string texture reminiscent of early Stravinsky, trudging forward with the weight of lost life and forgotten joy. A lone clarinet introduces a spacious, gaunt motive shared with *D'un matin de printemps*. These two textural layers constitute the fundamental identity of *D'un soir triste*. The dirge leaves behind the lone clarinet, slowly expanding in register before falling short of a climax.

The clarinet rejoins, leading the orchestra forward as the music swells and contracts as labored, bereft breathing. Tension builds as the procession is interrupted by the hellish drums of war and the muted brass signaling Death and his contingent. A sparse texture emerges as lonely soloists lament, slowly rebuilding and facing the wails of the full orchestra. Where its companion ends with a shout, *D'un soir triste* ends with a whimper.

D'un matin de printemps (translated as *Of a Spring Morning*) is a jubilant depiction of an idyllic spring morning. The portrait of springtime opens with a flute solo in the low register, evoking the Greek god Pan against a backdrop of ever-changing color and persistent pulse as the landscape bursts forth with new life. Listeners can detect a certain primality and ancientness (which Boulanger explores further in *D'un soir triste*) as the melody leaps between instruments, slowly evolving and taking on new shape. This chipper melody is contrasted with a dark, slow waltz complete with swelling strings to create a sleepy, almost mournful effect before the main theme returns, interacting with the waltz theme. Finally, the music gains energy as the once-vivacious theme first introduced by the flute transforms into something more manic, gaining layer after layer, swelling in size before boiling over to become an irresistible force barreling out of control, until the piece comes crashing to a sudden end.

Program Notes by Cameron Keenan

COMPOSED:

1918

FIRST PERFORMANCE:

MARCH 24TH, 2006, COMMISSIONED BY THE CHATTANOOGA SYMPHONY ORCHESTRA

INSTRUMENTATION:

3FL, PICC, 2OB, EH, 2CL, BSCL, 2FG, CON-
TRA/4HN, 3TPT, 3TBN, 1TUBA/TIMP/2PERC./
HARP/ STRINGS

APPROXIMATE PERFORMANCE TIME:

15 MINUTES

FLORENCE PRICE

Born April 9th, 1887; Little Rock, Arkansas, USA

Died June 3rd, 1953; Chicago, Illinois, USA

MISSISSIPPI RIVER SUITE



In her 1943 letter to famed music director of the Boston Symphony Orchestra Serge Koussevitzky, composer Florence Price (1887-1953) pointedly summarized

her position as a non-male composer of color: “Unfortunately the work of a woman composer is preconceived by many to be light, froth, lacking in depth, logic and virility ... Add to that the incident of race — I have Colored blood in my veins — and you will understand some of the difficulties that confront one in such a position.”

Born to one of the nation’s handful of black dentists and a white elementary school music teacher, Florence Price spent her formative years in Little Rock, Arkansas during the post-Reconstruction era when racial tensions were on the rise. Price began her musical studies at an early age, learning piano and organ from various family members. The young composer excelled in several areas of her life, publishing her first composition at age eleven and graduating high school as valedictorian at age fourteen. Despite the immense success of her early childhood, Price’s parents felt that it was not enough to protect their child from the rampant prejudices against African-Americans. It was for this reason that Price’s parents enrolled her at the New England Conservatory of Music, listing her hometown as Pueblo, Mexico for fear that the institution would reject a student on the basis of racial prejudice.

Price excelled in her studies while at the New England Conservatory. Studying organ and piano, Price earned an artist diploma and

a teaching certificate, both with honors, in 1906. While focusing on performance, Price was also able to explore composition with George Chadwick and Frederick Converse. It was with Chadwick that the burgeoning young musician was able to find her compositional voice in relation to her racial identity. Chadwick fostered in Price a sense of security, instilling in her an appreciation and passion for the rich contribution African-American people had made to the shaping of American music. While studying with Chadwick, Price also competed her first string trio, as well as her first symphony.

After graduating, Price began an educational career, teaching at various universities in Arkansas, before serving for a brief stint as the director of the Clark Atlanta University’s music department. Price finally settled in Arkansas with her young family in 1912, making a living primarily through private piano and composition students. Small professional success also came with several prizes in small composition contests while raising her two children. Racial tension in the American South grew to a point at which the Price family felt it best to relocate to Chicago, Illinois in 1927. Chicago served as the locale where Price’s career would truly explode. After throwing herself into academia and studying, not only music, but a wide variety of liberal arts, the Little Rock native had secured contracts with two major publishing companies: G. Schirmer and the McKinley publishing company, which began publishing her pedagogical piano works.

After a divorce in 1931, Price began playing organ for silent film screenings and composing incidental music for local radio programming.

During this time in her life, the composer was living with former student and close friend, Margaret Bonds and was introduced to contralto Marian Anderson and legendary poet Langston Hughes, whose work Price would later set to music. Through these connections, Price was able to become a leading figure in the community of African-American intellectual elites. In 1932, both Price and Bonds entered compositions in a competition sponsored by the Wannamaker Foundation, for which Price's Symphony in E minor won first prize in the orchestral division. This led to a premier of the Symphony in E minor by the Chicago Symphony Orchestra, making Florence Price the first African-American woman to have her music performed by a major American orchestra. Price would go on to be a major force in mid-century orchestral writing. Unfortunately, Price's place in the canon slipped shortly after her death with her works only recently being reexamined with renewed interest.

The Mississippi River suite, composed in 1934, is a tone poem which takes listeners on a journey down the eponymous river beginning at its north shores, ending in New Orleans, introducing the journey's participants to the cultures and traditions along the way. The journey starts with Price presenting a

morning on the banks, complete with lonely birdsong, glistening landscape, and the calm trickling of the water. Here, the composer demonstrates her mastery of tuneful lyricism and call-and-response effects, harkening to early African-American song traditions. The listener is transported further down the river toward the Great Plains, through an imagined Native-American landscape. The winds and percussion strike up a number of songs and dances in a European-style approximation of Native-American tradition, as the texture surges and swells downstream with cascading woodwind lines. Suddenly, a tumultuous storm breaks as the orchestra careens down the widening river on a raft of swirling chromatic lines, only to wash up on the shores of the American South. Here, Price ingeniously sets African-American spirituals in her signature, undeniably American style including: "Stand Still, Jordan," "Deep River," "Go Down, Moses," and "Nobody Knows the Trouble I've Seen," layered in with New Orleans jazz standards and popular tunes from the area. Finally, as the journey comes to its peaceful, satisfying end, Price juxtaposes her previous themes against each other with a strong emphasis on the spirituals she held so dearly throughout her life.

Program notes by Cameron Keenan

COMPOSED:

1934

DEDICATION:

ARTHUR OLAF ANDERSON

INSTRUMENTATION:

3FL, PICC 2OB, EH 2CL, BSCL, 2FG, CONTRA/
4HN, 3TPT, 3TBN, 1TUBA/TIMP/2PERC./HARP/
STRINGS

APPROXIMATE PERFORMANCE TIME:

30 MINUTES

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JAMES CHANG, CONDUCTOR

James Chang is a recent graduate with a master's of music in orchestral conducting from the Florida State University and is the current conductor for the 5th Wave Collective Orchestra.

As a conductor, James has served as music director for the Tallahassee Summer Sinfonietta and the Florida State University Campus Orchestra, and as the assistant conductor for the Florida State University Philharmonia and Symphony Orchestras.

He has also conducted a number of ensembles at Northwestern, including the Alice Millar Chapel Choir, the ReZenance Music Society Orchestra, the Summer Choir, and the Symphonic Wind Ensemble. Former teachers and mentors include Alexander Jiménez, Stephen Alltop, Victor Yampolsky, Robert Hasty, Mallory Thompson, Donald Nally, Andre Thomas, Markand Thakar, and Mark Shapiro, both in the United States and in France. James has also assisted former librarian of the Philadelphia Orchestra, Clint F. Nieweg, with preparing critical editions of scores by contributing errata research and editorial decisions.

As a musician, James has performed as soloist, accompanist, chamber musician, and orchestral musician both in Florida and in the Chicago area. He studied piano with Myrtle and Peggy Edwards, Sylvia Wang, and David Kalhous, and studied violin with Aaron Krosnick. While at Northwestern, he played violin and viola in the Symphony Orchestra, Philharmonia, Baroque Music Ensemble, and several ad hoc orchestras, and sang in the Alice Millar Chapel Choir.

In addition to the master's degree, James holds a B.M. in Orchestral Studies and a B.S. in Computer Engineering from Northwestern University.

5TH WAVE COLLECTIVE

WHAT DOES 5TH WAVE MEAN?

Historians have said that feminism has progressed in waves dating back to the Women's Suffrage Movement at the start of the 20th century. The push for equal voting rights is considered the first wave of feminism from 1848-1920. The second wave (1963-1980) focused on reducing inequalities in the workplace, normalizing sexuality, and expanding reproductive rights. From 1991 to the mid-21st century, the third wave focused on embracing individual diversity and acknowledging the intersectional nature of the movement. With recent political advances, and a global understanding of feminism, the fourth wave is underway. We seek to build upon this rich tradition, continuing to support and celebrate female artists and composers of all walks of life.

The women we perform each have their own story of oppression, passion and survival; we want to give them a voice. They have been systematically silenced for decades, and it is our mission to bring their stories to the fore.

The 5th Wave collective seeks to celebrate the legacy of female composers before us, and create a platform for those to come.

OUR MISSION

5th Wave Collective is a Chicago-based classical music ensemble dedicated to the performance and promotion of music by female composers. Bringing together a diverse group of musicians, we advance our mission by including performers of all genders who support our cause. We seek to celebrate the legacy of female composers before us, and create a platform for those to come.

ACKNOWLEDGMENTS

We could not have put this concert on without all of you here supporting us but there are a few people we need to especially thank:

Meghan Andreachi, Allyson Jewel, Matthew Sampey and *Carlos Ruiz*
for running our donation table and livestream

Curtis Yang, for working the recording equipment

Erik Nussbaum, Director of Music and Art at the First United Methodist Church at the Chicago Temple, for his unconditional help and support in putting on this concert

Clarice Assad, for her continued support and generously donating her piece, Brazilian Fanfare, for this performance

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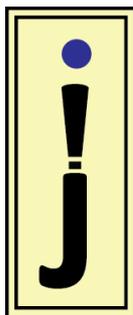
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*principal on Assad

^principal on Boulanger

~principal on Price

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