

10-15-2017

Concert: Ithaca College Wind Ensemble & Wind Symphony

Ithaca College Wind Ensemble

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Christopher Hughes

Aaron Burgess

Benjamin Rochford

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Ithaca College Wind Ensemble

Christopher Hughes, conductor

Aaron Burgess, graduate conductor

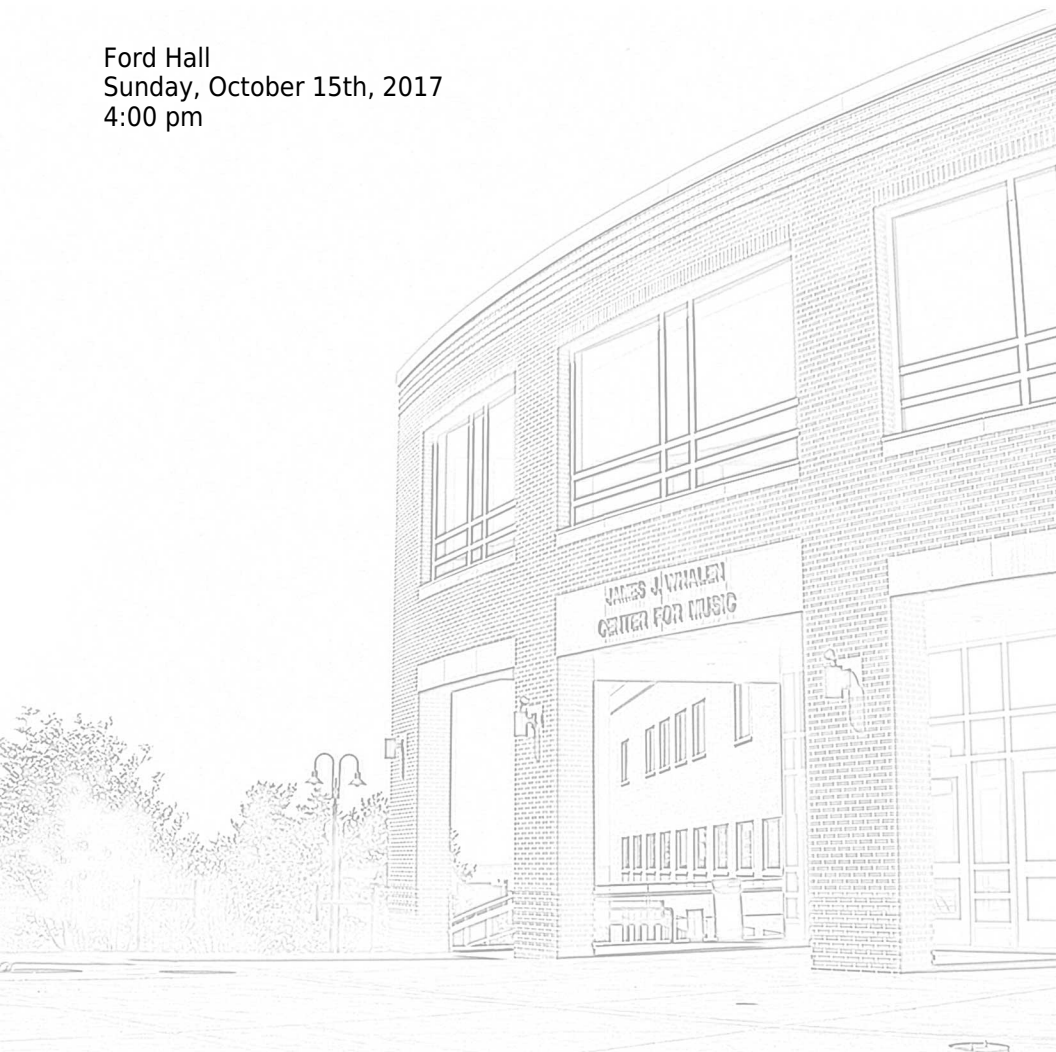
Ithaca College Wind Symphony

Benjamin Rochford, conductor

Ford Hall

Sunday, October 15th, 2017

4:00 pm



ITHACA COLLEGE

School of Music

Ithaca College Wind Symphony

<i>Shortcut Home</i> (2004)	Dana Wilson (b. 1946) 3'
<i>Children's March: "Over the Hills and Far Away"</i> (1919)	Percy Grainger (1882-1961) ed. Mark Rogers 8'
<i>Danzón No. 2</i> (1994)	Arturo Márquez (b. 1950) trans. Oliver Nickel 10'
<i>Sanctuary</i> (2005)	Frank Ticheli (b. 1958) 10'
<i>Strange Humors</i> (1998)	John Mackey (b. 1973) 5'

Ithaca College Wind Ensemble

<i>Fanfare for Karel</i> (2017)	Dana Wilson (b. 1946) 2'
<i>Aaron Burgess, graduate conductor</i>	
<i>Funeral Music for Queen Mary</i> (1992)	Steven Stucky (1949-2016) 9'
<i>Slalom</i> (1999/2002)	Carter Pann (b. 1972) 10'
<i>Old Wine in New Bottles</i> (1958) The Wraggle Taggle Gipsies The Three Ravens Begone, Dull Care Early One Morning	Gordon Jacob (1895-1984) 13'
<i>Niagara Falls</i> (1997)	Michael Daugherty (b. 1954) 10'

Notes on the Program

Shortcut Home is a rousing and rather elaborate fanfare that features each section of the ensemble. Drawing upon various jazz styles, the music proclaims and cascades, always driving towards the "home" of the final C major chord. (Note from score)

Children's March was scored for band by Grainger in 1919 from a piano solo which he had composed between 1916 and 1918. He began the band arrangement while a member of the U.S. Coast Artillery Band and wrote it to take advantage of that band's instrumentation. Like many of Grainger's works, the march demonstrates both the fierceness and the tenderness of the composer's personality. It was dedicated "to my playmate beyond the hills," believed to be Karen Holton, a Scandinavian beauty with whom the composer corresponded for eight years but did not marry because of his mother's jealousy. (Note by Frederick Fennell)

The unique sounds of Mexican dance salons, which Márquez knew well from childhood can be heard in this work. **Danzón No. 2** is so popular it has been referred to as a second national anthem for Mexico. Márquez states: The idea of writing the **Danzón No. 2** originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of who are experts in salon dances with a special passion for the danzón. I was fascinated as I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world. We can fortunately still see this in the embrace between music and dance that occurs in Veracruz and in the dance parlors of Mexico City. (Note by Arturo Márquez)

The word, sanctuary, conjures a rich array of images. It can imply a place of solitude, comfort, rest, prayer, protection. It can suggest a place that is strong and imposing or one that is very small and private. Each of these images are suggested at one point throughout the piece. **Sanctuary** was commissioned by the Michigan School band and Orchestra Association in honor of H. Robert Reynolds. (Note from the score)

Strange Humors represents merging of musical cultures - the modal melodies and syncopated rhythms of middle Eastern music with the percussive accompaniment of African drumming. At the heart of the work lies the pulse of the djembe, an hourglass-shaped drum played with bare hands. The djembe is a major part of the customs of west African countries such as Mali and Guinea, where djembe ensembles accompany many functional celebrations of society. (Notes from the score)

As this piece (**Fanfare for Karel**) was written in honor of Karel Husa on the occasion of his passing, all of its material is derived from his classic work "Music for Prague." Interestingly, the opening motive of that piece and of this fanfare is related to Karel's last name as follows: H--is the German letter for our note "B"; U--does not translate to a musical note; S--is the German letter for Es, or our Eb; A--the musical note A. (Note by Dana Wilson)

Old Wine in New Bottles is a [four movement] suite for woodwind, trumpets and horns, written specially for this festival. Each movement is based on an Old English folk song and the free modern treatment of the familiar tunes gives rise to its title. Dr. Gordon Jacob had the St. Bees Festival Orchestra's wind players in mind when he wrote the suite, and in giving every one of them something immensely enjoyable to play, he has written a work of beauty and wit that will enliven these programmes, and unless we are greatly mistaken, many more in the future. (Notes from the 1959 St. Bees Music Festival Souvenir Programme)

It was at the suggestion of Esa-Pekka Salonen that I transcribed this music of Purcell (**Funeral Music for Queen Mary**) for the Los Angeles Philharmonic Orchestra. I used three of the pieces heard at the funeral of Mary II of England, who died of smallpox on 28 December 1694: a solemn march, the anthem "In the Midst of Life We Are in Death," and a canzona in imitative polyphonic style. In working on the project, I did not try to achieve a pure, musicological reconstruction but, on the contrary, to regard Purcell's music, which I love deeply, through the lens of three hundred intervening years. Thus, although most of this version is straightforward orchestration of the Purcell originals, there are moments when Purcell drifts out of focus. My version was first performed in Los Angeles on 6 February 1992. (Note by Steven Stucky)

Slalom was originally written for orchestra in 1998-99 as a scherzo perpetuo. It was to be a chance to flex my orchestration muscle to a degree I had not yet reached. In 2001 conductor John Lynch was seeking to commission a new work for wind symphony, and we agreed that **Slalom** could make an attractive addition to the repertoire. Arranging the piece for wind symphony has proven my most astute compositional act to date. **Slalom** is a taste of the thrill of downhill skiing. The work is performed at a severe tempo throughout, showcasing the orchestra's volatility and endurance. The idea for a piece like this came directly out of a wonderful discovery I made several years ago at Steamboat Springs, Colorado, when I embarked on the mountain-base gondola with a cassette player and headphones. At the time I was treating myself to large doses of Shostakovich's *Tenth Symphony* and Rachmaninoff's *Symphonic Dances*. The exhilaration of barreling down the Rockies with such music pumping into my ears was overwhelming. After a few years of skiing with some of the greatest repertoire, it occurred to me that I could customize the experience. The work is presented as a collection of scenes and events one might come by on the slopes. The score is peppered with phrase-headings for the different sections such as "First Run", "Open Meadow, Champagne Powder", "Straight Down, TUCK" and "On One Ski, Gyration" among others. In this way **Slalom** shares its programmatic feature with that of Richard Strauss' *Alpine Symphony*. The similarities end there, however, for **Slalom** lasts ten minutes...precisely the amount of time I need to get from Storm Peak (the peak of Mt. Werner, Steamboat Springs) to the mountain base, skiing full throttle. (Note by Carter Pann)

Niagara Falls for Symphonic Band was commissioned by the University of Michigan Symphonic Band in honor of its One Hundredth Anniversary and is dedicated to its conductor H. Robert Reynolds. The work was premiered by that ensemble on October 4, 1997 at "Bandarama," conducted by H. Robert Reynolds at Hill Auditorium, Ann Arbor, Michigan. Niagara Falls, a gateway between Canada and the United States, is a mecca for honeymooners and

tourists who come to visit one of the most scenic waterfalls in the world. The Niagara River also generates electricity for towns on both sides of the border, where visitors are lured into haunted houses, motels, wax museums, candy stores, and tourist traps, as well as countless stores that sell "Niagara Falls" postcards, T-shirts, and souvenirs. This composition is another souvenir, inspired by my many trips to Niagara Falls. It is a ten-minute musical ride over the Niagara River with an occasional stop at a haunted house or wax museum along the way. Its principal musical motive is a haunting chromatic phrase of four tones corresponding to the syllables of Niagara Falls, and repeated in increasingly gothic proportions. A pulsing rhythm in the timpani and lower brass creates an undercurrent of energy to give an electric charge to the second motive, introduced in musical canons by the upper brass. The saxophones and clarinets introduce another level of counterpoint, in a bluesy riff with a film noir edge. My composition is a meditation on the American Sublime. (Note by Michael Daugherty)

Ithaca College Wind Ensemble Personnel

Piccolo

Julia Muller

Flute

Bethany McLean
Thomas Barkal
Carmen Vieyetz
Julia Muller
Hannah Morris
Kevin Buff

Oboe

Bethany Cripps
Sarah Pinto
Stefanie Nicou

English Horn

Stefanie Nicou

E-Flat Clarinet

Rebecca Rice

Clarinet

Vivian Becker
Valerie Nuzzolo
Bryan Filetto
Madeline DeNofio
Steven Foti
Alec Targett
Erin Dowler

Bass Clarinet

Griffin Charyn
Alec Targett

Bassoon

Brittany Giles
Olivia Fletcher
Cynthia Becker

Contra Bassoon

Cynthia Becker

Alto Saxophone

Matthew Kiel
Lauren Thaete

Tenor Saxophone

Scott Byers

Baritone Saxophone

Jared Banker

Trumpet

Matthew Brockman
Kristen Kasky
Aleyna Ashenfarb
Shaun Rimkunas
Kevin Biernat
Mike Salamone

French Horn

Nicoletta Pignatello
Benjamin
Futterman
Jacob Factor
Jeremy Straus
Christian DeFreese
Patrick Holcomb

Trombone

Matthew Flores
Andrea Dollinger
Dante Marrocco

Bass Trombone

Johanna Wiley

Euphonium

James Yoon
Elizabeth Rutan

Tuba

Jasmine Pigott
Jonathan Aldave

Double Bass

Samuel Higgins

Piano

Joon Sang Ko

Harp

Elizabeth Ojeda

Organ

Christopher Davenport

Timpani

Dan Monte

Percussion

Jacob Close
Chelsea Catalone
Leah Gardner
James Hope
Ian Lisi
Jordan Sonderegger

Ithaca College Wind Symphony Personnel

Piccolo

Leandra Stirling

Flute

Kevin Buff
Abby Ferri
Robyn Leary
Claire Park
Georgia Peace

Oboe

Hailey Dziendziel
Anton Popov

English Horn

Meagan Priest

E-flat Clarinet

Jacob Friga

Clarinet

Hannah Blanchette
Emma Dwyer
Jeffrey Elrick
Katherine Filatov
Esther Moon
Caleb Will

Bass Clarinet

Thea Hollman

Bassoon

Aiden Braun
Emily Roach

Soprano Saxophone

Jessica Small

Alto Saxophone

Ashley Dookie
Chiara Marcario
Sara Mercurio
Jessica Small

Tenor Saxophone

Kerri Barnett

Baritone Saxophone

Travis Murdock

Horn

Abby Bracco
Sarah Capobianco
Christian DeFreese
Patrick Holcomb
Sydney Rosen
Kayla Shuster

Trumpet

Matthew Gallego
Elliot Lowe
Caitlin Mallon
Nick Paraggio
Averi Parece
Stephen Ryan
Evan Schreiber
Alex Stuart

Trombone

Eric Coughlin
Kurt Eide

Bass Trombone

Louis Jannone

Euphonium

Cormac Callan
Christian Dow

Tuba

Maggie Broughton
Daniel Rogers

String Bass

Gillian Dana

Piano

Anand Seshadri

Timpani

Brian Breen

Percussion

Jacob Graham
Alex Hoerig
Cameron Jimenez
Julia Lavernoich
Giancarlo Levano
Jordan Sonderegger

Conductors

Dr. Christopher Hughes is Director of Bands and Associate Professor of Music for the School of Music at Ithaca College in New York. Hughes serves as conductor of the renowned Ithaca College Wind Ensemble while leading the acclaimed graduate program in wind conducting. Prior to this position, Dr. Hughes served as Director of Bands and Graduate Conducting Coordinator at NM State University and as Director of Bands and Chair of the Conducting and Ensembles Faculty for the College of Music at Mahidol University, a conservatory setting in Bangkok, Thailand. Prior to his move overseas, Dr. Hughes held positions on the faculties at Lander University in South Carolina and the University of Colorado at Boulder. Hughes's former students hold conducting and teaching positions in China, Thailand, Singapore, Malaysia, Taiwan, The Philippines, Burma, Mexico and throughout the United States. Born on Bloomsday in Aspen, Colorado, Hughes's interest in the expressive beauty of music began early. He decided to pursue conducting as a profession after experiencing the artistry of many of the legendary conductors who were in residence at the Aspen Music School. In 2005 Hughes was awarded the Doctor of Musical Arts degree in instrumental conducting and literature at the University of Colorado at Boulder where he was a

student of world-renowned conductor and Distinguished Professor Allan McMurray.

Developing an impressive profile that is both national and international, Dr. Hughes has conducted ensembles in concert on four continents including Europe, Asia, Australia and North America. He is also in constant demand as a guest conductor and clinician. Engagements have taken him to several US states, Washington, D.C. and ten foreign countries including England, Ireland, China, Taiwan, Hong Kong, Singapore, and Indonesia. In 2016 the NM State Wind Symphony performed at the John F. Kennedy Center for the Arts in Washington, D.C. as invited guest artists representing the southwest region of the United States. The ensemble performed at the 2014 NM Music Educators Association Convention and, in the October of 2015, gave the world premiere of Symphony No. 1 by Serbian composer Nebojsa Macura.

In addition to numerous performances as Resident Guest Conductor for the Thailand Philharmonic Orchestra, Dr. Hughes led the Mahidol University Wind Symphony in a critically acclaimed performance during the proceedings of the 15th World Saxophone Congress. This subsequently led to an invitation for the musicians to appear as the guest artist ensemble for the Australian National Ensemble Championships. Hughes has conducted at the Southeast Asian Youth Orchestra and Wind Ensemble Festival in Bangkok, Thailand and the Honor Ensemble Festival of the Interscholastic Association of Southeast Asian Schools in Jakarta, Indonesia. Dr. Hughes was honored to serve as guest conductor for the National Symphony Orchestra players of Taiwan during his invited visit to Chiayi City. In 2013 and again in 2014 Hughes ventured to China to conduct the Directors Ensemble of Guangzhou Province and appeared in ShanXi, ShanDong, and Chengdu provinces in as well. Known for his sensitive interpretation of music for large and small instrumental ensembles, Hughes's conducting has drawn praise from composers and conductors in the United States, Canada, Southeast Asia, China, and Australia. A champion of new music, Dr. Hughes has conducted numerous world and regional premieres and he has become a conductor of choice for contemporary works.

Dr. Hughes has, on several occasions, been included in the Who's Who Among America's Teachers publication and, for the past 13 years, he has been listed in Who's Who in America. He was recently honored with induction into Who's Who In The World. Hughes's affiliations include the International Conductor's Guild, College Band Directors National Association, World Association for Symphonic Bands and Ensembles, New York State School Music Association, Phi Mu Alpha (honorary), and Kappa Kappa Psi (honorary).

Benjamin Rochford joined the Ithaca College School of Music in 2016 and currently serves as the Interim Associate Director of Bands. At IC, Professor Rochford conducts the Wind Symphony and Concert Band and teaches courses in instrumental conducting and brass pedagogy. Prior to his appointment at Ithaca College, Mr. Rochford was a Doctoral Conducting Associate and PhD candidate at the University of Florida and also served as Director of Bands at the Valley Grove School District in Franklin, Pennsylvania. While at the University of Florida, his responsibilities included directing the UF Concert Band, assisting with the athletic bands, and teaching

courses in conducting, music education, jazz improvisation, jazz history, and philosophy. In addition, Mr. Rochford managed marketing and promotional materials for the band department and assisted with the UF Wind Symphony and Jazz Band.

Mr. Rochford completed a Bachelor's degree in Music Education from Mansfield University of Pennsylvania and a Master's degree in Instrumental Conducting from Youngstown State University in Ohio. Mr. Rochford's primary conducting influences include Dr. David Waybright, Dr. Stephen Gage, Dr. Adam Brennan, and Dr. Nathan Rinnert. Mr. Rochford has also participated in conducting symposiums with Ray Cramer, Tom Leslie, Craig Kirchoff, Rodney Dorsey, Robert Garofalo, and Ed Lisk and participated in Beethoven conducting master classes with Svilen Simeonov, director of the Sofia Sinfonietta in Bulgaria. He recently conducted the Kennesaw State University Chamber Winds in a conducting presentation by Craig Kirchoff at the South Eastern CBDNA conference in Charleston, SC.

Prior to working in higher education, Mr. Rochford served as Director of Bands at the Valley Grove School District in Pennsylvania where he was responsible for overseeing the entire 5-12 instrumental music program. At Valley Grove, Mr. Rochford directed the district's athletic bands, jazz combo, and elementary, middle, and high school bands. He hosted and managed the PMEA District III Jazz Festival in 2012. He has also given presentations in Pennsylvania, New York, Florida, and New Hampshire on a variety of topics including jazz improvisation, rehearsal techniques, ensemble scoring techniques, student motivation, and authentic student self-assessment within the paradigm of Harvard Project Zero and Arts PROPEL.

Mr. Rochford is an active free lance trumpet player and has performed with the Erie Philharmonic, Venango Chamber Orchestra, Franklin Silver Cornet Band, and various jazz groups. Mr. Rochford has toured across the United States with wind bands and has performed at Carnegie Hall. Recently, he performed with the American Chamber Winds throughout Italy and Switzerland. He has also performed with a number of notable jazz musicians including Bobby Shew, Wycliffe Gordon, Dennis DiBlasio, George Rabbi, Michael Davis, Dave Pietro, Ingrid Jensen, Ryan Kisor, and Chris Vidala. Professor Rochford was recently invited to perform as a guest artist at the 2017 Brazilian Music Institute in Miami, FL.

Mr. Rochford's professional affiliations include the College Band Directors National Association, the National Association for Music Education, the National Education Association, the Florida Music Education Association, the Florida Bandmasters Association, the New York State School Music Education Association, the Jazz Education Network, and the International Trumpet Guild. He was elected into the Phi Kappa Phi Honors Society in 2012.

Aaron S. Burgess is a Master of Music in wind conducting candidate at Ithaca College in Ithaca, NY where he is a graduate assistant to the director of bands, assistant conductor of the Ithaca College Wind Ensemble and conductor of the Ithaca College Campus Band and Trombone Troupe.

In the spring of 2016, he was appointed lecturer of music and conductor of the Ithaca College Symphonic Band, one of the major ensembles in the school of music. From 2010 until 2015, he served as Director of Bands at Edwin O. Smith High School in Storrs, Connecticut where he conducted the wind ensemble and symphonic band, directed the jazz program, coached chamber music and taught music theory, aural skills, and music appreciation. In 2014, he was appointed an adjunct faculty member in the Department of Music at the University of Connecticut where he taught woodwind methods and guest lectured on topics pertaining to secondary instrumental music education. From 2007 until 2010, he was director of bands at Rocky Hill High School, Myrtle Stevens Elementary School, and West Hill Elementary School, in Rocky Hill, Connecticut where his duties included teaching beginning instrumental lessons and ensembles plus directing the high school symphonic band, jazz ensemble, and competition marching band.

Burgess began his tenure as assistant conductor of the Ithaca Community Orchestra in the summer of 2017. During the summers of 2008 and 2009, he served as music director and conductor of the Connecticut Wind Ensemble, a wind band comprised of music school students and professional musicians.

His recent conducting activities include appearances with the Ithaca College Bach Orchestra, Bones East Trombone Choir, the West Liberty University Tri-State Honor Band in West Virginia, the Ithaca College Concert Band, the Middletown (CT) Symphonic Band, and the CT Eastern Region Middle School Festival Concert Band. As a conductor, Burgess has collaborated with numerous artists and composers including Timothy Smith of the Buffalo Philharmonic Orchestra, Jess Langston Turner, Eric Ewazen, Lewis J. Buckley, Kenneth Fuchs, Joshua Oxford, alto saxophonist Greg Case of the U.S. Coast Guard Band, trumpeter Louis Hanzlik of the American Brass Quintet, Flutist Barbara Hopkins of the Hartford (CT) Symphony Orchestra, and numerous faculty in the School of Music at Ithaca College. In 2016, he conducted the consortium premiere at Ithaca College of Rob Deemer's work titled *Iron, Steel, Rust* for trombone soloist and trombone choir and in the spring of 2015, he commissioned and conducted the world premiere of Jess Langston Turner's *You'll Come Matilda...Endlessly Waltzing*, premiered by the Edwin O. Smith High School Wind Ensemble.

Burgess has served as a member of the Student Affairs Commission for the Connecticut Music Educators Association, co-chairman of the Connecticut All-State Ensemble Festival, co-chairman of the CT Eastern Region High School Festival Band and the CT All-State Band, and was CT Eastern Region Festival chairman from 2014 until 2015. From 2007 until 2015 he served on the officer board of the Charter Oak Music Festival.

He is currently studying conducting with Christopher Hughes, Director of Bands at Ithaca College. He is a 2002 graduate of the University of Connecticut and holds dual degrees in music and education. His principal euphonium teachers were Danny Vinson and James Jackson of the U.S. Coast Guard Band and he studied conducting with Jeffrey Renshaw.

IC Bands: Ensemble Offerings

Ithaca College School of Music is proud to offer a full complement of large and chamber ensembles. Placement in the entry-level ensembles does not require an audition and any student is welcome to join. Upper level ensembles hold auditions for membership at the beginning of the year and requirements are published well in advance. If you dream of being a professional musician, just enjoy playing an instrument, or anywhere in between, there is a place for you in IC BANDS! Included in the offerings are four distinctive ensembles.

Wind Ensemble* (Dr. Christopher Hughes, Conductor)

The IC Wind Ensemble is a band of 50 highly qualified graduate and undergraduate students, chosen by audition, and performs a varied repertoire of the highest quality literature for winds. Members of the Wind Ensemble will also perform selections of chamber winds repertoire each semester. The Wind Ensemble is dedicated to professional level performance while fostering the musical growth of its members.

Wind Symphony* (Mr. Benjamin Rochford, Interim Conductor)

The IC Wind Symphony is a select ensemble of approximately 60 musicians, chosen by audition. The Wind Symphony exists as a preparatory experience for the Wind Ensemble and provides a challenging musical environment for skilled musicians by performing repertoire that ranges from works for chamber winds, to standards of the band literature, to brand-new works for the wind band medium.

Concert Band (Mr. Benjamin Rochford, Interim Conductor)

The IC Concert Band is an entry-level ensemble for students just beginning the journey to professional level performance. This band provides instruction in ensemble performance skills through quality repertoire that is less challenging for the student, allowing her / him to have time to assimilate knowledge, skills, and attitudes necessary for advancement into the Wind Symphony and Wind Ensemble.

Campus Band (Graduate Wind Conducting Students, Conductors)

The Campus Band is a non-auditioned ensemble designed to meet the needs of students from all majors across campus. Music majors are encouraged to enroll while performing on a secondary instrument. This ensemble provides an educational experience and serves as an outlet for students who wish to remain musically active in a less intense setting. The course will be administered by the Director of Bands and conducted by the graduate conducting associates.

*** Requires an audition for membership**

Upcoming Events with the IC Bands

Ithaca College Concert Band & Ithaca College Campus Band

Monday, October 16, 2017

8:15PM in Ford Hall

Ithaca College Campus Band & Ithaca College Campus Jazz Ensemble

Wednesday, December 6, 2017

7:00PM in Ford Hall

Ithaca College Wind Ensemble and Ithaca College Wind Symphony

Wednesday, December 13, 2017

8:15PM in Ford Hall

Featuring Thomas Lee, the 2017 Arnald Gabriel Visiting Wind Conductor

Ithaca College Concert Band

Thursday, December 14, 2017

8:15PM in Ford Hall

The IC Bands wish to extend a very special thank you...

Karl Paulnack, Dean, Ithaca College School of Music

David Pacun, Associate Dean, Ithaca College School of Music

Erik Kibelsbeck, Manager of Concerts and Facilities, Ithaca College School of Music

Alexandria Kemp, Scheduling and Events Assistant, Ithaca College School of Music

Ford Hall Stage Crew

Janet Galvan, Director of Choral Activities, Ithaca College School of Music

Members of the Ithaca College Choir who joined the Wind Symphony in performance this evening

Ithaca College School of Music Wind, Brass, Percussion, and Keyboard Faculty

Becky Jordan, Manager of Ensembles & Kinyon Music Education Collections and her dedicated staff

Kristina Shanton, Music Librarian

Grainger Singers

Part I

Seamus Buxton
Frankie DiLello
Nicole Rivera-Diaz

Part II

Lucas Hickman
Catherine Barr

Part III

Holden Turner
Jacob Kerzner
Matthew Coveney

Part IV

Kevin Harris
Cameron Costello