

**Illinois State University
Wonsook Kim College of Fine Arts
School of Music**

Illinois State Wind Symphony
presents

From the White House to Our House
*Celebrating the Legacy of Colonel John R. Bourgeois,
Director Emeritus, United States Marine Band,
“The President’s Own”*

Dr. Anthony C. Marinello, III, *conductor*
Col. John R. Bourgeois, USMC (Ret.), *guest conductor*
Wesley Anderson, *graduate conductor*
with Dr. Tim Fredstorm, *organ*

**Center for Performing Arts
October 19, 2025
Sunday Afternoon
3:00 pm**

This is the twenty-second program of the 2025-2024 season.

Program

Please silence all electronics for the duration of the concert. Thank you.

The Star-Spangled Banner

John Stafford Smith
(1750-1836)
ed. Sousa, Damrosch, Brion

Galop from “Genevieve de Brabant”

Jacques Offenbach
(1819-1880)
arr. Bourgeois

Elsa’s Procession to the Cathedral from “Lohengrin”

Richard Wagner
(1813-1883)
arr. Bourgeois

Semper Fidelis

John Philip Sousa
(1854-1932)
arr. Bourgeois

Intermission

Louisiana Parish Sketches

Julie Giroux
(born 1961)

Hands Across the Sea

John Philip Sousa
arr. Brion and Schissel

Wesley Anderson, *graduate conductor*

Symphony No.3, Slavyanskaya
Allegro, Decisively
Tempo of a slow Waltz
Scherzo
Allegro, Joyously

Boris Kozhevnikov
(1906-1985)
arr. Bourgeois

Biographies

Dr. Anthony C. Marinello III, serves as Associate Professor of Music and Director of Bands at Illinois State University where he is the conductor and music director of the Illinois State University Wind Symphony. In addition to overseeing all aspects of the Illinois State University band program, he leads the graduate program in wind conducting and teaches undergraduate courses in instrumental conducting.

As conductor of the Illinois State University Wind Symphony, Dr. Marinello has collaborated with numerous esteemed colleagues and composers including William Bolcom, Omar Thomas, Steven Bryant, Donald Grantham, and Chen Yi. He is also active in the commissioning and performing new works for wind band.

Under his leadership, the Illinois State University Wind Symphony has been invited to perform at the 2022 College Band Directors National Association North Central Regional Conference at the University of Wisconsin-Madison, twice at the Illinois Music Education Conference in Peoria, and for numerous band programs and festivals throughout Illinois.

He previously held faculty positions at The University of Texas at Austin and Virginia Tech. Marinello has previously taught in the public schools of Louisiana, Ohio, and Texas and remains committed to serving the music education community as an active guest conductor, clinician, and adjudicator.

Dr. Marinello has been inducted into Phi Beta Mu International Bandmasters Fraternity. At Illinois State University, he has received numerous awards including the Illinois State University Service Initiative Award, the Wonsook Kim College of Fine Arts (WKCFA) Teaching Initiative Award, the WKCFA Service Initiative Award, the WKCFA Research Initiative Award, and the Illinois State University New Faculty Start-up Award.

Marinello earned the Bachelor of Music Education degree from Louisiana State University, the Master of Music Degree from the University of Cincinnati College-Conservatory of Music, and the Doctor of Musical Arts Degree from The University of Texas at Austin.

Director Emeritus **Colonel John R. Bourgeois**, USMC (Ret.), was the 25th Director of “The President’s Own” United States Marine Band. His acclaimed career spanned nine presidential administrations, from Presidents Dwight D. Eisenhower to Bill Clinton.

Bourgeois is a graduate of Loyola University in New Orleans. He joined the Marine Corps in 1956 and entered “The President’s Own” as a French hornist and arranger in 1958. Named Director of the Marine Band in 1979, Bourgeois was promoted to colonel in June 1983. He retired from active-duty July 11, 1996.

As Director of “The President’s Own,” Bourgeois was Music Advisor to the White House. He selected the musical program and directed the band on its traditional place of honor at the U.S. Capitol for four Presidential inaugurations, a Marine Band tradition dating to 1801. He regularly conducted the Marine Band and the Marine Chamber Orchestra at the White House, appearing there more frequently than any other musician in the nation.

Under Bourgeois’ leadership the Marine Band presented its first overseas performances in history, traveling to the Netherlands in 1985 where “The President’s Own” performed with the Marine Band of the Royal Netherlands Navy. In February 1990, Bourgeois led the Marine Band on an historic 18-day concert tour of the former Soviet Union as part of the first U.S.-U.S.S.R. Armed Forces band exchange. He also directed the Marine Band on 16 nationwide tours, bringing the music of “The President’s Own” to the American people.

Bourgeois is past president of the American Bandmasters Association, chairman of the board and past president of the National Band Association, president of the John Philip Sousa Foundation, and the American vice president of the International Military Music Society. He has served on the boards of directors for the World Association for Symphonic Bands and Ensembles and the Association of Concert Bands. As Director of the Marine Band, Bourgeois was Music Director of Washington, D.C.’s prestigious Gridiron Club. He is a member of the Military Order of the Carabao, the Alfalfa Club, and the College Band Directors National Association.

Among the many honors and awards Bourgeois has received are the 1986 Phi Beta Mu Outstanding Bandmaster Award and the 1987 Kappa Kappa Psi Distinguished Service to Music Award for “contributions to the growth and development of modern college and university bands.” In 1993, he was awarded the Midwest International Band and Orchestra Clinic Medal of Honor. Bourgeois was elected to the Academy of Wind and Percussion Artists of the National Band Association in 1988 and received the 1991 Phi Mu Alpha Sinfonia National Citation “for service and dedication to music and country.”

Bourgeois conducted his final concert as Director of “The President’s Own,” July 11, 1996 (the band’s 198th birthday), at DAR Constitution Hall in Washington, D.C. More than 3,500 people, including prominent musicians and government dignitaries, attended the gala event. Former Presidents Clinton, George H. W. Bush, and Jimmy Carter, as well as former First Lady Nancy Reagan sent letters of gratitude and praise that were read at the concert. Secretary of the Navy John H. Dalton hailed Bourgeois as “a national treasure” and presented him with the Distinguished Service Medal from President Clinton. Marine Corps Commandant General Charles C. Krulak compared Bourgeois to the band’s 17th Director, John Philip Sousa, saying, “Our Corps has not only had John Philip Sousa, we have now had a John Bourgeois. His legacy will never be forgotten by the Marine Corps or our nation.” The change of command received national attention, being covered by CNN, ABC, CBS, *The New York Times*, *The Wall Street Journal*, and *The Washington Post*. ABC’s Peter Jennings selected Bourgeois as the Evening News “Person of the Week.”

After the change of command concert, *The Washington Post*’s chief music critic wrote, “Bourgeois leaves his ensemble in terrific shape; indeed, it would be hard to imagine any band playing with greater vigor, precision, and timbral variety ... Washington is very generous with its standing ovations. But Bourgeois deserved each and every one he received last night.”

Since retiring from the Marine Band, Bourgeois has been actively involved in music as a guest conductor, has published new editions of classic band compositions, and is a visiting professor in a chair endowed in his name at Loyola University in New Orleans.

Wesley Anderson is a conductor, educator, and bassist currently serving as a Graduate Assistant with the Illinois State University Band Department. Wesley also serves as a Sergeant and Musical Performance Team Leader with the 144th Army Band, where he has led over 50 missions, revived the Big Band, and conducted and composed for major civic events, including the Illinois Polish Freedom Day Ceremony. Wesley's military education includes the Army School of Music Advanced Individual Training (earning a Distinguished Honor Graduate award), Basic Leaders Course (earning Commandant's List honors), and Advanced Leaders Course (earning a Distinguished Honor Graduate and Distinguished Leader awards).

An active educator, Wesley earned his master's in teaching from Western Illinois University and directed the award-winning music program at ROWVA High School from 2022–2025. Wesley doubled student participation in music every school year, secured full program funding to make music free for all students, led ROWVA to its first top-three finish in the IHSA, and founded the district's first Tri-M Music Honor Society. Wesley's ensembles consistently earn superior ratings at contests. Wesley earned Teacher of the Year for his district and the Illinois State Board of Education's Award of Meritorious Service.

A summa cum laude graduate of Berklee College of Music in Film Scoring and Composition, Wesley was awarded the prestigious Wachter Fellowship while in his undergraduate studies. Wesley has recorded on over 50 film and video game projects, performs regularly as a jazz musician and with the Knox-Galesburg Symphony, and is an active conductor, clinician, composer, arranger, and drill designer. Wesley remains committed to fostering a community of musicians who show up, bring a positive attitude, and have fun making music together.

Program Notes

The Star-Spangled Banner (1:28)

John Stafford Smith (30 March 1750 – 21 September 1836) was an English composer, church organist, and early musicologist. He was one of the first serious collectors of manuscripts of works by Johann Sebastian Bach and a friend of his son, Johann Christian Bach.

Smith is best known for writing the music for “*The Anacreontic Song*”, which became the tune for the American patriotic song “*The Star-Spangled Banner*” following the War of 1812. In 1931, it was adopted as the national anthem of the United States.

On September 14, 1814, U.S. soldiers at Baltimore’s Fort McHenry raised a huge American flag to celebrate a crucial victory over British forces during the War of 1812. The sight of those “broad stripes and bright stars” inspired Francis Scott Key to write a song that eventually became the United States national anthem. Key’s words gave new significance to a national symbol and started a tradition through which generations of Americans have invested the flag with their own meanings and memories.

— *Program note by the National Museum of American History*

Galop from “Geneviève de Brabant” (2:45)

German-born French composer and impresario **Jacques Offenbach** made his name as the creator of nearly 100 operettas. Although today he is considered a master of comic opera, he could not find lasting favor with the management of the famous Opéra-Comique in Paris. In 1855, he opened a small theater of his own along the Champs-Élysées, which he called the Théâtre des Bouffes-Parisiens. The room barely seated 300 people, but his timing was impeccable, as the opening of the theater coincided with the Paris Exposition of that year, when thousands of international visitors flocked to the city.

Offenbach composed a series of rapidly produced works, including his first full-length operetta, *Orphée aux enfers* (*Orpheus in the Underworld*), which continues to be one of his most frequently performed. The breakneck process of keeping productions fresh and audiences entertained necessitated efficient writing; the works often featured formulaic but provocative plot elements, including military satire and risqué humor, as well as the obligatory inclusion of popular dance numbers like the waltz, can-can, polka, and galop.

The year following the tremendous success of *Orpheus in the Underworld*, Offenbach's *Geneviève de Brabant* was first staged at the Théâtre des Bouffes-Parisiens in 1859 but received only a lukewarm reception. In 1867, Offenbach revived the title in a new version, now expanded to three acts with an updated libretto and new music. This time, the production was a hit, due in part to the addition of two military characters who appear at a key moment in the second act and sing a comic duet. The lively galop became well known, both throughout France and beyond, and the melody embedded in the duet is believed to be the musical source of the oldest U.S. service song, *The Marines' Hymn*.

— *Program note from U.S. Marine Band concert program, 14 December 2016*

Elsa's Procession to the Cathedral (6:40)

German composer **Richard Wagner** (1813–1883) composed *Lohengrin*, an opera in three acts, from 1846 to 1848. The story takes place in the court of King Henry I (10th century), where Elsa (the soprano) is accused of having murdered her brother, Gottfried. A knight, Lohengrin, arrives on a boat drawn by a swan and offers to defend and marry Elsa on the condition that she never ask his name.

This selection is the beautiful, dramatic bridal procession and chorus that follows. It appears at the beginning of the fourth scene of Act II, where a long train of ladies, magnificently attired, proceeds slowly, finally ascending the steps of the church.

After the second theme at measure 17, Elsa appears amid the processional train, and the noblemen respectfully bare their heads as she begins her magnificent journey to the cathedral for her wedding to Lohengrin.

This opera marked the transition from Wagner's early operas (*Rienzi*, *The Flying Dutchman*, and *Tannhäuser*) to his later masterworks (*Ring*, *Tristan*, *Meistersinger*, and *Parsifal*).

— *Program note from the score*

Semper Fidelis (2:40)

Unequaled by his predecessors, **John Philip Sousa** is responsible for bringing the United States Marine Band to an unprecedented level of excellence—a standard upheld by every Marine Band Director since. Sousa grew up with the Marine Band, and his intimate knowledge of the ensemble, coupled with his great ability, provided the ideal medium to showcase the marches that would earn him the title “The March King.”

Sousa was born on November 6, 1854, at 636 G Street SE, Washington, DC, near the Marine Barracks where his father, Antonio, was a musician in the Marine Band. He received his grammar school education in Washington and, for several years, enrolled in a private conservatory of music operated by John Esputa, Jr. There, he studied piano and most orchestral instruments, but his first love was the violin. At age 13, he was nearly persuaded to join a circus band. However, his father intervened and enlisted him as an apprentice musician in the Marine Band. Except for a six-month period, Sousa remained in the band until he was 20.

It is unfortunate that President Chester A. Arthur, who inspired this march, did not live to hear it. In a conversation with Sousa—then leader of the Marine Band—Arthur expressed displeasure at the official use of *Hail to the Chief*. When Sousa stated that it was actually an old Scottish boating song, the president suggested he compose more appropriate music. Sousa responded with two pieces: *Presidential Polonaise* (1886) and, two years after Arthur’s death, *Semper Fidelis*.

The march takes its title from the motto of the U.S. Marine Corps: “Semper Fidelis” — “Always Faithful.” The trio is an extension of an earlier Sousa composition, *With Steady Step*, one of eight trumpet and drum pieces written for *The Trumpet and Drum* (1886). It was dedicated to the officers and men of the U.S. Marine Corps. In Sousa’s own words:

“I wrote *Semper Fidelis* one night while in tears, after my comrades of the Marine Corps had sung their famous hymn at Quantico.”

For its first performance, Sousa demonstrated his flair for theatrics:

“We were marching down Pennsylvania Avenue and had turned the corner at the Treasury Building. On the reviewing stand were President Harrison, many members of the diplomatic corps, a large part of the House and Senate, and an immense number of invited guests besides. I had so timed

our playing of the march that the ‘trumpet’ theme would be heard for the first time just as we got to the front of the reviewing stand. Suddenly, ten extra trumpets were shot in the air, and the theme was pealed out in unison. Nothing like it had ever been heard there before—when the great throng on the stand had recovered its surprise, it rose in a body, and, led by the President himself, showed its pleasure in a mighty swell of applause. It was a proud moment for us all.”

Semper Fidelis subsequently gained recognition as the official march of the U.S. Marine Corps. Sousa regarded it as his best march musically. It became one of his most popular marches and, according to Sousa, was the favorite of Kaiser Wilhelm II of Germany—before World War I, of course. It was played by the Sousa Band in many foreign countries and always received acclaim. Few knew that it had been sold outright to the publisher for the unbelievably low sum of \$35.

— *Program note from John Philip Sousa: A Descriptive Catalog of His Works*

Louisiana Parish Sketches (5:45)

Julie Giroux was born on December 12, 1961, in Fairhaven, Massachusetts. Being in a traveling Air Force family, she was raised in Phoenix, Arizona, and Monroe, Louisiana. She received her formal education from Louisiana State University, where she majored in music performance. She studied composition with notable composers such as John Williams, Bill Conti, and Jerry Goldsmith, and worked alongside Greig McRitchie, Charlie Bernstein, and Danny Elfman, to name a few.

Julie is an accomplished performer on piano and horn, but her first love is composition. She began playing the piano at the age of three and had her first piece published at nine.

In 1985, she began composing, orchestrating, and conducting music for television and films. Just hours after college graduation, she accepted a job working under Academy Award-winning composer Bill Conti in Los Angeles. Her first project was the Emmy Award-winning mini-series *North and South*. That was followed by work on *Dynasty*, *The Colbys*, *Hill Street Blues*, *Cagney and Lacey*, and the films *Karate Kid II*, *April Fool's Day*, *Blaze*, *White Men Can't Jump*, and *Broadcast News*.

She has also collaborated with dozens of composers, producers, and celebrities including Samuel Goldwyn, Martin Scorsese, Chevy Chase, and Clint Eastwood. She has arranged for Celine Dion, Paula Abdul, Dudley Moore, Liza Minnelli, Madonna, Reba McEntire, Little Richard, Billy Crystal, Michael Jackson, Whitney Houston, Paul Newman, Harry Connick Jr., and many others.

Julie received her first Emmy nomination in 1988 for *North and South Part II – Love and War* and was nominated each year for the next three years for her arranging and original compositions for the Academy Awards show. To date, she has over 100 film, television, and video game credits and multiple Emmy nominations.

Program Note:

Louisiana is the only state in the U.S. that has *parishes* instead of counties. Rich in historical flavor, the names of these parishes vary in origin, from French to American Indian. Catahoula, Natchitoches, Calcasieu, Avoyelles, Plaquemines, Pointe Coupee, and Tangipahoa Parishes are but a few. Nine of the parishes are named for saints, hence the title. It is a state as colorful as its people and as beautiful as its wildlife. I have tried to capture the spirit and flavor of a few of these parishes — their plantations, farms, bayous, swamps, and Cajun influence. This is a diverse work for an equally diverse state. It is where I grew up — and where I will always call *home*.

— *Program note by the composer*

Hands Across the Sea (2:50)

When played for the first time by Sousa's Band at Philadelphia's Academy of Music on April 21, 1899, "many feet were beating a tattoo." The band was obliged to repeat it three times. *Hands Across the Sea* was off to a good start and has since remained a standard in band literature.

The march was not addressed to any particular nation, but to all of America's friends abroad. It has been suggested that Sousa was inspired by an incident in the Spanish-American War in which Captain Chichester of the British Navy supported Admiral Dewey at Manila Bay. A second—and more likely—source is a line by Frere, which appeared on the cover of the sheet music:

"A sudden thought strikes me ... Let us swear an eternal friendship."

Sousa later explained:

“After the Spanish War there was some feeling in Europe regarding our republic. Some nations thought we were not justified; others gave us credit for the honesty of our purpose. One night I was reading an old play and came across this line: ‘A sudden thought strikes me ... Let us swear an eternal friendship.’ This almost immediately suggested the title *Hands Across the Sea*, and within a few weeks, that now-famous march became a living fact.”

— *Program note from John Philip Sousa: A Descriptive Catalog of His Works*

Symphony No. 3: Slavyanskaya (14:50)

Boris Kozhevnikov (30 Nov 1906, Novgorod, Russia – 8 April 1985, Moscow) was a prolific composer of music for Soviet bands.

He attended the Kharkov Music-Dramatic Institute, where he studied composition and conducting, graduating in 1933. He later attended the Military School of Music in Moscow. He worked as a conductor at several theaters and was a faculty member at the Moscow Conservatory. He composed a handful of orchestral works and over 70 pieces for Soviet military bands, including five symphonies for band.

His music was discovered by the West only after the collapse of the Soviet Union and the Iron Curtain in the 1990s. He is still much better known in Russia than elsewhere, although his Symphony No. 3, “Slavyanskaya” enjoys popularity in the U.S. thanks to an edition created by former Marine Band commander John R. Bourgeois in 1995.

Although Kozhevnikov wrote Slavyanskaya in 1950, it did not receive its first U.S. performance until the late 1990s.

“I first came to know of the symphony through my Norwegian friend and band buff, Jan Ericksen, of Norwegian Radio. At that time, our knowledge of wind music in the USSR was very limited, and obtaining performance materials was practically impossible. However, Jan was—and continues to be—the master of musical protocol and circuitously obtained a score and set of parts for me. Later, Jan was singularly responsible for achieving a state of ‘musical détente’ between the U.S. and the USSR through his Norwegian Radio broadcasts of the Marine Band.”

— *Program note by Colonel John R. Bourgeois*

Illinois State University Wind Symphony

Anthony C. Marinello, III *conductor*

Flute

Alex Adrowski, Crystal Lake
*Chelsea Davis, Oswego
Breanna German, Elmwood
Melanie Parker, Alton

Oboe

Bo Boesdorfer, Auburn
Helen Jilek, Lockport
*Marlee Matthews, Marquette, MI

Bassoon

*Wesley Guyer, Naperville
Quentin Shelato, Danville

Clarinet

Addie Cain, Arlington Heights
Ryan Daimid, Bolingbrook
Owen Halfpenny, Downers Grove
Thomas Jamero, Skokie
*Hunter Kitterlin, Matteson
Mason Madej, Yorkville
Charlie Miller, Wauconda
Nicole Schmidt, Highland

Saxophone

Seth Berkshier, Metamora
*Thomas Guilfoyle, Lombard
Frankie Scarpelli, Huntley
Chole West, Wheaton
Johan Zolecki, Manhattan

Horn

Elie Cavazos, Mchenry
Kyle Gilles, Morton
Sam Fortuna, Plainfeild
*Carly Gussman, Yorkville
Cyena Ulloa, Joliet
Sean Wright, Mackinaw

Graduate Teaching Assistants

Wesley Anderson, Oneida
Madison Mueller-Howell, Pittsburgh, PA
Colby Powers, Aurora, CO

*Denotes Section Leader

Trumpet

Xavier Buford, Chicago Heights
Matt Fischer, Darien
Alexandra Karafotias, Bolingbrook
Peyton Kuelto, Minooka
Charlie Machamer, Frankfort
*Kyterra Waters, Denver, CO

Trombone

Connor Franke, Oswego
Elton Gund, Bradley
*Michael Hammon, Buffalo Grove
Joanie Hitt, Wood Dale
Graham Miller, Plainfield

Euphonium

Rachel Goodman, Phoenix, AZ
*Luke Kelly, Washington

Tuba

Riley Bryant, Edwardsville
Andrew Hartman, Round Lake
*Sam Lorentz, Crystal Lake

Percussion

*Kye Johnson, Westmont
*Wyatt Mastin, Glen Ellyn
Ethan Prado, Wood Dale
Nick Sleevar, Bloomington
Kale Star, Batavia

Bass

Averil Wyble, Aurora, CO

Piano

Xuifen Ye, Wuhan, CN

Additional Trumpets (Wagner)

Olivia Burgan, St. Charles
Leonard Dozier, Collinsville
Braden Leuking, Rochester
Andrew Sniegowski, Aurora
Jordan Story, Aurora
Liam Tipple, Ottawa
Lauren Wallace, New Lenox

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Wonsook Kim College of Fine Arts

Scott Irelan, *dean*

Polly Bedford, *director of development*

Adriana Ransom, *director*, School of Music

Nick Benson, *manager*, Center for Performing Arts

Sara Semonis, *associate dean of research and planning*

Janet Tulley, *assistant dean for enrollment and student services*

Ann Haugo, *director*, School of Theatre and Dance

Tyler Lotz, *director*, Wonsook Kim School of Art

Colby Jennings, *director*, Creative Technologies

Kendra Paitz, *director and chief curator*, University Galleries

Stephanie Kohl Ringle, *business communications associate*

Eric Yeager, *director*, CFAIT

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Nana Hema Oforiwa Aduonum, <i>Ethnomusicology</i>	John Koch, <i>Voice</i>
Allison Alcorn, <i>Musicology</i>	John Larson, <i>Jazz</i>
Mark Babbitt, <i>Trombone</i>	Apollo Lee, <i>General Education</i>
Emily Beinborn, <i>Music Therapy</i>	Katherine J. Lewis, <i>Viola</i>
Chelsy Belt, <i>Musicology</i>	Reggie Lewis, <i>Jazz</i>
Glenn Block, <i>Orchestra and Conducting</i>	Roy Magnuson, <i>Theory/Composition</i>
Lauren Bobarsky, <i>Asst. Director of Bands/ Athletic Bands</i>	Anthony Marinello, III, <i>Director of Bands</i>
Wesley Boehm, <i>Oboe Double Reeds</i>	Thomas Marko, <i>Director of Jazz Studies</i>
Jennifer Bolton, <i>Single Reeds</i>	Rose Marshack, <i>Music Business/CTK</i>
Andrew Bruhn, <i>Director of Choral Activities</i>	Anne McNamara, <i>Trumpet</i>
Renee Chernick, <i>Group Piano</i>	Shawn McNamara, <i>Music Education</i>
Sam Chen, <i>Orchestras</i>	Josh Mobley, <i>Trumpet</i>
David Collier, <i>Percussion</i>	Andrew Nogal, <i>Oboe</i>
Andrea Crimmins, <i>Music Therapy</i>	Paul Nolen, <i>Saxophone</i>
Benjamin de Kock, <i>String Bass</i>	Kim Risinger, <i>Flute</i>
Anne Dervin, <i>Clarinet and Musicology.</i>	Cindy Ropp, <i>Music Therapy</i>
Geoffrey Duce, <i>Piano</i>	Andy Rummel, <i>Euphonium/Tuba</i>
Tom Faux, <i>Ethnomusicology</i>	Tim Schachtschneider, <i>Stage Manager/ Head of Sound</i>
Angelo Favis, <i>Guitar and Grad. Coord.</i>	Carl Schimmel, <i>Theory and Composition</i>
Tim Fredstrom, <i>Choral Music Education</i>	David Snyder, <i>Music Education</i>
Amy Fuller, <i>Voice</i>	Alex Stephenson, <i>Theory/Composition</i>
David Gresham, <i>Clarinet</i>	Ben Stiers, <i>Percussion and Theory</i>
Mark Grizzard, <i>Theory and Choral</i>	Erik Swanson, <i>Jazz Guitar</i>
Kevin Hart, <i>Jazz Piano and Theory</i>	Cora Swenson Lee, <i>Cello</i>
Phillip Hash, <i>Music Education</i>	Alex Taylor, <i>Theory/Composition</i>
Megan Hildebrandt, <i>Music Therapy</i>	Elizabeth Thompson, <i>Voice</i>
Rachel Hockenberry, <i>Horn</i>	Justin Vickers, <i>Voice</i>
Martha Horst, <i>Theory/Composition</i>	Michelle Vought, <i>Voice</i>
Igor Kalnin, <i>Violin</i>	Glenn Williams, <i>Jazz</i>
Galina Kiep, <i>Bassoon</i>	Mack Wood, <i>Assoc. Director of Bands/BRMM</i>