

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

Illinois State University
Symphony Orchestra,
Civic Chorale,
and Concert Choir

Glenn Block, *Conductor*
Cora Swenson Lee, *Cello*
Michelle Vought, *Soprano*
Elizabeth Thompson, *Mezzo-Soprano*
Justin Vickers, *Tenor*
John Koch, *Baritone*

Center for the Performing Arts
October 30, 2022
Sunday Afternoon
3:00 p.m.

This is the thirty-first program of the 2022-2023 season.

Program

Please silence all electronic devices for the duration of the concert. Thank you.

Schelomo, B. 39 (1915)

Ernest Bloch
(1880- 1959)

Cora Swenson Lee, *Cello*

~ INTERMISSION ~

Missa in tempore belli, Hob. XXII:9 (1796)

Joseph Haydn
(1732-1908)

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Michelle Vought, *Soprano*
Lily Thompson, *Mezzo soprano*
Justin Vickers, *Tenor*
John Koch, *Baritone*

Next ISU Symphony concerts:

November 12 – Music for All (sensory friendly concert)
December 10 & 11 – Music for the Holidays

Program Notes

Schelomo, B. 39

Year Composed: 1915, Duration:22

Ernest Bloch

In an article published in *Musica Hebraica* in 1938, Ernest Bloch wrote: “In my works termed ‘Jewish’ I have not approached the problem from without, by employing melodies more or less authentic, or ‘Oriental’ formulae, rhythms or intervals... No! I have but listened to an inner voice, deep, secret, insistent, ardent, an instinct much more than cold and dry reason, a voice which seemed to come from afar beyond myself, far beyond my parents. This entire Jewish heritage moved me deeply; it was reborn in my music. To what extent it is Jewish, to what extent it is just Ernest Bloch, of that I know nothing. The future alone will decide.”

Bloch’s best music is found in his works specifically designated as Jewish. There is the orchestral triptych *Three Jewish Poems*; there is a symphony, *Israel*; and there is, most glorious of them all, *Schelomo*. In a letter to Philip Hale regarding *Schelomo*, Bloch wrote with passion: “It is the Jewish soul that interests me, the complex, glowing, agitated soul, that I feel vibrating throughout the Bible; the freshness and naiveté of the Patriarchs; the violence that is evident in the prophetic books; the Jew’s savage love of justice; the despair of the preacher in Jerusalem; the sensuality of the *Song of Songs*. All this is in us; all this is in me, and it is the better part of me. It is all this that I endeavor to hear in myself and to transcribe in my music; the venerable emotion of the race that slumbers way down in our soul.”

Schelomo is the Hebrew name for King Solomon. The voice of *Schelomo* is the cello in Bloch’s score. It embodies the glory, the greatness, and the human sensuality of the great King; it also expresses the lyric despair: “Vanity of vanities... all is vanity.”

In his music, Bloch unites his ancient heritage and his living consciousness. The Jewish inflections of the music are immediately perceptible, but they come from Bloch’s inner self, not from ethnomusicological sources. The harmony is austere in its naked fourths and thirdless fifths. The orchestra is often sounded in unison, made powerful by insistent rhythmic cantillation. The work begins with a single note on the cello in its high and most expressive register, and it ends with philosophical resignation on the low “D”.

Notes by Nicolas Slonimsky

Mass in Time of War

Year Composed: 1796,

Duration:40’

Joseph Haydn

In 1796, when Haydn was composing this first of his six late masses, Europe was in turmoil. Napoleon’s army was winning one battle after another in Italy and now threatened the entire continent. In August, the government in Vienna ordered its troops to be mobilized and prepared for war. Although Haydn was ostensibly writing a mass to celebrate the name day of the Princess Hermenegild of Esterhazy, the wife of his employer, he could hardly ignore the atmosphere all around him. While he did not often express political views, his title for this mass, *Missa in tempore belli* (*Mass in Time of War*), as well as its music reflect a sense of foreboding as Austria and its allies were about to face Napoleon.

This mass is thought to be the one that Haydn premiered on September 13, 1796, in Eisenstadt to commemorate the princess’s name day. He then gave a public performance of it on December 26 of that year in suburban Vienna. Along with the *Lord Nelson Mass*, another work concerned with

war, it has remained one of Haydn's most popular religious works. The nervous quality of the introductions to the first and last movements and the brilliant symphonic writing and military fanfares made this work a novel and moving experience for the apprehensive, patriotic audiences that heard the first performances.

The famous timpani solo near the beginning of the Agnus Dei creates a tone of apprehension, "as if one heard the enemy approaching in the distance," as one of Haydn's associates remarked. This passage, which was imitated by Beethoven in the Agnus Dei of his *Missa Solemnis*, gives the *Mass in Time of War* its popular nickname, the *Paukenmesse*, or *Timpani Mass*. The timpani solo is followed by terrifying trumpet fanfares, and military music then leads into an unusually forceful and urgent setting of "dona nobis pacem" ("grant us peace").

The dramatic, symphonic character of this last movement, as well as the beautiful virtuosic cello solo in the Gloria are among the features that offended some later critics, who found them too secular for a mass. But these were preconceptions about religion from an earlier age. Haydn would have been surprised at the controversy since he himself was a devout Catholic. Rather, he has found a new way of treating the traditional mass text, one that looks forward more to Beethoven than it looks back to earlier settings.

When Haydn brought the work to Vienna, he augmented the orchestration, writing more extensive parts for the clarinets and horns and adding a flute to the orchestra. He evidently preferred this larger orchestration, since he kept it for the first printed edition.

The war against Napoleon continued throughout the remainder of Haydn's lifetime. Shortly before his death in 1809, Napoleon occupied Vienna, but war and culture were different from what we might expect today. One of Napoleon's first commands was to station a guard before the aged composer's house to protect him from danger. During Haydn's last days, a French officer came to visit him and sang for him an aria from his oratorio *The Creation*.

Notes by Martin Pearlman

Biographical Notes

Cora Swenson Lee - Praised by the San Francisco Classical Voice for playing "with maturity and panache," Dr. Cora Swenson Lee is a cellist and baroque cellist who performs actively around the United States. She holds a Doctor of Music in Cello Performance and Bachelor Degree in Cello Performance with highest distinction from the Eastman School of Music, as well as a Master Degree in Cello Performance from Boston University College of Fine Arts.

A passionate educator, Dr. Swenson Lee is currently Instructional Assistant Professor of Cello at Illinois State University and the director of the Eastman Cello Institute. She has previously held appointments at Bucknell University, Illinois Wesleyan University, musiConnects, the Youth and Muse Festival, and the Hochstein School of Music and Dance. During her doctoral studies she served as a teaching assistant to Alan Harris and as a secondary lesson teacher at the Eastman School of music. Dr. Swenson Lee has also taught chamber music, orchestral sectionals, and graduate courses at the University of Rochester and Nazareth College.

Dr. Swenson Lee is an ardent chamber musician and recitalist. After a performance of Mendelssohn's String Octet, the Boston Musical Intelligencer stated "Swenson Lee, whom I had not heard previously, was a treat to discover..." She was awarded first prize in Instrumental Performance (professional division) of the 2019-2020 American Prize. In the 2014-2015 season Dr. Swenson Lee was named a Lorraine Hunt Lieberman Fellow at Emmanuel Music. Dr. Swenson Lee's early music ensemble, Trio Speranza, concertizes around the United States each season, and in 2014 won the Presentation Prize at Early

Music America's Baroque Performance Competition. During her time as cellist of the Boston Public Quartet, she was part of the Celebrity Series of Boston initiative Artists in Community, which brought free concerts and school presentations to several Boston communities.

Dr. Swenson Lee performs regularly on concert series including Kings Chapel Recitals, Emmanuel Music's Lindsey Chapel Series, the Eastman Cello Institute Faculty Recital series, Live from Hochstein Radio Broadcasts, the Musicians Club of Women, and the Dame Myra Hess Concert Series in Chicago. Dr. Swenson Lee has appeared with Emmanuel Music, Boston Baroque, the Rochester Philharmonic, the Handel and Haydn Society and the New World Symphony. Performance highlights include appearances at the San Francisco Early Music Society, Trinity Church Copley and Jordan Hall in Boston, Quigley Chapel and DePaul University in Chicago, the Cathedral Basilica of St. Louis, Suntory Hall in Tokyo, and Odori Park in Sapporo Japan.

Dr. Swenson Lee has performed under the baton of notable conductors including David Zinman, Fabio Luisi, Leonard Slatkin, David Robertson, George Manahan and Nicholas McGeegan. She has also had the opportunity to work with artists such as James Dunham, David Halen, John Mark Rozendaal, David Schrader, Rachel Barton Pine, Larry Combs, the Vermeer Quartet, the Ying Quartet, Pacifica Quartet and members of the Vienna Philharmonic and Metropolitan Opera Orchestras. Dr. Swenson Lee studied under renowned teachers including Eastman School of Music Distinguished Professor Alan Harris, Chicago Symphony member Richard Hirschl, and long-time cellist of the Vermeer Quartet, Marc Johnson.

Michelle Vought - Charismatic soprano Dr. Michelle Vought has earned an excellent reputation worldwide and brings a fresh sincerity and captivating vitality to every performance. Most recently, Michelle performed the world premiere of a mini opera written for her entitled *Cleopatra and the Plastic Surgeon* by composer and ISU alum Danielle Fisher from Denton, Texas with text by local award-winning writer Nancy Brokaw. Vought premiered the work here on campus alongside another premiere composed for her by ISU's Martha Horst *Kavanaugh*. She then toured *Cleopatra* to Texas to premiere it there.

A specialist in contemporary music, Dr. Vought has travelled as a lecturer, recording artist and recitalist performing abroad in Brazil, Ireland, Italy, Newfoundland and Toronto, Canada, Slovakia, Austria, and the Czech Republic. In the Czech Republic, she sang the role of Ophelia in the world premiere opera recording of *Hamlet* with the Moravian Philharmonic Orchestra. She was one of three American singers in the recording studio for this work by Austrian composer Nancy Van de Vate which was released on the Vienna Modern Masters label. In the spring of 2014, Vought performed in Vienna, Austria and in Brno, Czech Republic where she was featured as guest artist at Masaryk University presenting a recital and a master class in tandem with renowned composer Nancy Van de Vate. She toured Italy as soprano soloist with the Brno Orchestra Accademia di Musica and has done concert tours in Austria and Slovakia. She was invited to perform for the Austrian Society of Contemporary Music where she met Hungarian composer Ivan Erod whose music she premiered here on campus upon her return. The highlight of her tour, however, was the televised concert she performed at the home of American Ambassador Skip Valle in the capital city Bratislava.

The soprano has done ten recordings for Vienna Modern Masters, an international recording company which exclusively features contemporary music. In 2005, Vought produced and performed in ISU's world premiere of the one act opera entitled *Where*

the Cross Is Made by Austrian composer Nancy Van de Vate, the recording which was released in 2006 on the Vienna Modern Masters label. Known for her innovative programming, Michelle performs annually in Provincetown, Massachusetts at the October Women's Week Festival where she does her unique one woman show *Madame Monsieur*.

A two-time cancer survivor, the soprano has raised over \$15,000 for the American Cancer Society through her benefit concerts in Ohio, Pennsylvania, Virginia, Illinois, New York, and Massachusetts. She is Full Professor of Voice at Illinois State University and continues to maintain an active performing career

Elizabeth Thompson made her debut to Bloomington-Normal audiences as the mezzo-soprano soloist in Beethoven's *9th Symphony* with the Illinois Symphony Orchestra (2018). Since then, she has been a featured soloist in Mahler's *Rückert Lieder* and Tippett's *A Child of Our Time* with the ISU Symphony Orchestra and Daugherty's *Songs from a Silent Land* with the ISU Wind Symphony. An art song enthusiast, Thompson performs recital and chamber works on a regular basis. Operatic highlights include leading roles in *Carmen*, *Florencia en El Amazonas*, *Maria Stuarda*, *Die Zauberflöte*, *Suor Angelica*, and *The Consul*.

Thompson earned a Doctor of Musical Arts degree from the University of Illinois in 2015 and has received awards through the Orpheus National Vocal Competition and the Metropolitan Opera National Council Auditions. A student-centric teacher, she emphasizes skills which provide a technical foundation to support thoughtful dramatic communication and longevity of the vocal instrument. Thompson is an active member in the Pan American Vocology Association (PAVA) and the National Association of Teachers of Singing (NATS). At the 2020 Central Region NATS conference, her lecture *VoceVista: A Pedagogue's Tool from the Pandemic Toolbox* was a featured presentation. An iteration of her current research, *Emotional Trauma and the Singing Voice*, was selected for presentation at the 2021 Central Region NATS conference. Thompson teaches Applied Voice and Vocal Pedagogy at Illinois State University and serves as the Voice Area Studio Coordinator.

Justin Vickers, American lyric tenor, made his Carnegie Hall debut at the age of 25 with Opera Orchestra of New York. He has returned to the venue on multiple occasions as a principal artist singing both opera and oratorio, notably alongside Renée Fleming in *Lucrezia Borgia*, an opera Vickers performed again for Opera Boston and was also assigned for the Washington National Opera production with Fleming under the baton of Plácido Domingo. In addition to repeat performances at venues ranging from Alice Tully and Avery Fisher Halls at Lincoln Center, the Brooklyn Academy of Music, the 92nd Street Y, and The Kennedy Center, he has also bowed at Moscow's International House of Music, Beijing's Forbidden City Concert Hall, Shenyang's Grand Theatre, Albania's National Opera House, Vienna's Stephansdom, and the Library of Congress in Washington, D.C. With more than seventy standard leading tenor operatic and oratorio/concert roles, Vickers also performed the world premières of operas by Daniel Catán, Seymour Barab, Alexander Zhurbin, Jerrold Morgulas, William Banfield, and Francis Thorne, before transitioning to life in academia. Vickers recently premiered British composer Colin Matthews's *Six Chinese Songs*, and the tenor frequently commissions and premieres new song cycles around the world.

As a frequent interpreter of Britten's music, Vickers has performed the Burns, Donne, Hardy, Hölderlin, Pushkin, and Michelangelo cycles, in addition to the *Canticles*, the orchestral cycles, and the *War Requiem*. In 2023, Vickers's next solo album is

released: *The Poet's Echo: Songs of Benjamin Britten, John David Earnest, Colin Matthews, and Thomas Schuttenhelm* (Albany Records), featuring the world-premiere recording of Britten's *The Poet's Echo* in Peter Pears's English-language translation. Vickers will publish the history of Britten's only Russian cycle in Pears's English-language translation – and the couple's many performances of it – in *The Musical Times* (Summer 2023).

In 2010, Vickers gave the world premiere performance of Benjamin Britten's "Epilogue" to *The Holy Sonnets of John Donne* (sixty-seven years after its 1943 composition), using his own transcription from the composer's lost manuscript, which Vickers uncovered in the Britten-Pears Library. As a 2020-2021 U.S. Fulbright Scholar to the United Kingdom, his primary project was the continued research and writing of *The Aldeburgh Festival of Music and the Arts: A History of the Britten–Pears Era, 1948–1986* to commemorate the fiftieth anniversary of Britten's death (forthcoming by The Boydell Press).

At Illinois State University, Dr. Vickers is Artist Teacher of Voice and Professor of Music

John Koch - In 1997, John Michael Koch, baritone, began teaching at the Wonsook Kim College of Fine Arts at Illinois State University's School of Music in Normal, Illinois, where he serves as Voice Area Auditions Coordinator in the School of Music.

Koch has performed over 35 operatic and 50 oratorio roles throughout the world. He is General Director, Co-Founder of MIOpera, Inc., a 501 (c)3 non-profit performing arts organization that had its inaugural season in 2011 with Mozart's *Die Zauberflöte*. Subsequent seasons included *Don Giovanni* in 2012, *Le nozze di Figaro* in 2013, Bizet's *Carmen* and Dan Shore's *The Beautiful Bridegroom* in 2014, *La cenerentola* and *Hänsel and Gretel* in 2015, *Falstaff* and *The dialogues of the Carmelites* in 2016, *Les contes d'Hoffmann* and *Pirates of Penzance* in 2018, *La bohème* and *Die Fledermaus* in 2019, *La traviata* (the movie), *Amahl and the Night Visitors* and *Il barbiere di Siviglia* in 2021, and *Carmen* and *The Sound of Music* in 2022. This company was created to give young emerging singers from all over the world the opportunity to stage and perform complete operatic roles and is now central Illinois' leading opera company. MIOpera has received several generous grants from the Town of Normal Harmon Arts Grants Fund and the Illinois Prairie Community Foundation Mirza Arts and Culture Fund and was proud to offer unique opportunities to central Illinois audiences. As a soloist, Koch is noted for his interpretation of Orff's *Carmina burana*. Memorable performances of the Orff include Chicago's Orchestra Hall with the Chicago Sinfonietta, Caracas Contemporary Ballet (Venezuela), Karmi'el Dance Festival in Israel (Tel Aviv Opera and Jerusalem), Chautauqua Institution, Cincinnati Ballet, Princeton University Symphony, and Glee Clubs, the Southwest Michigan and Green Bay Symphony Orchestras, the Montréal Philharmonic, the Canadian Ballet, and Illinois State University. Other abroad performances include the title role in Mendelssohn's *Elijah* in Cairo, Egypt. His world premieres of David Maslanka's *A Carl Sandburg Reader* and his *Symphony No. 9* have been released on CD by Albany Records. Another world premiere presented a Daron Hagen work based on the famous Civil War letter of Major Sullivan Ballou to his wife Sarah entitled: *The Banner of my Purpose*. Performances of the work were given at Illinois State University, Western Illinois University, and Pacific Lutheran University with Prof. Koch as a featured soloist with military band. Local solo performances have included Verdi's *Requiem*, Elgar's *The Dream of Gerontius*, Britten's *War Requiem*, Rossini's *Stabat mater*, Haydn's *Creation*, and Mendelssohn's *Elijah*. He maintains a full voice studio in addition to conducting the ISU Civic Chorale since 2010

GLENN BLOCK has served as the Director of Orchestras and Opera and Professor of Conducting at Illinois State University since 1990. In addition, he was Music Director of the Youth Symphony of Kansas City from 1983-2007. Prior to his appointment at Illinois State in the fall of 1990, Dr. Block served for 15 years as Director of Orchestras and Professor of Conducting at the Conservatory of Music of the University of Missouri - Kansas City and Music Director of the Kansas City Civic Orchestra. Born in Brooklyn, Dr. Block was educated at the Eastman School of Music. He received his Ph.D. from the University of California at San Diego.

A frequent guest conductor, he has appeared in over 42 states with all-state and professional orchestras. Foreign guest-conducting have included concerts and master classes at the Fontainebleau Conservatoire in France, and concerts in Spain, Canada, Colombia, Estonia, Russia, Italy, Hungary, Austria, Czech Republic and throughout South America since 2012. He has served on the Boards of Directors for both the Conductors Guild and the Youth Orchestra Division of the American Symphony Orchestra League. The Youth Symphony of Kansas City and Dr. Block made their Carnegie Hall debut in June 1997. Dr. Block has served on the faculty of the National Music Camp at Interlochen as Resident Conductor of the World Youth Symphony Orchestra, and at the Interlochen Arts Academy as Visiting Conductor. In addition, he has served as Music Director of the Summer Festival Orchestra at the Rocky Ridge Music Center in Estes Park, Colorado.

This year is Adjunct Professor of Conducting at Illinois Wesleyan University and Interim Music Director of the Illinois Wesleyan Symphony. He returned in the summer of 2022 to guest-conduct orchestras in Argentina (Misiones/Posadas, Mendoza); Asunción, Paraguay (Orquesta of the Universidad de Norte (UniNorte), Orquesta de la Policia Nacional; Orquesta Camera de la Ciudad de Asunción (OCMA) and in Italy.

He has conducted many of the major orchestras of Argentina and Paraguay: Teatro Colón, Chascomus, Posadas, Salta, Mar del Plata, Mendoza, Iguazu International Music Festival; Paraguay: Orquesta Nacional de Paraguay, Camerata Miranda, Orquesta de la Policia Nacional, Orquesta Camera de la Ciudad de Asunción (OCMA); Londrina, Brazil International Music Festival (2019); Guadiagrele, Italy Opera Festival (2019, 2020, 2022); Wuhan, China (2019); Ho Chi Minh, Vietnam National Orchestra of Vietnam (2018). He has led international conducting seminars throughout South America, Asia, and Europe.

Illinois State University Symphony Orchestra

VIOLIN I

Gibson Swalley, *concertmaster*
Colleen Loemker
Satomi Radostits
Hannah Appleyard
Blake Bowers
Amanda Tauch
Maria Emmons

VIOLIN II

Antonia Tapias, *principal*
Mark Moen
Maddy Dunsworth
Lily Ryan
Daniel Blanco
Alejandra Jaramillo

VIOLA

Nick McKee, *principal*
Carlos Leon
Shelby Fick
Ulzhan Ydyryssova
Zeph Mussman

CELLO

Gita Srinivasan, *principal*
Joe Brackman
Peyton Miles
Kahauri Givens
Elliot Butler
Isabelle Boike
Paris Roake
Brian Hershey
Ian Crossland
Jenny Komperda
Lily Moen

DOUBLE BASS

Alyssa Trebat, *principal*
Ali Jennings
Laura Velez
Jacob Webber
Andrew Viveros

FLUTE

Rachel Nulf, *co-principal*
Gina Russell, *co-principal*
Christopher Bulding
Kirsten Townander

OBOE

Elli Ji, *principal*
Emma Edwards
Justine Ehee, *english horn*

CLARINET

Alec Jenkins, *co-principal*
Christian Rusinski, *co-principal*
Trent Nolin, *bass clarinet*

BASSOON

Nick Filano, *principal*
Wes Smith, *contra bassoon*

HORN

Nathaniel Parson, *principal*
Keziah Cobden
Scott Whitman
Zhiyuan Gao
Alicia Cruz
Joanna Sieczka

TRUMPET

Katherine Shindledecker, *principal*
Matt Fischer
Milo Johnson

TROMBONE

Joseph Buczko, *principal*
Peyton Gray
Cole Richey

TUBA

Micah Crouse, *principal*

PERCUSSION

Baryl Brandt, *principal*
Braeden Forman
Bailey Graunke
David Norgaard

Katherine Shindledecker, *Graduate Assistant/Manager*
Paris Roake, *Librarian*

Illinois State University Civic Chorale

John Koch, *conductor*

Kenzie Ahlman
(*Graduate Assistant*)
Hannah Appleyard
Erika Barnes
Dominica Battaglia
Zach Bodnar
Mackenzie Callahan
Rylee Camp
Lily Carrithers
Colleen Cavi
Daniel Cavi
Eve Chandler
YounHee Choi
Justin Cooper
Rachel Cremer
Bev Collins
Joe Culpepper
Barbora Dirmontaite
Dave Edmondson
Char Fesler

Lilly Foulk
Ali Francisco
Dr. Dennis Gotkowski
(*Rehearsal Pianist*)
Valerie Hagedorn
Hannah Hembrough
Tom Howe
Joohee Jeong
Skylar Johnson
Jim Kalmbach
Hannah Kang
Yeim Kim
Luke Kirby
Doug Lamb
Sonja Larson-Streif
Kaitlyn Lay
John Lieder
Em Mancillas
Hailey Moore
Bill Parli

Cindy Parli
Julie Prandi
Lesley Price
Holly Quanstrom
Jim Reid
Emily Robins
Guilherme Rodrigues
Olivia Schickel
Cason Schingoethe
April Schultz
Tina Sipula
Shelley Spence
Isaac Sitenga
Kristyn Szwajka
Adrianna Sykes
Aly Tocco
Shem Villacarlos
Jean Wallace
Eden Warner
Angela Zamarron

Illinois State University Concert Choir

Mark Grizzard, *conductor*

Guilherme Rodrigues,
preparatory conductor for Missa in tempore belli

Maddie Adelman
Mackenzie J. Ahlman
Celie Arnett
Julia Bell
Rachel Burris
Ella Burrus
Nickie Dean Callender
Joshua Dahmm
Matthew Davis
Liam Duffy
Sophie Evans
Jean Garcera
Anna Haage
Lottie Heckman

Jane Hostert
Luke Kirby
Alli Loyd
Andrea Lucas
Nicole Marinucci
Deonté Mosely
Daniel Nach
Justyn Olson
Ashley Oros
Ellie Paschall
Ava Perrigo
Keoni Plaza
Rhiannon Rannochio
Cole Rich

Isaac Richards
Guilherme Rodrigues
Lauren Schaff
Brayden Sefranek
Joshua Sexton
Michael St. Aubin
Jackson Stawick
Luca Tartaglia
Logan Van Lerberghe
Austin Wanner
Susan Wheeler
Raechel Zoellick



THANK YOU

Illinois State University Wonsook Kim College of Fine Arts

Jean Miller, *dean*
Polly Bedford, *director of development*
Adriana Ransom, *director, School of Music*
Nick Benson, *coordinator, Center for Performing Arts*
Sara Semonis, *associate dean of research and planning*
Janet Tulley, *assistant dean for enrollment and student services*
Ann Haugo, *School of Theatre and Dance*
Tyler Lotz, *interim director, Wonsook Kim School of Art*
Rose Marshack, *director, Creative Technologies*
Kendra Paitz, *director and chief curator, University Galleries*
Stephanie Kohl Ringle, *business communications associate*
Eric Yeager, *director, CFAIT*

Illinois State University School of Music

A. Oforiwaa Aduonum, *Ethnomusicology*
Allison Alcorn, *Musicology*
Debra Austin, *Voice*
Mark Babbitt, *Trombone*
Emily Beinborn, *Music Therapy*
Glenn Block, *Orchestra and Conducting*
Andrew Bruhn, *Choir*
Renee Chernick, *Group Piano*
David Collier, *Percussion and Associate Director*
Andrea Crimmins, *Music Therapy*
Peggy Dehaven, *Office Support Specialist/Scheduling*
Benjamin De Kock, *String Bass*
Anne Dervin, *Clarinet and General Education*
Gina Dew, *Music Education Advisor*
Geoffrey Duce, *Piano*
Tom Faux, *Ethnomusicology*
Angelo Favis, *Guitar and Graduate Coordinator*
Tim Fredstrom, *Choral Music Education*
Trevor Gould, *Facilities Manager*
David Gresham, *Clarinet*
Rachel Grimsby, *Music Education*
Mark Grizzard, *Theory and Choral Music*
Christine Hansen, *Lead Academic Advisor*
Kevin Hart, *Jazz Piano and Theory*
Phillip Hash, *Music Education*
Megan Hildebrandt, *Music Therapy*
Rachel Hockenberry, *Horn*
Martha Horst, *Theory and Composition*
Mona Hubbard, *Office Manager*
Igor Kalnin, *Violin*
John Koch, *Voice*
Jillian Kouzel, *Oboe*
Marie Labonville, *Musicology*
Katherine J. Lewis, *Viola*
Apollo Lee, *Trumpet*
TJ Mack, *Assistant Director of Bands*
Roy D. Magnuson, *Theory and Composition and CTK**
Anthony Marinello III, *Director of Bands*
Thomas Marko, *Director of Jazz Studies*
Rose Marshack, *Music Business and Director of CTK**
Joseph Matson, *Musicology*
Anne McNamara, *Trumpet*
Shawn McNamara, *Music Education*
Thornton Miller, *Musicology*
Paul Nolen, *Saxophone*
Kim Risinger, *Flute*
Cindy Ropp, *Music Therapy*
Andy Rummel, *Euphonium and Tuba*
Midori Samson, *Bassoon*
Carl Schimmel, *Theory and Composition*
Daniel Schuetz, *Voice*
Lydia Sheehan, *Bands Office Administrator*
Anne Shelley, *Milner Librarian*
Matthew Smith, *Creative Technologies*
David Snyder, *Music Education*
Alex Stephenson, *Theory and Composition*
Ben Stiers, *Percussion and Theory*
Erik Swanson, *Jazz Guitar*
Cora Swenson Lee, *Cello*
Elizabeth Thompson, *Voice*
Tuyen Tonnu, *Piano*
Kaitlyn Tossie, *Business Administrative Associate*
Matthew Vala, *Voice and Opera Practicum*
Rick Valentin, *Creative Technologies*
Justin Vickers, *Voice*
Michelle Vought, *Voice*
Mack Wood, *Associate Director of Bands*

*Creative Technologies Program (CTK)

UPCOMING EVENTS

SUNDAY, OCTOBER 30

[Charles W. Bolen Faculty Recital: Faculty Brass Quintet](#)

6:00 pm

Kemp

MONDAY, OCTOBER 31

[Graduate Recital: Zhiyuan Gao, horn and Daniel Castillon III, horn](#)

6:00 pm

Kemp

TUESDAY, NOVEMBER 1

[Guest Artist Recital: Unheard of Ensemble](#)

8:00 pm

Kemp

WEDNESDAY, NOVEMBER 2

[Guest Artist Recital: Unheard of Ensemble](#)

8:00 pm

Kemp

THURSDAY, NOVEMBER 3

[Charles W. Bolen Recital Series: Faculty String Quartet](#)

7:30pm

Kemp

FRIDAY, NOVEMBER 4

[Senior Recital: Isaac Rutledge, flute](#)

6:00 pm

Kemp

[Charles W. Bolen Faculty Recital: Geoffrey Duce, piano](#)

7:00 pm

CPA

[Senior Recital: Sinclair Roechner, flute](#)

7:30pm

Kemp

SATURDAY, NOVEMBER 5

[Senior Recital: Allison Hoffman, horn](#)

Noon

Kemp

[Senior Recital: Andrew Viveros, string bass](#)

3:00 pm

Kemp

[Senior Recital: Andrea Lucas, voice](#)

4:30 pm

Kemp

[Senior Recital: Jacob Webber, string bass](#)

6:00 pm

Kemp

[Senior Recital: Kimberly Baez, voice](#)

7:30 pm

Kemp

SUNDAY, NOVEMBER 6

[Choir Concert: Belle Voix and Men's Glee](#)

3:00 pm

CPA

[Percussion Ensemble](#)

7:00 pm - 9:00 pm

Kemp