Wind Symphony

Anthony C. Marinello, conductor
Marykatheryne E. Kuhne, guest conductor

ISU Percussion Quartet:
David Collier, Benjamin Stiers, Miles Bohlman, Matt James

Featuring:
O’Fallon Township High School Wind Ensemble
Melissa Gustafson-Hinds, conductor

Center for the Performing Arts
February 16, 2019
Saturday Evening
8:00 p.m.

This is the eighty-seventh program of the 2018-2019 season.
Program
O’Fallon Township High School Wind Ensemble


*Fantasy Variations on a Theme by Nicole Paganini* (1988) James Barnes (born 1949)

**Illinois State University Wind Symphony**


Marykatheryne E. Kuhne, guest conductor


I. Mysteriously-Harmoniously
II. Energetically

-Intermission-


Featuring the ISU Percussion Quartet:
Dr. David Collier, Dr. Benjamin Stiers, Mr. Miles Bohlman and Mr. Matt James

I. Valdrada
II. Armilla
III. Chloe
IV. Ersilia (cadenza)
V. Olinda

**ASSISTED LISTENING DEVICES**
The Center for the Performing Arts is equipped with an infrared audio amplification system for assisted listening. Headsets and receiver packs are available, free of charge, at the Box Office or by checking with the House Manager. An ID is needed to check out the device and must be returned to the House Manager at the end of the performance.

Please silence all electronic devices for the duration of the concert. Thank you.
Thank you for joining us for today’s performance of the Illinois State University Symphonic Winds. We hope that you will enjoy our concert, and that you might consider joining us again for future performances here at the ISU School of Music. Please visit http://www.bands.illinoisstate.edu for more information. Thank you for your support!

Carl Holmquist is a composer, conductor, and music educator. He is the Director of Bands and Fine Arts Department Chair at the H-B Woodlawn Secondary Program in Arlington, VA, where he teaches concert bands, jazz band, and music theory. He earned a BM in Music Education from St. Olaf College, where he studied conducting and composition with Timothy Mahr and Steven Amundson. He also earned a MM in Instrumental Conducting from George Mason University, where he studied with Mark Camphouse and Anthony Maiello.

As a composer, he has written numerous works for concert band, orchestra, chamber ensembles and vocal ensembles, and has been commissioned by middle school, high school, university, and community ensembles across the country. His works for band and string orchestra have been published by Alfred Publishing, C. Alan Publications, Bandworks Publications and Grand Mesa Music Publishers. Holmquist contributed a chapter to Volume 4 of the Composers on Composing for Band series, edited by Mark Camphouse and published by GIA Publications. He was one of three composers to participate in the 2008 Young Composer Mentor Project, sponsored by the National Band Association. Holmquist also received first prize in the 2006 Claude T. Smith Memorial Composition Contest for his work, Play!

In addition to his work at H-B Woodlawn, he maintains an active schedule serving as guest composer, conductor and clinician for school, community and honor ensembles and has presented at the Midwest International Band and Orchestra Clinic. Carl lives in Annandale, VA with his wife, Elizabeth, and two sons, William and Nathan.

Play! was originally conceived as the last movement of a four-movement symphony. The composer provides the following description of the complete composition:

The whole work, Symphony No. 1: A New Orleans Symphony, is based on the city of New Orleans’ experience with Hurricane Katrina. The first movement, Jackson Square, depicts the vibrant city before the storm. The second movement is Storm; it is an aggressive and violent movement that ends with a depiction of the levee breaking and the water flooding the city. The third movement, Lament, is somber and mournful that fades away.

The final and fourth movement Play! emerges from the silence. The vibrant city is being rebuilt. We hear the rhythms of the second line as the musicians are returning to Jackson Square. This time, to celebrate new life!

Come, thou Fount of every blessing, 
tune my heart to sing thy grace; 
streams of mercy, never ceasing, 
call for songs of loudest praise.

Teach me some melodious sonnet, 
sung by flaming tongues above. 
Praise the mount! I’m fixed upon it, 
mount of thy redeeming love.

Chen Yi (born 1953, Guangzhou, China) is a Chinese American composer. She holds BA and MA in music composition from the Central Conservatory of Music in Beijing, and DMA from Columbia University in the City of New York, studying composition with Wu Zuqiang, Chou Wen-chung and Mario Davidovsky.

As a Distinguished Professor at the University of Missouri-Kansas City Conservatory of Music & Dance, a prolific composer and recipient of the Ives Living Award from the American Academy of
Arts and Letters, Dr. Chen blends Chinese and Western traditions, transcending cultural and musical boundaries. Her music has reached a wide range of audiences and inspired peoples with different cultural backgrounds throughout the world. She has been elected to the American Academy of Arts and Sciences in 2005.

Published by Theodore Presser Company, Chen's music has been commissioned by Yehudi Menuhin, Yo-Yo Ma, Evelyn Glennie, Cleveland Orchestra, BBC, Seattle, Pacific, Singapore Symphonies, Brooklyn, NY, LA Philharmonics, Sächsische Staatskapelle Dresden, St. Paul Chamber Orchestra, Rascher Sax Quartet & Stuttgart Chamber Orchestra, Orchestra of St. Luke's, and recorded on many labels.

Dr. Chen has received fellowships from the Guggenheim Foundation (1996) and the National Endowment for the Arts (1994), as well as the Lieberson Award from the American Academy of Arts and Letters (1996). Other honors include first prize from the Chinese National Composition Contest (1985), Lili Boulanger Award (1993), NYU Sorel Medal Award (1996), CalArts / Alpert Award (1997), UT Eddie Medora King Composition Prize (1999), ASCAP Concert Music Award (2001), Elise Stoeger Award (2002) from Chamber Music Society of Lincoln Center, Friendship Ambassador Award from Edgar Snow Fund (2002), UMKC Kauffman Award in Artistry/Scholarship (2006) and in Faculty Service (2012), and Honorary Doctorates from Lawrence University in WI (2002), Baldwin-Wallace College in OH (2008), University of Portland in OR (2009), and The New School University in NYC (2010).

Chen Yi was the first woman to receive a master's degree in composition in China (June 1986) when she gave an evening concert of her orchestral works in Beijing, performed by the Central Philharmonic of China. She is also the first woman to give an evening multimedia orchestral concert in the U.S. during her three-year residency with The Women's Philharmonic and Chanticleer (May 1996), supported by Meet The Composer. She has given two more whole evening concerts of her orchestral and choral works presented by the China National Symphony Orchestra and Chorus in 2001 and 2008, and was appointed to the Cheungkong Scholar Visiting Professor at the Central Conservatory by the China Education Ministry in 2006, and the Distinguished Visiting Professor at the Tianjin Conservatory in 2012.

Most recent premieres include a wind ensemble version of her saxophone quartet concerto Ba Yin by Prism Quartet and UMKC Wind Ensemble directed by Prof. Steve Davis at Helzberg Hall in Kauffman Center (10/4/2015); a mixed choral work The Beautiful West Lake for University Singers directed by Prof. Paul Crabb in UM-Columbia (10/24/2015); a solo percussion work entitled Colors of Naobo (2015) by Evelyn Glennie for her 50th birthday at Edinburgh Festival in UK; Thinking of My Home for treble clef choir (2015) by Frontier Trail Middle School (Kansas) Choir, commissioned by the American Composers Forum in its ChoralQuest series; Three Dances From China South for Chinese traditional instrumental ensemble (2014) to celebrate Music From China’s 30th anniversary at Weill Hall in Carnegie Hall (with 2013 Chamber Music America Classical Commissioning Program Award); Not Alone for saxophone quartet (2014) by Prism Sax Quartet and Naini Chen Dance Company in New York City (New Music USA Dance Music Commissioning Award); Northern Scenes for piano solo (2013) by Susan Chan at Portland State University; Chinese Rap for violin and orchestra (2013) by Helen Kim and Kennesaw (Georgia) State University Symphony Orchestra; and Shuo Chang for guitar solo (2013) by Xuefei Yang at Wigmore Hall in London.

The composer provides the following note:

Commissioned by the National Wind Ensemble Consortium Group, and premiered by the Hartt Wind Ensemble and Symphony Band at Carnegie Hall under the baton of Dr. Glen Adsit on May 30, 2010, Chen Yi's **Dragon Rhyme** for symphonic band has two movements: I. Mysteriously-Harmoniously; II. Energetically.

The first movement is more lyrical and the second powerful. The thematic material in both movements is matched, which is used economically for development throughout the work. The instrumental texture is rich in colors, from transparent and delicate to angular and strong. Taking the image of the dragon, which is auspicious, fresh and vivid, the music is layered and multidimensional. It symbolizes the Eastern culture. When it meets the world, it becomes part of the global family.
Dinuk Wijeratne (born 1978, Sri Lanka) is a Canadian-based composer, conductor and pianist. Dinuk was born in Sri Lanka, raised in Saudi Arabia and Dubai, and studied composition at the Royal Northern College of Music, Juilliard and the University of Toronto, and with John Corigliano at Juilliard in New York.

As a performer, Wijeratne made his Carnegie Hall debut in 2004 as a conductor, composer and pianist, performing with Yo Yo Ma and the Silk Road Ensemble. As a composer, his music contains many non-Western influences, and embrace the great diversity of his international background and influences.

A passionate educator, Dinuk has lectured at the universities of Dalhousie, Acadia and Saskatchewan. Wijeratne has been the Music Director for the Nova Scotia Youth Orchestra since 2000, and held a three-year appointment as Conductor-in-Residence with Symphony Nova Scotia. He has conducted the National Arts Centre Orchestra and the Scotia Festival Orchestra. He is the recipient of the Canada Council Jean-Marie Beaudet award for orchestral conducting; the NS Established Artist Award; a NS Masterworks nomination for his 2011 Tabla Concerto; double Merritt Award nominations; Juilliard, Mannes & Countess of Munster scholarships; the Sema Jazz Improvisation Prize; the Soroptimist International Award for Composer-Conductors; and the Sir John Manduell Prize – the RNCM’s highest student honor.

The composer provides the following note:

“Like all artists who are not authors and who have come upon Italo Calvino’s breathtaking book Invisible Cities, I was indelibly moved, questioning the possibility of making my own creations inspired by his otherworldly imaginings. The stories themselves call for a grand palette of colour, and when the opportunity to write for percussion soloists and large wind ensemble came along, I saw a good fit. I am so very grateful to TorQ and to Darrin Oehlerking for creating the wonderful opportunity to realize this music, and for the generous support of Arts Nova Scotia. It has been a privilege to visit Saskatoon to work with the students of the USWO.

"The music of this project has evolved into a five-movement concerto for percussion quartet and wind ensemble entitled Invisible Cities. Each movement is a musical response to a different Calvino City, from the musical symmetries of Valdrada and the Gamelan-inspired Armilla, through the Senegalese rhythms of Chloe and South-Indian rhythms of Ersilia, to the fractal-inspired Olinda. Excerpts from the stories of these Invisible Cities are here for you to enjoy.”

The ancients built Valdrada on the shores of a lake, with houses all verandas one above the other, and high streets whose railed parapets look out over the water. Thus, the traveler, arriving, sees two cities: one erect above the lake, and the other reflected, upside down. Nothing exists or happens in the one Valdrada that the other Valdrada does not repeat, because the city was so constructed that its every point would be reflected in its mirror, and the Valdrada down in the water contains not only all the flutings and juttings of the facades that rise above the lake, but also the rooms’ interiors with ceilings and floors, the perspective of the halls, the mirrors of the wardrobes.

At times the mirror increases a thing’s value, at times denies it. Not everything that seems valuable above the mirror maintains its force when mirrored. The twin cities are not equal, because nothing that exists or happens in Valdrada is symmetrical: every face and gesture is answered, from the mirror, by a face and gesture inverted, point by point. The two Valradras live for each other, their eyes interlocked; but there is no love between them.

Whether Armilla is like this because it is unfinished or because it has been demolished, whether the cause is some enchantment or only a whim, I do not know. The fact remains that it has no walls, no ceilings, no floors: it has nothing that makes it seem a city except the water pipes that rise vertically where the houses should be and spread out horizontally where the floors should be: a forest of pipes that end in taps, showers, spouts, overflows. Against the sky a lavabo’s white stands out, or a bathtub, or some other porcelain, like late fruit still hanging from the boughs. You would think that the plumbers had finished their job and gone away before the bricklayers arrived; or else their hydraulic systems, indestructible, had survived a catastrophe, an earthquake, or the corrosion of termites.
I have come to this explanation: the streams of water channeled in the pipes of Armilla have remained in the possession of nymphs and naiads. Accustomed to traveling along underground veins, they found it easy to enter the new aquatic realm, to burst from multiple fountains, to find new mirrors, new games, new ways of enjoying the water. Their invasion may have driven out the human beings, or Armilla may have been built by humans as a votive offering to win the favour of the nymphs, offended at the misuse of the waters. In any case, now they seem content, these maidens: in the morning you hear them singing.

In Chloe, a great city, the people who move through the streets are all strangers. At each encounter, they imagine a thousand things about one another; meetings which could take place between them, conversations, surprises, caresses, bites. But no one greets anyone; eyes lock for a second, then dart away, seeking other eyes, never stopping. A girl comes along, twirling a parasol on her shoulder, and twirling slightly also her rounded hips. A woman in black comes along, showing her full age, her eyes restless beneath her veil, her lips trembling. A tattooed giant comes along; a young man with white hair; a female dwarf; two girls, twins, dressed in coral. Something runs among them, an exchange of glances link lines that connect one figure with another and draws arrows, stars, triangles, until all combinations are used up in a moment, and other characters come on to the scene: a blind man with a cheetah on a leash, a courtesan with an ostrich-plume fan, an ephebe, a Fat Woman. And thus, when some people happen to find themselves together, taking shelter from the rain under an arcade, or crowding beneath an awning of the bazaar, or stopping to listen to the band in the square, meetings, seductions, copulations, orgies are consummated among them without a word exchanged, without a finger touching anything, almost without an eye raised.

In Ersilia (cadenza), to establish the relationships that sustain the city’s life, the inhabitants stretch strings from the corners of the houses, white or black or grey or black-and-white according to whether they mark a relationship of blood, of trade, authority, agency. When the strings become so numerous that you can no longer pass among them, the inhabitants leave; the houses are dismantled; only the strings and their supports remain.

From a mountainside, camping with their household goods, Ersilia’s refugees look at the labyrinth of taut strings and poles that rise in the plain. That is the city of Ersilia still, and they are nothing. They rebuild Ersilia elsewhere. They weave a similar pattern of strings which they would like to be more complex and at the same time more regular than the other. Then they abandon it and take themselves and their houses still farther away.

Thus, when traveling in the territory of Ersilia, you come upon the ruins of the abandoned cities, without the walls which do not last, without the bones of the dead which the wind rolls away: spiderwebs of intricate relationships seeking a form.

In Olinda, if you go out with a magnifying glass and hunt carefully, you may find somewhere a point no bigger than the head of a pin which, if you look at it slightly enlarged, reveals within itself the roofs, the antennas, the skylights, the gardens, the pools, the streamers across the streets, the kiosks in the squares, the horse-racing track. That point does not remain there: a year later you will find it the size of half a lemon, then as large as a mushroom, then a soup plate. And then it becomes a full-size city, enclosed within the earlier city: a new city that forces its way ahead in the earlier city and presses its way toward the outside.
**Biographies**

**Dr. Anthony C. Marinello, III** serves as Director of Bands at Illinois State University where he is the conductor and music director of the Illinois State University Wind Symphony and Symphonic Winds. In addition to his conducting responsibilities, he leads the graduate wind conducting program and teaches undergraduate courses in instrumental conducting. He joined the faculty at Illinois State University from The University of Texas at Austin, where he served as the Assistant Director of the Longhorn Band, Director of the Longhorn Pep Band, and Assistant to the Director of Bands. Prior to his appointment at The University of Texas, Marinello served on the faculty of Virginia Tech as Assistant Director of Athletic Bands.

Marinello has previously taught in the public schools of Louisiana, Ohio, and Texas and is active as a guest conductor and clinician. Marinello previously received invitations to the National Band Association’s 2006 Young Conductor Mentor Project and 2008 International Conductors Symposium in Rome, Italy where he conducted La Banda dell’Esercito (Italian Army Band). Marinello holds 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.

**Dr. David Collier** is Professor of Percussion and Director of Percussion Studies at Illinois State University. In addition, he is Associate Director of the School of Music and has been designated as a University Professor by the ISU President Larry Dietz.

Dr. Collier is currently principal timpanist with the Illinois Symphony Orchestra, the Peoria Symphony Orchestra and the Heartland Festival Orchestra. He has served as timpanist with the Springfield Symphony Orchestra, the Sinfonia da camera, the Laredo Philharmonic and the Corpus Christi Symphony. In addition, Collier is also active as a freelance percussionist and has performed with artists such as Celtic Woman, Mannheim Steamroller, Aretha Franklin, Marvin Hamlish, Joel Gray, Mitzi Gaynor, Henry Mancini, Johnny Mathis, Tony Bennett, Petula Clark, Tommy Tune, Roger Williams, Shirley Jones and Bobby Vinton.

Dr. Collier received his Bachelor of Music degree from Florida State University, his Master of Music degree from Indiana University--where he was awarded a Performer's Certificate--and his doctorate in Percussion Performance and Electronic Music from the University of Illinois.

Dr. Collier is a Performing Artist for Yamaha and an artist/clinician for Sabian cymbals, Innovative Percussion, Grover Pro Percussion, Evans drumheads and Latin Percussion. Dr. Collier also serves as Percussion Coordinator for the Music for All Honor Band of America and the Summer Percussion Symposium. In addition, he has served as an adjudicator for Drum Corps International and Bands of America.

**Dr. Ben Stiers** is Assistant Director of Athletic Bands and Percussion at Illinois State University. Prior to his time at ISU, he served as Instructor of Percussion at Centre College in Danville, KY. He holds degrees in Music Performance from the University of Kentucky, the University of Nevada-Las Vegas, and Illinois State University.

An in-demand percussionist, Ben performs frequently with the Peoria Symphony Orchestra, the Illinois Symphony Orchestra, and the Heartland Festival Orchestra, as well as in numerous chamber and solo settings. His performance of Jennifer Higdon’s Percussion Concerto can be heard on the ISU Wind Symphony’s recording Point Blank, released on Naxos Records. Additionally, from 2015-2018 he served as the managing editor of the PAS Educators’ Companion, a publication of the Percussive Arts Society focused on providing percussion-related information to non-percussionist music educators. Ben is an artist-endorser for Grover Pro Percussion and Innovative Percussion, Inc.

**Dr. Melissa Gustafson-Hinds** is in her eleventh year as Director of Bands O’Fallon Township High School in O’Fallon, Illinois. She directs and coordinates four high school concert bands, the marching band, multiple jazz bands, and teaches an AP music theory class.
In addition to her teaching duties at O'Fallon Township High School, Dr. Gustafson-Hinds serves as Music Department Chair at OTHS and the District VI Illinois Music Educators Association (ILMEA) President. In her time at OTHS, she has brought the band program to new heights in music excellence. Under her direction, the OTHS Marching Panthers have been consistent Bands of America (BOA) Regional and Super Regional finalists, Grand National Semi-Finalists, and a Grand National Finalist in 2018. In 2015, the band marched in the Tournament of Roses Parade in Pasadena, California. The concert ensembles performed at Carnegie Hall in May 2014, and the Wind Ensemble has performed at the Illinois Superstate Concert Band Festival and the ILMEA state convention. For a week in February 2015, they hosted David Maslanka at OTHS and received intensive clinics from him, ending the week with a concert held in his honor. Other distinguished clinicians the band has worked with include James Keene, Steve Steele, Dick Floyd, Mallory Thompson, Kevin Sedatole, Mike Fansler, and John Bell. This past year O’Fallon Township was honored with the NBA Program of Excellence Blue Ribbon Award and a Music for All Advocacy Award.

Dr. Gustafson-Hinds is originally from Monmouth, Illinois. She attended Illinois State University, earning a Bachelor's in music education and graduated with University Honors. Dr. Gustafson-Hinds earned her master's degree in Music Education from the University of Illinois, Urbana-Champaign in 2000, an educational leadership endorsement from Southern Illinois University Edwardsville and her Doctorate Degree in Teaching and Learning, with an emphasis in music, from the University of Missouri St. Louis in 2010.

Marykatheryne E. Kuhne is a second-year graduate student studying Wind Conducting and Clarinet Performance; she serves as a Band Area Graduate Assistant at Illinois State University. Marykate studies conducting with Dr. Anthony Marinello and clarinet with Dr. David Gresham. In addition to co-leading University Band, Marykate is a member of the Wind Symphony, various chamber groups and guest conducts other ensembles at ISU. Marykate attended Indiana University of Pennsylvania where she acquired a Bachelor of Science Degree in Music Education. During her time at IUP, she served “The Legend” as a Drum Major for three consecutive seasons, performed with the Pittsburgh Symphony Orchestra, and played with top chamber groups and ensembles. Marykate is an honorary member of Tri-M Music Honor Society.

Matthew James is a second-year graduate student studying Percussion Performance with Dr. David Collier and Dr. Benjamin Stiers and serves as the Percussion Graduate Assistant at Illinois State University. Matthew is an active percussion educator in the Bloomington-Normal area, where he works as the percussion caption head and battery arranger for the Normal Marching Band and is one of the directors of the Unit 5 percussion ensemble. In addition to teaching in Bloomington-Normal, Matthew is involved with many marching arts organizations and has taught at Shadow Drum and Bugle Corps, Cavaliers Indoor Percussion, Andrew Percussion, Phantom Regiment, and The Madison Scouts.

Miles Bohlman is a junior Music Education and Percussion Performance major at Illinois State University, studying with Dr. David Collier and Dr. Benjamin Stiers. He is a member of various ensembles at and outside the university, including the ISU Wind Symphony, ISU Symphony Orchestra, and Cavaliers Indoor Percussion. In addition to working as a percussion instructor with the Normal Marching Band, he is an educator at the Lighthouse Brigade of Racine, co-directs the Unit 5 Percussion Ensemble, and teaches lessons in the Bloomington-Normal area.
Illinois State University Wind Symphony
Anthony C. Marinello, III, conductor

Flute
Joyce Choi*
Ben Wyland*
Brianne Steif
Elizabeth Briney
Kaela Bonow
Natalie Lindig

Oboe
Tzu-Han Hu*
Anastasia Ervin
Kevin Rahtjen

Clarinet
Taeyeong Jung*
MaryKate Kuhne*
Brian Zielinski
Danny King
Samantha Kolber
Kara Kirkus
Benjamin Sanetra
Morgan Jasien
Thomas Shermulis (Bass)
Samuel Frosch (Bass/Contra)

Bassoon
Katy Reed*
Adriana Sosa
Bradley Sarmento (Contra)

Saxophone
Davis Hale*
Tyler Schaefers*
Brian Hinkley
Marwin Esguerra

Trumpet
Guanghao Xia
Zachary Taylor*
Brendan Korak*
Eric Caldwell
Andrew Ossler

Trombone
Mason Riedel*
Emma Benjamin
Emanuel Guzman
AJ Nemsick (bass)

Euphonium
Sean Breast*
Erik Eeg

Tuba
Derek Zimmerman*
Jeff Humphrey

Percussion
Miles Bohlman
Baryl Brandt
Jenn Carver
Matthew James*
Ryan Lauciello
Kyle Waselewski

Double Bass
Mollie Zweiban

Piano
Stephanie Suhyun An

Harp
Dai-An Liu

*Denotes Section Leader

*Denotes Section Leader
O'Fallon Township High School Wind Ensemble
Melissa Gustafson-Hinds conductor

**Flute**
Ryanne Mikos
Hannah Risberg
Nathaniel Gonzalez
Mirabelle Blankley
Alex McKinney
Hannah Wagnon

**Oboe**
Austin Dichsen
Morgan Barnum

**Violin**
Summer Feldt

**Clarinet**
Bella Vermillion (E-flat)
Alec Jenkins
Chris Taylor
Ruth Lambries
Emily Bingham
Hannah Donahue
Kenzie Kirk
Nick Cokenhour
Cathy Taylor (Bass)
Andrew Samuelson (Contra)

**Bassoon**
Riley Bingham
Jacob Hayes

**Saxophone**
Trey Crouse
Cole Williams
Sidney Brown
Sam Grab
Anastasia Austen (Tenor)
Nathan Valentine (Tenor)
Steven Owens (Baritone)

**Horn**
Gabby Brunner
MacKenzie Brown
Gwen Musenbrock
Annaleigh Anderson

**Trumpet**
Zoya Stoll
Hayden Glover
Abby Perrier
Maisy King
Connor Bleisch
Dylan Osborne
Al Scrivner

**Trombone**
Jake Baron
Henry Camp
Tristin Brown
Evan Smith (Bass)

**Euphonium**
Michael Tindall
Josh Carpenter

**Tuba**
Colton Mullis
Matthew Carter

**Percussion**
Ashlyn Morris
Jacob Munro
Julian Cabrera
Sarah Lukavsky
Tom Pinson
Melanie Peters
THANK YOU

Illinois State University College of Fine Arts

Jean Miller, dean
Sara Semonis, associate dean of research and planning
Janet Tulley, assistant dean of academic programs and student affairs
Nick Benson, coordinator, Center for Performing Arts
Molly McDonald, director of development
Steve Parsons, director, School of Music
Janet Wilson, director, School of Theatre and Dance
Michael Wille, director, School of Art
Aaron Paolucci, director, Arts Technology Program
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 Adoenum, Ethnomusicology
Allison Alcorn, Musicology
Debbie Aurelius-Muir, Music Education
Debra Austin, Voice
Mark Babbitt, Trombone
Emily Beimborn, Music Therapy
Glenn Block, Orchestra and Conducting
Karyl K. Carlson, Director of Choral Activities
Renee Chernick, Group Piano
Alex Clay, Flute
David Collier, Percussion and Associate Director
Andrea Crimmins, Music Therapy
Peggy Dehaven, Office Support Specialist/Scheduling
Anne Dervin, Clarinet and General Education
Gina Dew, Music Education Advisor
Judith Dicker, Oboe
Michael Dicker, Bassoon
Geoffrey Duce, Piano
Ellen Elrick, Music Education
Tom Faux, Ethnomusicology
Angelo Favis, Guitar and Graduate Coordinator
Tim Fredstrom, Choral Music Education
Sarah Gentry, Violin
Amy Gilreath, Trumpet
David Gresham, Clarinet
Mark Grizzard, Theory and Choral Music
Christine Hansen, Lead Academic Advisor
Kevin Hart, Jazz Piano and Theory
Phillip Hash, Music Education
Megan Hildenbrandt, Music Therapy
Rachel Hockenbery, Horn
Martha Horst, Theory and Composition
Mona Hubbard, Office Manager
John Michael Koch, Vocal Arts Coordinator
William Koehler, String Bass and Music Education

Marie Laboville, Musicology
Katherine J. Lewis, Viola
Roy D. Magnuson, Theory and Composition
Anthony Marinello III, Director of Bands
Thomas Marko, Director of Jazz Studies
Rose Marshack, Music Business and Arts Technology
Joseph Matson, Musicology
Doug Morin, Assoc. Director of Bands/Director of BRMM
Paul Nolen, Saxophone
Lauren Palmer, Administrative Clerk
Stephen B. Parsons, Director
Adriana Ransom, Cello/String Project/CSA
Kim Risinger, Flute
Cindy Ropp, Music Therapy
Andy Rummel, Euphonium/Tuba
Tim Schachtschneider, Facilities Manager
Carl Schimmel, Theory and Composition
Daniel Peter Schuertz, Voice
Lydia Sheehan, Bands Administrative Clerk
Anne Shelley, Milner Librarian
Matthew Smith, Arts Technology
David Snyder, Music Education
Ben Stiers, Percussion/Ast. Director of Athletic Bands
Thomas Studebaker, Voice
Erik Swanson, Jazz Guitar
Elizabeth Thompson, Voice
Tuyen Tonna, Piano
Rick Valentin, Arts Technology
Justin Vickers, Voice
Michelle Vought, Voice
Roger Zare, Theory and Composition

Band Graduate Teaching Assistants:
MaryKate Kuhne, Sean Breast,
Joyce Choi, Adriana Sosa, Zachary Taylor, and
Joseph Tiemann (Jazz)
Upcoming Music Events

SUNDAY, FEBRUARY 17
Choral Showcase
3:00 pm
CPA

Violin Studio Recital
4:00 pm
Kemp

Guest Artist Recital: Albert Tiu, piano
8:00 pm
Kemp

MONDAY, FEBRUARY 18
Guest Artist: Alex Ross, music critic for The New Yorker
7:00 pm
CPA

Alex Ross, music critic for The New Yorker and Pulitzer Prize nominee for his book, The Rest is Noise: Listening to the Twentieth Century. Co-sponsored with the College of Arts and Sciences and the English Department.

Guest Artist: Otis Murphy, saxophone
8:00 pm
Kemp

TUESDAY, FEBRUARY 19
Charles W. Bolen Faculty Recital: Faculty String Quartet
8:00 pm
Kemp

THURSDAY, FEBRUARY 21
Jazz Ensemble I & II
8:00 pm
CPA

FRIDAY, FEBRUARY 22
Guest Artist: Michael Davison, trumpet
8:00 pm
Kemp

SUNDAY, FEBRUARY 24
Graduate Recital: Mary Kathryn Kuhne, clarinet
5:00 pm
Kemp

MONDAY, FEBRUARY 25
Chamber Winds
8:00 pm
Kemp

Events Calendar
The ISU event calendar has all kinds of event information. The link is included below:

https://events.illinoisstate.edu/