

Illinois State University
College of Fine Arts
School of Music

University Band

Marykatheryne E. Kuhne, *conductor*

Zachary A. Taylor, *conductor*

Symphonic Band

Doug Morin, *conductor*

Center for the Performing Arts
April 25, 2019
Thursday Evening
8:00 pm

This is the one hundred and eighty-third program of the 2018-2019 season.

University Band

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

Symphonic Overture (1963)

Charles Carter
(1926-1999)

Earth Song (2012)

Frank Ticheli
(born 1958)

Mini-Suite for Band (1968)

Morton Gould
(1913-1996)

- I. Birthday March
- II. A Tender Waltz
- III. Bell Carol

Cedar Canyon Sketches (2014)

Carol Brittin Chambers

Chasing Sunlight (2016)

Cait Nishimura
(born 1991)

Prelude, Siciliano and Rondo (1963/1979)

Malcolm Arnold
(1921-2006)
arranged by Paynter

- I. Prelude
- II. Siciliano
- III. Rondo

Symphonic Band

Rise of the Firebird (2001)

Steven Reineke
(born 1970)

Night Light (2011)

Cait Nishimura
(born 1991)

Diamond Tide (2015)

Viet Cuong
(born 1990)

The Crusader's March (1889)

John Philip Sousa
(1854-1932)

ASSISTED LISTENING DEVICES

Thank you for joining us for today's performance of the Illinois State University's University Band and Symphonic Band. We hope that you will enjoy our concert, and that you join 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!

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.

University Band Program Notes

Charles Carter is known throughout the United States and abroad as a composer of significant pieces for school and community bands. In 1996 he retired from the faculty at Florida State University after teaching music classes and writing hundreds of arrangements for the FSU bands over a period of 43 years. He holds degrees from The Ohio State University and the Eastman School of Music where he studied composition with Kent Kennan and Bernard Rogers.

Symphonic Overture is in an ABA form with a lively first section and a slow second section based on a theme introduced by the first flute. At the return of the first section, the first theme is treated as a fugue, building to great heights after all four entrances are achieved. As the restatement of the first theme concludes, the contrapuntal texture gives way to a homophonic quality which closes the piece. The interesting melodic lines and carefully conceived counterpoint found in this overture are typical of Charles Carter's works for band.

Frank Ticheli (born January 21, 1958) is an American born composer. His works are diverse and include pieces for concert band, orchestra, chorus, and various chamber groups. Ticheli graduated high school from L.V. Berkner High School in Richardson, Texas. Upon graduating high school, he attended Southern Methodist University in University Park, Texas. Here he studied with Donald Erb and Jack Waldenmaier and earned his Bachelor of Music in Composition. Ticheli then studied with William Albright, Leslie Bassett, William Bolcom, and George Wilson at the University of Michigan, where he earned both his Master and Doctorate degrees in Composition.

With sweeping melodic lines and intense dynamic contrast, **Frank Ticheli** captures the gamut of emotion with this beautiful transcription for band. Originally composed for unaccompanied voices with his own text as inspiration and sampled works such as *Sanctuary*, *Earth Song* unites the power of words and images with melody, harmony, and dynamics to blend this work into a tonal analogue of emotive life. The following is an excerpt from Ticheli's original text:

*But music and singing have been my refuge,
And music and singing shall be my light.
A light of song, shining strong.
Through darkness and pain and strife, I'll sing, be, live, see...*

Commissioned by and dedicated to the Faubion Middle School Band for its performance at the 2012 Midwest Clinic.

Born in Richmond Hill, New York, on 10 December 1913, **Morton Gould** was recognized early on as a child prodigy with the ability to improvise and compose. At the age of six he had his first composition published. He studied at the Institute of Musical Art (now the Juilliard School), but his most important teachers were Abby Whiteside (piano) and Vincent Jones (composition).

In addition to his Pulitzer Prize and Kennedy Center Honor, he was *Musical America's* 1994 Composer-of-the-Year. A long-time member of the American Society of Composers, Authors, and Publishers, Gould was elected president of ASCAP in 1986, a post he held until 1994. In 1986 he was elected to the American Academy and Institute of Arts and Letters. He also served on the board of the American Symphony Orchestra League and on the National Endowment for the Arts music panel.

These pieces are intended for the young player, the older player who still remembers being young, and the old player who would like to feel young again. They are adaptations from a series of piano pieces I wrote for my daughters Abby and Deborah on each of their birthdays during their pre-teen years. I thought some of these appropriate for the band medium, and selected *Birthday March*, *A Tender Waltz*, and *Bell Carol* to form this Mini-Suite. They are obviously purposefully simple in construction and texture, but hopefully will stimulate the young player and please the listener regardless of his age.

Carol Brittin Chambers is an American composer, educator and arranger. Ms. Chambers received a Bachelor of Music Education from Texas Tech University and a Master of Music in Trumpet Performance from Northwestern University. She studied under Vincent Cichowicz, Will Strieder, John Paynter, Arnold Jacobs, and James Sudduth.

Chambers has arranged and orchestrated show music for numerous high school marching bands across the country, as well as The Crossmen Drum Corps. In addition to marching music, Chambers also enjoys writing works for concert band, solo instruments, and small ensembles.

She is currently on the music faculty at Texas Lutheran University where she teaches trumpet and music education. In addition to writing and teaching, she also maintains an active performance schedule, including appearances with the Mid-Texas and San Antonio Symphonies, as well as the San Antonio Brass.

Before coming to TLU, Chambers taught band for many years in the North East Independent School District, in San Antonio, TX. She was an assistant band director at Ed White Middle School, Lee High School, and Bush Middle School. She also taught private lessons in NEISD.

Program note for *Cedar Canyon Sketches* provided by *The Instrumentalist*:

This enjoyable work is intended to take listeners back in time on a journey through the Texas Hill Country, a place of rugged hills and beautiful sunsets. Highly descriptive, the piece begins with the tranquil sounds of nighttime conveyed by a mysterious-sounding Native American-like flute solo with marimba accompaniment. The bumpy yet joyful trip across the plains is depicted in a brisk section, occasionally interrupted by smooth, flowing passages. A slower, expressive section begins softly with initial melodic material stated by the horns accompanied by low brass. Bold brass statements are heard as the section builds to an effective full-ensemble climax representing the grandeur and majesty of a beautiful sunset. Earlier material is then revisited and developed as the composition moves to a spirited conclusion.

Cait Nishimura (born 1991) is a Canadian composer and music educator. Cait grew up in Aurora, Ontario, and spent summers in the small cottage town of Kinmount, Ontario, where her appreciation and adoration of skies, forests, and animals began. She moved to Toronto to pursue a Bachelor of Music and a Bachelor of Education at the University of Toronto and continues to live and work in the big city.

Her music draws inspiration from the beauty of the natural world and explores the ever-expansive realm of human emotion. Cait strives to present contemporary Canadian music that is accessible and approachable by musicians of all levels. Cait's work for concert band, *Chasing Sunlight*, was selected as the winner of the 2017 Canadian Band Association Composition Competition, and has since been added to the Music Fest Canada B300 syllabus.

While her favourite sound pallet to use is the wind ensemble, Cait writes music for a variety of large and small ensembles. Her music uses minimalist patterns, simple yet lush harmonies, and themes that linger in listeners' minds. Cait has had pieces premiered by ensembles at Kwantlen University, Unionville High School, Branksome Hall, and the Toronto Youth Choir, and her work is regularly programmed by students and professionals across North America. She is currently seeking commission opportunities from school groups, community ensembles, and solo artists, as well as opportunities to work with music classes of all ages.

Program note provided by the composer:

Chasing Sunlight was inspired by the experience of driving west into the setting sun, as if trying to keep up with the earth's rotation to catch the last few rays of light before dusk. The steady eighth-note motif throughout the piece represents this sense of urgency, while the soaring, lyrical themes depict the warmth and radiance of the sun low in the sky.

Just as the sun will always set, humans must accept the impermanence of all things in life, and make the most of every opportunity before it has passed. Chasing Sunlight also represents the ongoing pursuit of these opportunities.

Sir Malcolm Arnold (21 October 1921, Northampton - 23 September 2006, Norfolk) was a British composer. He was knighted in 1993 for his service to music. He received honorary doctorates from the University of Exeter (1969), University of Durham (1982), University of Leicester (1984), Miami

University of Ohio (1989), University of Winchester (1983), and the University of Northampton (2006).

Malcolm Arnold was born in Northampton, the youngest of five children from a prosperous Northampton family of shoemakers. As a rebellious teenager, he was attracted to the creative freedom of jazz. After seeing Louis Armstrong play in Bournemouth, he took up the trumpet at the age of 12 and 5 years later won a scholarship to the Royal College of Music (RCM). At the RCM he studied composition with Gordon Jacob and the trumpet with Ernest Hall. In 1941, he joined the London Philharmonic Orchestra as second trumpet and became principal trumpet in 1943.

In 1944, he volunteered for military service, but after he found out the army wanted to put him in a military band, he shot himself in the foot to get back to civilian life. After a season as principal trumpet with the BBC Symphony Orchestra, he returned to the London Philharmonic in 1946 where he remained until 1948 to become a full-time composer.

Malcolm Arnold began his career playing trumpet professionally, by age thirty his life was devoted to composition. He was bracketed with Britten and Walton as one of the most sought-after composers in Britain. His natural melodic gift earned him a reputation as a composer of light music in works such as his sets of Welsh, English, Scottish, Irish and Cornish Dances, and his scores to the St Trinian's films and Hobson's Choice. Arnold was a relatively conservative composer of tonal works, but a prolific and popular one. He acknowledged Hector Berlioz as an influence, and several commentators have drawn a comparison with Jean Sibelius.

Program note provided in the score:

Prelude, Siciliano and Rondo was originally written for the brass bands for which England is well-known. It was titled Little Suite for Brass. John Paynter's arrangement expands it to include woodwinds and additional percussion, but faithfully retains the breezy effervescence of the original composition.

All three movements are written in short, clear five-part song from the ABACA design will be instantly apparent to the listener while giving the imaginative melodies of Malcolm Arnold a natural, almost folk-like setting. The Prelude begins bombastically in fanfare style, but reaches a middle climax, and winds down to a quiet return of the opening measures that fades to silence. The liltingly expressive Siciliano is both slower and more expressive, affording solo instruments and smaller choirs of sound to be heard. It, too, ends quietly. The rollicking five-part Rondo provides a romping finale in which the technical brilliance of the modern wind band is set forth in boastful brilliance.

Symphonic Band Program Notes

Steven Reineke (born 14 September 1970, Tipp City, Ohio) was for 15 years the Music Associate and Principal Arranger/Composer of the Cincinnati Pops Orchestra and is one of America's most dynamic emerging talents in the symphonic pops genre. Recognized as the sound of the Cincinnati Pops, Mr. Reineke's 100-plus arrangements for that orchestra have been performed worldwide. In addition to his work for the Cincinnati Pops, Mr. Reineke has written and arranged for pops conductors Doc Severinson, Jack Everly and Michael Krajewski. Mr. Reineke's arrangements can be heard on numerous Cincinnati Pops recordings on the Telarc label and have been broadcast nationally by PBS.

A protégé of the legendary pops conductor Erich Kunzel, Steven Reineke's recent guest conducting appearances include the orchestras of Cincinnati, Toronto, Atlanta, Detroit, Indianapolis, Edmonton and Windsor. In 2007 Mr. Reineke made his conducting debut with the Hollywood Bowl Orchestra with the multi-faceted entertainer Wayne Brady. In addition, Mr. Reineke arranged and orchestrated all of the music for Mr. Brady's new orchestral show to debut in October 2007. In 2006 Mr. Reineke collaborated with rock legend Peter Frampton as conductor, arranger and orchestrator for Mr. Frampton's orchestral show.

Mr. Reineke is also an established symphonic composer. His works Celebration Fanfare, Legend of Sleepy Hollow and Casey at the Bat are performed frequently in the United States and Canada. In 2005 his Festival Te Deum and Swans Island Sojourn were performed by the Cincinnati Symphony and Cincinnati Pops, respectively. The Cincinnati Enquirer had this to say about Festival Te Deum: "Melodious and joyous, it had antiphonal brass in the balconies, organ, full orchestra and wonderful choral passages."

He has composed more than 20 works for concert band, including commissions from the Contra Costa (Calif.) Wind Symphony: Symphony No 1, "New Day Rising", in recognition of the centennial of San Francisco's 1906 earthquake, and Mt Diablo: A Symphonic Portrait for the CCWS's 20th anniversary.

Reineke now serves as the music director of the New York Pops at Carnegie Hall, Principal Pops Conductor of the National Symphony Orchestra for the Performing Arts, and Principal Pops Conductor of the Toronto Symphony Orchestra. A native of Ohio, Mr. Reineke is a graduate of Miami University of Ohio, receiving two Bachelor of Music degrees with honors in both trumpet performance and music composition. He resides in New York City.

Program note by the composer:

Rise of the Firebird, a fanfare for winds and percussion, was commissioned by the Lakota West High School Symphonic Winds (West Chester, Ohio) and its director, Greg Snyder, for the 2000 Midwest International Band and Orchestra Clinic in Chicago, Illinois.

The Phoenix, or Firebird, is a mythological creature able to consume itself by fire, bursting forth in flames only to rise again from the ashes stronger and more powerful than before. This fabled bird is a symbol of hope, triumph and immortality and is the mascot of Lakota West High School. Webster's Dictionary also defines a Phoenix as a marvelous person or thing. Hence, this piece is dedicated to Herbert Spencer, a tremendous teacher and musician who was Greg Snyder's horn professor and mentor at Bowling Green State University. He was a shining inspiration to everyone that knew him and will be greatly missed.

Cait Nishimura bio located in University Band Program Notes. Program note by the composer:

Night Light began as a few simple themes that represented my childhood experience of fearing the dark and feeling comforted by the soft glow of night lights. These ideas evolved over time into a musical story that depicts the experience of being awake in the night while the surrounding world is at rest -- an experience full of moments of tension and softness, pain and joy, and darkness and light. As an insomniac and anxiety-ridden optimist, I feel that Night Light is a musical autobiography of sorts, and the piece will always be incredibly meaningful to me.

Viet Cuong (born 1990, West Hills, Calif.) is an American composer. Mr. Cuong holds the Curtis Institute of Music's Daniel W. Dietrich II Composition Fellowship as an Artist Diploma student of David Ludwig and Jennifer Higdon. He received his MFA from Princeton University as a Naumburg and Roger Sessions Fellow, and he is currently finishing his Ph.D. there. While there, he studied with Steve Mackey, Donnacha Dennehy, Dan Trueman, Dmitri Tymoczko, Paul Lansky, and Louis Andriessen. Viet holds Bachelor and Master of Music degrees from the Peabody Conservatory of the Johns Hopkins University, where he studied with Pulitzer Prize-winner Kevin Puts and Oscar Bettison.

While at Peabody, Viet received the Peabody Alumni Award (the Valedictorian honor) and the Gustav Klemm Award for excellence in composition. He was a Fellow at the Mizzou International Composers Festival, Eighth Blackbird Creative Lab, Cabrillo Festival's Young Composer Workshop, Copland House's CULTIVATE emerging composers' workshop, and was also a scholarship student at the Aspen, Bowdoin, and Lake Champlain music festivals. Additionally, he has received artist residencies from Yaddo, Copland House, Ucross Foundation, and Atlantic Center for the Arts (under Melinda Wagner, 2012 and Christopher Theofanidis, 2014).

Viet Cuong's music has been performed on six continents by musicians and ensembles such as Sō Percussion, Eighth Blackbird, Alarm Will Sound, Sandbox Percussion, the PRISM Quartet, JACK Quartet, Gregory Oakes, Kaleidoscope Chamber Orchestra, Albany Symphony, Jacksonville Symphony, and Cabrillo Festival Orchestra, among many others. Viet's music has been featured in venues such as Carnegie Hall, Lincoln Center, the Kennedy Center, Cabrillo Festival of Contemporary Music, Aspen Music Festival, New Music Gathering, Boston GuitarFest, International Double Reed Society Conference, US Navy Band International Saxophone Symposium, and on American Public Radio's Performance Today. He also enjoys composing for the wind ensemble medium, and his works for winds have amassed over one hundred performances by conservatory and university ensembles worldwide, including at Midwest, WASBE, and CBDNA conferences. Viet is a member of BMI, the American Composers Forum, and the Blue Dot Collective, a group of composers who focus on writing adventurous new music for wind band.

Program note by the composer:

A 2010 article published in Nature Physics details an experiment in which scientists were able to successfully melt a diamond and, for the first time, measure the temperature and pressure necessary to do so. When diamonds are heated to very high temperatures, they don't melt; they simply turn into graphite, which then melts (and the thought of liquid graphite isn't nearly as appealing or beautiful as liquid diamond.) Therefore, the addition of extremely high pressure -- 40 million times the pressure we feel on earth at sea level -- is crucial to melt a diamond.

The extreme temperature and pressure used in this experiment are found on Neptune and Uranus, and scientists therefore believe that seas of liquid diamond are possible on these two planets. Oceans of diamond may also account for these planets' peculiar magnetic and geographic poles, which do not line up like they do here on earth. Lastly, as the scientists were melting the diamonds, they saw floating shards of solid diamond forming in the pools -- just like icebergs in our oceans. Imagine: distant planets with oceans of liquid diamond filled with bergs of sparkling solid diamonds drifting in the tide...

These theories are obviously all conjecture, but this alluring imagery provided heaps of inspiration for *Diamond Tide*, which utilizes the "melting" sounds of metallic water percussion and trombone glissandi throughout.

John Philip Sousa (1854-1932) was America's best-known composer and conductor during his lifetime. John Philip's father, Antonio, played trombone in the U.S. Marine band, so young John grew up around military band music. Sousa started his music education, playing the violin, as a pupil of John Esputa and G. F. Benkert for harmony and musical composition at the age of six. He was found to have absolute pitch. When Sousa reached the age of 13, his father enlisted his son in the United States Marine Corps as an apprentice. Sousa served his apprenticeship for seven years, until 1875, and apparently learned to play all the wind instruments while also continuing with the violin.

Sousa left his apprenticeship to join a theatrical (pit) orchestra where he learned to conduct. He returned to the U.S. Marine Band as its head in 1880, and remained as its conductor until 1892. He organized his own band the year he left the Marine Band. The Sousa Band toured 1892-1931, performing 15,623 concerts. In 1900, his band represented the United States at the Paris Exposition before touring Europe. In Paris, the Sousa Band marched through the streets including the Champs-Élysées to the Arc de Triomphe – one of only eight parades the band marched in over its forty years. Sousa wrote 136 marches. Sousa died at the age of 77 on March 6th, 1932 after conducting a rehearsal of the Ringgold Band in Reading, Pennsylvania. The last piece he conducted was *The Stars and Stripes Forever*.

Program note by the U.S. Marine Band:

Legendary conductor and composer John Philip Sousa became a member of the Masons at age twenty-six. Like his father, Sousa was a proud and active Mason and, in 1886, was knighted in Columbia Commandery No. 2, Knights Templar, Washington, D.C. It was soon after this ceremony that Sousa wrote his march *The Crusader*. The title is presumably derived from the Knights Templar's theoretical origins in the Crusades, and many of the secret rituals and ceremonies performed by the Masons also derive from the Crusade era. It is interesting to note that it was not only common, but also somewhat expected, that military bandmasters of Sousa's era be members of Masonic organizations. Though the title suggests a Masonic connection, the music itself contains no known references to Masonic music. Two other Sousa marches that have Masonic connections are *The Thunderer* (1889) and *Nobles of the Mystic Shrine* (1923).

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ILLINOIS SYMPHONY ORCHESTRA
KEN LAM, MUSIC DIRECTOR

About the Conductors

Marykatherine 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 a member of Pi Kappa Lambda Music Honor Society and an honorary member of Tri-M Music Honor Society.

Zachary A. Taylor is a second-year graduate student at Illinois State University pursuing study in Wind Band Conducting with Dr. Marinello and Trumpet Performance with Dr. Gilreath. Before attending Illinois State, Zachary was Director of Bands and Music Director at St. Joseph-Ogden High School where he taught competitive marching band, concert band, chorus, guitar, and music production. He graduated with a degree in Music Education from Illinois Wesleyan University in 2015 where he studied conducting with Roger Garrett and Steve Eggleston and trumpet with Jennifer Brown and Steve Eggleston. In addition to his work co-conducting University Band, Zachary is a member of Wind Symphony and guest conducts the Wind Symphony and Symphonic Winds.

A native of Indiana, **Dr. Doug Morin** is the Associate Director of Bands and Director of the Big Red Marching Machine at Illinois State University. His duties include managing all aspects of BRMM, directing the Symphonic Band, and teaching courses in Marching Band Techniques and Conducting. Prior to joining the faculty at ISU, he spent twelve years as an educator in North Carolina where his concert bands, marching bands, and jazz ensembles earned numerous awards, recognitions, and superior ratings. He writes drill for bands of all sizes, from 25 to 225, which is performed in venues from high school football games to the College Football Playoffs. He has served as guest conductor, clinician and adjudicator for ensembles from both the United States and Canada.

Dr. Morin graduated from the Indiana University Jacobs School of Music with a Bachelor of Music Education and earned a Master of Music in Wind Conducting at the University of Southern Mississippi and completed a Doctor of Musical Arts in Instrumental Conducting from the University of Washington. During his matriculation at Southern Mississippi, where he served as Head Graduate Assistant for the Department of Bands, the faculty from the School of Music selected him to receive the Outstanding Graduate Student Award. His conducting teachers include Dr. Catherine Rand and Professor Timothy Salzman. He holds memberships in the National Association for Music Education, Phi Kappa Phi honor society, Kappa Kappa Psi National Honorary Band Fraternity, and the College Band Director’s National Association.

Illinois State University, University Band

Marykatheryne E. Kuhne, *conductor*

Zachary A. Taylor, *conductor*

Flute

Calynn Chavez
Madelyn Dowd
Nicole Golebiowski
Cassidy Hanyzewski
Jesenia Kolimas
Maira Peters
Sophie Remert
Tyrah Sexton
Allison Wessel

Oboe

Isabelle Barriball
Margaret Bourdon

Clarinet

Mikayla Alt
Myesha Choudhury
Ashton Estell
Emily Felbinger (Bass)
Sara Henne
Malana Mccloud
Theresa Schafer
Brooke Schlicker
Elizabeth Sincere
Sofia Stirn (Bass)
Matthew Thilmany
Amanda Veerkamp

Bassoon

Mitchell Solesky

Saxophone

Antonio Bolanos
Teontae Booker
Vinny Carta
Brett Hafner (Bari)
Xavier Lee (Tenor)
Sarah Rynke
Brandon Virto

Horn

Dakota Law
Madi Marik
Danielle Vescovi

Trumpet

Andrew Goger
Bryce Mero
Shelley Siegel
Michael Sorenson
George Stedman

Trombone

Katie Bruce
Robert Kelly

Euphonium

Ken Buck
Luke Eckhardt
Jessica Ortiz
Julian Ortiz
Ingrid Palomaki
Ian Samsami

Tuba

Arturo Alfaro-Manriquez

Percussion

Will Alexander
Matthew Milaneses
Alex Musselman
Jacob Taylor
Carolyn Wehr

*Alphabetical Listing of
Musicians

Illinois State University Symphonic Band

Doug Morin, *conductor*

Flute

Bryn Fleming
Kaitlyn Heisteand
Hannah Kutchek
Sarah Lange
Amelia O'Donnell
Jonathan Popper*
Anna Smith
Kaitlyn Wiseman

Oboe

Maya Zinke

Clarinet

Katharine Allen
Sophia Belczak
Lauren Crumble*
Devon Custer, Bass
Abbie Eveland
Emily Giesholt
Sara Henne
Jocelyn Jamieson
Grace Reuter
Andrea Ruiz
Anna Stewart
Samantha Tabor
Hannah Wilson

Bassoon

Ethan Roberts

Saxophone

Leslie Castro
Timothy Bareika
Michael Pidgeon
Gianna Politano*
Lauren Siemer

Horn

Jimmy Spencer*
Jasmine Flores
Cassidy Fairchild

Trumpet

Brock Baker
Austin Caraher
Alex Gant*
Lorelei Junkel
Logan Robb

Trombone

Tyler Briscoe*
Ian Carnahan
Eric Johnson
Victoria Puffer
Jace Wilkin

Euphonium

Giovanni Avila
Matthew Fink
Morgan Roach
Lexi Tartaglia*

Tuba

Angel Lopez*
Thomas Miltner

Percussion

Laura Hanson*
William Lawton
Amidala Soria
Brennan Weirman
Ethan Wepfer

Piano

Kara Solis

*Denotes section leader

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 Aduonum, *Ethnomusicology*
Allison Alcorn, *Musicology*
Debbie Aurelius-Muir, *Music Education*
Debra Austin, *Voice*
Mark Babbitt, *Trombone*
Emily Beinborn, *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 Labonville, *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, *Office Administrator*
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 Schuetz, *Voice*
Lydia Sheehan, *Bands Office Administrator*
Anne Shelley, *Milner Librarian*
Matthew Smith, *Arts Technology*
David Snyder, *Music Education*
Ben Stiers, *Percussion/ Asst. Director of Athletic Bands*
Thomas Studebaker, *Voice*
Erik Swanson, *Jazz Guitar*
Elizabeth Thompson, *Voice*
Tuyen Tonnu, *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)

