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Student Ensemble: Wind Symphony

Richard Scott Cohen, Guest Conductor

Andy Collinsworth, Guest Conductor

Christopher Unger, Guest Conductor

Benjamin Stiers, Marimba

Martin H. Seggelke, Conductor

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Illinois State University
College of Fine Arts
School of Music

Wind Symphony

Richard Scott Cohen, *Guest Conductor*
Andy Collinsworth, *Guest Conductor*
Christopher Unger, *Guest Conductor*
Benjamin Stiers, *Marimba*
Martin H. Seggelke, *Conductor*

Center for the Performing Arts
Sunday Afternoon
April 24, 2015
4:00 p.m.

This is the one hundred and eighty-ninth program of the 2015-2016 season.

Program

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

Carbon Paper and Nitrogen Ink, Concerto for Marimba and Wind Ensemble (2013) Adam Silverman
(born 1973)
22:00
I. Spiral threads of vital spirit
II. Glowing
III. On the fabric of the human body

Benjamin Stiers, marimba

Suite Française (1944) Darius Milhaud
(1892-1974)
18:00
I. Normandie
II. Bretagne
III. Île De France
IV. Alsace-Lorraine
V. Provence

Christopher Unger, guest conductor

Hammersmith, Op. 52 (1930) Gustav Holst
(1874-1934)
14:00

Scott Cohen, guest conductor


La Procession du Rocio, Op. 9 (1912) Joaquín Turina
(1882-1949)
8:00
I. Triana en fête
II. La Procession

Andy Collinsworth, guest conductor

Program Notes

Welcome to Illinois State University! Thank you for joining us for today's performance of the ISU Wind Symphony. 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. Any audio or video recording is strictly prohibited. Thank you for your support!



 **Adam Silverman** (born 1973) is a composer who lives in Swarthmore, Pennsylvania. He teaches music composition, theory, songwriting and orchestration as Associate Professor of Music Theory and Composition at West Chester University and works actively creating new compositions that are performed on concerts worldwide.

Silverman's most frequently performed works are for percussion ensemble, wind ensemble, and cello, including many compositions for accompanied and unaccompanied solo cello, and original works and arrangements for cello choirs. He has composed three concertos since 2011: one for saxophone and wind ensemble, one for marimba and wind ensemble, and a double concerto for violin, cello and orchestra.

As a youth, Silverman began his musical training as a pianist and taught himself to play guitar. By sixteen, he was writing original songs and performing in local bars where he would have been refused entry as an underage patron were he not in the band. He began to study classical music and composed his first works at Tulane University, the University of Miami, and The Vienna Musikhochschule. He earned graduate degrees at The Yale School of Music. He continued his training as a composer through participation at summer music festivals including Tanglewood, where he received the prestigious ASCAP-Leonard Bernstein Fellowship.

Silverman began his career in the early 2000's as a founder of the Minimum Security Composers Collective, a group of four entrepreneurial composers who created new works and produced concerts in collaboration with leading ensembles. Their evening-length production for sextet, *Eighth Blackbird*, was featured on tour across America, including performances at Carnegie Hall, Lincoln Center's Alice Tully Hall, and other prominent venues. Silverman also began composing music for many of America's leading ensembles including *Sturm* for The Amelia Piano Trio, *Kicking and Screaming* for The Albany Symphony Chamber Orchestra, *Ricochet* for Strata and the Piccolo Spoleto Festival, *Corrie Q's Jigs and Reels* (String Quartet No. 3) for the Corigliano Quartet, and many others.

Inspired by an exhibit on the children of the Holocaust at the Yad V'Shem Museum in Jerusalem, Silverman composed the opera *Korczak's Orphans* in collaboration with poet Susan Gubernat. This grand opera for a large cast of soloists, orchestra and children's choir, centers around the tragic heroism of a Jewish author and orphanage director in World War II Poland. It has been performed in staged and concert-workshops by New York City Opera, Real Time Opera, The Atlanta Young Singers, and The Brooklyn Opera Company. Silverman's second opera, *Griselda e il Marchese di Saluzzo*, is an Italian operatic "short" based on a tale from Boccaccio's *The Decameron*; scored for just seven musicians, four soloists and a small women's choir, it was composed for International Opera Theater, and was performed in 2010 and 2011 in Philadelphia, Pieve, Italy, and Saluzzo, Italy - the town in which Griselda's story was set in Boccaccio's 14th century novella.

Silverman's dramatic music extends beyond opera. In collaboration with In Parenthesis Theater, he composed music for *Le Colonel des Zouaves* (2005), a Dadaist theater piece by French dramatist Olivier Cadiot, set for solo actor and men's chorus.


- Biography courtesy of the composer

Concerto for Marimba and Wind Ensemble (2013)

In Michael Pollan's popular book *The Omnivore's Dilemma*, the author describes carbon as "supplying life's quantity, since it is the main structural element in living matter," and nitrogen as "supplying life's quality," since it is the essential ingredient in amino acids, proteins and nucleic acids. I particularly enjoyed his turn-of-phrase when he wrote "the genetic information that orders and perpetuates life is written in nitrogen ink," and it also reminded me of some artwork by Hannah Burr, in which faint landscapes are inscribed on fragile leaves of carbon paper. The titles of the first three movements were extracted and loosely adapted from lines of *The Human Genome: Poems On The Book of Life* by Gillian K. Ferguson and the third movement's title, *On the fabric of the human body*, is the translated name of a landmark text on human anatomy, Andreas Vesalius' *De humani corporis fabrica* (1543). This book, a copy of which I inherited from my father, features intricately detailed illustrations of human dissections set in allegorical poses and settings. Together, the movement titles form a small poem. The music was

composed freely, without attempts to “pictorialize” its topic. Instead, it takes as its overall approach the concept of “inscription,” with instrumental layers etching impressions on one another. The solo marimba, in particular, imprints upon the rest by triggering notes of the accompaniment that extend the marimba’s notes through sustaining, echoing, and forming cascading trails.

- Program notes courtesy of the composer

 **Darius Milhaud** (1892-1974) was a principal French composer of the 20th century who was known especially for his development of polytonality (simultaneous use of different keys).

Born of a Provençal Jewish family, Milhaud studied under Paul Dukas and Vincent d’Indy at the Paris Conservatory. He was grouped by the critic Henri Collet with the young composers whom Collet called *Les Six*. In 1940, he became a professor at Mills College, Oakland, California. After 1947, he taught at the Paris Conservatory. In his later years he suffered from crippling arthritis, but he continued to compose and conduct.



Starting in about 1913, Milhaud’s music is characterized by his use of bitonality and polychords. He was the first to analyze polytonality and to develop that technique consistently. An example of his use of polytonality can be found in *Saudades do Brasil* (1921), a set of dance suites. His style became simplified in later years, but its harmonic basis remained mostly polytonal. The effect of his polytonality is that of simultaneous movement of different planes of sound. Although dissonant, his music retains a lyrical quality.

A prolific composer, Milhaud wrote more than 400 works, including radio and motion-picture scores, a setting of the Jewish Sabbath Morning Service, symphonies (eight for large orchestra, five for small orchestra), choral works, and the two-piano suite *Scaramouche* (1936; later arranged for saxophone or clarinet and orchestra). His chamber music includes a suite for violin, clarinet, and piano, and 18 string quartets. Among his songs are settings of poems by Claudel, Christina Rossetti, and Stéphane Mallarmé. He wrote an autobiography, *My Happy Life* (1995, trans. by Donald Evans).


- Biography courtesy of *Encyclopedia Britannica*

Suite Française (1944) was written in 1944 on commission from the publisher, Leeds Music Corporation, as part of a contemplated series of original works for band by outstanding contemporary composers. His first extended work for winds, *Suite Française*, was premiered by the Goldman Band in 1945. The composer provided the following notes about the suite:

“The five parts of this suite are named after French provinces, the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country – Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence. I used some folk tunes of the provinces. I wanted the young Americans to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders who in less than seventy years have brought war, destruction, cruelty, torture, and murder, three times, to the peaceful and democratic people of France.”

- Program notes courtesy of James Huff and The Claremont Winds



 **Gustav Holst** (1874-1934) was an English composer and music teacher noted for the excellence of his orchestration. His music combines an international flavour based on the styles of Maurice Ravel, Igor Stravinsky, and others with a continuation of English Romanticism.

The son of a Swedish father and English mother, Holst studied at the Royal College of Music in London. His solo instrument was the trombone, and for some years after college he made his living as a trombone player in the Carl Rosa Opera Company and in various orchestras. He became music master at St. Paul’s Girls’ School in 1905 and director of music at Morley College in 1907. These were the most important of his teaching posts, and he retained both of them until the end of his life.

Holst’s pioneering methods, which entailed a rediscovery of the English vocal and choral tradition (folk song, madrigals, and church music), were influential in musical education in many English

schools. Many of Holst's smaller choral works, folk-song arrangements, and instrumental reflect the musical interests he sought to promote as a teacher. In this activity he shared much common ground with Ralph Vaughan Williams, his friend and contemporary. Holst's stubbornly independent, exploring mind had need, however, of a musical language less limited and more flexible than that offered by the English folk-song school. He found fresh creative stimuli in the new European music, whose impact Holst registered in his orchestral suite *The Planets* (1918), and also in Hindu literature, which gave rise to his "Sanskrit" period (1908–12), during which he composed the opera *Savitri* and four sets of choral hymns from the R̥gveda. The cosmopolitanism of Holst's style, rare in English music of his period, lends him a special historical significance. He anticipated many trends associated with later English composers who were to turn away from the self-consciously national style bred by the folk-song revival.

- *Biography courtesy of Britannica*

Hammersmith, Op. 52 (1930) is Holst's only late-period work for wind band, and the only one intended for professional musicians. Although it was commissioned by the BBC military band in 1930, it received its premiere on April 17, 1932 by the United States Marine Band, conducted by Captain Taylor Branson, at the American Bandmasters Association convention in Washington, D.C. This performance was not repeated, and the piece was forgotten for two decades, to the extent that Boosey & Hawkes, which published Holst's 1931 orchestral transcription, had no record of the band version at all. It remained unknown until 1954, when Richard Cantrick, the band director at the Carnegie Institute of Technology unearthed the band version, which existed only as a manuscript in the possession of Holst's daughter, Imogen, who was also his biographer. He conducted the second performance with their Kiltie Band on April 12 of that year, after which Boosey & Hawkes finally published the piece. Imogen Holst provides program notes in the score:


"Hammersmith is a Prelude and Scherzo which was commissioned by the BBC military band in 1930. Holst afterwards rewrote it for full orchestra.

Those who knew nothing of this forty-year-old affection for the Hammersmith district of London were puzzled at the title. The work is not program music. Its mood is the outcome of long years of familiarity with the changing crowds and the changing river [Thames]: those Saturday night crowds, who were always good-natured even when they were being pushed off the pavement into the middle of the traffic, and the stall-holders in that narrow lane behind the Broadway, with their unexpected assortment of goods lit up by brilliant flares, and the large woman at the fruit shop who always called him "dearie" when he bought oranges for his Sunday picnics. As for the river, he had known it since he was a student, when he paced up and down outside William Morris's house, discussing Ibsen with earnest young socialists. During all the years since then, his favorite London walk had been along the river-path to Chiswick.

In Hammersmith the river is the background to the crowd: it is a river that goes on its way unnoticed and unconcerned."

from Gustav Holst, *A Biography* by Imogen Holst

- *Program notes courtesy of Wind Band Literature*

 **Joaquín Turina** (1882-1949) was a Spanish composer who helped to promote the national character of 20th-century Spanish music.

After studying in Seville and Madrid, Turina went to Paris in 1905, where he was a pupil of Moritz Moszkowski for piano and Vincent d'Indy for composition. Though he absorbed elements of the French style, he was inspired in Paris by Isaac Albéniz to write distinctively Spanish music. He wrote the *Sonata española* for violin and piano and the symphonic poem *La procesión del rocío* (1912), and in 1914 returned to Spain. Turina's native city, Seville, figures largely in his mostly picturesque works, notably in the *Sinfonía sevillana* (1920), in the *Canto a Sevilla* (1927; "Song to Seville") for voice and orchestra, and in his albums of piano miniatures, among them *Rincones sevillanos* ("Sevillian Nooks") and *La leyenda de la Giralda* ("The Legend of Giralda"). He was most successful in his many songs. He also wrote two operas, *Margot* (1914) and *Jardín de oriente* (1923; "Garden of the East"), incidental music, and chamber works. His *Danzas fantásticas* (1920; "Fantastic Dances") for orchestra and *La oración del torero* (1925; "The Torero's Speech") for string quartet or string orchestra were particularly popular. Turina was a critic for the Madrid paper *El Debate* and wrote a short encyclopaedia of music.




- *Biography courtesy of Britannica*

La Procession du Rocio, Op. 9 (1912), “the procession of the dew,” was the work that catapulted Joaquin Turina to success. Its debut performance in Madrid in 1913 was received so well that he decided to return to Spain, where he rose to the top of the Spanish musical world, eventually becoming Professor of Composition at the Madrid Royal Conservatory.

La Procession is divided into two distinct sections. It opens with a depiction of the celebration honoring the Virgin Maria in Triana (a colorful neighborhood in Seville), which features stylized gypsy dances and a general mood of festivity. This leads, without break, into the procession itself. Here the character of the music changes. As the procession moves slowly through the streets, the sound of bells, the tap of drums and strains of church music reflect the solemnity of its religious origin. Finally, the music grows to a brilliant climax, including themes derived from the opening fanfare, along with a brief quotation from the Spanish national anthem.


- Program notes courtesy of Immaculata Symphony



 **Ben Stiers** is Assistant Director of Bands, Athletic Bands and Percussion at Illinois State University, where he directs the Pep Band and Drumline and serves as assistant director of the Big Red Marching Machine. Prior to his time at ISU, he served as percussion instructor at Centre College in Danville, Kentucky. In addition, he has been a member of the marching percussion faculty for the Music for All Summer Symposium, and has been employed as a writer, arranger, instructor, and consultant for several high school percussion programs in Illinois, Nevada, and Kentucky. Dr. Stiers earned his DMA in Percussion Performance from the University of Kentucky, where he also received a certificate in music theory pedagogy. He holds a Master’s Degree from the University of Nevada-Las Vegas and a Bachelor’s Degree from Illinois State University. His teachers include James B. Campbell, Paul Deatherage, John Willmarth, Dean Gronemeier, Timothy Jones, David Collier, and Tom Marko. His performing experience includes extensive freelance work in the Las Vegas area, appearances with the Peoria Symphony Orchestra, the Illinois Symphony Orchestra, the Heartland Festival Orchestra, the Las Vegas Philharmonic, and the

Lexington Philharmonic Orchestra, and performances abroad with chamber music ensembles in Australia and Taiwan. He also served as the Vice President of the Kentucky chapter of the Percussive Arts Society from 2010 until 2011. Dr. Stiers is a member of the Percussive Arts Society, the College Band Directors National Association, the College Music Society, and the Society for Music Theory, as well as an education endorser for Innovative Percussion, Inc.

- Biography courtesy of the soloist

 **Christopher Unger** has been serving as the Interim Director of Bands at the University of British Columbia. Prior to his appointment at U.B.C., Dr. Unger served as the Assistant Conductor of both the Eastman Wind Orchestra and the Eastman Wind Ensemble. At Eastman, Dr. Unger was honored with the Frederick Fennell Fellowship for Advanced Conducting Study, the Evan Whallon Conducting Award, and the prestigious Walter Hagen Conducting Prize. His role at Eastman provided him with the opportunity to act as a producer on the Eastman Wind Ensemble’s 2013 release on Avie Records titled *Stravinsky-Octet/L’Histoire du Soldat*. In addition to conducting the wind ensembles, Dr. Unger worked with the Brass Guild, the Trumpet Ensemble, and the Graduate Chamber Orchestra. He also was chosen to conduct a featured performance of *Imis*, by Massimo Lualicella, the 2011/2012 OSSIA International Composition Competition winner, with the Ossia New Music Ensemble.



Prior to his graduate studies, Dr. Unger was the Instrumental Music Teacher at G.P. Vanier Secondary School in Courtenay, British Columbia. Under his baton, the instrumental ensembles at Vanier participated in regional and national festivals and received national recognition for their performances at Musicfest Canada. In his final year at Vanier, Dr. Unger was nominated for the CARAS/MUSICAN teacher of the year award.

Recently, Dr. Unger won the American Prize in Conducting in the Wind Ensemble Division (2013). The American Prize is a series of new, non-profit national competitions in the performing arts, unique in scope and structure, providing awards, professional adjudication, and regional, national, and international recognition. Each year, The American Prize rewards the best recorded performances by individual artists and ensembles in the United States.


Dr. Unger’s principal conducting teachers were Dr. Mark Scatterday and Dr. Colleen Richardson. He has attended a number of influential conducting symposiums where he worked with master wind conductors such as Donald Hunsberger, Frank Battisti, Charles Peltz, Michael Haithcock, Allan McMurray, Craig Kirchoff, Michael Votta,

Gary Hill, and Rodney Winther. He maintains professional affiliations with the College Band Directors National Association, the World Association of Symphonic Bands and Ensembles, and the Conductor's Guild.

Dr. Unger received his D.M.A in conducting from the Eastman School of Music in 2013. Additionally, he holds degrees from the University of Western Ontario and the University of British Columbia.

- *Biography courtesy of the conductor*




 **Scott Cohen** is a Professor and Director of Instrumental Ensembles at Ferris State University in Big Rapids, Michigan. He is director of the FSU Symphony Band, the FSU West Central Concert Band, the FSU Community Summer Band, and the FSU West Central Chamber Orchestra. He also teaches courses in music appreciation.

Professional activities include serving on the Board of Directors of the International Society for the Research and Promotion of Band Music (IGEB), and on the Editorial Board of the World Association for Symphonic Bands and Ensembles (WASBE). Cohen also holds professional music membership in the Music Educators National Conference (MENC), the Association of Concert Bands (ACB), the National Bandmasters Association (NBA), and the Michigan School Band and Orchestra Association, which awarded him lifetime honorary membership in 2006. In addition, he is a member of the North American Catalan Society (NACS).

A native of Chicago, Cohen is a Phi Beta Kappa scholar from the University of Illinois, holds master's and doctorate degrees in conducting from Northwestern University, and is a three-time Fulbright Scholar to Spain. He is active as a conductor, trombonist, private instructor, composer, arranger, music adjudicator, researcher, author and lecturer throughout the United States and Europe.

- *Biography courtesy of Ferris State University*

 **Andy Collinsworth** is the Director of Bands and Program Director for Music Education at Sonoma State University in Rohnert Park, California. In addition to leading the university Symphonic Wind Ensemble and Chamber Winds Ensemble, Dr. Collinsworth teaches courses in conducting, instrumental music methods and music education. As Director of the Music Education program at SSU, he leads a seminar course for credential candidates in the field of music and supervises student teachers.

Dr. Collinsworth received his Bachelor of Music degree in Music Education and Master of Music degree in saxophone performance from the University of Nevada at Reno. He received his Doctor of the Musical Arts degree in Conducting from Arizona State University.



Prior to joining the Sonoma State faculty in 2008, Dr. Collinsworth taught for nearly twenty years in California public schools. From 1996 until 2005, he was Director of Instrumental Music at Maria Carrillo High School in Santa Rosa, California, where ensembles under his direction were recognized for their superior performances.

Dr. Collinsworth maintains an active schedule as a guest conductor, adjudicator and clinician throughout California and the Western states. His critical edition full score to Samuel Barber's *Commando March*, is published by G. Schirmer. In addition to his university duties, Dr. Collinsworth is an active member of several professional organizations. He is President of the Bay Section of the California Music Educators Association (CMEA), and is President-Elect for the Western Division of the College Band Directors National Association (CBDNA). In addition, he is a member of the National Association of Music Education, the California Band Directors Association, the Northern California Band Directors Association, and is an honorary member of the Kappa Kappa Psi band fraternity.

In 2011, he was honored by the California Music Educators Association's Don Schmeer/Byron Hoyt Band Educator Award honoring excellence in instrumental instruction and performance.

- *Biography courtesy of Sonoma State University*

Wind Symphony Personnel

Dr. Martin H. Seggelke, *conductor*

Flute

Alexandra Clay
Daniel Gallagher
Kalie Grable
Mark Grigoletti
Cassie Metz
Pam Schuett*

Oboe

David Merz*
Elizabeth Okrzesik
Kaitlyn Biegelmann

Bassoon

Veronica Dapper*
Matthew Jewell*

Contrabassoon

Arturo Montaña Jr.

Clarinet

Brian Do
Beth Hildenbrand*
Marissa Poel
Colby Spengler
Nuvee Thammikasakul

Bass Clarinet

Cassie Wieland

Contrabass Clarinet

Andy Lucas

Saxophone

Devin Cano
Riley Carter
Christine Ewald
Alex Pantazi
Tre Wherry*

Horn

Jack Gordon
Nelson Ruiz
Jordyn Shultz
Meagan Vasel
Emily Wolski*
Leah Young

Trumpet

Alyson Bauman
Shauna Bracken
Nicole Gillotti*
Sean Hack
Katie Harris
Clinton Linkmeyer

Trombone

Jordan Harvey*
Jonathan Sabin
Daniel Tedeschi

Bass Trombone

Michael Genson

Euphonium

Tyler Walls*
Derek Carter

Tuba

Alex Hill*
Alex Finley

Percussion

Michael Barranco
Francis Favis
Elliott Godinez
Matt James
Katie Klipstein
Mallory Konstans*

String Bass

Katy Balk
Ana Miller

Piano

Seung-Kyung Baek

Acknowledging the important contributions of all ensemble members, this list is in alphabetical order.

*Denotes Section Leader

THANK YOU

Illinois State University College of Fine Arts

Jean Miller, *Dean*

John Walker, Shari Zeck, *Associate Deans*

Laurie Merriman and Janet Tulley, *Assistant Deans*

Illinois State University School of Music

A. Oforiwaa Aduonum, *Ethnomusicology*
Allison Alcorn, *Music History*
Debra Austin, *Voice*
Mark Babbitt, *Trombone*
Glenn Block, *Orchestra and Conducting*
Connie Bryant, *Bands Administrative Clerk*
Karyl K. Carlson, *Director of Choral Activities*
Renee Chernick, *Piano*
David Collier, *Percussion and Associate Director*
Andrea Crimmins, *Music Therapy*
Peggy Dehaven, *Office Support Specialist*
Anne Dervin, *Clarinet*
Judith Dicker, *Oboe*
Michael Dicker, *Bassoon*
Geoffrey Duce, *Piano*
Tom Faux, *Ethnomusicology*
Angelo Favis, *Graduate Coordinator and Guitar*
Timothy Fredstrom, *Director of Honors Program*
Sarah Gentry, *Violin*
Amy Gilreath, *Trumpet*
David Gresham, *Clarinet*
Mark Grizzard, *Men's Glee Club*
Christine Hansen, *Lead Academic Advisor*
Kevin Hart, *Jazz Piano and Theory*
Martha Horst, *Theory and Composition*
Mona Hubbard, *Office Manager*
Lauren Hunt, *Horn*
Joshua Keeling, *Theory and Composition*
John Michael Koch, *Vocal Arts Coordinator*
Shela Bondurant Koehler, *Music Education*
William Koehler, *String Bass and Music Education*
Marie Labonville, *Musicology*
Katherine J. Lewis, *Viola*
Roy D. Magnuson, *Theory and Composition*
Joseph Manfredo, *Music Education*
Leslie A. Manfredo, *Choir, Music Education,
and Curriculum*

Thomas Marko, *Director of Jazz Studies*
Rose Marshack, *Music Business and Arts Technology*
Kimberly McCord, *Music Education*
Carlyn Morenus, *Piano*
Kristin Moroni, *Voice*
Emily Mullin, *Therapy*
Paul Nolen, *Saxophone*
Maureen Parker, *Administrative Clerk*
Stephen B. Parsons, *Director*
Frank R. Payton, Jr., *Music Education*
Adriana Ransom, *Cello/ String Project/ CSA*
Christiana Reader, *General Education*
Kim Risinger, *Flute*
Cindy Ropp, *Music Therapy*
Andy Rummel, *Euphonium and Tuba*
Tim Schachtschneider, *SOM Facilities Manager*
Carl Schimmel, *Composition*
Daniel Peter Schuetz, *Voice*
Martin H. Seggelke, *Director of Bands*
Anne Shelley, *Milner Librarian*
Debra Smith, *Music Education*
Gavin Smith, *Assistant Director of Bands*
Matthew Smith, *Arts Technology*
David Snyder, *Music Education*
Ben Stiers, *Percussion/ Assistant Director of Bands*
Tuyen Tonnu, *Piano*
Rick Valentin, *Arts Technology*
Janet Tulley, *Assistant Dean*
Justin Vickers, *Voice and Musicology*
Michelle Vought, *Voice*
Sharon Walsh, *Advisor*

Band Graduate Teaching Assistants:

Michael Barranco, Alexandra Clay,
Aaron Gradberg, Jacob Hilton,
Nelson Ruiz, and Shannon Shaffer



LISTEN
Live

2015-2016
SEASON

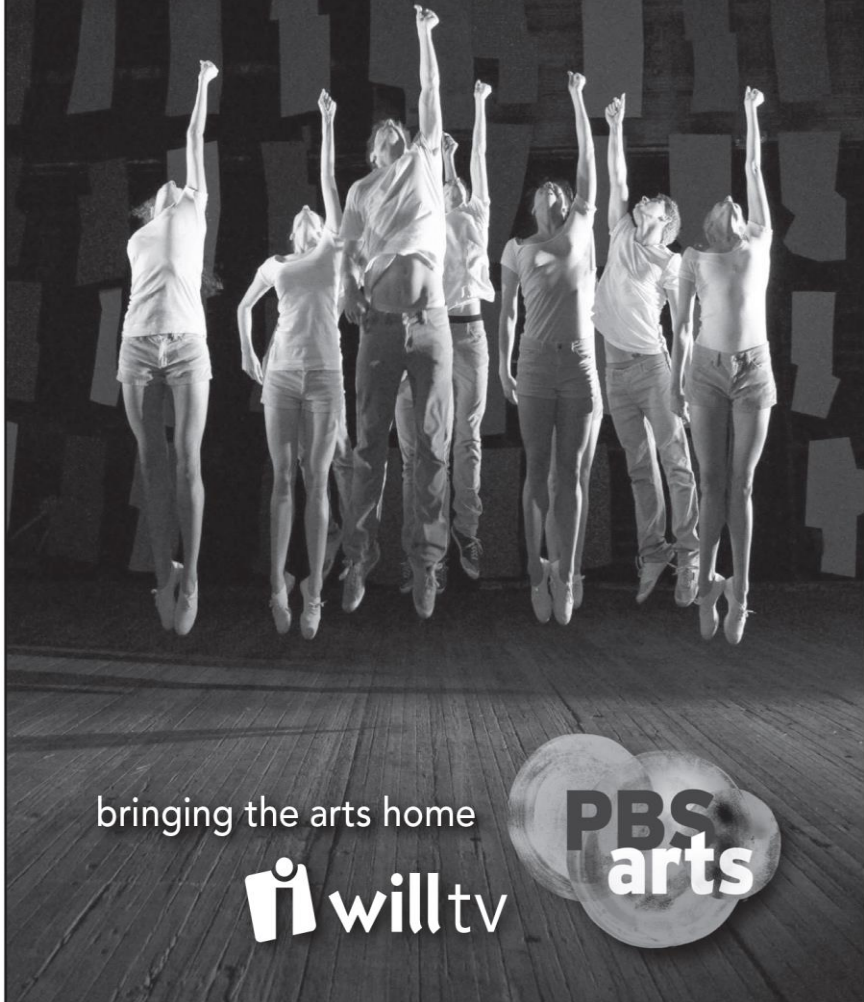
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ALASTAIR WILLIS, MUSIC DIRECTOR

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