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Student Ensemble: University Band and Symphonic Band

Gavin Smith, Conductor

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Illinois State University
College of Fine Arts
School of Music

University Band
and
Symphonic Band

Gavin Smith, *Conductor*

Center for the Performing Arts
Thursday Evening
April 21, 2016
8:00 p.m.

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

Program

Please silence all electronic devices for the duration of the concert.
It is prohibited to record any video or audio footage of any portion of today's performance.
Thank you.

University Band

Flourish for Wind Band (1939)	Ralph Vaughan Williams (1872-1958) 2:00
Bugler's Holiday (1954) <i>Alyson Bauman, Nicole Gillotti, and Katie Harris, soloists</i>	Leroy Anderson (1908-1975) 3:00
Fusion (2007)	Brian Balmages (born 1975) 4:00
Hosts of Freedom (2003)	Karl King (1891-1971) 3:00

Intermission


Award Presentations

Symphonic Band

To the Skies (1999)	Jonathan Oliver (born 1974) 1:30
Contre Qui, Rose (1978)	Morten Lauridsen (born 1943) Transcribed by Reynolds 4:00
Leap of Faith (2015) <i>Dr. Ben Stiers, soloist</i>	Craig Fitzpatrick (born 1980) 6:30
Satiric Dances (1986)	Norman Dello Joio (1913-2008) 7:00

Program Notes

Welcome to Illinois State University! Thank you for joining us for today's performance of the ISU University Band and Symphonic Band. We hope that you will enjoy our concert and that you might consider joining us again for future performances at the ISU School of Music. Please visit <http://www.bands.illinoisstate.edu> for more information. Thank you for your support!

 **Ralph Vaughan Williams** Vaughan Williams was born on the 12 October, 1872 in the Cotswold village of Down Ampney. He was educated at Charterhouse School, then Trinity College, Cambridge. Later he was a pupil of Stanford and Parry at the Royal College of Music, after which he studied with Max Bruch in Berlin and Maurice Ravel in Paris.


At the turn of the century he was among the very first to travel into the countryside to collect folk-songs and carols from singers, notating them for future generations to enjoy. As musical editor of *The English Hymnal* he composed several hymns that are now world-wide favorites (*For all the Saints, Come down O love Divine*). Later he also helped to edit *The Oxford Book of Carols*, with similar success. Before the war he had met and then sustained a long and deep friendship with the composer Gustav Holst. Vaughan Williams volunteered to serve in the Field Ambulance Service in Flanders for the 1914-1918 war, during which he was deeply affected by the carnage and the loss of close friends such as the composer George Butterworth.

For many years Vaughan Williams conducted and led the Leith Hill Music Festival, conducting Bach's *St Matthew Passion* on a regular basis. He also became professor of composition at the Royal College of Music in London. In his lifetime, Vaughan Williams eschewed all honors with the exception of the Order of Merit which was conferred upon him in 1938.

He died on 26 August 1958; his ashes are interred in Westminster Abbey, near Purcell. In a long and productive life, music flowed from his creative pen in profusion. Hardly a musical genre was untouched or failed to be enriched by his work, which included nine symphonies, five operas, film music, ballet and stage music, several song cycles, church music and works for chorus and orchestra.


Flourish for Wind Band (1939) Vaughan Williams wrote *Flourish for Wind Band* in 1939 as the opening to the pageant *Music and the People* in the Royal Albert Hall in London. It was subsequently lost, only to be rediscovered and finally published in 1971. Arranger Roy Douglas created versions of the piece for brass band and for symphony orchestra, but it has become part of the basic literature of the wind band for which it was created. It opens with a simple brass fanfare. This gives way to a lyrical melody before the fanfare returns to end the piece. At just under 2 minutes long, *Flourish for Wind Band* is a concise gem of Vaughan Williams's output.

- *Biography and program notes courtesy of the Ralph Vaughan Williams Society/windliterature.org.*

 **Leroy Anderson** (1908-1975) Leroy Anderson was born in Cambridge, Massachusetts, to Swedish parents. He was undecided as to which career to follow: linguistics or music. The result was that he followed both. He was graduated from Harvard College in 1929 with an A.B. degree, magna cum laude in music. After receiving that degree, Anderson continued his studies at Harvard toward a Ph.D. in German and Scandinavian languages. During the Second World War, he worked in Iceland as an interpreter, and during the Korean War, in military intelligence. Anderson studied with Walter Piston and Georges Enesco, among others. He was one of the few American composers who did not study with Nadia Boulanger. He was a man with a sense of humor, who often said that he had received his education "on one street. Broadway, Cambridge." His humor was evident in his music, which was always lively and melodic, frequently whimsical. His *The Typewriter* included the sound of a carriage-return, complete with the bell (of mechanical typewriters). *Sleigh Ride* ended with the whinny of a horse. *The Syncopated Clock*, or course, included the ticking of a clock.

Bugler's Holiday (born 1958) Almost all of Anderson's pieces lasted no longer than three minutes, and today's example is no exception. The longest performance lasted two minutes and thirty-three seconds, but there are shorter performances of this piece, lasting two minutes and twenty seconds. This is a very fast piece, making great demands of the brass performers. It has been suggested that this piece represents a nostalgic look back at Anderson's Army career. He started as a private and rose to the rank of Captain.

- Program notes courtesy of the Manchester Symphony Orchestra


 **Brian Balmages** (born 1975) is an award-winning composer, conductor, producer, and performer. He holds a bachelor's degree in music from James Madison University and a master's degree from the University of Miami in Florida. His compositions have been performed worldwide at the state, national and international level. His active schedule of commissions and premieres has incorporated groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, Miami Symphony Orchestra, University of Miami Wind Ensemble, Boston Brass, and the Dominion Brass Ensemble. In 2012, Mr. Balmages received the prestigious Albert Austin Harding Award from the American School Band Directors Association. He is also a 2010 winner of the Harvey G. Phillips Award for Compositional Excellence, presented by the International Tuba-Euphonium Association. As a conductor, Mr. Balmages enjoys engagements with numerous all-state and regional honor bands and orchestras along with university and professional groups. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, National Association for Music Educators, American School Band Directors Association, CBDNA, the Kennedy Center, and Meyerhoff Symphony Hall. He has also served as an adjunct professor of instrumental conducting and Acting Symphonic Band Director at Towson University in Maryland.

Currently, Mr. Balmages is the Director of Instrumental Publications for The FJH Music Company Inc. in Fort Lauderdale, Florida. He resides in Baltimore with his wife Lisa and their two sons.

Fusion (2007)

“Just as its title suggests, this three-movement contemporary work draws from various types of pop music and dance forms, and sets them in a symphonic framework. The opening movement, *Overture*, is a short fanfare based loosely on Irish dance rhythms and melodies. The second movement, *Ballad*, receives its inspiration from various aspects of pop ballads, though no direct references are made. Dense harmonies and interesting textures play an important role throughout the movement. The final movement, *Fusion*, is a literal combination of rock, funk, swing, and classical in a contemporary setting. Intense and driving, this is an excellent concert finale.”


- Biography and program notes courtesy of the composer

 **Karl King** (1891-1971) began his long career in music at the age of eleven when he bought a cornet with money earned by selling newspapers. He was born in Paintersville, Ohio in 1891, but his family moved to Canton, Ohio in 1902; it was there that he began lessons on the cornet. He soon exchanged that instrument for a euphonium, which he played first in the Canton “Marine” Band (made up of boys his own age) and later in the local Thayer Military Band. His only formal music instruction consisted of four piano lessons and one harmony lesson from a musical show director, William Bradford; his academic education ended with the eighth grade. By the time he was seventeen, King had his first composition published. At the age of eighteen, he left home and began playing in various community and circus bands, including those of Fred Neddermeyer (1909), Robinson Famous Shows (1910), Yankee Robinson (1911), Sells-Floto (directed by W.P. English, 1912), and Barnum and Bailey (directed by Ned Brill, 1913). For the 1914 season, he directed the combined Sells-Floto Circus and Buffalo Bill Wild West Show Band; during the 1915-1916 seasons he led the Sells-Floto Circus Band. In 1917, he began a two-year tour as bandmaster with Barnum and Bailey’s “Greatest Show on Earth,” taking along his wife, Ruth (Lovett), who played calliope with the circus. The Kings then returned to Canton where he started a publishing business, directed the Grand Army Band of Canton, and helped his wife care for their young son, Karl Jr. In 1920, King moved his publishing firm to Fort Dodge, Iowa, where

he conducted the Fort Dodge Municipal Band for the next fifty-one years. During his long tenure, it became one of the nation's best-known bands, giving two concerts each week during the summer, pioneering radio broadcasts over Station WHO in Des Moines, and playing at almost every Iowa State Fair since 1920. During that time, he also worked with countless school bands and was one of the founders of the American Bandmasters Association; he was elected president of the ABA in 1938.


Hosts of Freedom (1920) In the liner notes of the University of Michigan's Music School album *200 years of American Marches*, Richard Crawford writes a most interesting essay on the structure of American march music. In a direct reference to **Hosts of Freedom March** he points out that the composer who is faced with a four-bar phrase structure must work to achieve continuity, "to keep the music flowing from one section to the next despite the frequent, decisive cadences. If the main tune fills only the part of a phrase, it is almost certain that a countermelody will float to the surface to fill the rest, and to push the phrase or strain into the next...just as jazz musicians enliven the ends of phrases..." Circus musicians have taken advantage of this continuity and have used this march frequently since it was published in 1920. Within the last decade **Hosts of Freedom** has served as a fast finale for the elephant act by the circus bands with Beatty-Cole, King Brothers, Royal Hanneford, Carson and Barnes, and many others.

- Biography courtesy of Norman E. Smith's "Program Notes for Band"

 **Jonathan Oliver** (born 1974) is currently the Director of Bands at Ohio County Middle School in Hartford, KY. He has composed and arranged music for different genres of performing ensembles, including marching band, concert band, and smaller chamber ensembles, focusing mainly on tuba and euphonium ensembles. He received his undergraduate degree from Tennessee Tech University in Cookeville, TN working under R. Winston Morris, and his graduate degree from Western Kentucky University in Bowling Green, KY, working under Joe Stites and Jeff Hodapp.

To the Skies (2015) "This short work is intended to describe the emotions of going on an airplane ride. The beginning of the piece describes the excitement of taking off from the runway and the start of the flight. The middle section looks for the joys of seeing the sky from your seat and knowing that you have become one with the clouds. The feelings of going in for the landing and being back on the ground bring the piece to its exciting conclusion."

- Biography and program notes courtesy of the composer.

 **Morten Lauridsen** (born 1943) is an American composer. A National Medal of Arts recipient (2007), he was composer-in-residence of the Los Angeles Master Chorale (1994–2001) and has been a professor of composition at the University of Southern California Thornton School of Music for more than 40 years. A native of the Pacific Northwest, Lauridsen worked as a Forest Service firefighter and lookout (on an isolated tower near Mt. St. Helens) and attended Whitman College before traveling south to study composition at the University of Southern California with Ingolf Dahl, Halsey Stevens, Robert Linn, and Harold Owen. He began teaching at USC in 1967 and has been on their faculty ever since. In 2006, Lauridsen was named an 'American Choral Master' by the National Endowment for the Arts. In 2007 he received the National Medal of Arts from the President in a White House ceremony, "for his composition of radiant choral works combining musical beauty, power and spiritual depth that have thrilled audiences worldwide."

His musical approaches are very diverse, ranging from direct to abstract in response to various characteristics (subject matter, language, style, structure, historical era, etc.) of the texts he sets. His Latin sacred settings, such as the *Lux Aeterna* and motets, often reference Gregorian chant plus Medieval and Renaissance procedures while blending them within a freshly contemporary sound while other works such as the *Madrigali* and *Cuatro Canciones* are highly chromatic or atonal. His music has an overall lyricism and is tightly constructed around melodic and harmonic


motives. Referring to Lauridsen's sacred music, the musicologist and conductor Nick Strimple said he was "*the only American composer in history who can be called a mystic, (whose) probing, serene work contains an elusive and indefinable ingredient which leaves the impression that all the questions have been answered. From 1993 Lauridsen's music rapidly increased in international popularity, and by century's end he had eclipsed Randall Thompson as the most frequently performed American choral composer.*"

-Biography courtesy of the composer

Contre Qui, Rose (1978) The title *Contre Qui, Rose?* translates to “against whom, Rose?” The song is part of a cycle called *Songs of the Rose*—or *Les Chansons de la Rose*—that Morten Lauridsen wrote based on poems by Rainer Maria Rilke. Rilke was German, but he must have found French the preferable language for poetry since he wrote more than 400 poems in French. Lauridsen loves poetry and Rilke’s poetry has always among his favorite. The song cycle features five pieces, each based on a Rilke poem about the rose. Our piece’s poem, *Contre Qui, Rose*, asks of the rose why it has thorns and against whom it would use them, and the music is painfully beautiful to match the text:

*Against whom, rose,
have you assumed these thorns?
Is it your too fragile joy
that forced you to become
this armed thing?
But from whom does it protect you,
this exaggerated defense?
How many enemies have I
lifted from you who did not fear it at all.
On the contrary, from summer to autumn
you wound the affection
that is given you.*

- Program notes courtesy of the Austin Civic Wind Ensemble.

 **Craig Fitzpatrick** (born 1980) holds a Bachelor of Music degree in composition from Bradley University in Peoria, Illinois, where he studied composition with Stephen Heinemann. He obtained his Masters in Music Composition in 2003 from the University of Illinois in Champaign. While there, he studied composition under Stephen Taylor and Rick Taube and also served as a teaching assistant, instructing undergraduate theory and ear-training courses. Since then Craig has had the opportunity to work closely with Jack Stamp, David Maslanka, and David Holsinger.

In 2001, Craig won the Creative Division of the Bradley University Research and Creative Achievement Exhibition with *Subliminal Designs*, a composition designed using music notation through alternative visual representations. Craig was also a finalist in the ASCAP Foundation Morton Gould Young Composer Awards in 2001 and 2003. In 2005, he was chosen as a participant in the National Band Association’s Young Composer Mentor Project sponsored Bands of America. Craig was also a finalist in the 2nd International Frank Ticheli Composition Contest with his work “Re-Connected” for wind ensemble. Craig has been commissioned to write concert band literature for various Midwest Jr. High and High Schools. His compositions for band, orchestra, choir, soloists, and small ensembles have been performed across the country. Craig is also a published composer with Alfred, TRN, and FJH Music Publishers.

Since 2001, Craig has arranged music and written drill for competitive high school marching bands across the country. His clients have been State Class Champions, Band of America (BOA) Super Regional Finalists, BOA Grand National Semi-Finalists, and BOA Super Regional Class Champions. Additionally, Craig has served as a marching band adjudicator throughout the Midwest. Craig marched with the Cavaliers Drum and Bugle Corps baritone line in 1998 and worked with the Cavaliers brass staff in 2001. He has taught competitive marching brass and arranged for Morton High School, who have been named the 2005 through 2012 class 2A Illinois

State Champions. Craig also maintains an extensive private brass studio, teaching trumpet, French horn, trombone, euphonium, and tuba lessons to students of all ages. His students regularly attend the IMEA district and state festivals in the orchestral, jazz, and band divisions. During the 2005-06 school year, Craig served as assistant director of bands at Washington Community High School. During this time, the Washington High School Symphonic winds were selected to compete at the 2006 Illinois Superstate Concert Band Festival for the first time.

Craig studied trombone with Hugo Magliocco at Bradley University and Elliot Chasanov at the University of Illinois. He currently performs with the Prairie Wind Ensemble, and resides in Morton, Illinois with his wife, Katrina.

Leap of Faith (2015) “Water is life: a simple concept; but in the arid west, settlers could not rely on rain to supply water to nourish their fields. The community at East Portal brought together people of various skills and backgrounds to construct a tunnel that would transfer a portion of the Gunnison River water to the fields of the Uncompahgre Valley to the west. Their labors from 1905 to 1909 drove a tunnel 11 feet x 12 feet six miles through the cliffs of the Black Canyon and helped ensure the survival of communities in the valley. Abraham Lincoln Fellows, revealed feelings of awe and respect for a place that tested his mettle and challenged his courage. He had been studying the canyon for months, and had been a hydrographer (water engineer) for years. He hired Will Torrence, of the 1900 expedition, and they were standing a short distance above the Narrows, where the canyon walls squeeze to 40 feet, and the exact spot where that earlier trip had been abandoned.

Fellows said the following: “When about noon, we reached the mighty jaws past which there was to be no escape, a feeling of nervousness and dread came over me for the first time. Right then I made the only discouraging speech that was made during the entire trip, and I said to Torrence. ‘Will, your last chance to go out is to the right. You can make it there if you wish, but if we cross the river at this point there can be no return; we must go on.’”

Unlike the trip in 1900, this trip was conducted in mid-August to take advantage of summer heat, while the river level might still be very low. In addition, they packed lightly. Giving up the idea of boats, they acquired an inflatable rubber air mattress for floating and rubber bags to hold cameras instruments, rope and other equipment. Both men made many accounts of this dangerous and majestic place.

“One remarkable point which we passed I called the Giant Stairway. The walls looked almost as if cut into enormous steps by some Titan of old, while statues, turrets and pinnacles adorned the rugged precipices on either side. Leaning out a little from one of the giant steps was a long, thin rock like needle, entirely detached from the cliff. It seemed extraordinary that it could so hold its position for centuries, as it had apparently done.” – Abraham Lincoln Fellows


“For ages masses of black rock had been falling from above, and in this narrow part had got wedged between the walls of the canyon, forming a tunnel through which the river rushed in a winding course at terrific speed. Mass after mass had fallen until above the tunnel rose a great volume of rock. The most likely thing was that [we] would be sucked down into the maelstrom, or dashed to pieces against the rocky walls.” – William W. Torrence

Here “there were deep pools... where we were obliged to swim, into which the water boiled from the caves above and sucked out again through the crevices between the boulders below. In one of these pools I was drawn completely under water in an eddy. I fully expected to be drawn down into the crevices of the rocks below, but by dint of the hardest kind of swimming, succeeded in getting into still water. At this time Torrence felt that he would never see me again.” – Abraham Lincoln Fellows

This last quote is the biggest inspiration to the piece and especially the title. The men were at a moment of truth. Blindly push forward, not knowing if either would make it out the other side, or attempt to turn back and make the dangerous journey all over again. Fellows, taking a leap of faith, push on, disappearing into the water. Torrence, after waiting some time, then took the same leap of faith not know the fate of his friend who went before him.

The piece is dedicated to my late father in law, Tom Shipley, who passed in July and loved the US national parks.”

- *Biography and program notes courtesy of the composer.*

 **Norman Dello Joio** (1913-2008) A descendant of Italian church organists, he was born January 24, 1913 in New York. His father was an organist, pianist, singer, and vocal coach. Dello Joio recalls that his father was working with singers from the Metropolitan Opera who used to arrive in their Rolls Royce's, and that his childhood was surrounded with musicians and music in the home. Dello Joio's father taught him the piano at age four, and in his teens he began studying organ with his godfather, Pietro Yon, organist at Saint Patrick's Cathedral. In 1939, he was accepted as a scholarship student at the Juilliard School, and studied composition with Bernard Wagenaar.

As a graduate student at Juilliard, while he was organist at St. Anne's Church in New York, he arrived at the conclusion that he did not want to spend his life in a church choir loft, as composition began to envelop all of his interest. In 1941, he began studies with Paul Hindemith, the man who profoundly influenced his compositional style, at Tanglewood and Yale. It was Hindemith who told Dello Joio, "Your music is lyrical by nature, don't ever forget that." Dello Joio states that, although he did not completely understand at the time, he now knows what he meant: "Don't sacrifice necessarily to a system, go to yourself, what you hear. If it's valid, and it's good, put it down in your mind. Don't say I have to do this because the system tells me to. No, that's a mistake."

In the latter part of the forties, Dello Joio was considered one of America's leading composers, and by the fifties had gained international recognition. He received numerous awards and grants including the Elizabeth Sprague Coolidge Award, the Town Hall Composition Award, two Guggenheim Fellowships, and a grant from the American Academy of Arts and Letters. He won the New York Music Critics' Circle Award in 1948, and again in 1962. He won the Pulitzer Prize in 1957 for *Meditations on Ecclesiastes* for string orchestra, and an Emmy Award for his music in the television special *Scenes from the Louvre*. In 1958, CBS featured him in a one-hour television special, "Profile of a Composer."

A prolific composer, the partial list of Dello Joio's compositions include over forty-five choral works, close to thirty works for orchestra and ten for band, approximately twenty-five pieces for solo voice, twenty chamber works, concertos for piano, flute, harp, a Concertante for Clarinet, and a Concertino for Harmonica. His stage works include three operas (one written for television and revised for the stage,) and eight ballets. Additionally, he has written nine television scores and three compositions for organ. His published solo piano works include three sonatas, two nocturnes, two preludes, two suites, two "Songs Without Words", a Capriccio, Introduction and Fantasies on a Chorale Tune, Diversions, Short Intervallic Etudes, and Concert Variants. Dello Joio has one published work for piano and orchestra, the Fantasy and Variations for Piano and Orchestra. He has also written a number of pedagogical pieces for both two and four hands. Also included are works for four hands and two pianos.

Satiric Dances (1975) *Satiric Dances* was commissioned by the Concord Band, Concord, Massachusetts, to commemorate the Bicentennial of April 19, 1775, the day that launched the American War for Independence. At the North Bridge, in what is now Minute Man National Historical Park, the first ordered firing upon British Regulars by Colonial militiamen resulted in "the shot heard 'round the world." Dello Joio, then Dean of Boston University's School for the Arts, agreed to do the commission, but stipulated it would be based on a piece he had used as background music for a comedy by Aristophanes. The most famous comic dramatist of ancient Greece, Aristophanes was born an Athenian citizen about 445 BC. His plays commented on the political and social issues of fifth century Athens and frequently employed satire.

The first dance movement is annotated as *allegro pesante*. The brass entry signifies the importance

of the work, but the brisk tempo keeps the simplicity of “peasantry” from being ponderous. Taking a much slower *adagio mesto* tempo, the second dance begins with a melancholy tune from the flutes and low brass. The movement has light and delicate features that are quite exposed. Its central theme might evoke thoughts of a dance in a meadow that eventually reverts into a more solemn theme. Without a break in the music, the final movement is introduced by rolls from the snare drum. The tempo is indicated as *allegro spumante* and is the fastest of the composition. The quick turns and dynamics evoke images of the objects that were the titles of Aristophanes' plays: *Clouds*, *Wasps*, and *Birds*.

- *Biography and program notes courtesy of Dellojoio.com/Windband.org*

Awards Descriptions

Grand Puba-Tuba Scholarship

Ed Livingston was the first tuba and euphonium professor at Illinois State University and served in that capacity from 1968-1997. During that time, “Doc”, as he was referred to by his adoring students, served as the tuba and euphonium professor, the Director of Bands, and was credited with creating the Big Red Marching Machine that we know and love today. At one point, the “Big Red” was recognized by the Guinness Book of World Records as the largest marching band in the world, topping out at well over 450 members. Doc also created one of the top tuba and euphonium studios in the world. His former students hold positions with major universities and conservatories, top-tier symphony orchestras, premier military bands, and various chamber ensembles throughout the world. In 2009 scholarships named for his daughters were established to honor his legacy at ISU and to ensure that his tradition will live on for years to come.

Mary Jo Brown Scholarship

Mary Jo Brown was the music Librarian for Milner Library until her death in 1988. This memorial scholarship in her name is awarded to a junior or senior music major who has demonstrated exceptional service to the School of Music as well as outstanding musical talent and minimum GPA of 3.0.

Charles W. Bolen Music Faculty Scholarship

Dr. Charles Bolen came to Illinois State University in 1970 as the first Dean of the newly formed College of Fine Arts, and served in that role until his retirement in 1987. During his tenure as Dean, the College was authorized to grant professional degrees in all of the arts. He was responsible for many new programs and innovations, including the creation of the Illinois Shakespeare Festival and the Friends of the Arts. The School of Music Faculty Recital Series is named in Dr. Bolen's honor. Upon his retirement, he and his wife Maxine established this scholarship for music students.

James Major and Amy Gilreath Music Scholarship

The Major/Gilreath Scholarship was created in 2007 by Dr. James Major and Dr. Amy Gilreath to recruit or sustain a student in trumpet at Illinois State University. Dr. Gilreath is an accomplished and internationally recognized trumpet performer and Professor of Music at Illinois State University. Dr. Major is Dean Emeritus of the College of Fine Arts and has had a distinguished career in music and music education spanning four decades. Both have deeply affected the lives of music students and given generously to support the arts.

Presser Foundation Scholarship

The Presser Foundation Scholarship is the School of Music's most prestigious scholarship. It is a one-year award given to an outstanding music major at or after the end of his or her junior year or first senior year. Selection is guided solely by consideration of excellence and merit without regard to race or sex. The award consists of the Presser Foundation grant and the designation of ‘Presser Scholar’.

University Band Personnel

Gavin Smith, *conductor*

Flute

Kelsey Anello
Lauren Eilers
Larisa Falconer
Stella Geller
Mary Gerbatsch
Liane Groth
Sarah Hastings
Makenzie Heinen
Malea Holm
Jesenia Kolimas
Margaret Miller
Josue Morales
Rachel Tapper
Angela Taylor

Oboe

Margaret Bourdon
Ye Jin Jang
Caleb Sneed

Bassoon

Brandon Johnson

Clarinet

Brody Felix
Katie Klipstein
Collin Marcum
Maddi McDonald
Elizabeth Phillis
Brittany Prueter
Lauren Wertz

Bass Clarinet

Rebecca Duchow
Erin Zander

Saxophone

Delaney Brummel
Natalie Carlisle
William Darrow
Jasmine Lyons
Brodie Ordaz
Aaron Ruhlander
Celina Torres

Horn

Matthew Cornwall
Vicara Czajkoski
Amanda England
Laurel Schulz
Guy Youngs

Trumpet

Ashley Brown
Sammie Costabile
Christian Felletti
Brian Finnen
Steven Heiss
Sean Hudgens
Ricky King
Elizabeth Kraus
James Landers
Seth Reiker
Grace Steinke

Trombone

Hailee Brauer
Darius Echols
Matthew Fagerland
Hannah Lehmann
Meredith Matson
Madison Morrow
Scott Piekarski
Victoria Puffer
Kayley Roth
Luke Walker
Amanda Wick
Chuck Willard

Euphonium

Ingrid Palomaki
Courtney Daniel

Tuba

Ryan Johnson
Claire Perez
Faith Potetti
Kristine Seibert
Kevin Tomsons
Miriam Brown

Percussion

Katilyn Battista
Ben Ferris
Colin Frazier
Ariel Furgat
Nicole Gregor
Rachel Skelton

String Bass

Kyle Waselewski

Symphonic Band Personnel

Gavin Smith, *conductor*

Flute

Kaity Bricker
Melissa Fulkes
Anna Howell
Amelia O'Donnell
Sarah Rasmussen*
Monica Soulsby
Annie Ternes
Lauren Thompson*

Oboe

Brody Felix

Bassoon

Hevelin Còbar

Clarinet

Andrew Barrueta
Jonny Childs
Matt Cornwall
Nathan Gross
Simonne Harris
Elizabeth Hayes
Anna Zaino

Saxophone

Marwin Esguerra
Matt Garbin
Vicente Leyva*
Katelyn Lockett

Horn

Katie Battista
Andrew Burke
Ariel Furgat*
Laura Tam
Emily Torrey

Trumpet

Amy Caulk
Tom Gloodt
Nessa Guerra
Jackie Heuser*

Trombone

Stephen Dupre
Darius Echols
Eric Gilardon
Elias Karris*

Euphonium

Travis Cunningham

Tuba

Erik Eeg
Jeff Humphrey
Brandon Johnson*

Percussion

Michael Barranco
Matt Fagerland*
Matt Cowsert
Bobby Kirer
Alex Martinez
Sam Price
Chuck Willard

Piano

Jenny Tan

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, <i>Ethnomusicology</i>	Thomas Marko, <i>Director of Jazz Studies</i>
Allison Alcorn, <i>Music History</i>	Rose Marshack, <i>Music Business and Arts Technology</i>
Debra Austin, <i>Voice</i>	Kimberly McCord, <i>Music Education</i>
Mark Babbitt, <i>Trombone</i>	Carlyn Morenus, <i>Piano</i>
Glenn Block, <i>Orchestra and Conducting</i>	Kristin Moroni, <i>Voice</i>
Connie Bryant, <i>Bands Administrative Clerk</i>	Emily Mullin, <i>Therapy</i>
Karyl K. Carlson, <i>Director of Choral Activities</i>	Paul Nolen, <i>Saxophone</i>
Renee Chernick, <i>Piano</i>	Maureen Parker, <i>Administrative Clerk</i>
David Collier, <i>Percussion and Associate Director</i>	Stephen B. Parsons, <i>Director</i>
Andrea Crimmins, <i>Music Therapy</i>	Frank R. Payton, Jr., <i>Music Education</i>
Peggy Dehaven, <i>Office Support Specialist</i>	Adriana Ransom, <i>Cello/ String Project/ CSA</i>
Anne Dervin, <i>Clarinet</i>	Christiana Reader, <i>General Education</i>
Judith Dicker, <i>Oboe</i>	Kim Risinger, <i>Flute</i>
Michael Dicker, <i>Bassoon</i>	Cindy Ropp, <i>Music Therapy</i>
Geoffrey Duce, <i>Piano</i>	Andy Rummel, <i>Euphonium and Tuba</i>
Tom Faux, <i>Ethnomusicology</i>	Tim Schachtschneider, <i>Facilities Manager</i>
Angelo Favis, <i>Graduate Coordinator and Guitar</i>	Carl Schimmel, <i>Composition</i>
Timothy Fredstrom, <i>Director of Honors Program</i>	Daniel Peter Schuetz, <i>Voice</i>
Sarah Gentry, <i>Violin</i>	Martin H. Seggelke, <i>Director of Bands</i>
Amy Gilreath, <i>Trumpet</i>	Anne Shelley, <i>Milner Librarian</i>
David Gresham, <i>Clarinet</i>	Gavin Smith, <i>Assistant Director of Bands</i>
Mark Grizzard, <i>Men's Glee Club</i>	Matthew Smith, <i>Arts Technology</i>
Christine Hansen, <i>Lead Academic Advisor</i>	David Snyder, <i>Music Education</i>
Kevin Hart, <i>Jazz Piano and Theory</i>	Ben Stiers, <i>Percussion/ Assistant Director of Bands</i>
Martha Horst, <i>Theory and Composition</i>	Tuyen Tonnu, <i>Piano</i>
Mona Hubbard, <i>Office Manager</i>	Rick Valentin, <i>Arts Technology</i>
Lauren Hunt, <i>Horn</i>	Janet Tulley, <i>Assistant Dean</i>
Joshua Keeling, <i>Theory and Composition</i>	Justin Vickers, <i>Voice and Musicology</i>
John Michael Koch, <i>Vocal Arts Coordinator</i>	Michelle Vought, <i>Voice</i>
Shela Bondurant Koehler, <i>Music Education</i>	Sharon Walsh, <i>Advisor</i>
William Koehler, <i>String Bass and Music Education</i>	
Marie Labonville, <i>Musicology</i>	
Katherine J. Lewis, <i>Viola</i>	<i>Band Graduate Teaching Assistants:</i>
Roy D. Magnuson, <i>Theory and Composition</i>	Michael Barranco, Alexandra Clay,
Joseph Manfredo, <i>Music Education</i>	Aaron Gradberg, Jacob Hilton,
Leslie A. Manfredo, <i>Choir, Music Education and Curriculum</i>	Nelson Ruiz, Shannon Shaffer

Upcoming Illinois State University Large Instrumental Ensemble Performances

Details and links to tickets at www.bands.ilstu.edu

Friday - 22, April 2016

State of Illinois Invitational High School Concert Band Festival

8 AM

Center for the Performing Arts (CPA)

Saturday - 23, April 2016

State of Illinois Invitational High School Concert Band Festival

8 AM

Center for the Performing Arts (CPA)

Gold Series: Wind Symphony Concert

4 PM

Center for the Performing Arts (CPA)