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10-5-2014

Student Ensemble: Symphonic Band and Symphonic Winds

Mark Babbitt, Conductor

Martin H. Seggelke, Conductor

Daniel A. Belongia, Conductor

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Illinois State University
College of Fine Arts
School of Music

Symphonic Band
and
Symphonic Winds

Mark Babbitt, *Conductor*
Martin H. Seggelke, *Conductor*
Daniel A. Belongia, *Conductor*

Paul Dooley, *Visiting Guest Composer*

Center for the Performing Arts
Sunday Afternoon
October 5, 2014
3:00 p.m.

This is the thirteenth program of the 2014-2015 season.

Program

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

Symphonic Band

Pas Redoublé (1887)	Camille Saint-Saëns (1835-1921) Arr. Arthur Frackenpohl (b. 1924)
Danzón (1944)	Leonard Bernstein (1918-1990)
Chester (1956-57)	William Schuman (1910-1992)
Der Traum des Oenghus, Op. 37/1-2 (1993-94)	Rolf Rudin (b. 1961)


~Intermission~

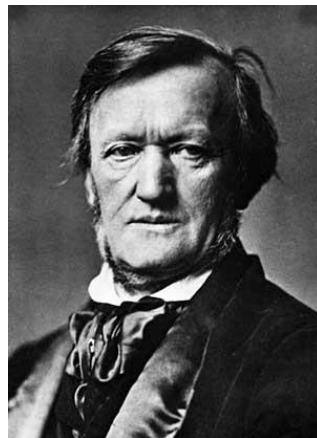
Symphonic Winds

Elsa's Procession to the Cathedral (1964)	Richard Wagner (1813-1883) Trans. Lucien Cailliet (1891-1985)
Meditation at Lagunitas (2014)	Paul Dooley (b. 1983)
Avelynn's Lullaby (2011)	Joel Puckett (b. 1977)
Stomp (2004)	David Biedenbender (b. 1984)

Program Notes


Welcome to Illinois State University! Thank you for joining us for the first performance of the 2014/15 ISU Symphonic Winds and Symphonic Band season. We hope that you will enjoy today's performance, and that you might consider joining us again for future performances here at the ISU school of Music. Please visit <http://www.bands.illinoisstate.edu> for more information. **Thank you for your support!**

 **Richard Wagner** (1813-1883) was a German composer, theatre director, polemicist, and conductor who is primarily known for his operas (or, as some of his later works were later known, "music dramas"). Unlike most opera composers, Wagner wrote both the libretto and the music for each of his stage works. Initially establishing his reputation as a composer of works in the romantic vein of Weber and Meyerbeer, Wagner revolutionized opera through his concept of the *Gesamtkunstwerk*, by which he sought to synthesize the poetic, visual, musical and dramatic arts, with music subsidiary to drama, and which was announced in a series of essays between 1849 and 1852.




His compositions, particularly those of his later period, are notable for their complex textures, rich harmonies and orchestration, and the elaborate use of *leitmotifs*—musical phrases associated with individual characters, places, ideas or plot elements. His advances in musical language, such as extreme chromaticism and quickly shifting tonal centres, greatly influenced the development of classical music.

Until his final years, Wagner's life was characterized by political exile, turbulent love affairs, poverty and repeated flight from his creditors. His controversial writings on music, drama and politics have attracted extensive comment in recent decades, especially where they express anti-Semitic sentiments. The effect of his ideas can be traced in many of the arts throughout the 20th century; their influence spread beyond composition into conducting, philosophy, literature, the visual arts and theatre.

 **Lucien Cailliet** (1891-1985) was an exceptional French-born American composer, arranger, conductor, and clarinetist, and studied at several French music conservatories before graduating from the Dijon Conservatory. He then studied with at the National Conservatory in Paris, graduating in 1913 with first prize on clarinet. He also studied composition privately with Paul Fauchet, Georges Caussades, Fugue with Andre Gedalge and orchestration and band arranging with Gabriel Pares who was then conductor of the Garde Republicaine Band.


Elsa's Procession to the Cathedral (1964) is a selection from the German romantic opera *Lohengrin* which premiered in 1850. The occasion for the procession is the imminent betrothal of heroine Elsa to Lohengrin, mystic Knight of the Holy Grail, come to deliver the people of Brabant (Antwerp) from Hungarian invaders. In the operatic presentation, a large double chorus adds its song of solemn praise to that of the orchestra. In this transcription for band the instrumental solo voices of the original are paralleled and the choral voices are deftly absorbed in the rich instrumental texture, recreating all the luxuriant Wagnerian color, drama, pageantry, power and mysticism of the original.

 **Paul Dooley** (b. 1983) is a Lecturer in Performing Arts Technology at the University of Michigan. While at the University of Michigan, Dooley has taught courses in electronic music, co-directed the *2009 Midwest Composers Symposium* and in 2010 was coordinator of the *ONCE. MORE.FESTIVAL*, a 50 year anniversary of the ONCE Festival of Contemporary Music. He has studied composition primarily with composers Michael Daugherty, Bright Shend and Evan Chambers. Dooley has earned a degree in music composition at the University of Southern California where his mentors include Frank Ticheli, Stephen Hartke and Frederick Lesemann.



Meditation at Lagunitas (2014) was inspired by Robert Hass' poem "Meditation at Lagunitas." The poem is a philosophical discussion, examining the significance of words. Hass is continuously meditating on words as ideas, stirring recollections of images, scents, memories, love, lust, joy and friendship. In the unique kaleidoscope of an individual word, such as "blackberry," I saw both clarity and abstraction. Musically, this inspired an unfolding theme that began with a heroic statement in the brass that, by dissolving harmonic, registral, rhythmic and timbral variations, became the "clarity of a general idea" of some unknown and beautiful word.

— Courtesy of Paul Dooley

 **Joel Puckett** (b. 1977) Named as one of National Public Radio's listeners' favorite composers under the age of 40, Joel Puckett is a composer who is dedicated to the belief that music can bring consolation, hope and joy to all who need it. *The Washington Post* has hailed him as both "visionary" and "gifted" and the *Baltimore Sun* proclaimed his work for the Washington Chorus and Orchestra, *This Mourning*, as "being of comparable expressive weight" to John Adams' Pulitzer Prize winning work. Puckett's flute



concerto, *The Shadow of Sirius*, has been performed all over the world and commercially recorded multiple times. Of the recent recording released on the Equilibrium label, *Audiophile Audition* wrote, “The music ... contains a density within a clarity, polyphony within the simple and – most importantly – is a beautiful and seemingly spiritual work.”

Avelynn’s Lullaby (2011) – My daughter, Avelynn, arrived on a spring morning with a pep in her step. Since day one, she has had the energy of three babies [although, to be honest, I’m not sure that is measured].


Our nighttime routine has become set in stone. I give her a bath, put her in her pajamas, and we read a book or two. And then we come to my favorite portion of the routine: the lullabies. Doing my part, I sing her slow lullabies while rocking her and she does her part, fighting the onset of sleep.

By far her favorite lullaby is the one my mother used to sing to me: “Sail Far Away, Sail Across the Sea, Only don’t forget to Sail, back again to me.”

At least, I thought it was the one my mother used to sing to me. I got curious about the rest of the verses and found that the piece was written in 1898 by Alice Riley and Jesse Gaynor and has only a passing resemblance to the song I remember my mother singing to me. Better yet, it virtually has no resemblance to the lullaby I had been singing to Avelynn!

So *Avelynn’s Lullaby* is both a journey of daddy trying to coax daughter to sleep and a journey of daughter enjoying the song, fighting sleep and eventually succumbing to slumber.


Avelynn’s Lullaby was commissioned by a consortium of American University led by California State University, Long Beach, John Carnahan, conductor. – Courtesy of Joel Puckett

 **David Biedenbender** (b. 1984) is a composer, performer, conductor, and teacher. Composer David Biedenbender’s music has been described as “simply beautiful”, “striking” and “brilliantly crafted”, and is noted for its “rhythmic intensity” and “stirring harmonies”. “Modern, venturesome, and inexorable...The excitement, intensity, and freshness that characterizes Biedenbender’s music hung in the [air] long after the last note was played”. He has written music for the concert stage as well as for dance and multimedia collaborations, and his work is often influenced by his diverse musical experiences in rock and jazz bands as an electric bassist, in wind, jazz, and New Orleans-style brass bands as a euphonium, bass trombone, and tuba player, and by his study of Indian Carnatic Music. His present creative interests include working with everyone from classically trained musicians to improvisers, acoustic chamber music to large ensembles, and interactive electronic interfaces to live brain data.

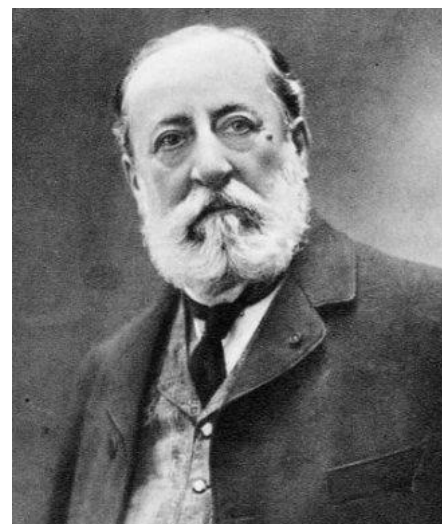


In addition to composing, David is a dedicated teacher. He is Assistant Professor of Music Theory and Composition at Boise State University, and he was previously on the composition and theory faculty at Eastern Michigan University, Oakland University, Madonna University, and the Interlochen Arts Camp. He has also taught an interdisciplinary course in creativity and collaboration in the Living Arts program at the University of Michigan. His composition students have achieved regional and national recognition for their creative work, including numerous awards and acceptance into renowned summer music festivals and undergraduate and graduate composition programs.

He received the Doctor of Musical Arts and Master of Music degrees in composition from the University of Michigan, Ann Arbor and the Bachelor of Music degree in composition and theory from Central Michigan University. He has also studied at the Swedish Collegium for Advanced Study in Uppsala, Sweden with Anders Hillborg and Steven Stucky, the Aspen Music Festival and School with Syd Hodkinson, and in Mysore, India where he studied South Indian Carnatic music. His primary musical mentors include Stephen Rush, Evan Chambers, Kristin Kuster, Michael Daugherty, Bright Sheng, Erik Santos, Christopher Lees, David R. Gillingham, José Luis-Maurtua, John Williamson, and Mark Cox.


 **Camille Saint-Saëns** (1835-1921) was a French composer, pianist and organist who showed Mozartian precocity as both a pianist and composer. He had childhood lessons with Stamaty and Boëly before entering the Conservatoire (1848), where Halévy was his teacher. His dazzling gifts early won him the admiration of Charles Gounod, Rossini, Berlioz and especially Franz Liszt, who hailed him as the world's greatest organist.

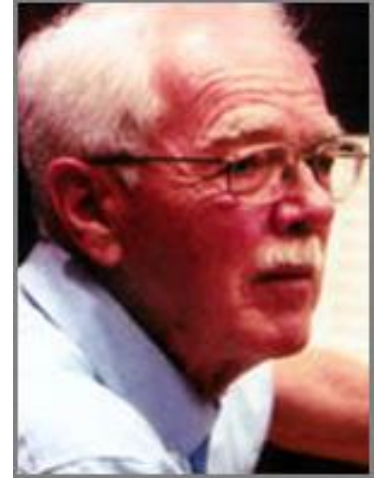
Camille Saint-Saëns was organist at the Madeleine from 1857 to 1875, and a teacher at the Ecole Niedermeyer, from 1861 to 1865, where Gabriel Fauré was among his devoted pupils. With only these professional appointments, he pursued a range of other activities, organizing concerts of F. Liszt's symphonic poems (then a novelty), reviving interest in older music (notably of J.S.



Bach, George Frideric Handel and Rameau), writing on musical, scientific and historical topics, travelling often and widely (in Europe, North Africa and South America) and composing prolifically; on behalf of new French music he co-founded the Société Nationale de Musique (1871).

A virtuoso pianist, Saint-Saëns excelled in Mozart and was praised for the purity and grace of his playing. Similarly French characteristics of his conservative musical style - neat proportions, clarity, polished expression, elegant line – reside in his best compositions, the classically orientated sonatas (especially the first each for violin and cello), chamber music *Piano Quartet Op. 41*, symphonies *No. 3*, *The Organ Symphony*, 1886 and concertos *No. 4 for piano*, *No. 3 for violin*. He also wrote exotic, descriptive and dramatic works, including four symphonic poems, in a style influenced by F. Liszt, using thematic transformation, and thirteen operas, of which only *Samson et Dalila* (1877), with its sound structures, clear declamation and strongly appealing scenes, has held the stage. *Le carnaval des animaux* (1886) is a witty frolic; he forbade performances in his lifetime, 'Le cygne' apart. From the mid-1890s he adopted a more austere style, emphasizing the classical aspect of his aesthetic which, perhaps more than the music itself, influenced Gabriel Fauré and Ravel.


 **Arthur Frackenpohl** (b. 1924) was born in Irvington, New Jersey. He holds degrees from the Eastman School of Music (BA, MA) and McGill University (DM). He also studied composition at Tanglewood in the summer of 1948 with Darius Milhaud and with Nadia Boulanger at Fontainebleau in the summer of 1950, where he was awarded the First Prize in Composition.

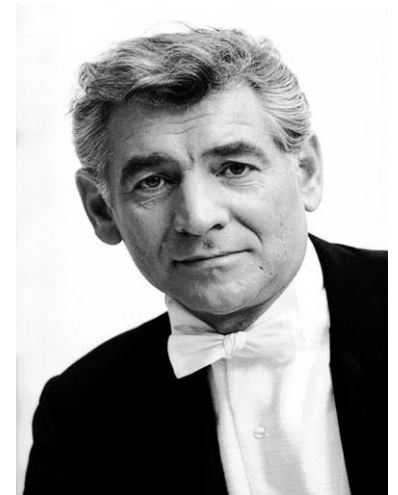


In 1949 Frackenpohl joined the faculty of the Crane School of Music at the State University of New York at Potsdam. Until his retirement in 1985, he taught composition, orchestration, theory, piano and class piano.

With over 400 instrumental and vocal compositions to his credit, his arrangements have appeared on several Canadian Brass albums, the latest being Bach's "Goldberg Variations" and "Sacred Brass". Art has received ASCAP awards annually since 1964, and has also been awarded numerous grants and fellowships for composition over the years, including one from the Ford Foundation in 1959-60 to serve as composer-in-residence for the Hempstead (NY) Public Schools.

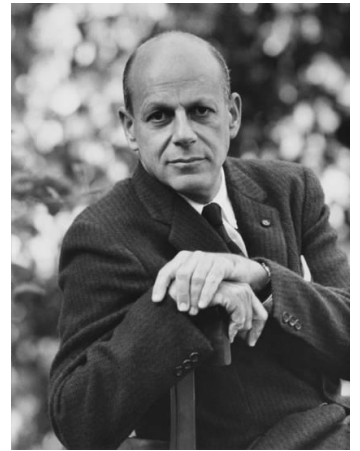
Pas Redoublé (1887) was originally written for four-hand piano by Camille Saint-Saëns. It was later transcribed for band by Arthur Frackenpohl. The tempo of a pas redouble varies with the proficiency of the performer(s), as well as the wishes of the composer and the customs of that period. During the mid-nineteenth century, military units in some nations were marching to a cadence of about ninety steps per minute for the slow march (pas ordinaire), one-twenty for the quick march (pas redouble), and one-sixty to one-eighty for the double-quick march (pas de charge). Frackenpohl recommends a tempo of one-forty four for this march.

 **Leonard Bernstein** (1918-1990) was a world-renowned musician throughout his entire adult life. He was Music Director of the New York Philharmonic and conducted the world's major orchestras recording hundreds of these performances. His books and the televised *Young People's Concerts* with the New York Philharmonic established him as a leading educator. His compositions include *Jeremiah*, *The Age of Anxiety*, *Kaddish*, *Serenade*, *Five Anniversaries*, *Mass*, *Chichester Psalms*, *Slava!*, *Songfest*, *Divertimento for Orchestra*, *Missa Brevis*, *Arias and Barcarolles*, *Concerto for Orchestra* and *A Quiet Place*. Bernstein composed for the Broadway musical stage, including *On the Town*, *Wonderful Town*, *Candide* and the immensely popular *West Side Story*. In addition to the *West Side Story* collaboration, Mr. Bernstein worked with choreographer Jerome Robbins on three major ballets, *Fancy Free*, *Facsimile* and *Dybbuk*. Mr. Bernstein was the recipient of many honors, including, the Antoinette Perry Tony Award for Distinguished Achievement in the Theater, eleven Emmy Award, the Lifetime Achievement Grammy Award and the Kennedy Center Honors.



Danzón (1944) is a well-recognized score written for string orchestra in 1944 to accompany the ballet, *Fancy Free*. It has been adapted many times for string orchestra and concert band. This part of the score is meant to convey the Latin flavor and flair of Cuba. The "Danzón" is the official dance of Cuba. As such, the music centers on conflicting statements from different parts of the band. The high woodwinds trade the theme with the percussion and the low brass offer a countermelody that emerges throughout the piece. In most of this piece, only two or three instruments are playing, giving the appearance that the band is trading the theme around. The extremely abrupt transitions between melody and countermelody coupled with contrasting dynamics and off beat rhythms help make the piece appear more foreign.

∞ **William Schuman** (1910-1992) was born in New York on August 4, 1910. He began composing in high school, forming a jazz ensemble in which he played violin and banjo. He earned bachelors and masters degrees from Columbia University Teachers College, and he studied at Juilliard with Roy Harris, who exercised a strong influence on the young composer and brought him to the attention of Serge Koussevitzky, who championed many early works.



Schuman wrote a plethora of works in virtually every musical genre, each mirroring his strong personality in their sharply defined sense of structure, line, and dynamism. He incorporated American jazz and folk traditions into works which ranged from a harmonically conservative early style to later excursions into dissonance and polytonality. The secular cantata, *A Free Song*, received the first Pulitzer Prize in music in 1943.

In the course of his career Schuman was Director of the Koussevitzky Music Foundation, the Walter W. Naumburg Foundation, the Chamber Music Society of Lincoln Center, National Educational Television, and the Film Society of Lincoln Center. In addition to his election to both the American Academy of Arts and Sciences and the Royal Academy of Music, Schuman received the National Medal of Arts in 1987 and, in 1989, was honored by the Kennedy Center in Washington.

Chester (1956-57) is based on the third movement of Schuman's *New England Triptych*, considered to be his most famous work. Written in 1956-57, the tune is based on a 1778 anthem by William Billings, which was adopted by the Continental Army and sung around campfires during the American Revolution. Its words express the burning desire for freedom which sustained the colonists through the difficult years of the Revolution.

∞ **Rolf Rudin** (b. 1961) is a German composer living and working near Frankfurt. He is particularly known for his band compositions. Rudin studied composition, music education, conducting and music theory at the College for Music and Performing Arts Frankfurt am Main, the Hochschule für Musik Würzburg in Würzburg, and in Paris at the the Cité Internationale des Arts. In 1993 he became professor of music theory at his alma mater, the College for Music and Performing Arts Frankfurt am Main. In 2003 he established his own publishing company.



Der Traum des Oenghus, op. 37/1-2 (1993-94) is a musical poem that refers to the Irish legend of the same name which was edited by Frederik Hetmann in his collection “Irish Magic Garden - Fairy Tales, Legends and Stories from Ireland”. The collection was published by the Eugen Diederichs Verlag. In this legend, Prince Oenghus has a nightly vision when fast asleep: he sees a girl who plays a flute and falls in love with her. However, as she keeps disappearing she remains unattainable for him for the time being. He consequently sets out to search for her until he finally finds the girl. This piece is no musical retelling of this legend, in a way it rather invites reading the story, as there are only single phases and atmospheres of the legend serving as extra-musical sources of imagination.

The composition is conceived in a large two-part form. The first part was composed in 1993/94 and commissioned by the Confederation of German Band and Folk Music Associations as a Grade $\frac{3}{4}$ test piece and consequently selected for the competitions that took place during the 2nd German Federal Festival of Music in Münster/Westfalia.

“The music of Part 1 largely converts into sound patterns, the vision which is described at the beginning of the legend. It was the atmosphere of something dreamlike or also something unattainable that became the inspiration for writing the music of a tenderly somber world of dreams: Noise sounds of the beginning, bell-like motifs and a vacillating sound stratum hovering in itself bestow upon this composition its mysteriously nocturnal character. Following it through several repetitions of a mysterious chant in continuously increasing instrumentation and dynamics, an arc which apparently does not end is created that is able to symbolize the quest for the girl in terms of length of space and time like in a dreamlike premonition.”

Without having read the legend again for some two years, the second larger part of the musical poem was writing in 1996 for the State Wind Orchestra of Baden-Württemberg. It examines the more “real” aspects of the legend. At its beginning already the second part of this composition makes associations – expressed by its ferocity – to the prince’s “aberrations” in his quest for the girl. This, as we know, was shown in the first part in a visionary and idealistically transfigured way. This also applies to the importance of the flute which was alluded to only towards the end of the first part whereas here it is given ample room for development: A large cantilena full of enigmatic expression floats above an harmonic carpet which links the visions of nightly tranquility of the first part. A constantly repeated rhythmical increase of march-like character climaxes in picking up the “mysterious chant” of the first part. In that way it leads to formal unity of the complete work in an evident way. The atmosphere of apotheosis of the final coda makes the relieving b flat major disappear in the visionary noise sounds of the beginning and dismisses the audience in a peaceful “legendary” atmosphere. – Rolf Rudin

Symphonic Band Personnel

Mark Babbitt & Martin H. Seggelke, *conductors*

Flute

Jessica Foust
*Tamara Grindley
Ashley Hahn
Jen Jones
Frankie Kestel
Brenna Martin
Monica Soulsby
Lauren Thompson

Oboe/English Horn

Kaitlyn Biegelmann
Brody Felix
*Bridget Gondek

Clarinet

Breana Brown
Matt Cornwall
Lisa Frustaci
Elizabeth Hayes
Rachel Lindner
Elizabeth McGough
*Savannah Robinson
Emily Rosenquist
Anna Zaino

Bass Clarinet

Jessica Wickline

Bassoon

Courtney Baltzer
*Katelyn Fix

Saxophone

Riley Carter
*Tyler Guenther
Vicente Leyva
*Adam Unnerstall
Rachel Wolz
Laura Ziegler

Horn

Katilyn Battista
*Connor Bowman
Gina Daniele
Hannah Deitsch
Ariel Furgat
Monica Gunther
Laura Schwartz
Ryan Starkey
Emily Torrey
Grace Zimmermann

Trumpet

Alyson Bauman
*Tristan Burgmann
Emily Hartzell
Casey Laughlin
Mike Roberts
Aaron Washington

Trombone

Michael Genson
Chris Gumban
J.D. Hogue
Elias Karris
Justin O'Brien
*Danny Tedeschi
Hannah Wilmarth

Euphonium

*Derek Carter
Andrew Johnson
Matt Swanson
Sean Whelan
John Williams

Tuba

Brandon Johnson
*Mitchell Jones

Percussion

*Tyler Bohac
Matt Fagerland
Austin Gannon
Robert Kirer
Austin Koziol
Michael Suau
Sarah Steffan

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

*Denotes Section Leader

Symphonic Winds Personnel

Daniel A. Belongia, *conductor*

Flute

Heather Elflin
Kalie Grable
Cassie Metz
Carly Piland
*Casey Sukel

Oboe/English Horn

Jenna Blayney
*Linnea Couture
Sam Dosek

Clarinet

Alexandra Armellino
Meredith Galloway
*Jamie Orzechowski
Tim Recio
Elizabeth Rennwanz
Nicha Sukittiyanon

Bass Clarinet

Beth Hildenbrand
Cassie Wieland

Bassoon

*Sammy DeCarlo
Arturo Montano

Contrabassoon

Aston Karner

Saxophone

Christina Angle
*Michael Basile
Devin Cano
*Christine Ewald
Samantha Kubil

Horn

Madeleine Bolz
Jack Gordon
Ethan Hosbrough
Frank Padour
*Nelson Ruiz
Meagan Vasel

Trumpet

Shauna Bracken
*Nicole Gillotti
Katie Harris
Jaclyn Heuser
Shannon Shaffer

Trombone

Steve Dupré
Logan Hammel
*Jordan Harvey
Jeremy Sims

Euphonium

Andrew McGowan
*Sara Sneyd

Tuba

Eric Ferguson
*Alex Finley

String Bass

*Laura Bass

Percussion

Lauren Bobarsky
Maria Di Vietro
*Matt James
Katie Klipstein
Rei Shorten
Katie Tollakson

Piano

*Amanda Lewis

Harp

*Molly Madden

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

James E. Major, *Dean*
John Walker, Pete Guither, Sherri Zeck,
Laurie Merriman and Janet Tulley

Illinois State University College of Fine Arts

Jim Major, *Dean*
John Walker, Pete Guither, Sherri Zeck,
Laurie Merriman and Janet Tulley

Illinois State University School of Music

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

Tom Marko, *Director of Jazz Studies*
Rose Marshack, *Music Business & Arts Technology*
Joe Matson, *Musicology and Music History*
Kimberly McCord, *Music Education*
Carren Moham, *Vocal Health & Black Music History*
Carlyn Morenus, *Piano*
Joe Neisler, *Horn*
Paul Nolen, *Saxophone*
Bethany Padgett, *Flute*
Maureen Parker, *Administrative Clerk*
Stephen B. Parsons, *Director*
Frank R. Payton, Jr., *Music Education*
Kim Risinger, *Flute*
Aaron Romm, *Trumpet*
Cindy Ropp, *Music Therapy*
Andy Rummel, *Euphonium & Tuba*
Tim Schachtschneider, *School of Music Facilities Manager*
Carl Schimmel, *Composition*
Daniel Pter Schuetz, *Voice*
Martin H. Seggelke, *Director of Bands*
Matthew Smith, *Arts Technology*
David Snyder, *Music Education*
Ben Stiers, *Percussion & Assistant Director of Bands*
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Michelle Vought, *Opera, Music Theatre, & Contemporary Music*
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Band Graduate Teaching Assistants

Aaron Gradberg, Josh Hernday,
Beth Hildenbrand, Amy Mikalauskas,
Nelson Ruiz, Shannon Shaffer

*Upcoming Illinois State University Large Instrumental Ensemble Performances
Details and links to tickets at www.bands.ilstu.edu*

<i>October 6, 2014 7:30pm-Kemp Recital Hall</i>	<i>Chamber Winds</i>
<i>October 11, 2014 Hancock Stadium</i>	<i>State of Illinois Invitational Marching Band Championship</i>
<i>October 13, 2014 8:00pm-CPA</i>	<i>University Band/Wind Symphony</i>
<i>October 24, 2014 7:00pm-CPA</i>	<i>Symphony Orchestra and Choir</i>
<i>November 2, 2014 7:00pm-Kemp Recital Hall</i>	<i>Percussion Ensemble</i>
<i>November 7, 2014 8:00pm-CPA</i>	<i>Jazz Band I and II</i>
<i>November 8, 2014 7:30pm-Braden Auditorium</i>	<i>Band-O-Rama Marching Band concert</i>
<i>November 10, 2014 7:30pm-Kemp Recital Hall</i>	<i>Chamber Winds</i>
<i>November 12, 2014 8:00pm-CPA</i>	<i>University Band/Symphonic Band</i>
<i>November 15, 2014 8:00pm- The New Lafayette Club Bloomington, IL</i>	<i>Big Band Dance</i>
<i>November 16, 2014 3:00pm-CPA</i>	<i>Symphonic Winds</i>
<i>November 18, 2014 8:00pm-Kemp Recital Hall</i>	<i>Jazz Combos</i>
<i>November 20, 2014 8:00pm-CPA</i>	<i>Wind Symphony</i>