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Student Ensemble: Wind Symphony

Martin H. Seggelke, Conductor

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Illinois State University
College of Fine Arts
School of Music

Wind Symphony

Martin H. Seggelke, *Conductor*

Mark Babbitt, *Trombone*
Anthony Barfield, *Visiting Guest Composer*
Roy D. Magnuson, *Composer in Residence*

Center for the Performing Arts
Sunday Afternoon
September 28, 2014
3:00 p.m.

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

Program

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

Fanfare for a New Theater (1964)

Igor Stravinsky
(1882-1971)
0:30

Sean Hack and Andy Mrozinski, *Trumpet*

House plants in terracotta pots. (2014)

Roy D. Magnuson
(b. 1983)
3:00

World Premiere

**Passacaglia and Fugue in C Minor,
BWV 582** (1708-1717)

Johann Sebastian Bach
(1685-1750)
Trans. Donald Hunsberger
(b. 1932)
15:00

Recoil (2004)

Joseph Schwantner
(b. 1943)
14:00

~ *Brief Intermission* ~

Red Sky (2013)

Anthony Barfield
(b. 1983)
14:00

Mark Babbitt, *Trombone*

Illinois Premiere

Poème du Feu (1978)


I. Majestoso
II. Prestissimo

Ida Gotkovsky
(b. 1933)
16:00

Illinois Premiere

Program Notes

Welcome to Illinois State University! Thank you for joining us for the first performance of the 2014/15 ISU Wind Symphony season. Today's concert aims to present a large variety of musical styles, reaching from a world premiere of a new piece of music, all the way back to the familiar sounds of Johann Sebastian Bach. We are very fortunate to be able to work with, and welcome today, several very talented, generous collaborative artists who are joining us on stage as a soloist, and as composers of exciting new music. 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!**


 **Igor Stravinsky** (1882-1971) was a Russian (and later, a naturalized French and American) composer, pianist and conductor. He is widely considered one of the most important and influential composers of the twentieth century. Aside from purely technical considerations such as rhythm and harmony, the most important hallmark of Stravinsky's style is its changing face. Emerging from the spirit of late Russian nationalism and ending his career with an individual language steeped in twelve-tone principles, Stravinsky assumed a number of aesthetic guises throughout the course of his development while always retaining a distinctive, essential identity.



He first achieved international fame with three ballets commissioned by the impresario Sergei Diaghilev and first performed in Paris by Diaghilev's Ballets Russes: *The Firebird* (1910), *Petrushka* (1911) and *The Rite of Spring* (1913). The last of these transformed the way in which subsequent composers thought about rhythmic structure and was largely responsible for Stravinsky's enduring reputation as a musical revolutionary who pushed the boundaries of musical design. These ballets, a part of his "Russian phase," were followed in the 1920s by a period in which he turned to neoclassical music. His works from this period tended to make use of traditional musical forms (concerto grosso, fugue and symphony). His neoclassical style stemmed from his jazz-inflected essays of the 1910s and 1920s.

After the deaths of his daughter, his wife, and his mother within a period of less than a year, Stravinsky emigrated to America, settling in California with his second wife in 1940. His works between 1940 and 1950 show a mixture of styles, but still seem centered on Russian or French traditions. Stravinsky's cultural perspective was changed after Robert Craft became his musical assistant, handling rehearsals for Stravinsky, traveling with him, and later, co-authoring his memoirs. Craft is credited with helping Stravinsky accept twelve-tone composition as one of the tools of his trade. Despite declining health in his last years, Stravinsky continued to compose until just before his death in April 1971.

Fanfare for a New Theater (1964) was composed by Igor Stravinsky because of a commission for the opening of the New York State Theater at the Lincoln Center for Performing Arts. He dedicated the piece to the New York City Ballet's founder, Lincoln Kirstein, and its artistic director and Stravinsky's long-time friend, George Balanchine. The fanfare was first performed at the theater's opening in April 1964. The work is only about thirty seconds in length; however, in that short amount of time, Stravinsky provides two trumpets with a series of variations on a simple note row that typify the twelve-tone music that he was producing at this late stage in his career.

 **Roy D. Magnuson** (b. 1983) has composed music for orchestra, wind ensemble, concert band, chamber ensembles, vocalists, electroacoustic ensembles and films. His works have been performed throughout the United States at venues such as the Red Note Music Festival, the New Music Cafe, Illinois State University, Ithaca College, University of Nebraska-Lincoln, University of Arkansas-Fort Smith, University of Texas-Arlington, University of Alabama-Tuscaloosa, and by the Elan String Quartet, the Quasari Quartet, the Quad City Wind Ensemble and the Air Force Band of Mid-America. Due to the success of his wind writing, in 2008 Roy was asked to contribute a chapter to the GIA Publication *Composers on Composing for Band, Volume IV* which is currently available via GIA Publications.



Roy received his B.M. Theory/Composition from Illinois State University in Normal, Illinois, his M.M. Composition from Ithaca College in Ithaca, New York, and his D.M.A from the University of Illinois. Private studies include Don Davis, David Maslanka, George Tsontakis, Jennifer Higdon, Steven Stucky, Karel Husa and Joan Tower.


Roy is currently an Instructional Assistant Faculty member at Illinois State University where he teaches freshman and sophomore theory and coordinates the freshman theory curriculum.

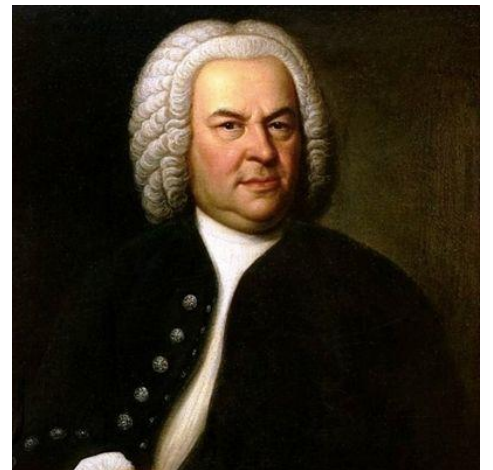
—Biography courtesy of the composer

House plants in terracotta pots. (2014)

The plants we fill our houses with are beautiful in their simplicity, and simply beautiful in their complexity. This music comes from my sincere desire to create art that, like house plants, does a thing and does it well. A simple statement of something simply thought.


— Roy D. Magnuson

 **Johann Sebastian Bach** (1685-1750) was born into a musical family, where he received his earliest instruction from his father. After his father's death in 1695, Bach moved to Ohrdruf, where he lived and studied organ with his older brother Johann Christoph. He also received an education at schools in Eisenach, Ohrdruf, and Lüneburg. Bach's first permanent positions were as organist in Arnstadt (1703-1707) and Mühlhausen (1707-1708). During these years, he performed, composed taught, and developed an interest in organ building. From 1708-1717 he was employed by Duke Wilhelm Ernst of Weimar, first as court organist, and after 1714, as concertmaster. During this period, he composed many of his best organ compositions; in his capacity as concertmaster, he was also expected to produce a cantata each month. In Weimar, Bach's style was influenced by his study of numerous Italian compositions (especially Vivaldi concertos).



Bach's next position, as Music Director for the Prince Leopold of Cöthen (1717-1723), involved entirely different activities. Since the court chapel was Calvinist, there was no need for church compositions; Bach probably used the Cöthen organs only for teaching and practice. His new works were primarily for instrumental solo or ensemble, to be used as court entertainment or for instruction. Among the important compositions at Cöthen were the Brandenburg Concertos, the first volume of *Das wohltemperierte Klavier* (The Well-Tempered Clavier), and the "French" and "English" Suites for harpsichord. Bach also composed a few cantatas for special occasions (birthdays and New Years). In 1723, Bach was appointed cantor at the St. Thomas Church and School, and Director of Music for Leipzig, positions which he retained for the rest of his career. His official duties included the responsibility of overseeing the music in the four principal churches of the city, and organizing other musical events sponsored by the municipal council.

After 1729, Bach no longer concentrated so completely on composing sacred vocal music. For services, he re-used his own substantial repertory of cantatas, and turned increasingly to the music of his contemporaries. In 1729-1737 and 1739-1741, he was director of the Leipzig Collegium Musicum, an organization which had been founded by Telemann in 1704. This group of professional musicians and university students performed weekly concerts (out-of-doors in the summer, and at Zimmerman's coffee-house in the winter). In the 1730s, he also showed considerable interest in the royal court at Dresden, and was named "Hofkomponist" (court-composer) in Dresden in 1736. During Bach's last decade, he made various journeys, most notably to the court of Frederick the Great in 1747. He continued a lively interest in the building of organs, and kept informed about the latest developments in the construction of harpsichords and pianofortes.

 **Donald Hunsberger** (b. 1932) is conductor emeritus of the Eastman Wind Ensemble, having served as its music director from 1965 to 2002. He also holds the title Professor Emeritus of Conducting and Ensembles at Eastman, where he served for many years as chair of the Conducting and Ensembles Department.

Under his leadership, the Eastman Wind Ensemble (EWE) continued its development as an international performance model in the creation of numerous new works for the wind band, providing a prime example of contemporary performance techniques as demonstrated on numerous recordings on Sony Classics, CBS Masterworks, Mercury Records, DGG Records, Philips, and Decca among others. In 1987 his scores and recording of *Carnaval* featuring Wynton Marsalis with the Eastman Wind Ensemble were nominated for a Grammy Award in the Best Solo Performance with Orchestra category. His most recent recording project with the EWE is a three-CD set (*The Eastman Wind Ensemble at 50-DHWL 001CD-WBP*) celebrating its 50th anniversary. Under Hunsberger's direction, the EWE performed on six tours of Japan and Taiwan between 1990 and 2000, and one throughout Japan and Southeast Asia in 1978 for the Kambara Agency and the U.S. State Department.



In addition to performing over 100 premiere performances, Hunsberger had been involved in writing projects including the books *The Wind Ensemble and Its Repertoire* (Warner Bros. Pub.), *The Art of Conducting* (with Roy Ernst, Random House), and numerous articles published in educational journals. He has been recognized in publications for his innovative scoring techniques for varying instrumentations of the contemporary wind band. His research into the history and development of scoring for wind bands in America has led to numerous articles in *WindWorks*, a journal for wind conductors, performers and composers.

He has been the recipient of a number of awards for research (Homespun America: The National Association for State and Local Historians), pedagogy (the Eastman Alumni Teaching Award and Herbert Eisenhart Award; Wiley Housewright Fellow, Florida State University), and performance (the Crystal Award from the Asahi Broadcasting Company, Osaka, Japan; the Ehud Eziel Award, Jerusalem, Israel). He is a past president of the College Band Directors National Association and has served as a member of the boards of CBDNA, the World Association of Symphonic Bands and Ensembles, and the Conductor's Guild.

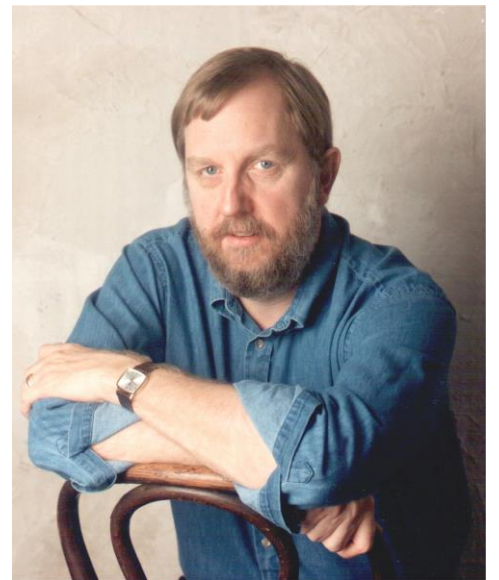
Passacaglia and Fugue in C Minor, BWV 582 (1708-1717) is arguably one of Bach's most important and well-known works. It is not known precisely when Bach composed the work, but sources point to the period between 1708 and 1717. The autograph manuscript of BWV 582 is currently considered lost; the work, as is typical for Bach's and contemporary composers' works, is known only through a number of copies.

This piece was originally written for cembalo (harpsichord) with pedal and was later transcribed for organ. The theme, which is presented in twenty variations and the fugue, consists of two parts: the first half which Bach borrowed from a *Trio en Passacaille* by Andre Raison and the answering second half which is original material. Bach was fairly consistent in closing each statement of the theme with an authentic cadence (C minor: V-I). Despite these brief attempts at finality there remains a flow of continuity provided by a frequent rhythmic acceleration during the closing measures of the variation, anticipating the rhythmic pattern of the following variation. The *Fugue* utilizes the first half of the *Passacaglia* theme as its subject. This subject is introduced twelve times with a countersubject being introduced each time along with the subject.

This setting of the *Passacaglia and Fugue in C Minor* has been created for the expanded orchestra wind section instrumentation with the philosophy that each of the twenty variations and twelve statements of the fugue subject shall constitute an identifiable coloring – each different enough from its neighbor to insure individualism, but not so differentiated as to cause disjointedness. The instrumentation selected provided a wealth of solo colors in both the woodwind and brass sections; octave doublings and timbre couplings have been utilized to employ the outer tessituras of each instrument. There has been no direct attempt to reproduce the vast tonal resources of the pipe or electronic organ, although Hunsberger bore in mind the coupling principle inherent in the overtone mechanism of the organ.


∞ ***Joseph Schwantner*** (b. 1943), an independent composer known for his dramatic and unique style and as a gifted orchestral colorist, is one of the most prominent American composers today. He received his musical and academic training at the Chicago Conservatory and Northwestern University and previously served on the Juilliard, Eastman and Yale faculties.

Schwantner's compositional career has been marked by many awards, grants, and fellowships, including the Pulitzer Prize in 1979 for his orchestral composition *Aftertones of Infinity* and several Grammy nominations. Among his many commissions is his Percussion Concerto, which was commissioned for the 150th anniversary season of the New York Philharmonic and is one of the most performed concert works of the past several decades. Christopher Lamb, soloist in the new Naxos recording of Schwantner's music by the Nashville Symphony Orchestra received a 2012 Grammy Award for "*Best Classical Instrumental Solo*" with Schwantner's Percussion Concerto.



Schwantner's recent commissions include works for the 75th anniversary of the National Symphony Orchestra, eighth blackbird, *Flute Force*, a work for flute and piano to honor flutist Sam Baron's memory, a *Concerto for Percussion Section, Timpani and Orchestra* for the Percussive Arts Society and the Indianapolis Symphony Orchestra, a work for flute/piccolo, percussion and piano to celebrate Walfrid Kujala's fifty years of teaching, and a work for contralto and the Galax Baroque String Quartet. —Biography courtesy of the composer

Recoil (2004) was commissioned by the University of Connecticut and the Raymond and Beverly Sackler New Music Foundation, for Jeffery Renshaw, Music Director and conductor of the University of Connecticut Wind Ensemble. The World Premiere Performance was on November 3, 2004 in Carnegie Hall, New York, NY. Schwantner wrote about his piece: “Recoil is my fourth work for wind ensemble in a series of pieces that span twenty-nine years. The other works are: *and the mountains rising nowhere* (1977), *From a Dark Millennium* (1980), and *In evening's stillness*. (1996). While *Recoil* employs a larger instrumentation than the earlier works, they all share similar characteristics in that each is framed in a single continuous movement and each exploit the rich timbral resources of an expanded percussion section that includes amplified piano.”

 **Anthony Barfield** (b. 1983) is a composer, teacher and audio engineer in New York City. Known for his lyrical writing style, his compositions have been performed throughout the United States and Europe. Anthony has received commissions from groups such as The University of Kentucky Wind Ensemble and Joseph Alessi of the New York Philharmonic. He made his Carnegie Hall debut at the 2012 New York Wind Band Festival where his work "Here We Rest" was performed. In demand as a composer in residence, Mr. Barfield has worked with groups such as The University of Scranton Singers, Manhattan School of Music Brass Ensemble and The Baldwin Wind Symphony. He released his first composition album in the Fall of 2013 titled "The Works Of Anthony Barfield" with The University of Alabama Wind Ensemble. Anthony studied composition with C.P. First, Avner Dorman, Thomas Cabaniss, and Nils Vigeland.




As a former trombonist, he has performed at Carnegie Hall, Avery Fisher Hall, Dizzy's Coca Cola Club, Alice Tully Hall, and the Kennedy Center. Anthony has served as a Teaching Artist for Grammy-award-winning producer Phil Ramone's Children's Orchestra and with a member of the Black Pearl Chamber Orchestra in Philadelphia. He has performed with The Malaysian Philharmonic Orchestra, Wycliffe Gordon and Friends, Alabama Symphony, Mobile Symphony, and Park Avenue Chamber Symphony.

As a trombonist Mr. Barfield can be heard on recordings including Dvorak Symphony No. 7 & 8-Malaysian Philharmonic, Donnie McClurkin's We Are All One (Live), Demondrae Thurman's Soliloquies with the University Of Alabama Wind Ensemble, Lisa McClendon's Live at The House of Blues and others. His primary trombone instructors include Joseph Alessi, Dr. Per Brevig, Jay Evans and Dan Drill.

He holds degrees in trombone performance from the Juilliard School and Manhattan School of Music. Mr. Barfield currently resides in New York City and works as an Audio Engineer at The Juilliard School.

—Biography courtesy of the composer


Red Sky (2013) for solo trombone and wind ensemble “is a mere representation of The Big Bang Theory. As history tells us, The Big Bang is a theory that explains how the universe expanded from one single point. All the matter, energy, and light were compacted into an infinitely dense point. The universe then tremendously expanded. This work focuses on Space, Matter, and Energy as a whole.” —Anthony Barfield

 In constant demand as soloist, orchestral musician and teacher, **Mark Babbitt** enjoys a high degree of success in all areas of trombone performance. Mark has performed extensively with the Seattle Symphony and Opera. In 2009 he performed Wagner's *Ring Cycle* with the Seattle Opera. With the Seattle Symphony he has recorded the music of Bodine, Borodin, Brahms/Sheng, Dvorak, McKinley, Mahler, and Schuman. He has performed as guest principal trombone with the Seattle Symphony, Oregon Symphony, Honolulu Symphony, Illinois Symphony Orchestra, and the Pacific Northwest Ballet Orchestra. Additionally, he has worked with numerous orchestras throughout the country, including: Rochester Philharmonic, Chautauqua Symphony, Wheeling Symphony, Cincinnati Ballet Orchestra, and Erie Philharmonic. He is currently principal trombone of the Peoria Symphony Orchestra.



Mark has been active in the recording and film soundtrack industry, projects include: "Valkyrie", "The Incredible Hulk", "Alpha and Omega", the video game "The Prince of Persia", and Trey Anastasio's critically acclaimed album "Time Turns Elastic". He can be heard on Naxos, Albany, MCC, Mark, and R.E.D. Distribution record labels. Active as a soloist, Mark has performed with numerous ensembles throughout the country. He has won a number of competitions, including the National Solo Competition in Washington, D.C. and the Washington Awards Tour sponsored by the Ladies Music Club of Seattle. Important performances during the 2012–2013 concert season include soloist with conductor Keith Brion for a series of "Sousa Concerts" at ISU in the fall, and then working with composer John Mackey on his "Harvest Concerto" with the ISU Wind Symphony in February.

Dr. Babbitt is associate professor of trombone at Illinois State University. Prior to ISU, he was associate professor of trombone for ten years at Central Washington University. In the summers he is on the artist faculty at the Sewanee Summer Music Festival in Tennessee. He holds degrees in performance from the Eastman School of Music (B.M. and Performer's Certificate), Cleveland Institute of Music (M.M.), and the University of Washington (D.M.A.). —Biography courtesy of the performer.

 **Ida Gotkovsky** (b. 1933) is a French composer and pianist who was born in Calais, France. Her father played violin for the Loewenguth String Quartet. Ida's brother Ivar and sister Nell are both accomplished musicians on piano and violin respectively. Ida Gotkovsky began composing at the age of eight and, after entering the Conservatoire National Supérieur de Musique in Paris, she won all first prize awards in writing and composition at the conservatory. A student of Olivier Messiaen and Nadia Boulanger, Gotkovsky composed for nearly every instrument, voice, and ensemble. Gotkovsky received many awards including the prestigious *Grand Prix de la Ville de Paris* for one of her operas *Le reve de Makar* (1966).



Gotkovsky's music credo is: "To create a universal musical art and to realize the oneness of musical expression through the ages by means of a contemporary musical language with powerful structures."

Poème du Feu (1978) is a two-movement original work that was composed for wind ensemble. Visions of fire inspired *Poème du Feu*, which literally translates to “Poem of Fire.”

Ever since the beginning of man, fire has been particularly revered. Legends on its origin abound, each one conferring upon it a sacred feature; legends making of fire a link between creature and his creator. Thus the Celtic tradition brings us a myth close to Zarathustra's: During the ceremonies heralding in the new-year, men would light two hearths. The first one, which had been watched and honored all year, would be coming to its end while the second, according to the memorial and magic process composed by the two celestial and earthly elements, gave birth to the new fire. When the two glowing furnaces were blazing in all their splendor, the entire village- men, flocks and herds- in a long procession passed between the two fires.

The first movement – “Majestoso” - is a fire of gigantic proportions, the spring of life, which makes us relive the first moments of creation. The second movement – “Prestissimo” - being at the heart of human achievement, is a power of revelation, an impetuous power which raises man to level of demiurge and which finishes in the fire apotheosis and, in this way, granting Prometheus's wish.

— Description courtesy of Gotkovsky.com

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october 10 · 2014 / beethoven meets the silk road
sandeep das, tabla

holiday pops in the heartland / november 22 · 2014
a winter fable featuring circus flora

february 13 · 2015 / love notes
· daniel hege, guest conductor · di wu, piano ·

fiery fiddlin' / april 12 · 2015
· kenneth kiesler, conductor laureate · jeremy kittel, fiddle ·

illinois symphony chamber orchestra
second presbyterian church, bloomington
november 1 · 2014 / monster mash
january 24 · 2015 / no strings attached
march 21 · 2015 / mostly mozart

Wind Symphony Personnel

Martin H. Seggelke, *conductor*

Flute

Miranda DeBretto
Daniel Gallagher
Mark Grigoletti
Sara Reis
Pamela Schuett*

Oboe/English Horn

Jenna Blayney
David Merz*
Terri Rogers

Clarinet

Brian Do
Jenny Dudlak
Beth Hildenbrand*
Gus Johnson
Andy Lucas
Marissa Poel
Colby Spengler
Nuvee Thammikasakul
Cassie Wieland

Bassoon

Veronica Dapper
Matthew Jewell*
Aston Karner

Saxophone

Jeffrey Blinks
Amy Mikalauskas
Megan Mitchell
Alex Pantazi
Trenell Wherry-Smith*

Horn

Emma Danch
Kevin Krivosik*
Laura Makara
Nelson Ruiz
Emily Wolski

Trumpet

Eli Denecke
Matt Foster
Sean Hack
Andy Mrozinski
Michael Pranger
Robin Thomas*

Trombone

Nathaniel Geiger
Aaron Gradberg
Wm Riley Leitch*
James Mahowald

Euphonium

Morgan McWethy
Sara Sneyd
Sam Stauffer*

Tuba

Alex Hill
Kevin Kallas*

String Bass

Laura Bass*

Percussion

Francis Favis
Elliott Godinez
Kevin Greene
Scott Grigoletto
Mallory Konstans*
Kyle Singer

Piano/Celeste

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

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*
Tuyen Tonnu, *Piano*
Rick Valentin, *Arts Technology*
Justin Vickers, *Voice and Musicology*
Michelle Vought, *Opera, Music Theatre, & Contemporary Music*
Sharon Walsh, *Advisor*

Band Graduate Teaching Assistants

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



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<i>October 5, 2014</i> <i>3:00pm-CPA</i>	<i>Symphonic Winds/Symphonic Band</i>
<i>October 5, 2014</i> <i>7:00pm-CPA</i>	<i>Evening of Brass</i>
<i>October 6, 2014</i> <i>7:30pm-Kemp Recital Hall</i>	<i>Chamber Winds</i>
<i>October 11, 2014</i> <i>Hancock Stadium</i>	<i>State of Illinois Invitational Marching Band Championship</i>
<i>October 13, 2014</i> <i>8:00pm-CPA</i>	<i>University Band/Wind Symphony</i>
<i>October 24, 2014</i> <i>7:00pm-CPA</i>	<i>Symphony Orchestra and Choir</i>
<i>November 2, 2014</i> <i>7:00pm-Kemp Recital Hall</i>	<i>Percussion Ensemble</i>
<i>November 7, 2014</i> <i>8:00pm-CPA</i>	<i>Jazz Band I and II</i>
<i>November 8, 2014</i> <i>7:30pm-Braden Auditorium</i>	<i>Band-O-Rama Marching Band concert</i>
<i>November 10, 2014</i> <i>7:30pm-Kemp Recital Hall</i>	<i>Chamber Winds</i>
<i>November 12, 2014</i> <i>8:00pm-CPA</i>	<i>University Band/Symphonic Band</i>
<i>November 15, 2014</i> <i>8:00pm- The New Lafayette Club</i> <i>Bloomington, IL</i>	<i>Big Band Dance</i>
<i>November 16, 2014</i> <i>3:00pm-CPA</i>	<i>Symphonic Winds</i>
<i>November 18, 2014</i> <i>8:00pm-Kemp Recital Hall</i>	<i>Jazz Combos</i>
<i>November 20, 2014</i> <i>8:00pm-CPA</i>	<i>Wind Symphony</i>

