

Spring 3-23-2018

Symphonic Winds

Anthony C. Marinello, III Conductor
Illinois State University

Marykatheryne E. Kuhne Conductor
Illinois State University

Follow this and additional works at: <https://ir.library.illinoisstate.edu/somp>



Part of the [Music Performance Commons](#)

Recommended Citation

Marinello, III, Anthony C. Conductor and Kuhne, Marykatheryne E. Conductor, "Symphonic Winds" (2018).
School of Music Programs. 3651.
<https://ir.library.illinoisstate.edu/somp/3651>

This Concert Program is brought to you for free and open access by the Music at ISU ReD: Research and eData. It has been accepted for inclusion in School of Music Programs by an authorized administrator of ISU ReD: Research and eData. For more information, please contact ISUREd@ilstu.edu.

Illinois State University
College of Fine Arts
School of Music

Symphonic Winds

Anthony C. Marinello, III, *conductor*
Marykatherine E. Kuhne, *guest conductor*

Featuring the Morton High School Wind Ensemble
Jeff Neavor, *conductor*

Center for the Performing Arts
March 23, 2018
Friday Evening
8:00 p.m.

This is the one hundred and sixteenth program of the 2017-2018 season.

Program

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

Morton High School Wind Ensemble

Festive Overture (1953)	Dmitri Shostakovich (1906-1975)
Riften Wed	Julie Giroux (born 1961)
Commando March (1943)	Samuel Barber (1910-1981)

Illinois State University Symphonic Winds

Fortress (1988)	Frank Ticheli (born 1958)
Marykatheryne E. Kuhne, <i>guest conductor</i>	
music for liminal spaces (2017)	Gregory J. Watson (born 1993)
Three Ostinatos I. II. III.	Roger Zare (born 1985)
Angels in the Architecture (2009)	Frank Ticheli (born 1958)

Illinois State Symphonic Winds and Morton Wind Ensemble

Contre Qui, Rose (1993/trans 2006)	Morten Lauridsen (born 1943) trans. H. Robert Reynolds (born 1934)
------------------------------------	---

Program Notes

Thank you for joining us for today's performance of the Illinois State University Symphonic Winds and Morton High School Wind Ensemble. We hope that you will enjoy our concert, and that you might consider joining us again for future performances here at the ISU School of Music. Please visit www.bands.illinoisstate.edu for more information. Thank you for your support!

Frank Ticheli (born 1958) music has been described as "optimistic and thoughtful" (*Los Angeles Times*), "lean and muscular" (*The New York Times*), "brilliantly effective" (*Miami Herald*) and "powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors" (*South Florida Sun-Sentinel*). Ticheli joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is professor of composition. From 1991 to 1998, Ticheli was composer in residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St.Clair.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. Ticheli is the winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his Symphony No. 2. Other awards for his music include the Charles Ives and the Goddard Lieberman Awards, both from the American Academy of Arts and Letters, the Walter Beeler Memorial Prize, and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music.

Fortress was composed in 1988 and received its premiere performance by the Batawagama Youth Camp Band in Iron County, Michigan, Donald Schleicher, conductor, on June 25, 1988. In the work, the tritone is the most important harmonic interval throughout. Alteration between major triads a tritone apart occurs throughout the piece. Additionally, there are three important motives that recur throughout the work, each receiving emphasis at different times. The main idea, a dotted eighth note followed by a sixteenth note rhythm, returns often and is passed around to differing sections. The call motif, a triplet figure followed by a half note, utilizes the tritone at the end of the figure. And the legato theme, which combines slurred patterns and a wide contrasting dynamic shape, occurring over a four-measure phrase.

Gregory J. Watson (born 1993) is a composer and performer dedicated to the creation, production, and performance of new music. His music, primarily instrumental, focuses on color, texture, and pacing. Influences of minimalism, ambience, spectralism, and the avant-garde have shaped his music throughout his career. Watson has worked with and written for such ensembles as loadbang, occasionalNoise Trio, and The American Trombone Quartet. A native to Illinois, is currently pursuing his Master of Music degree in Music Composition from Illinois State University and received his Bachelor of Music degree in Music Composition from Eastern Illinois University.

music for liminal spaces (2017) was composed in the fall of 2017. The wind band is known for its wide range of colors and timbres. *music for liminal spaces* focuses almost exclusively on that color palate, using various combinations of timbre to shape the form of the piece. A single melodic line flows in and out of the texture, interacting with textures surrounding it in different ways. *music for liminal spaces* swells and pulses within itself before ending in stasis. The idea of liminality is one that has been explored before by composers like Gerard Grise and Morton Feldman. These composers would often focus on changes within music that are barely perceptible, changing only slightly, and slowly. *music for liminal spaces* attempts to capture these same ideas and emotions, though scored for a larger ensemble. It is meant to explore music that is delicate, with patience and honesty.

Roger Zare (born 1985) has been praised for his "enviable grasp of orchestration" (*New York Times*) and for writing music with "formal clarity and an alluringly mercurial surface." He was born in Sarasota, FL, and has written for a wide variety of ensembles, from solo instruments to full orchestra. Often inspired by science, mathematics, literature, and mythology, his colorfully descriptive and energetic works have been performed in five continents by such ensembles as the American Composers Orchestra, the Minnesota Orchestra, the Sarasota Orchestra, the Australian-based Trio Anima Mundi, the Donald Sinta Quartet, and the New York Youth Symphony. An award winning composer, Zare has received the ASCAP Nissim Prize, three BMI Student Composer Awards, an

ASCAP Morton Gould award, a New York Youth Symphony First Music Commission, the 2008 American Composers Orchestra Underwood Commission, a 2010 Charles Ives Scholarship from the American Academy of Arts and Letters, a Copland House Residency Award, Grand Prize in the inaugural China-US Emerging Composers Competition, and many other honors. An active pianist, Zare performed his chamber work, *Geometries*, with Cho-Liang Lin, Jian Wang, and Burt Hara at the 2014 Hong Kong International Chamber Music Festival. He has been composer in residence at the Chesapeake Chamber Music Festival, the Salt Bay Chamber Music Festival, the Chamber Music Festival of Lexington and currently serves with the SONAR new music ensemble. Zare holds a DMA ('12) from the University of Michigan, where he studied with Michael Daugherty, Paul Schoenfield, Bright Sheng, and Kristin Kuster. He holds degrees from the Peabody Conservatory (MM '09) and the University of Southern California (BM '07), and his previous teachers include Christopher Theofanidis, Derek Bermel, David Smooke, Donald Crockett, Tamar Diesendruck, Fredrick Lesemann, and Morten Lauridsen. Zare currently serves as instructional assistant professor of composition and theory at Illinois State University.

Each movement of *Three Ostinatos* is based on a different repeated rhythmic pattern that spans the entire movement. The first movement moves like clockwork at a walking pace. Long melodies arc high above a mechanical ostinato that gradually transforms as the music proceeds. The euphonium and tuba are showcased with solos as the music eventually comes full-circle, returning to the opening at the close. The middle movement is haunting and lush, cast in a slow and cantabile 7/8 meter. The main melody is first played by a solo clarinet, who is joined by piccolo and vibraphone before the whole ensemble joins in. After an expansive climax, a solo horn gives a nostalgic return to the main theme. Closing the work is a quick polymetric celebration, overlaying melodies and rhythms in 5/8, 7/8, 3/4, and 3/2 and bringing the work to an energetic close.

Frank Ticheli's (born 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming (Austria), Beijing and Shanghai, London and Manchester, Singapore, Rome, Sydney, and numerous cities in Japan.

Angels in the Architecture (2009) was commissioned by Kingsway International, and received its premiere performance at the Sydney Opera House on July 6, 2008 by a massed band of young musicians from Australia and the United States, conducted by Matthew George.

The work unfolds as a dramatic conflict between the two extremes of human existence – one divine, the other evil. The work's title is inspired by the Sydney Opera House itself, with its halo-shaped acoustical ornaments hanging directly above the performance stage.

Angels in the Architecture begins with a single voice singing a 19th Century Shaker song:

I am an angel of Light
I have soared from above
I am cloth'd with Mother's love.
I have come, I have come,
To protect my chosen band
And lead them to the promised land.

This "angel" – represented by the singer – frames the work, surrounding it with a protective wall of light and establishing the divine. Other representations of light – played by instruments rather than sung – include a traditional Hebrew song of peace ("Hevenu Shalom Aleichem") and the well-known 16th-century Genevan Psalter, "Old Hundredth." These three borrowed songs, despite their varied religious origins, are meant to transcend any one religion, representing the more universal human ideals of peace, hope, and love. An original chorale, appearing twice in the work, represents my own personal expression of these aspirations.

In opposition, turbulent, fast-paced music appears as a symbol of darkness, death, and spiritual doubt. Twice during the musical drama, these shadows sneak in almost unnoticeably, slowly obscuring, and eventually obliterating the light altogether. The darkness prevails for long stretches of time, but the light always returns, inextinguishable, more powerful than before. The alternation of these opposing forces creates, in effect, a kind of five-part rondo form (light – darkness – light – darkness – light).

Just as Charles Ives did more than a century ago, *Angels in the Architecture* poses the unanswered question of existence. It ends as it began: the angel reappears singing the same comforting words. But deep below, a final shadow reappears – distantly, ominously.

Dmitri Shostakovich studied at the Petrograd Conservatory where he wrote his *Symphony No. 1 in F Minor*. Bringing him attention, he composed several pieces to serve the political needs of his country. He held a teaching position at the Leningrad Conservatory just prior to World War II. Shostakovich, after composing serious works such as his famous *Fifth Symphony*, was condemned by his government, at the time under Stalin, forcing him to hide several of his works which fortunately surfaced after Stalin's death.

The gestation of Shostakovich's *Festive Overture* has been subject to several different theories. One author claims that it was originally written in 1847 but was suppressed by Shostakovich along with many of his compositions created during this repressive period of Soviet history. Others believe that the celebratory quality of the overture displays Shostakovich's relief at the deal of Josef Stalin (in 1953), whose regime had twice censored the composer and his music.

Most likely the work was commissioned for a gathering at the Bolshoi Theater in November of 1954, celebrating the 37th Anniversary of the October Revolution. The conductor, Vasilii Nebolsin, realized that he had no appropriate piece to open the high-profile concert. He approached Shostakovich, who was at the time a musical consultant at the Bolshoi. The composer soon began working on the overture and completed in three days, with the individual pages of the score being taken by courier before the ink had dried to copyists waiting at the theater to create the orchestra parts.

Although written in haste, the *Festive Overture* has proved to be one of Shostakovich's most frequently performed works. He completely grasped the sense of occasion and requirements implicit in the commission. The brilliant orchestration, the exuberant mood, and the infectious high spirits of the overture have guaranteed its place as an effective concert opener and audience pleaser. At the 1980 Moscow Olympics the opening fanfares of the overture were used to announce the start of each day's events.

Julie Giroux was born in Fairhaven, Massachusetts on December 12, 1961. She graduated from Louisiana State University, Baton Rouge LA in 1984. She started playing piano at 3 years of age and began composing at the age of 8 and has been composing ever since. Her first published work for concert band, published by Southern Music Company was composed at the age of 13.

Julie began composing commercially in 1984. She was hired by Oscar winning composer Bill Conti as an orchestrator, her first project with Conti being "North & South" the mini-series. With over 100 film, television and video game credits, Giroux collaborated with dozens of film composers, producers, and celebrities including Samuel Goldwyn, Martin Scorsese, Clint Eastwood, Madonna, Liza Minnelli, Celine Dion, Paula Abdul, Michael Jackson, Paul Newman, Harry Connick Jr. and many others. Projects she has worked on have been nominated for Oscars, Emmys, Grammys and Golden Globe awards. She has won individual Emmy Awards in the field of "Outstanding Individual Achievement in Music Direction".

Giroux has been a true force in a male dominated field and has accrued many previously male only awards. She is a member of ASCAP, The Film Musicians Fund, Kappa Kappa Psi, Tau Beta Sigma and a member of the American Bandmasters Association. She is a recipient of the Distinguished Service to Music Medal Award, The Emmy Awards and was the first female composer inducted into the American Bandmasters Association in 2009.

Riften Wed is the music for loves and unions, past and present such as this. A love, a wedding, a lifetime shared by two people in the middle of a storm that threatens to tear them apart. Where "til death do us part" is not only a reality, it's a given. Where love is a gift worthy of all the joy and pain it demands.

*One life, one love, one ending.
This music is for those that are truly "Riften Wed."*

Riften, a seedy, crime filled and nearly lawless city, in Skyrim located in the expansive world of Elder Scrolls. Skyrim is a beautiful world from mountainous snowy regions to open tundra plains, sea coasts, beaches, thick woods, lakes and hot spring fed swamps. Large cities, villages, forts, ancient ruins, caves, lone houses, sawmills and abandoned shacks dot the atlas. One can spend hours just walking or riding horseback from one side of the continent to the other doing nothing but experiencing its wondrous environment and lore. It is truly a game worthy of total immersion. Oh,

and I should mention that it is also a deadly world, torn apart by civil war and dragons who have resurfaced after thousands of years, not to mention the cult of vampires that are also threatening to take over the world.

Samuel Barber was one of the most talented and successful composers of the 20th century in America. Throughout most of his career, his new works were premiered by the elite of the music world. Although he used contemporary techniques in his compositions, his music remains accessible, conservative, melodic, and well crafted.

Barber's Second Symphony, written for the U.S. Army Air Corps (now the U.S. Air Force) in 1942, made use of an electronic instrument which imitated radio signals. Shortly afterward he was ordered by an Air Corps general to compose a march in quarter-tones, to symbolize the progressive nature of that branch of the service. However, the mild-mannered Barber stayed with his own style of composition and the *Commando March* was given a highly successful premiere in Atlantic City in 1943.

Morten Johannes Lauridsen is an American composer. He is a recipient of the National Medal of Arts (1997). From 1994 until 2001, Lauridsen was the composer-in-residence of the Los Angeles Master Chorale. He has served as professor of composition on the faculty of the Thornton School of Music at the University of Southern California for over 40 years. Mr. Lauridsen has the distinction of being named an "American Choral Master" by the National Endowment for the Arts in 2005. In addition, Recordings of Lauridsen's music have received numerous GRAMMY nominations, and the composer was a 2007 recipient of the National Medal of Arts.

The composer writes:

In addition to his vast output of German poetry, Rilke (1875-1926) wrote nearly 400 poems in French. His poems on roses struck me as especially charming, filled with gorgeous lyricism, deftly crafted and elegant in their imagery. These exquisite poems are primarily light, joyous and playful, and the musical settings are designed to enhance these characteristics and capture their delicate and sensuousness. Distinct melodic and harmonic materials recur throughout the cycle, especially between Rilke's poignant *Contre Qui, Rose* (set as a wistful nocturne) and his moving *La Rose Complète*. H. Robert Reynolds arranged the symphonic wind version of this popular work with the approval and appreciation of the composer

Contre Qui, Rose

Contre qui, rose,
avez-vous adopté
ces épines?
Votre joie trop fine
vous a-telle forcée
de devenir cette chose
armée?

Against whom, rose,
have you assumed
these thorns?
Is it your too fragile joy
that forced you
to become this
armed thing?

Mais de qui vous protège
cette arme exagérée?
Combien d'ennemis vous ai-je
enlevés
qui ne la craignaient point?
Au contraire, d'été en automne,
vous blessez les soins
qu'on vous donne.

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.

Rainer Maria Rilke, from *Les Roses*

English translation by Barbara and
Erica Muhl

Dr. Anthony C. Marinello, III serves as Director of Bands at Illinois State University where he is the conductor and music director of the Illinois State University Wind Symphony and Symphonic Winds. In addition to his conducting responsibilities, he leads the graduate wind conducting program and teaches courses in instrumental conducting. He joins the faculty at Illinois State University from The University of Texas at Austin, where he recently completed the Doctor of Musical Arts degree in wind conducting. Before pursuing his graduate studies at The University of Texas, he served on the faculty of The Butler School of Music as Assistant Director of the Longhorn Band, Director of the Longhorn Pep Band, and Assistant to the Director of Bands. Prior to his appointment at The University of Texas, Marinello served on the faculty of Virginia Tech as Assistant Director of Athletic Bands.

Marinello has previously taught in the public schools of Louisiana, Ohio, and Texas. Marinello received invitations to the National Band Association's 2006 Young Conductor Mentor Project and 2008 International Conductors Symposium in Rome, Italy where he conducted La Banda dell'Esercito (Italian Army Band). In 2011, he received an invitation to the West Point Conducting Workshop where he conducted the West Point Band. Marinello holds the Bachelor of Music Education degree from Louisiana State University and the Master of Music Degree from the University of Cincinnati College-Conservatory of Music.

Marykatheryne E. Kuhne is a first-year graduate student studying Wind Conducting and Clarinet Performance; she serves as a Band Area Graduate Assistant at Illinois State University. Marykate studies conducting with Dr. Anthony Marinello and clarinet with Dr. David Gresham. In addition to co-leading University Band, Marykate is a member of the Wind Symphony, various chamber groups, and guest conducts other ensembles at ISU. Marykate attended Indiana University of Pennsylvania where she acquired a Bachelor of Science Degree in Music Education. During her time at IUP, she served "The Legend" as a Drum Major for three consecutive seasons, performed with the Pittsburgh Symphony Orchestra, and played with top chamber groups and ensembles. Marykate is an honorary member of Tri-M Music Honor Society.

Jeff Neavor, an alumnus of Morton High School, is the Director of Bands and Fine Arts Department Chair at Morton High School, overseeing all aspects of music and visual art programming. He conducts the Wind Ensemble, Concert Band, Jazz Band, Pep Band, and directs all facets of the Morton High School Marching Band. As part of his daily teaching, Mr. Neavor also assists with the musical development of band students in 7th grade and 8th grade, co-teaching at Morton Junior High School.

Beginning his leadership of the program in 2001, Morton Bands has tripled in size, now serving over 180 students. Under his direction, ensembles within the band program have received the highest accolades while participating in local, regional and national festivals, parades, and conferences. The Wind Ensemble has performed at several Illinois SuperState Festivals, the Illinois Music Educators Conference, and the National Concert Festival. Mr. Neavor has received 5 Certificates of Excellence from the National Band Association and led the Morton High School Marching Band when they received the Sudler Shield in 2017.

Mr. Neavor holds a Bachelor of Music in Music Education from Millikin University and a Master of Music in Music Education from Illinois State University. Mr. Neavor was featured in the School Band & Orchestra Magazine 2009 article "50 Directors Who Make Difference." His professional affiliations include the National Band Association, the National Association for Music Education, the Illinois Music Educator Association, and the Phi Beta Mu International Bandmasters Fraternity. Mr. Neavor is an active guest conductor, clinician, and adjudicator for music festivals and competitions throughout Illinois. Mr. Neavor resides in Morton with his wife Ann and their two daughters, Emma and Erin, both of whom are students in the Morton band programs.

Illinois State University Symphonic Winds
Anthony C. Marinello, III, *conductor*

Flute

Kaela Bonow*
Natalie-Anne Lindig*
Grace Suglich
Annie Ternes
Mayley Villagran

Oboe

Anastasia Ervin
Guadalupe Moreno*

Clarinet

Kailce Burkhalter
Lauren Crumble*
Emily Giesholt
Simonne Harris
Dorothy Hodson
Caitlin Massey
Andrea Ruiz
Samantha Tabor
Thomas Shermulis

Bassoon

Katy Reed*
Ethan Roberts

Saxophone

Marwin Esguerra*
Matthew Garin
Brian Hinkley
Vicente Leyva
Ben Long
Katelyn Luckett

Horn

Justin Ashley*
Gina Daniele
Rebecca Hartmann
Collin Page

Soprano

Rachel Miller

Organ

Aaron Gomez

Trumpet

Amy Caulk
Kendall Eisenhower*
Ness Guerra
Andrew Ossler
Michael Zahour

Trombone

Kyle Adomaitis*
Emma Benjamin
Jonathan Sabin
A.J. Nemsick

Euphonium

Erik Eeg*
Danika Mayback
Tyler Walls
Greg Watson

Tuba

Martin Czernicki*
Jim Wellwood

Percussion

Jenn Carver
Austin Koziol
Ryan Lauciello
Danny Matthew*
Chuck Willard

String Bass

Samuel Frosch

Piano

Adam Marroquin

*Denotes Section Leader

Morton High School Wind Ensemble
Jeff Neavor, *conductor*

Flute

Delaney Farwell*#
Erin Klopfenstein
Madelyn Majors#
Rachel Rees
Grace Zeithammer#^

Clarinet

Mark Bischoff
Rachel Kern#^
Jacob Lee#^
Mark Ogden#
Cara Rankin#
Lauren Schaff*#^

Bass Clarinet

Jenna Thomas *#

Bassoon

Griffin Sipes *#

Alto Saxophone

Ryan Hawks*#
Erin Weisser
Lauren Wiggins

Tenor Saxophone

Ian Chenoweth*#

Baritone Saxophone

Bailey Reising*#

Horn

Sydney Grant
Tori Larrabee
Kevin Lauer*#^
Andrew Sturhahn#^

Trumpet

Jake Hafele#
Alexa Leafgreen*#
Erin Neavor
Tyler Ray#
Brandon Thach#
Luke Urban#

Trombone

James Julich
Alex Orzel#
Andrew Phillips*#^

Euphonium

Josh Milby#
Thomas Smith*#^

Tuba

Matthew Miller*#
Dillon Vannaken#

Percussion

Dawson Cook
Kathryn Reiman
Caled Sauder#
Evan Schick
Alex Weber#
Keaton Weber#
Colin Winkelmann

* Section Leader

District 4 Honor Band

^ All-State Participant

Illinois State University College of Fine Arts

Jean M. Miller, Dean, College of Fine Arts
Laurie Thompson-Merriman, Associate Dean of Creative Scholarship and Planning
Janet Tulley, Assistant Dean of Academic Programs and Student Affairs
Steve Parsons, Director, School of Music
Janet Wilson, Director, School of Theatre and Dance
Michael Wille, Director, School of Art
Aaron Paolucci, Program Director, Arts Technology
Nick Benson, Center for Performing Arts Manager

Illinois State University School of Music

A. Oforiwaa Aduonum, *Ethnomusicology*
Allison Alcorn, *Musicology*
Debra Austin, *Voice*
Mark Babbitt, *Trombone*
Emily Beinborn, *Music Therapy*
Glenn Block, *Orchestra and Conducting*
Shela Bondurant Koehler, *Music Education*
Karyl K. Carlson, *Director of Choral Activities*
Renee Chernick, *Group Piano*
David Collier, *Percussion and Associate Director*
Andrea Crimmins, *Music Therapy*
Peggy Dehaven, *Office Support Specialist*
Anne Dervin, *Clarinet and General Education*
Gina Dew, *Music Education Advisor*
Judith Dicker, *Oboe*
Michael Dicker, *Barsoon*
Geoffrey Duce, *Piano*
Ellen Elrick, *Music Education*
Tom Faux, *Ethnomusicology*
Angelo Favis, *Guitar and Graduate Coordinator*
Tim Fredstrom, *Choral Music Education*
Sarah Gentry, *Violin*
Amy Gilreath, *Trumpet*
Dennis Gotkowski, *Voice*
David Gresham, *Clarinet*
Mark Grizzard, *Theory and Choral Music*
Christine Hansen, *Lead Academic Advisor*
Kevin Hart, *Jazz Piano and Theory*
Phillip Hash, *Music Education*
Martha Horst, *Theory and Composition*
Mona Hubbard, *Office Manager*
Lauren Hunt, *Horn*
John Michael Koch, *Vocal Arts Coordinator*
William Koehler, *String Bass and Music Education*

Marie Labonville, *Musicology*
Katherine J. Lewis, *Viola*
Roy D. Magnuson, *Theory and Composition*
Anthony Marinello, *Director of Bands*
Thomas Marko, *Director of Jazz Studies*
Rose Marshack, *Music Business and Arts Technology*
Joseph Matson, *Musicology*
Polly Middleton, *Asst. Director of Bands/ Director of BRMM*
Paul Nolen, *Saxophone*
Lauren Palmer, *Administrative Clerk*
Stephen B. Parsons, *Director*
Adriana Ransom, *Cello/ String Project/ CSA*
Kim Risinger, *Flute*
Cindy Ropp, *Music Therapy*
Andy Rummel, *Euphonium/ Tuba*
Tim Schachtschneider, *Facilities Manager*
Carl Schimmel, *Theory and Composition*
Daniel Peter Schuetz, *Voice*
Lydia Sheehan, *Bands Administrative Clerk*
Anne Shelley, *Milner Librarian*
Debra Smith, *Music Education*
Matthew Smith, *Arts Technology*
David Snyder, *Music Education*
Ben Stiers, *Percussion/ Asst. Director of Athletic Bands*
Tuyen Tonnu, *Piano*
Rick Valentin, *Arts Technology*
Justin Vickers, *Voice*
Michelle Vought, *Voice*
Roger Zarc, *Theory and Composition*

Band Graduate Teaching Assistants:
Jordan Harvey, MaryKate Kuhnc, Sean Breast,
Joyce Choi, Adriana Sosa, Zachary Taylor, and
Clinton Linkmeyer (Jazz)

ILLINOIS SYMPHONY ORCHESTRA
KEN LAM, MUSIC DIRECTOR

Listen Live at 25!

BUY ONE
TICKET,
GET ONE
**25%
OFF**

The Illinois Symphony
Orchestra is celebrating
25 years of LIVE music
and to celebrate we
are offering a special
single ticket offer...

ORDER TODAY!
309.434.2777

ilsymphony.org   

