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Fall 10-5-2018

### Symphonic Band Symphonic Winds

Doug Morin Conductor  
*Illinois State University*

Anthony C. Marinello, III Conductor  
*Illinois State University*

Zachary A. Taylor Conductor  
*Illinois State University*

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Illinois State University  
College of Fine Arts  
School of Music

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# *Symphonic Band*

Doug Morin, *conductor*

# *Symphonic Winds*

Anthony C. Marinello, III, *conductor*  
Zachary A. Taylor, *guest conductor*

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Center for the Performing Arts  
October 5, 2018  
Friday, 8:00 p.m.

This is the tenth program of the 2018-2019 season.

## Symphonic Band

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

**Sol Y Sombra (1961)**

George Gates  
(born 1920)

**Seal Lullaby (2011)**

Eric Whitacre  
(born 1970)

**Fu-Mon (1987/1999)**

Hiroshi Hoshina  
(born 1936)

**Rikudim (1986)**

Jan Van der Roost  
(born 1956)

## Symphonic Winds

**L'Inglesina (1897/2000)**

David Delle Cese  
(1856-1938)

**O Mensch, Bewein' Dein' Sünde Gross (1724/1937)**

J.S. Bach  
(1685-1750)  
arranged by Grainger

**Country Gardens (1923/1999)**

Percy A. Grainger  
(1882-1961)  
arranged by Sousa

**An American Elegy (1999)**

Frank Ticheli  
(born 1958)

*Zachary Taylor, guest conductor*

Featuring select singers from Illinois State University Madrigals:

Soprano- Laura Hollingsworth, Rachel Miller

Alto- Sidney Megeff, Francesca Velcich

Tenor- Rafael Gonzales, Riley Nalik

Bass- Aaron Church, Zach Coronado

**Incantation and Dance (1963)**

John Barnes Chaney  
(1932-1997)

## About the Conductors

**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 undergraduate courses in instrumental conducting. He joined the faculty at Illinois State University from The University of Texas at Austin, where he served as the 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 and is active as a guest conductor and clinician. Marinello previously 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). Marinello holds the Bachelor of Music Education degree from Louisiana State University, the Master of Music Degree from the University of Cincinnati College-Conservatory of Music, and the Doctor of Musical Arts Degree from The University of Texas at Austin.

A native of Indiana, **Doug Morin** is the Associate Director of Bands and Director of the Big Red Marching Machine at Illinois State University. His duties include managing all aspects of BRMM, directing the Symphonic Band, and teaching courses in Marching Band Techniques and Conducting. Prior to joining the faculty at ISU, he spent twelve years as an educator in North Carolina where his concert bands, marching bands, and jazz ensembles earned numerous awards, recognitions, and superior ratings. He writes drill for bands of all sizes, from 25 to 225, which is performed in venues from high school football games to the College Football Playoffs. He has served as guest conductor, clinician, and adjudicator for ensembles from both the United States and Canada.

Mr. Morin graduated from the Indiana University Jacobs School of Music with a Bachelor of Music Education and earned a Master of Music in Wind Conducting at the University of Southern Mississippi, and is completing a Doctorate of Musical Arts in Wind Conducting from the University of Washington. During his matriculation at Southern Mississippi, where he served as Head Graduate Assistant for the Department of Bands, the faculty from the School of Music selected him to receive the Outstanding Graduate Student Award. His conducting teachers include Dr. Catherine Rand and Professor Timothy Salzman. He holds memberships in the National Association for Music Education, Phi Kappa Phi honor society, Kappa Kappa Psi National Honorary Band Fraternity, and the College Band Director's National Association.

**Zachary A. Taylor** is a second-year graduate student at Illinois State University, pursuing a degree in Wind Band Conducting with Dr. Anthony Marinello and Trumpet Performance with Dr. Amy Gilreath. Before attending Illinois State, Zachary was Director of Bands and Music Director at St. Joseph-Ogden High School where he taught competitive marching band, concert band, chorus, guitar, and music production. He graduated with a bachelor's degree in Music Education from Illinois Wesleyan University in 2015 where he studied conducting with Roger Garrett and Steve Eggleston and trumpet with Jennifer Brown and Steve Eggleston. In addition to his work co-conducting University Band, Zachary is a member of Wind Symphony and guest conducts the Wind Symphony and Symphonic Winds.

## Information

Thank you for joining us for today's performance of the Illinois State University Symphonic Band and Symphonic Winds. We hope that you will enjoy our concert, and that you join 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!

The Center for the Performing Arts is equipped with an infrared audio amplification system for assisted listening. Headsets and receiver packs are available, free of charge, at the Box Office or by checking with the House Manager. An ID is needed to check out the device and must be returned to the House Manager at the end of the performance.

## Program Notes

**George Gates** became an educator in Texas public schools and later Southern Methodist University after studying at VanderCook College of Music. In addition to teaching, he operated several music stores in Texas and Louisiana and performed with the Dallas Symphony Orchestra. The piece *Sol Y Sombra* was composed for Richardson High School, where he was the band director.

*Sol Y Sombra* translates to "sun and shadow" and refers to the location of seats available at bullfighting events. Seats that are labelled "sol y sombra" share the sun and shadow during the event. Separated into two parts, the "sun" has an upbeat, march-like feel with heavy accents and articulation. The "shadow" is the opposite, with smooth, legato lines. Throughout the piece, the "sun" and "shadow" themes are played against one another.

Grammy-winning composer and conductor **Eric Whitacre** is one of the most popular musicians of our time. His concert music has been performed throughout the world by millions of amateur and professional musicians. His ground-breaking Virtual Choirs blend the voices of thousands of singers from over 110 different countries. A graduate of the prestigious Juilliard School of Music, Mr. Whitacre serves as an Artist in Residence with the Los Angeles Master Chorale. Prior to his current position, he fulfilled a five-year term as Composer in Residence at Sidney Sussex College, Cambridge University, UK.

As conductor of the Eric Whitacre Singers, he released several chart-topping albums, including 2010's bestselling *Light and Gold*. A sought-after guest conductor, Mr. Whitacre conducts choral and instrumental concerts around the globe, including sold-out concerts with the London Symphony Orchestra, Royal Philharmonic Orchestra and the Minnesota Orchestra. In addition to several collaborations with legendary Hollywood composer Hans Zimmer, he worked with British pop icons Laura Mvula, Imogen Heap, and Annie Lennox.

About *Seal Lullaby*, the composer writes:

*The White Seal* is a beautiful story, classic Kipling, dark and rich and not at all condescending to kids. Best of all, Kipling begins his tale with the mother seal singing softly to her young pup. The opening poem is called *The Seal Lullaby*.

I was struck so deeply by those first beautiful words, and a simple, sweet Disney-esque song just came gushing out of me. I wrote it down as quickly as I could, had my wife record it while I accompanied her at the piano, and then dropped it off at the film studio.

I didn't hear anything from them for weeks and weeks, and I began to despair. Did they hate it? Was it too melodically complex? Did they even listen to it? Finally, I called them, begging to know the reason that they had rejected my tender little song. "Oh," said the exec, "we decided to make *Kong Fu Panda* instead."

So I didn't do anything with it, just sang it to my baby son every night to get him to go to sleep. (Success rate: less than 50 %.) And a few years later the Towne Singers graciously commissioned this arrangement of it. I'm grateful to them for giving it a new life. And I'm

especially grateful to Stephen Schwartz, to whom the piece is dedicated. His friendship and invaluable tutelage has meant more to me than I could ever tell him.

**Hiroshi Hoshina** (保科洋) was born in Tokyo on January 31, 1936. He is a graduate of the Tokyo National University of Fine Arts and Music and is currently a member of faculty of music composition course at his alma mater. In 1960, he won First Prize in the orchestra category of the composition division at the 1960 Japan Music Competition.

A former Professor at Aichi Prefectural University of Fine Arts and Music and the Hyogo University of Teacher Education, Mr. Hoshina is regarded as one of the most distinguished composers in the field of wind instruments music in Japan. Former students respect him for his unique method of teaching principles of performance. He composed pieces for numerous genres, including orchestra, wind concert band, opera, solo instruments pieces and various types of chamber music.

*Fu-Mon* is a richly harmonized three-part work in a lyrical contemporary style. With an abundance of flowing phrases over a rhythmic undercurrent, Hoshina creates a unique texture that is both interesting to perform for the players and accessible for the listener. These flowing phrases and textures lend to the translation of *Fu-Mon*, which roughly translates to "wind ripple." Hoshina's mature writing lends itself to imagery of strong winds and is conveyed across the ensemble. Composed in 1986 for the 1987 All Japan Band Competition, the composer revised the work in 1999.

**Jan Van der Roost** was born in Duffel, Belgium, on March 1, 1956. At a very young age he was introduced to the prominent names in the concert band, fanfare band, and brass band repertoire, which inspired him to put something on paper himself. He studied trombone, music history and musical education at the Lemmensinstituut in Leuven (Louvain). He continued his studies at the Royal Conservatories of Ghent and Antwerp, where he qualified as a conductor and a composer. Jan Van der Roost currently teaches at the Lemmensinstituut in Leuven (Belgium), is special visiting professor at the Shobi Institute of Music in Tokyo, guest professor at the Nagoya University of Art and guest professor at Senzoku Gakuen in Kawasaki (Japan). Besides being a prolific composer, he is in demand as an adjudicator, lecturer, clinician, and guest conductor. These activities span the globe, occurring in more than 45 countries on four continents. Due to the appeal of the music, ensembles around the world perform and record his compositions.

*Rikudim* (Hebrew for "Dances") is a four-part dance suite based on Jewish music. By using eastern intervals and irregular time changes, Van der Roost created a slightly melancholy but specifically Jewish flavored piece. This collection of four Israeli Folk Dances is quite angular in nature, but still maintains an upbeat and energetic nature in the faster movements. There are many solos, as well as bombastic full ensemble moments that keep the listener interested and engaged. The irregular time changes and intervals not only lend themselves to other parts of the world, they're also creating a unique sound and texture that's not often seen in traditional, American band music.

**David Delle Cese** was an Italian band leader, composer and teacher who enjoyed a long and rich musical career following his studies at the Conservatory of San Pietro a Majella. From 1885 to 1888, by direction of the Italian War Office, he arranged all of the known national anthems for band. As a composer, he is best known for his marches, of which 13 were published. He also composed waltzes and other entertaining, descriptive works. This edition of *L'Inglesina* for American bands was recently completed by the former director of the United States Marine Band from the original 1871 Italian publication.

**Johann Sebastian Bach** was a German composer, organist, harpsichordist, violist, and violinist of the Baroque period. He enriched many established German styles through his skill in counterpoint, harmonic and motivic organization, and the adaptation of rhythms, forms, and textures from abroad, particularly from Italy and France. Bach's compositions include the Brandenburg Concertos, the Mass in B minor, The Well-Tempered Clavier, his cantatas, chorales, partitas, Passions, and organ works. His music is revered for its intellectual depth, technical command, and artistic beauty. Bach's abilities as an organist were highly respected throughout Europe during his lifetime, although he was not widely recognized as a great composer until a revival of interest and performances of his music in the first half of the 19th century. He is now generally regarded as one of the main composers of the Baroque period, and as one of the greatest composers of all time.

**O Mensch, Bewein' Dein' Sünde Gross** is taken from Bach's *Orgelbüchlein* collection. Bach wrote the chorales in the *Orgelbüchlein* as educational material, to teach how to treat a chorale in polyphonic writing, but as in most of his works, the didactic element is far surpassed by the spiritual content of these miniature masterworks. The alternation of the organ and sung chorale provides a fascinating insight into Bach different treatment of the same melody. Percy Grainger set Bach's work between 1937 and 1942. While not unusual today, his beautiful realization of the ornamentation was revolutionary in the 1940's.

In 1900, **Percy Grainger** began his career as a concert pianist with sensational successes in England, Australia, and South Africa. Grainger came to America in 1915, winning acclaim for his playing. At the outbreak of World War I, he enlisted as an army bandsman (an oboist and saxophonist) and was soon assigned to the Army Music School. He became a United States citizen in 1919 and made many worldwide concert tours playing piano and guest conducting. He was professor and head of the music department at New York University from 1932 to 1933. He died in White Plains, New York on February 20, 1961. Always the innovator, Grainger pioneered in folk music collections at the same time as Bartok, used irregular rhythms before Stravinsky, and predated Varèse in experimentation with electronic music.

**Country Gardens** is an English folk tune that Cecil Sharp collected in 1908 and passed on to Grainger, who played improvisations on it during his World War I tour as a concert pianist for the US Army. According to Grainger, it is a dance version of the tune "The Vicar of Bray." Once published in its original piano form, the tune brought Grainger great success. However, it was not among his favorite compositions. To quote Keith Brion and Loras Schissel's score of the Sousa edition:

Later in life, despite the steady stream of income from its royalties, the fame of *Country Gardens* and the widespread public association of this work as being his best-known piece, came to haunt Grainger. Mentally, it became his albatross. He came to think of his own brilliant original music as "my wretched tone art." He once remarked, "The typical English country garden is not often used to grow flowers in; it is more likely to be a vegetable plot. So you can think of turnips as I play it."

When asked in 1950 by Leopold Stokowski to make a new arrangement for Stokowski's orchestra, Grainger obliged with a wildly satirical version that literally sticks out its tongue at the success of the little tune. In 1953, he rescored that arrangement for band. Reflecting his mood at the time, it is a bitingly sophisticated parody that was to become his only band setting of the music.

**Frank 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.

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.

A note from the composer:

**An American Elegy** is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.

A Texas native, **John Barnes Chance** was born in Beaumont in 1932. He played percussion and began composing in high school. Chance earned his bachelor's and master's degrees in music from The University of Texas at Austin, studying with Clifton Williams, Kent Kennan, and Paul Pisk. Upon graduation, he began a three-year tour of duty in the Army service bands as a percussionist and arranger. After his discharge, he received a grant from the Ford Foundation's Young Composers Project and was assigned to the Greensboro, North Carolina public schools. He wrote seven pieces

for school ensembles including *Incantation and Dance*. In 1966, his *Variations on a Korean Folk Song* received the Oswald Award from the American Bandmasters Association. The following year he was appointed to the faculty of the University of Kentucky, where he was later named head of the theory-composition program. In 1972, Chance's promising career was cut short by his tragic accidental death while working in his back yard.

The title **Incantation and Dance** suggests a religious orientation, but not toward any of the established religions of a Western or Eastern culture. To the standard deities one offers prayers. Incantations are uttered in rituals of magic, demonic rites, the conjuring up of spirits evil and benign. And when the spirit comes, and the worshiper is possessed, there is dancing, wild and abandoned.

The *Incantation* of Chance's piece serves formally as an introduction. It is full of mystery and expectation, wandering, unstable, and without tonality. Instruments are gradually added, but the general dynamic level remains soft, hushed waiting.

The *Dance* also begins quietly. But percussion instruments quickly begin, one by one, building a rhythmic pattern of complexity and drive. The other instruments are added, and the dance grows wilder and more frenzied. The brass hammer out ferocious snarls - the woodwinds fly in swirling scales. Here is no pretty tune but a paroxysm of rhythm, a convulsion of syncopation that drives on and on, mounting in tension, to a shattering climax of exaltation. Then - the dance is over - the worshiper is fulfilled.

Illinois State University Symphonic Band  
Doug Morin, *conductor*

**Flute**

Christopher Bulding\*  
Brennon Best  
Sarah Lange  
Anna Smith  
Bryn Fleming  
Kaitlyn Heisteand  
Kiley Krause  
Kaitlyn Wiseman

**Clarinet**

Emily Giesholt\*  
Ladarius Young  
Kailee Burkhalter  
Katharine Allen  
Lydia Armour  
Lauren Crumble  
Andrea Ruiz  
Hannah Wilson  
Abbie Eveland  
Sara Henne  
Ann Borow  
Brody Frieden  
Jocelyn Jamieson  
Anna Stewart, Bass  
Dorothy Hodson, Bass

**Bassoon**

Lora Stone

**Saxophone**

Lukas Williams, alto  
Leslie Castro, alto  
Timothy Bareika, tenor  
Michael Pidgeon, bari  
Colton Christiansen, bari

**Horn**

Allyson Miller\*  
Jimmy Spencer  
Olaf Grau  
Jasmine Flores  
Cassidy Fairchild  
Sarah Ruffolo

**Trumpet**

Tom Gloodt\*  
Brock Baker  
Robert Ranz  
Logan Robb  
Austin Caraher

**Trombone**

Eric Tyk\*  
Tyler Briscoe  
Zach Peterson  
Jace Wilkin, Bass

**Euphonium**

Giovanni Avila\*  
Matthew Fink  
Morgan Roach

**Tuba**

Angel Lopez\*  
Thomas Miltner

**Percussion**

Matt Cowsert\*  
Mac McPike  
Ethan Wepfer  
William Lawton  
Laura Hanson  
Brennan Weirman

**Piano**

Adam Marroquin

\*Denotes section leader

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

**Flute**

Mayely Villagran\*  
Annie Ternes  
Grace Suglich  
Magnus Urosev  
Jon Popper

**Oboe**

Guadalupe Moreno\*  
Tyler Bloomfield

**Clarinet**

Arturo Alfaro-Manriquez\*  
Benjamin Sanetra  
Michele Manuk  
Freda Hogan  
Peyton Kerley  
Caitlin Massey  
Chris Kinsey  
Grace Reuter  
Samantha Tabor  
Devon Custer, bass

**Bassoon**

Katy Reed\*  
Harrison Collins

**Saxophone**

Ben Long\*  
Andrea McAfee\*  
Danielle Vescovi  
Katelyn Luckett  
Brian Hinkley

**Horn**

Nathaniel Parson\*  
Zoë Bridges  
Nathaniel Chockley  
Rebecca Hartmann  
Megan Oglesby

**Trumpet**

Kendall Eisenhauer\*  
Amy Caulk  
Alice Kabira  
Chevier Lewis  
Alex Gant

**Trombone**

Emma Benjamin\*  
Emanuel Guzman  
Patrick Grogan  
Amanda Cortez, bass

**Euphonium**

Danika Mayback\*  
David Basich  
Lexi Tartaglia

**Tuba**

Andrew Bilgri\*  
Jeff Humphrey  
Jim Wellwood

**Percussion**

Danny Matthew\*  
Jenn Carver  
Chuck Willard  
Ryan Lauciello  
Joe Mehalek

**Piano**

Yvonne Kuo

\*Denotes Section Leader

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Daniel Peter Schuetz, *Voice*  
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Ben Stiers, *Percussion/Asst. Director of Athletic Bands*  
Thomas Studebaker, *Voice*  
Erik Swanson, *Jazz Guitar*  
Elizabeth Thompson, *Voice*  
Tuyen Tonnu, *Piano*  
Rick Valentin, *Arts Technology*  
Justin Vickers, *Voice*  
Michelle Vought, *Voice*  
Roger Zare, *Theory and Composition*

*Band Graduate Teaching Assistants:*  
Jordan Harvey, MaryKate Kuhne, Sean Breast,  
Joyce Choi, Adriana Sosa, Zachary Taylor, and  
Joseph Tiemann (Jazz)

## Upcoming Events

**Saturday, October 6**

Charles W. Bolen Faculty Recital: Tuyen Tonnu, piano and Allison Robuck, oboe  
2:00 pm  
Kemp

**Sunday, October 7**

Senior Recital: Jarret Del'ields, percussion  
noon  
Kemp

**October 8 – 15**

Homecoming Week

<https://homecoming.illinoisstate.edu/>

**Friday, October 12**

Band-A-Rama

7:30 pm  
Braden Auditorium, Bone Student Center  
Featuring ISU Wind Symphony and Big Red Marching Band

**Sunday, October 14**

Cello Popper Concert

3:00 pm  
Kemp

**Monday, October 15**

Grad Recital: Kara Solis, piano

6:00 pm  
Kemp

**Tuesday, October 16**

Charles W. Bolen Faculty Recital: David Gresham, clarinet  
7:30 pm  
Kemp

**Wednesday, October 17**

Wind Symphony Concert

8:00 pm  
CPA

**Saturday, October 20**

Junior Recital: Mackenzie Ahlman, mezzo soprano

1:30 pm  
Kemp

**Sunday, October 21**

Afternoon of Brass

3:00 pm  
CPA

Senior Recital: Chuck Willard, percussion

6:00 pm  
Kemp

Junior Recital: Miles Bohlman, percussion

8:00 pm  
Kemp

**Tuesday, October 23**

Convocation Recital

11:00 am  
CPA

Charles W. Bolen Faculty Jazz

8:00 pm  
Kemp