

Illinois State University

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9-30-2021

Wind Symphony, September 30, 2021

T.J. Mack Conductor

Lauren Bobarsky Guest Conductor

F. Mack Wood Conductor

Marisa Miko Guest Conductor

John Gonzalez Guest Conductor

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Illinois State University
Wonsook Kim College of Fine Arts
School of Music

Symphonic Band

T.J. Mack, *conductor*
Lauren Bobarsky, *guest conductor*

and

Symphonic Winds

F. Mack Wood, *conductor*
Marisa Miko, *guest conductor*
John Gonzalez, *guest conductor*

Center for the Performing Arts
September 30, 2021
Thursday Evening
8:00 p.m.

This is the ninth program of the 2021-2022 season.

Program

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

Kalos Eidos (2020)

Carol Brittin Chambers
(Born 1970)

Different Voices (2002)

- I. The Spoken (Dialogues)
- II. Whispers
- III. Voices of Song

Rick Kirby
(Born 1945)

Shenandoah (1999)

Frank Ticheli
(Born 1958)

Lauren Bobarsky, *guest conductor*

Fantasy on a Theme by Sousa (2003)

Andrew Boysen, Jr.
(Born 1968)

~ Intermission ~

Festive Overture (1954 / 1965)

Dmitri Shostakovich (trans. Donald Hunsberger)
(1906-1975)

One Life Beautiful (2010)

Julie Giroux
(Born 1961)

Marisa Miko, *guest conductor*

Danza Final from “Estancia” (1941 / 1954)

Alberto Ginastera (trans. David John)
(1916-1983)

Roma (2011)

Valerie Coleman
(Born 1970)

John Gonzalez, *guest conductor*

Of Our New Day Begun (2015)

Omar Thomas
(Born 1970)

ASSISTED LISTENING DEVICES

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

Thank you for joining us for today's performance of the Illinois State University Wind Symphony. 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 <http://www.bands.illinoisstate.edu> for more information. Thank you for your support!

Kalos Eidos

Year composed: 2020, Duration: 4:20

Composer: Carol Brittin Chambers

Carol Brittin Chambers (b. 1970) teaches trumpet and music education at Texas Lutheran University. Before coming to TLU, Chambers taught middle school and high school band for many years in the North East Independent School District in San Antonio, TX. She currently lives in San Antonio, Texas, where she is the owner and composer of Aspenwood Music. She also maintains an active performance schedule, including appearances with the Mid-Texas and San Antonio Symphonies. Chambers received a Bachelor of Music Education from Texas Tech University and a Master of Music in Trumpet Performance from Northwestern University. She studied under Vincent Cichowicz, John Paynter, Arnold Jacobs, James Sudduth, and Will Strieder.

Program notes from the composer:

Kalos Eidos is a programmatic work meant to musically portray the characteristics of a kaleidoscope. I originally intended to title the piece, simply, *Kaleidoscope*, but as I began to learn more about the origin of the word, I became very intrigued. Most people know that a kaleidoscope is an optical device, or tube, containing mirrors and bits of colored glass or paper. When the tube is rotated an endless variety of patterns can be seen. But the word itself is derived from the Greek words “kalos” (beautiful) and “eidos” (form or shape). The word scope refers to seeing and observing, thereby forming the complete definition: the observation of beautiful forms or shapes.

Different Voices

Year composed: 2002, Duration: 9:05

Composer: Rick Kirby

Rick Kirby (b. 1945) was born in Boston, Massachusetts and received his music education from the University of New Hampshire. After arriving in Wisconsin in 1974, he taught at several high schools and universities where his performing groups received many awards and honors. His compositions have been performed by middle school, high school, and college groups throughout the United States. Recently retired from the teaching profession, Mr. Kirby is presently devoting his time to composing accessible music for school bands and acting as a clinician and guest conductor.

Each movement of this composition represents several of the different manners in which the human voice produces sound and becomes a vehicle of communication – therefore the title *Different Voices*. Except for the whispering in the second movement, the piece does not attempt to simulate the actual sound of the human voice but rather attempts to depict the spirit by which that sound is produced.

Shenandoah

Year composed: 1999, Duration: 6:10

Composer: Frank Ticheli

Frank Ticheli (b. 1958) 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. Ticheli joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. He received his Doctoral and Master's degrees in composition from the University of Michigan and his Bachelor of Music degree from Southern Methodist University.

Program notes from the composer:

In my setting of *Shenandoah*, I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming energy -- its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work's mood ranges from quiet reflection, through growing optimism, to profound exaltation.

Fantasy on a Theme by Sousa

Year composed: 2003, Duration: 8:00

Composer: Andrew Boysen, Jr.

Andrew Boysen, Jr. (b. 1968) is an American composer, arranger, conductor, and educator. Boysen earned his Doctor of Musical Arts degree in wind conducting at the Eastman School of Music, where he served as conductor of the Eastman Wind Orchestra and assistant conductor of the Eastman Wind Ensemble. He received his Master of Music degree in wind conducting from Northwestern in 1993 and his Bachelor of Music degree in music education and music composition from the University of Iowa in 1991. Boysen is currently a full professor in the music department at the University of New Hampshire, where he conducts the wind symphony and teaches conducting, composition, and orchestration. Previously, Boysen served as an assistant professor and acting associate director of bands at Indiana State University, where he directed the Marching Sycamores, conducted the symphonic band and taught in the music education department. Prior to that appointment, he was the director of bands at Cary-Grove (Ill.) High School and was the music director and conductor of the Deerfield Community Concert Band. He remains active as a guest conductor and clinician, appearing, with high school, university and festival ensembles across the United States and Great Britain.

Program notes from the composer:

Fantasy on a Theme by Sousa was commissioned by the Cedar Rapids (Iowa) Jefferson High School Band Parents Association in honor of the career of former Director of Bands Earle Dickinson. It was premiered at Jefferson High School on March 17, 2003, by the Jefferson Wind Symphony, Thad Driskell, conductor. As one of hundreds of alumni of the Jefferson Band program under Earle Dickinson, I was enormously honored to be given the opportunity to compose a work in his honor. The course of my life was affected greatly by this wonderful person and, although he would be hesitant to admit it, the same is true of many who passed through the "Band of Blue". I am very proud of my alma mater and the degree to which the band has developed since my time in the 1980s. How then to write a piece that would appropriately pay tribute to Mr. D? I asked Thad Driskell and Andy Houk (present directors), and even Mr. D himself, for their opinions. I wanted to write something that Mr. D would like, and so I asked him what pieces he enjoyed the most throughout his career. One of the things he mentioned was his recent interest in the music of John Philip Sousa. This prompted me to think of my favorite Sousa march, Fairest of the Fair, written in 1908. I decided that a composition based on that theme might be able to incorporate many of the things Mr. D loves most. The resultant piece includes additional tributes to Mr. D: much of the material presented by Mr. D's instrument, the trombone; there are quotations from the beginning of Jefferson High School's Alma Mater; and there are also two instances where repeated notes ring in the chimes twenty-two times, representing the twenty-two years in which Mr. D served as director of bands. It is my sincere hope that this piece in some way can represent the emotions of gratitude felt by so many of us toward Mr. D. Above all else, I hope he likes it!

Festive Overture

Year composed: 1954/1965, Duration: 6:15
Composer: Dmitri Dmitriyevich Shostakovich

Dmitri Dmitriyevich Shostakovich (1906 - 1975) was a Russian composer who lived under the Soviet regime. Shostakovich had a complex and difficult relationship with the Soviet government, suffering two official denunciations of his music, in 1936 and 1948, and the periodic banning of his work. Shostakovich's response to official criticism and, more importantly, the question of whether he used music as a kind of abstract dissidence is a matter of dispute. It is clear that outwardly he conformed to government policies and positions, reading speeches and putting his name to articles expressing the government line. It is also generally agreed that he disliked the regime, a view confirmed by his family and his letters to Isaak Glikman. Shostakovich prided himself on his orchestration, which is clear, economical, and well-projected. This aspect of Shostakovich's technique owes more to Gustav Mahler than Rimsky-Korsakov. His unique approach to tonality involved the use of modal scales and some astringent neo-classical harmonies à la Hindemith and Prokofiev.

Program note from the score by Donald Hunsberger:

The ***Festive Overture*** was composed in 1954, in the period between *Symphony No. 10* and the *Violin Concerto*. Its American premiere was given by Maurice Abravanel and the Utah Symphony Orchestra on November 16, 1955. In 1956, the New York Philharmonic under Dmitri Mitropoulos presented the overture in Carnegie Hall. A Russian band version of the overture was released in 1958 and utilized the standard instrumentation of the Russian military band, i.e., a complete orchestral wind, brass and percussion section plus a full family of saxhorns, ranging from the Bb soprano down through the Bb contrabass saxhorn. This new edition has been scored for the instrumentation of the American symphonic band. The Festive Overture is an excellent curtain raiser and contains one of Shostakovich's greatest attributes -- the ability to write a long sustained melodic line combined with a pulsating rhythmic drive. In addition to the flowing melodic passages, there are also examples of staccato rhythmic sections which set off the flowing line and the variant fanfares. It is truly a "festive overture."

One Life Beautiful

Year composed: 2010, Duration: 6:40
Composer: Julie Ann Giroux

Julie Ann Giroux (b. 1961) 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. Giroux has a large category of classical works with emphasis on original compositions for Wind Band which are published by Musica Propria and distributed internationally. She is greatly sought after as a composer and recently completed her 5th Symphony *Sun, Rain & Wind* which premiered in June 2018. Her music has been recorded and reviewed internationally receiving top reviews and her music has been performed at major music festivals the world over.

Program notes from the composer:

One Life Beautiful - The title itself is a double-entendre which in one sense is referring to the person this work is dedicated to as in "one life" that was beautifully lived. The other sense is a direct observation concluding that having only one life is what makes life so sacred, tragic and so very precious. This is an impressionistic work musically describing that condition. Shakespeare's "sweet sorrow", the frailty and strength of life, the meaning of what it is to truly live One Life Beautiful.

Danza Final from “Estancia”

Year composed: 1941, Duration: 4:45

Composer: Alberto Ginastera

Alberto Ginastera (1916 - 1983) was an Argentinian composer. He was born in Buenos Aires in 1916 and studied music privately as a child, later enrolling at the National Conservatoire of Music in his home city. In 1946-47 Ginastera spent a year in the United States on a Guggenheim fellowship, joining the teaching staff of the National Conservatory upon his return home; he was later the Dean of the Faculty of Musical Arts and Sciences at the Catholic University. His first opera, *Don Rodrigo*, was premiered to immediate acclaim in 1966 and was soon followed by two others, *Bomarzo* (1967) and *Beatriz Cenci* (1971.) In 1969, finding himself out of sympathy with the prevailing political climate in Argentina, Ginastera left the country, settling in Geneva. In the early 1950s the nationalist element in his music gradually lost its dominance, and more explicitly modernist characteristics began to make their presence felt in what Ginastera called his ‘neo-expressionistic period’. He actively adopted the twelve-tone technique, and his works also incorporated microtones and polytonality. By the time of his death, on 25 June 1983, his modernism had softened, and he began to look again at the tonality and folk-music inflexions of his early output.

Estancia (Argentinian Spanish for “Ranch”) is an orchestral suite and one-act ballet that, through its references to gaucho literature, rural folk dances, and urban concert music, evokes images of the diverse landscape of the Ginastera’s homeland. The work premiered in 1943 in its four-movement orchestral form and in 1952 as a ballet. *Estancia* tells the story of a city boy in love with a rancher’s daughter. At first, the love affair is one-sided, as the girl finds the boy spineless, at least in comparison with the intrepid gauchos. By the final scene, however, the hero has won the girl’s heart by outdancing the gauchos in a traditional contest on their own terrain. *Danza Final* is the concluding movement of the ballet and is inspired by the flamboyant Malambo dance of the Argentine gauchos. It has become one of Ginastera’s most popular works.

Roma

Year composed: 2011, Duration: 10:00

Composer: Valerie Coleman

A native of Louisville, Kentucky, **Valerie Coleman** began her music studies at the age of eleven and by the age of fourteen, had written three symphonies and won several local and state performance competitions. She is the founder, creator, and former flutist of the Grammy nominated Imani Winds, one of the world’s premier chamber music ensembles. Through her creations and performances, Valerie has carved a unique path for her artistry, while much of her music is considered to be standard repertoire. She is perhaps best known for *UMOJA*, a composition that is widely recognized and was listed by Chamber Music America one of the “Top 101 Great American Ensemble Works”. With her ensemble, she was recently an artist-in-residence at Mannes College of Music, served on the faculty of Banff Chamber Music Intensive and was a visiting lecturer at the University of Chicago. She was the Director of Chamber Music at the Frost School of Music at the University of Miami. She studied flute with Julius Baker, Judith Mendenhall, Doriot Dwyer, Leone Buyse and Alan Weiss, composition with Martin Amlin and Randy Wolfe. She is published by Theodore Presser and her own company, VColeman Music.

Program notes from the composer:

A nation without a country is the best way to describe the nomadic tribes known as gypsies, or properly called, the Romani. Their traditions, their language (Roma), legends, and music stretch all over the globe, from the Middle East, the Mediterranean region, and the Iberian Peninsula, across the ocean to the Americas. **Roma** is a tribute to that culture, in five descriptive themes, as told through the eyes and hearts of Romani women everywhere: “Romani Woman,” “Mystic,” “Youth,” “Trickster,” and “History.” The melodies and rhythms are a fusion of styles and cultures: Malagueña of Spain, Argentine Tango, Arabic Music, Turkish folk songs, 3/2 Latin claves, and jazz.

Of Our New Day Begun

Year composed: 2015, Duration: 10:15

Composer: Omar Thomas

Described as "elegant, beautiful, sophisticated, intense, and crystal clear in emotional intent," the music of **Omar Thomas** continues to move listeners everywhere it is performed. Born to Guyanese parents in Brooklyn, New York in 1984, Omar moved to Boston in 2006 to pursue a Master of Music in Jazz Composition at the New England Conservatory of Music after studying Music Education at James Madison University in Harrisonburg, Virginia. He is the protégé of lauded composers and educators Ken Schaphorst and Frank Carlberg and has studied under multiple Grammy-winning composer and bandleader Maria Schneider.

Hailed by Herbie Hancock as showing "great promise as a new voice in the further development of jazz in the future," educator, arranger, and award-winning composer Omar Thomas has created music extensively in the contemporary jazz ensemble idiom. It was while completing his Master of Music Degree that he was appointed the position of Assistant Professor of Harmony at Berklee College of Music at the surprisingly young age of 23. He was awarded the ASCAP Young Jazz Composers Award in 2008 and invited by the ASCAP Association to perform his music in their highly exclusive JaZzCap Showcase, held in New York City. In 2012, Omar was named the Boston Music Award's "Jazz Artist of the Year." Following his Berklee tenure, he served on faculty of the Music Theory department at The Peabody Institute of The Johns Hopkins University in Baltimore. He is currently an Assistant Professor of Composition at The University of Texas at Austin.

Program notes from the composer:

Of Our New Day Begun was written to honor nine beautiful souls who lost their lives to a callous act of hatred and domestic terrorism on the evening of June 17, 2015 while worshipping in their beloved sanctuary, the historic Emanuel African Methodist Episcopal Church (affectionately referred to as "Mother Emanuel") in Charleston, South Carolina. My greatest challenge in creating this work was walking the line between reverence for the victims and their families, and honoring my strong, bitter feelings towards both the perpetrator and the segments of our society that continue to create people like him. I realized that the most powerful musical expression I could offer incorporated elements from both sides of that line - embracing my pain and anger while being moved by the displays of grace and forgiveness demonstrated by the victims' families.

Historically, black Americans have, in great number, turned to the church to find refuge and grounding in the most trying of times. Thus, the musical themes and ideas for *Of Our New Day Begun* are rooted in the Black American church tradition. The piece is anchored by James and John Johnson's time-honored song, *Lift Every Voice and Sing* (known endearingly as the *Negro National Anthem*), and peppered with blues harmonies and melodies. Singing, stomping, and clapping are also prominent features of this work, as they have always been a mainstay of black music traditions, and the inclusion of the tambourine in these sections is a direct nod to black worship services.

Of Our New Day Begun begins with a unison statement of a melodic cell from *Lift Every Voice* before suddenly giving way to ghostly, bluesy chords in the horns and bassoons. This section moves to a dolorous and bitter dirge presentation of the anthem in irregularly shifting 12/8 and 6/8 meter, which grows in intensity as it offers fleeting glimmers of hope and relief answered by cries of blues-inspired licks. A maddening, ostinato-driven section representing a frustration and weariness that words cannot, grows into a group singing of *Lift Every Voice and Sing*, fueled by the stomping and clapping reminiscent of the black church.

In the latter half of the piece the music turns hopeful, settling into 9/8 time and modulating up a step during its ascent to a glorious statement of the final lines of *Lift Every Voice* in 4/4, honoring the powerful display of humanity set forth by the families of the victims. There is a long and emotional decrescendo that lands on a pensive and cathartic gospel-inspired hymn song. Returning to 9/8 time, the piece comes to rest on a unison F that grows from a very distant hum to a thunderous roar, driven forward by march-like stomping to represent the ceaseless marching of black Americans towards equality.

Biographies

TJ Mack is in his first year as Assistant Director of Bands at Illinois State University. Previously, he was a graduate teaching assistant at The Ohio State University while completing his Master of Music degree in Wind Conducting. While at Ohio State, he was awarded the Clare Grundman Scholarship Award and worked extensively with the concert bands, marching and athletic bands, and taught undergraduate conducting. A native of Illinois, he holds his Bachelor of Music Education degree from Wheaton College and taught for six years in Northwestern Illinois where his bands consistently received superior ratings at district and state festivals. TJ was previously the Vice President of the Rockford Wind Ensemble and has enjoyed many opportunities to be a guest conductor, clinician and adjudicator throughout Illinois.

Conductor and teacher, **Dr. F. Mack Wood**, has been involved in Music Education for 17 years. He is the Associate Director of Bands at Illinois State University, where he conducts the Symphonic Winds, University Band, and directs the Big Red Marching Machine. Prior to his appointment at Illinois State University, he was a doctoral graduate associate at the University of Miami, Frost School of Music and holds a master's degree in Instrumental Conducting from Louisiana State University and a bachelor's degree in Music and Human Learning from The University of Texas at Austin. After completing his undergraduate studies, Dr. Wood was a high school band director in the Dallas/Fort Worth area of Texas.

F. Mack Wood was the Director of Bands at North Forney High School just east of Dallas, TX. He opened North Forney High School and created the band program in 2009 where he oversaw all operations of the high school bands and middle school feeder program. While at North Forney High School, Mack's ensembles received numerous awards and accolades, but most importantly, many of his students continued on to participate in music beyond high school. Prior to his appointment at North Forney High School, Dr. Wood was the assistant director for three years at Forney High School and one year at Irving Nimitz High School.

An active adjudicator, clinician, music arranger, and drill designer, Mack truly loves all aspects of the wind band world. In his spare time, Mack enjoys cooking and bar-b-que (they are very different according to him), playing golf, and spending time with his wife Rachel and daughter Imogen.

Lauren Bobarsky is a percussionist and second-year graduate student at Illinois State University currently pursuing a Master of Music Degree in Wind Conducting with Dr. Anthony Marinello. She is a Band Graduate Assistant where her duties include assisting the Big Red Marching Machine and undergraduate conducting courses. In addition, she guest conducts the Wind Symphony, Symphonic Winds, Symphonic Band, and University Band.

Prior to attending graduate school at Illinois State University, Lauren was the Director of Bands at Pana CUSD #8 in Pana, Illinois where she taught marching band, concert band, and pep band. Lauren and the Pana bands traveled and performed at competitions and festivals throughout central Illinois. Under her direction, they placed second in the Illinois State Fair Parade and were invited to perform in the Disney World Parade in Orlando, FL. Within her time, she was able to boost the ensemble enrollment and promoted alumni engagement.

Lauren graduated from Illinois State University in 2018 with a Bachelor of Music Education. She holds memberships with the National Band Association, National Association for Music Education, and Percussive Arts Society.

John Gonzalez is a trombonist and first-year graduate student at Illinois State University currently pursuing a master's degree in wind conducting under Dr. Anthony Marinello. In addition to his studies, John is also one of the band graduate teaching assistants. His duties include assisting with the Big Red Marching Machine, Pep Band, assisting with undergraduate conducting courses, as well as guest conducting the Wind Symphony, Symphonic Winds, Symphonic Band, and University Band.

Prior to attending Illinois State University, John was the Director of Bands and Choirs at Easton Valley High School in Preston, Iowa for five years. Under his leadership the music department quickly became more active and student participation in all ensembles more than doubled. While at EVHS John was the assistant play director and musical director in the Theatre Department. John is also active as a private trombone instructor for students of all ages and skill levels and was previously on staff for the private lesson program through the Quad City Symphony Orchestra in Davenport, Iowa.

John graduated from Western Illinois University in 2016 with a Bachelor of Music in Music Education and a minor in Jazz Studies. He holds memberships with the National Association for Music Education and the Iowa Bandmasters Association.

Marisa A. Miko is a second-year graduate student at Illinois State University studying for her Masters in Wind Conducting. In her first year, she was appointed oboe section leader of the Wind Symphony and was a teacher's assistant for basic conducting, Symphonic Winds, Marching Band and University Band. Miko has guest conducted the Wind Symphony, Symphonic Winds, Symphonic Band, and co-taught University Band.

Miko's professional experience began teaching beginner woodwind lessons and junior high band. She was a reed player in pit orchestras for North Central College musicals and operas, and a guest oboist for the Chicago Youth Symphony Orchestra and Bensenville Tenuto Orchestra. Miko has taught middle school general music and chorus, was a cantor at her home parish, and a guest soprano soloist for the Downers Grove Choral Society and Peace Lutheran Church. As a member of the Naperville Chorus for 2 seasons, Miko sang at the 2018 National Memorial Day Choral Festival in the John F. Kennedy Center for the Performing Arts in Washington D.C. Recently, she taught PreK-8th grade general music and played oboe with the Naperville Municipal Band, who celebrated their 160th anniversary. Two years ago, Miko was a guest conductor for the Plainfield East High School Band for their fall concert.

Marisa Miko is an Alfe Moyer and Smith Hildreth scholar, who earned a Bachelor of Arts degree in Music Education from North Central College in Naperville. She studied oboe, piano, composition and voice and was selected as the 2013 Outstanding Music Education Major and Outstanding Band Member of the year. During her studies, Miko was elected President of the collegiate NAFME chapter, President of Concert Winds, Librarian for Women's Chorale, and conducted a choir piece for the baccalaureate service. In addition, she travelled with the Women's Chorale to Ireland and toured throughout the country

Illinois State University Symphonic Band
TJ Mack, *conductor*

Flute

Brennon Best*
Rebecca Colucci
Cierra Espinoza
Adrianna Giacona
Sarah Huber
Katie Johnson
Sarah Lange
Sinclair Roechner

Oboe

Grace Levin

Clarinet

Karen Bautista
Mallory Boychuk
Danielle Cahue*
Abbie Eveland
Maggie Haley
Jessica Lyons
Cian Martinez
Arturo Alfaro Marquez (bass)
Mikey Moran (bass)
Stefania Pulido

Bassoon

Jem Frost

Saxophone

Quentin Beckendorf
Jennifer Brewer
Riley Erskine*
Matthew Leinert
Michael Pidgeon
Sam Simmons

Horn

Ryn Bradison
Franklin Daviau
Noah Marney
Madeline McReynolds
Matthew Tutterow
Cory Tyler
Scott Whitman*

Trumpet

Austin Caraher
Matt Fischer
Savanah Griffin
Bradley Harris
Joseph Johnson
Milo Johnson*
Maisy King
Kevin Reidl
Caleb Strohbeck
Allison Thabit

Trombone

Grant Cermak
Katie Cornet
Angel Garay
Erik Johnson
Noah Lampel
Tori Puffer
Emily Rausch*
Andrew Slayter
Colton Thies

Euphonium

Kahlar Drews*
Colin Norsworthy
Joseph Rhykerd
Sara Zittler

Tuba

Jack Giroux*
Miki McCarthy
Ryan White

Percussion

Rose Alexander
Sean Duffy
Sara Eckert*
Braeden Forman
Hannah Fedorchak
Ben Haushalter

Piano

Ouyang Chenqi

*Denotes Section Leader

Illinois State University Symphonic Winds

F. Mack Wood, *conductor*

Flute

Christopher Bulding
Mallory Dennis
Maddie Hubbard
Isaac Rutledge*
Emily Ruvoli
Kirsten Townander*

Oboe

Melanie Castillo
Elli Ji*

Clarinet

Katherine Allen
Kiley Beiner
Jessica Benjamin
Erin Brown
Michael Endres
Rachel Hooker
Grace Reuter
Melanie Saienni
Benjamin Sanetra*
Bella Vermillion

Bassoon

Kiara Price*
Wes Smith

Saxophone

Leslie Castro
Caleb Gibson*
Briana Morin
Maxwell Russo
Mikey Schelinski
Hailey Wook

Horn

Lydia Cermak
Alicia Cruz
Ariel Furgat
Lucy Harazin*
Joanna Siczka

Trumpet

Lauren Cancio
Jackson Crater*
Katherine Freimuth
Chloe Horn
Christian McLaughlin
Robert Ranz
Julia Ricker

Trombone

Joseph Buczko
Peyton Gray*
Brett Harris
Matthew Helferich
Cole Richey

Euphonium

Dyllan Bowering
Phil Denzmore*
Dylan Gray

Tuba

Kaitlin Dobbeck*
Brady Parks

Percussion

Noah Berkshire*
Matt Boguslawski
David Norgaard
Aidan Perrault
Ethan Wepfer

Piano

Qingyun Zhang

*Denotes Section Leader

THANK YOU

Illinois State University Wonsook Kim College of Fine Arts

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Andrew Bond, *director of development*
Adriana Ransom, *interim director, School of Music*
Nick Benson, *coordinator, Center for Performing Arts*
Sara Semonis, *associate dean of research and planning*
Janet Tulley, *assistant dean for enrollment and student services*
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Kendra Paitz, *director and chief curator, University Galleries*
Stephanie Kohl Ringle, *business communications associate*
Eric Yeager, *director, CFAIT*

Illinois State University School of Music

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Allison Alcorn, <i>Musicology</i>	Marie Labonville, <i>Musicology</i>
Debra Austin, <i>Voice</i>	Katherine J. Lewis, <i>Viola</i>
Mark Babbitt, <i>Trombone</i>	TJ Mack, <i>Assistant Director of Bands</i>
Emily Beinborn, <i>Music Therapy</i>	Roy D. Magnuson, <i>Theory and Composition and CTK*</i>
Glenn Block, <i>Orchestra and Conducting</i>	Anthony Marinello III, <i>Director of Bands</i>
Karyl K. Carlson, <i>Director of Choral Activities</i>	Thomas Marko, <i>Director of Jazz Studies</i>
Renee Chernick, <i>Group Piano</i>	Rose Marshack, <i>Music Business and CTK*</i>
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Andrea Crimmins, <i>Music Therapy</i>	Anne McNamara, <i>Trumpet</i>
Peggy Dehaven, <i>Office Support Specialist and Scheduling</i>	Shawn McNamara, <i>Music Education</i>
Benjamin De Kock, <i>String Bass</i>	Paul Nolen, <i>Saxophone</i>
Anne Dervin, <i>Clarinet and General Education</i>	Lauren Palmer, <i>Administrative Aide</i>
Gina Dew, <i>Music Education Advisor</i>	Ilia Radoslavov, <i>Piano</i>
Judith Dicker, <i>Oboe</i>	Kim Risinger, <i>Flute</i>
Michael Dicker, <i>Bassoon</i>	Cindy Ropp, <i>Music Therapy</i>
Geoffrey Duce, <i>Piano</i>	Andy Rummel, <i>Euphonium and Tuba</i>
Tom Faux, <i>Ethnomusicology</i>	Carl Schimmel, <i>Theory and Composition</i>
Angelo Favis, <i>Guitar and Graduate Coordinator</i>	Daniel Peter Schuetz, <i>Voice</i>
Tim Fredstrom, <i>Choral Music Education</i>	Lydia Sheehan, <i>Bands Office Administrator</i>
Trevor Gould, <i>Facilities Manager</i>	Anne Shelley, <i>Milner Librarian</i>
David Gresham, <i>Clarinet</i>	Matthew Smith, <i>Creative Technologies</i>
Rachel Grimsby, <i>Music Education</i>	David Snyder, <i>Music Education</i>
Mark Grizzard, <i>Theory and Choral Music</i>	Ben Stiers, <i>Percussion and Theory</i>
Christine Hansen, <i>Lead Academic Advisor</i>	Erik Swanson, <i>Jazz Guitar</i>
Kevin Hart, <i>Jazz Piano and Theory</i>	Cora Swenson Lee, <i>Cello</i>
Phillip Hash, <i>Music Education</i>	Elizabeth Thompson, <i>Voice</i>
Megan Hildenbrandt, <i>Music Therapy</i>	Tuyen Tonnu, <i>Piano</i>
Rachel Hockenbery, <i>Horn</i>	Matthew Vala, <i>Voice and Opera Practicum</i>
Travis Hoover, <i>Jazz Studies</i>	Rick Valentin, <i>Creative Technologies</i>
Martha Horst, <i>Theory and Composition</i>	Justin Vickers, <i>Voice</i>
Mona Hubbard, <i>Office Manager</i>	Michelle Vought, <i>Voice</i>
Aaron Jacobs, <i>Violin</i>	Mack Wood, <i>Associate Director of Bands</i>
Saori Kataoka, <i>Trumpet</i>	Roger Zare, <i>Theory and Composition</i>

Band Graduate Assistants

Lauren Bobarsky, John Gonzalez, Seth Marshall

*Creative Technologies Program (CTK)