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Ensemble Concerts: Wind Symphony, October 2, 2022

Anthony C. Marinello III Conductor

Ben Stiers Marimba

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

Wind Symphony

Anthony C. Marinello, III *conductor*
Ben Stiers, *marimba*

Center for the Performing Arts
October 2, 2022
Sunday Afternoon
3:00 p.m.

This is the thirteenth program of the 2022-2023 season.

Program

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

Passacaglia and Thema Fugatum in C minor, BWV 582 Johann Sebastian Bach
(1685-1750)
Arranged by Leopold Stokowski
Edited by Marc Sosnowchik

Carbon Paper and Nitrogen Ink Adam Silverman
(b. 1973)

Ben Stiers, *marimba*

Intermission

Home Away From Home Katherine Likhuta
(b. 1981)

Music for Prague 1968 Karel Husa
(1921 - 2016)

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!

Passacaglia and Thema Fugatum in C minor, BWV 582

Year Composed: 1708-1712/1924, Duration: 13:00

Johann Sebastian Bach

Johann Sebastian Bach was born in Eisenach, Germany on March 21st, 1685, and died in Leipzig, Germany on July 28th, 1750. It is likely that he composed the *Passacaglia and Thema Fugatum in C Minor* between 1708 and 1712, some scholars believe as a memorial to Dietrich Buxtehude who died in 1707. The Passacaglia has long been acclaimed as one of Bach's supreme masterpieces for the organ, and only recently has it been believed that it dates from the early part of his life. Already a master, the young Bach was also adept at combining various national influences - in this case, the example of the North German chaconnes and passacaglias of Buxtehude with the French chaconnes of André Raison. Bach adapted the theme from Raison's Premier Livre d'Orgue, expanded it from four to eight measures, and without any historic precedent, presented it without ornamentation in the pedal. The 20 succeeding variations explore the gamut of improvisational rhetoric (Affektemlehre and Figurenlehre) and culminate in a massive thema fugatum, whereby Raison's original theme is treated to a great fugal development.

Leopold Stokowski, appointed just over a century ago as music director of The Philadelphia Orchestra, wonderfully transformed music he loved into vibrantly colored orchestrations of his own. He was particularly drawn to the music of Bach and over the years arranged some three-dozen organ, instrumental, and vocal pieces. Most were originally written for organ, which was Stokowski's own instrument; when he emigrated from England to America he served as organist at St. Bartholomew's Church in New York City. He transcribed the *Passacaglia and Theme Fugatum in C Minor* for the Philadelphia Orchestra in 1922, and subsequently orchestrated the same work for his "Band of Gold." This professional 120-member wind band included musicians from the Philadelphia Orchestra and enjoyed an independent concert life from 1924-1925.

In his study *Stokowski and the Organ*, Rollin Smith notes that Stokowski's orchestrations, unlike those of others who arranged Bach's works in the first decades of the 20th century, do "not stray far from the organ or its effects. The conductor's orchestration emulates the organist's registration." The organs of Bach's time, especially early in his career, were manually pumped pipe instruments that produced nowhere near the volume of sound we now associate with great cathedral organs, let alone with a modern wind ensemble or symphony orchestra - yet some of Bach's organ pieces anticipate such a sonic future. As Stokowski himself declared: "Bach foresaw ... this immense volume that a modern organ or orchestra can produce. That showed foresight of a tremendous nature."

In a 1962 radio interview, Stokowski explained:

"Those who love (Bach's) music should be able to hear that music and of course they do hear it in churches sometimes, but the thousands of people that go to symphony concerts should also hear it. So, I have orchestrated it, trying to give the same impression of the music and carry the same message that the music has, the same inspiration that is in the music, through the modern orchestra."

When the interviewer suggested that Bach would be thrilled with Stokowski's orchestrations of his works, the legendary maestro responded: "Bach was a very red hot-blooded man, he might kill me you know, or he might be please...we shall never know until I meet him in Heaven, or wherever it is conductors go afterwards!"

Carbon Paper and Nitrogen Ink

Year Composed: 2013, Duration: 20:30

Adam Silverman

Professor of music composition and theory at West Chester University, **Adam Silverman** (b. 1973, Atlanta, GA) is a composer of music for concert performance. Many of his works have entered the standard canon of percussion ensemble literature, including the quartets *Quick Blood*, *The Cruel Waters* and *Spiderweb Lead*, the octet *Sparklefrog*, and sextet *Naked And On Fire*. In the past decade, his work composing for wind symphony has produced several works for percussion soli with wind ensembles, starting with the widely performed marimba concerto *Carbon Paper and Nitrogen Ink* and including works with drum kit soloist (*Zipzap*), a double concerto for two percussionists (*The Rule of Five*) and *Speaking Truth To Power, 2018* for four percussionists and wind band. His other works for winds include *Alien Robots Unite!*, *Raining Bricks*, *Hard Knocks*, and the saxophone concerto *Alternating Current*, which was premiered with Timothy McAllister as soloist. In addition to these works for percussion and wind ensemble, Silverman's catalog also includes works for chamber ensemble, orchestra, and opera, and have been performed worldwide by such ensembles as The New York City Opera, The Tanglewood Music Center Orchestra, The Opera Company of Brooklyn, Eighth Blackbird, The Corigliano Quartet, and The Prism Quartet. He also composed the score for *Little Fiel*, which blends stop-motion animation with filmed documentary; in 2018, this film had 50 screenings in 15 countries, winning many awards including Best Original Music at the Oregon Documentary Film Festival.

Four full-CD recordings of Silverman's music are available and individual compositions of his have also appeared on CDs by the Temple University Wind Symphony, Prism Saxophone Quartet, cellist Amy Sue Barston, Trio Kavak, The Florida State University Percussion Ensemble, and others, all of which are widely available online.

Educated at Yale (Doctor of Musical Arts, 2003), The Vienna Musikhochschule (1994-1995), The University of Miami (Bachelor of Music, 1995) and in private study with microtonal composer Ben Johnston, Silverman is now an Old-Time music enthusiast, performing as an amateur on banjo, fiddle and mandolin.

Program notes by the composer:

In Michael Pollan's popular book *The Omnivore's Dilemma*, the author describes carbon as "supplying life's quantity, since it is the main structural element in living matter," and nitrogen as "supplying life's quality," since it is the essential ingredient in amino acids, proteins and nucleic acids. I particularly enjoyed his turn of phrase when he wrote "the genetic information that orders and perpetuates life is written in nitrogen ink," and it also reminded me of some artwork by Hannah Burr, in which faint landscapes are inscribed on fragile leaves of carbon paper.

The titles of the first three movements were extracted and loosely adapted from lines of *The Human Genome: Poems On The Book of Life* by Gillian K. Ferguson and the third movement's title, *On the fabric of the human body*, is the translated name of a landmark text on human anatomy, Andreas Vesalius' *De Humani Corporis Fabrica* (1543). This book, a copy of which I inherited from my father, features intricately detailed illustrations of human dissections set in allegorical poses and settings. Together, the movement titles form a small poem.

The music was composed freely, without attempts to "pictorialize" its topic. Instead, it takes as its overall approach the concept of "inscription," with instrumental layers etching impressions on one another. The solo marimba, in particular, imprints upon the rest by triggering notes of the accompaniment that extend the marimba's notes through sustaining, echoing, and forming cascading trails.

Home Away From Home

Year Composed: 2019, Duration: 8:05

Catherine Likhuta

Catherine Likhuta is a Ukrainian-Australian composer, pianist and recording artist. Her music exhibits high emotional charge, programmatic nature, rhythmic complexity and Ukrainian folk elements. Catherine's pieces have been played extensively around the world, including highly prestigious venues such as Carnegie Hall (Stern Auditorium/Perelman Stage), Glyndebourne Opera House (Organ Room), five International Horn Symposiums and two World Saxophone Congresses, as well as many festivals and conferences. Her works have enjoyed performances by prominent symphony orchestras (such as Melbourne Symphony Orchestra and Orchestra of the National Radio of Ukraine), chamber ensembles (such as Atlantic Brass Quintet, Ensemble Q, ICE, Lyrebird Brass, NU CORNO and U.S. Army Field Band Horns) and soloists (including former presidents of the North American Saxophone Alliance Griffin Campbell and the International Horn Society Andrew Pelletier). Catherine has held residencies at Tyalgum Music Festival, North Carolina NewMusic Initiative, University of Missouri Kansas City, University of Georgia and other institutions. She is a two-time winner of the International Horn Society Composition Contest (virtuoso division) and a recipient of several awards, including two grants from the Australia Council for the Arts. Her music can be heard on Albany, Cala, Common Tone, Equilibrium and Summit Records.

Catherine's wind band works have been played by dozens of wind ensembles, including prominent groups such as Dallas Winds, Sydney Conservatorium Wind Symphony, University of Georgia Hodgson Wind Ensemble and University of Kentucky Wind Symphony. Her music has enjoyed performances at Australian School Band and Orchestra Festival (Sydney), Australian National Band and Orchestra Conference (Perth), CBDNA Conference (Norman, OK) and Midwest Clinic (Chicago, IL).

Catherine holds a bachelor's degree in jazz piano from Kyiv Glière Music College, a five-year post-graduate degree in composition from the National Music Academy of Ukraine (Kyiv Conservatory) and a PhD in composition from the University of Queensland. She is an active performer, often playing her own music. She was the soloist on the premiere and the CD recording of *Out Loud*, her piano concerto commissioned by the Cornell University Wind Ensemble, and the pianist on Adam Unsworth's CD Snapshots.

Program note by the composer:

I was born and raised in Kyiv, Ukraine, and then lived in the United States for eight years before moving permanently to Australia in 2012. As a result, all three countries became home to me, and I always miss them and my friends in each of them when I am away. I feel equally at home in all three. It so happened that Jason's commission for *Home Away from Home* came just before my family and I went on sabbatical to Ithaca, New York (our home in 2005-2009) from Australia for six months, also stopping by the Ukraine on our way there. It was a very special time, filled with somewhat forgotten youthful thrill, wonderful reunions, and nostalgic experiences. It made me realize that, in a way, each of these three places is my home away from home. I reflected on that thought and also started thinking about the university freshmen students for whom I was writing the piece, who just left their parents' nest and were finding their home away from home and their new life and community on campus. It is an exciting yet emotional time for them, and I wanted to reflect that in the piece.

The opening section of the work represents the initial excitement associated with the new beginning, somewhat similar to a plane take-off: you are strapped in and have no control over what's going to happen next, yet somehow you know you are in for an exciting experience. You hear the engine starting, which makes your heart rate go up (mine, anyway!).

The melancholic section that follows is a moment of reflection, inspired by the experience of visiting a house where your loved ones used to live, for the first time after they are gone. The experience cannot be put into words -- it can only be lived through. I have lived through it and felt like sharing it by means of music. After the initial sadness and sorrow, which are inevitable parts of this experience, your mind brings forward wonderful memories associated with these loved ones, making you sad and happy at the same time.

The next section is desperate and determined, building the tension, and bringing the listener to the gutsy climax inspired by Ukrainian folk music, before returning to the original youthful, optimistic and funky opening material. The piece ends on a positive note, with a little quirky waltz surprise thrown in just before the end.

Music For Prague 1968

Year Composed: 1968, Duration: 22:10

Karel Husa

Karel Husa was a Czech-American composer. His father was in the shoe business, and Karel's family had hoped he would pursue a career in engineering. It was only at the urging of his mother that he added the study of violin and piano to his engineering courses.

With the Nazi occupation of Czechoslovakia, the engineering school he attended was closed, and he attempted unsuccessfully to enroll in an art school as a painter. His technical background eliminated him from all but the Prague Conservatory, where he secured the only opening in the composition department. Prior to this time, he had had no formal music training with the exception of his early violin and piano lessons. At the conservatory, he studied with Czech composer Jaroslav Ridky.

Following World War II, Husa completed his studies through the equivalent of a master's degree and left Prague to attend the Ecole Normale de Paris. There he studied composition with Arthur Honegger and Nadia Boulanger, and studied conducting with Jean Fournet and Andre Cluytens. The Academy of Musical Arts in Prague accepted the studies he had done in Paris and awarded him a Doctorate of Music in 1947.

After receiving his doctoral degree, Husa remained in Paris, composing and conducting concerts not only in Paris but throughout Europe. By 1954, the amount of time he could devote to composing was seriously limited because of his many guest-conducting engagements. At the suggestion of his friend Elliott Galkin, Cornell University offered him a faculty position that would give him the opportunity to conduct its orchestra for one year and teach theory for three years. He accepted, and in 1959, he and his family became American citizens. Husa was Kappa Alpha Professor until his retirement in 1992.

He was elected Associate Member of the Royal Belgian Academy of Arts and Sciences in 1974 and received honorary degrees from several institutions, including Coe College, the Cleveland Institute of Music, Ithaca College, and Baldwin Wallace College. Among numerous honors, Husa has received a fellowship from the Guggenheim Foundation, awards from the American Academy of Arts and Letters, UNESCO, and the National Endowment for the Arts, Koussevitzky Foundation commissions, the Czech Academy for the Arts and Sciences Prize, the Czech Medal of Merit, First Class, from President Vaclav Havel, and the Lili Boulanger award. His music is published by Associated Music Publishers.

Husa's works for band include *Music for Prague 1968*, which in its orchestral and band versions has been widely performed. Based on the 15th century Czech chorale, *Ye Warriors of God and His Law*, it is in effect a lamentation of the Russian invasion of Czechoslovakia in August, 1968.

In addition to music for band and orchestra, Husa wrote for chorus, voice, piano, and chamber ensembles. He was the recipient of many prestigious awards, including the Pulitzer Prize for music in 1969. He was described by Elliott Galkin in the *Baltimore Sun* as "...one of the most interestingly human and humane musical minds in this century's recent history."

Program note by Andrew Skaggs for the U.S. Navy Band:

In 1968, Czechoslovakia began to experience a relaxing of Communist economic policies and a lifting of restrictions on media, speech and travel. The Soviets denounced this "Prague Spring" and, after several failed attempts at negotiation, sent Eastern Bloc armies to invade the country on the night of Aug. 20. Composer Karel Husa heard about the invasion while on vacation at his summer cottage in upstate New York. The professor of music at Cornell University and Czech expatriate resolved to write a new composition for band that would honor the beauty of his native city, Prague, but also ex-

press the tragedy of the occupation. He based his Music for Prague 1968, which has been called one of the most important original compositions for band, entirely on a 15th-century Hussite war song, *Ye Warriors of God and His Law*, which Husa called “a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation.”

It is the composer’s wish that the following foreword be printed in its entirety in all concert programs of each performance of Music for Prague 1968:

Foreword:

Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, *Ye Warriors of God and His Law*, a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized also by many Czech composers, including Smetana in *My Country*. The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in a strong unison (Chorale). The song is never used in its entirety.

The second idea is the sound of bells throughout, Prague, named also the City of “Hundreds of Towers,” has used its magnificently sounding church bells as calls of distress as well as of victory. The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the Aria.

Different techniques of composing as well as orchestrating have been used in Music for Prague 1968 and some new sounds explored, such as the percussion section in the Interlude, the ending of the work, etc. Much symbolism also appears: in addition to the distress calls in the first movement (Fanfares), the unbroken hope of the Hussite song, sound of bells, or the tragedy (Aria), there is also the bird call at the beginning (piccolo solo), a symbol of the liberty which the City of Prague has seen only for moments during its thousand years of existence.

— Karel Husa

Biographies

Dr. Anthony C. Marinello, III serves as Associate Professor of Music and Director of Bands at Illinois State University where he is the conductor and music director of the Illinois State University Wind Symphony. In addition to overseeing all aspects of the wind band program, he leads the graduate program in wind conducting and teaches undergraduate courses in instrumental conducting.

As conductor of the Illinois State University Wind Symphony, Dr. Marinello has collaborated with numerous esteemed colleagues and composers including William Bolcom, Steven Bryant, Donald Grantham, and Chen Yi. He is also active in the commissioning and performing new works for wind band including a recent commission, world premiere, and subsequent recording of *Come Sunday* for wind ensemble by composer Omar Thomas.

He joined the faculty at Illinois State University after serving at The University of Texas at Austin as the Assistant Director of the Longhorn Band and Director of the Longhorn Pep Band. 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 remains committed to serving the music education community as an active guest conductor, clinician, and adjudicator.

Dr. Marinello has been inducted into Phi Beta Mu International Bandmasters Fraternity. At Illinois State University, he has received numerous awards including the Illinois State University Service Initiative Award, the Wonsook Kim College of Fine Arts (WKCFA) Teaching Initiative Award, the WKCFA Service Initiative Award, the WKCFA Research Initiative Award, and the Illinois State University New Faculty Start-up Award.

Dr. Marinello holds memberships in the College Band Directors National Association, Tau Beta Sigma, Kappa Kappa Psi, and Phi Mu Alpha Sinfonia. Marinello earned 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.

Dr. Ben Stiers is Assistant Instructional Professor at Illinois State University, where teaches applied percussion, co-directs the ISU Percussion Ensemble, and teaches music theory. He has also served as assistant director and acting director of the ISU Big Red Marching Machine, instructor and arranger for the ISU PULSE Drumline, and director of the ISU Pep Band. Prior to his time at ISU, Ben served as Instructor of Percussion at Centre College in Danville, KY.

Ben earned his Doctor of Musical Arts in Percussion Performance from the University of Kentucky, where he also received a certificate in music theory pedagogy. He holds a Master's Degree from the University of Nevada-Las Vegas and a Bachelor's Degree from Illinois State University. His teachers include James B. Campbell, Paul Deatherage, John Willmarth, Dean Gronemeier, Timothy Jones, David Collier, and Tom Marko.

Ben performs frequently with the Peoria Symphony Orchestra, the Illinois Symphony Orchestra, the Heartland Festival Orchestra, and the Millikin-Decatur Symphony Orchestra, as well as in numerous chamber and solo settings. His performance of Jennifer Higdon's Percussion Concerto with the ISU Wind Symphony can be heard on the Naxos Records recording Point Blank. From 2015-2019 he served on the inaugural editorial team of the PAS Educators' Companion; a publication of the Percussive Arts Society focused on providing percussion-related information to non-percussionist music educators. A frequent adjudicator and clinician, Ben is an artist-endorser for Innovative Percussion, Inc., and Grover Pro Percussion.

Illinois State University Wind Symphony

Anthony C. Marinello, III *conductor*

Flute

Christopher Bulding
Isaac Rutledge
Gina Russel*
Kirsten Townander

Oboe

Emma Edwards
Elli Ji
Alex Widomska*

Bassoon

Nicholas Filano
Kiara Price*
Rosalie Truback

Clarinet

Jessica Benjamin
Sam Berman
Erin Brown
Alec Jenkins*
Trent Nolin
Christian Rucinski*
Melanie Saienni
Nicole Schmidt
Danielle Cahue, bass

Saxophone

Ryan Baur
Grace Gatto
Mike Jeszke
Luke Podvrsan*
Mikey Schelinski

Horn

Ryan Burns
Daniel Castillon, III*
Allison Hoffman
Jeason Lopez
Nicholas Steffenhagen

Trumpet

Jeri Blade*
Lauren Cancio
Seth Marshall
Joshua Mobley
Camrin Severino
Ryan Valdivia

Trombone

Sophia Brattoli*
John Gonzalez
Brett Harris
Nick Sisson, bass

Euphonium

Phil Denzmore*
Dylan Gray

Tuba

JT Butcher
Micah Crouse*

Percussion

Noah Berkshier
Matt Boguslawski
Baryl Brandt*
Sean Duffy
Sara Eckert
Braeden Forman
Aidan Perrault

Double Bass

John St. Cyr

Piano

Somlee Lee

Harp

Catherine Case

*Denotes Principal or Co-Principal

Graduate Teaching Assistants: John Gonzalez, Jeason Lopez, Seth Marshall



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Justin Vickers, *Voice*
Michelle Vought, *Voice*
Mack Wood, *Associate Director of Bands*

*Creative Technologies Program (CTK)

UPCOMING EVENTS

TUESDAY, OCTOBER 4

[Charles W. Bolen Faculty Recital: Mark Babbitt, trombone](#)

THURSDAY, OCTOBER 6

[Symphonic Winds and Symphonic Band Concert](#)

8:00 pm

CPA

SATURDAY, OCTOBER 8

[Senior Recital: Camrin Severino, trumpet](#)

6pm

Kemp

SUNDAY, OCTOBER 9

[Senior Recital: Alex Widomska, oboe](#)

Noon

Kemp

[Senior Recital: Jean Garcera, voice](#)

1:30pm

Kemp

WEDNESDAY, OCTOBER 12

[ISU Philharmonia Strings Fall Concert](#)

7:00 pm

Kemp

THURSDAY, OCTOBER 13

[Recital Celebrating LGBTQ+ Month](#)

7:00 pm

CPA

FRIDAY, OCTOBER 14

[Junior Recital: Sophia Brattoli, trombone](#)

7:00 pm

Kemp

SUNDAY, OCTOBER 16

[Afternoon of Brass](#)

3:00 pm

CPA

[Bach-toberfest Celebration Concert](#)

5:00 pm

Kemp

TUESDAY, OCTOBER 18

[Performance Convocation Recital](#)

11:00 am

CPA

[399th Army Brass Band Recital](#)

7:00 pm

Kemp