

Illinois State University

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4-26-2023

Ensemble Concerts: University and Symphonic Band, April 26, 2023

F. Mack Wood Conductor

T.J. Mack Conductor

John Gonzalez Guest Conductor

Jeason Lopez Guest Conductor

Tori Puffer Guest Conductor

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

*University Band
and
Symphonic Band*

F. Mack Wood, *conductor*
T.J. Mack, *conductor*
John Gonzalez, *guest conductor*
Jeason Lopez, *guest conductor*
Tori Puffer, *guest conductor*

Center for the Performing Arts
April 26th, 2022
Wednesday Evening
8:00 p.m.

This is the one hundred and eightieth program of the 2022-2023 season.

Program

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

University Band

The Mandalorian

Ludwig Göransson
Arr. Paul Murtha
(b. 1984)

Selections from “Encanto”

Lin Manuel Miranda
Arr. Paul Murtha
(b. 1980)

Novo Lenio

Samuel Hazo
(b. 1966)

John Gonzalez, *guest conductor*

Highlights from “Star Trek: Into Darkness”

Michael Giacchino
Arr. Michael Brown
(b. 1967)

Tori Puffer, *guest conductor*

Shenandoah

Frank Ticheli
(b. 1958)

Jeason Lopez, *guest conductor*

School of Music Scholarships and Awards

Soundtrack Highlights from Star Wars: “The Force Awakens”

John Williams
Arr. Michael Brown
(b. 1932)

Symphonic Band

Illumination

David Maslanka
(1943-2017)

John Gonzales, *guest conductor*

Salt March

Aakash Mittal
(b. 1985)

Consortium premiere

Adoration

Florence Price
Arr. Cheldon Williams
(1887-1953)

Joy Revisited

Frank Ticheli
(b. 1958)

Featuring ISU United Sound

Khan

Julie Giroux
(b.1961)

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 Symphonic Band and University Band. 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!

The Mandalorian

Year Composed: 2019/2020, Duration: 2:30

Ludwig Göransson

Ludwig Göransson is a Swedish composer, conductor, and record producer. Göransson was named after Ludwig van Beethoven. He began music lessons at a young age and went on to graduate from the Stockholm Royal College of Music. In 2007, he moved to Los Angeles to study at the University of Southern California Scoring for Motion Picture and Television program. It was at USC that Ludwig met Ryan Coogler.

Ludwig composed music for the award-winning short film *Fig* in 2011 (written by Alex George Pickering), which Ryan directed while at USC. The pair would eventually go on to work together on *Fruitvale Station*, *Creed*, and *Black Panther*. Soon after graduating USC he began work assisting Theodore Shapiro. Ludwig's first break came in 2009 as the composer for the comedy *Community*.

For his work on the 2018 superhero film *Black Panther*, he won the Grammy Award for Best Score Soundtrack for Visual Media and the Academy Award for Best Original Score, as well as a nomination for the Golden Globe Award for Best Original Score. Göransson is also known for his work on U.S. TV series *Community*, *Happy Endings*, *New Girl*, and *The Mandalorian*.

Program notes by publisher:

This popular *Star Wars* series follows the exploits of a bounty hunter in the post-*Return of the Jedi* era and features a stunning soundtrack by Ludwig Goransson. Here is the iconic main theme in a dramatic and powerful setting for the concert stage.

Selections from "Encanto"

Year Composed: 2021 Duration: 5:40

Lin-Manuel Miranda

Lin-Manuel Miranda is an American composer, playwright, actor and singer, best known for creating and starring in the Broadway musicals *Hamilton* and *In the Heights*.

Miranda grew up in the Latino neighborhood of Inwood, New York, but he spent a month every year in his grandparents' hometown, Vega Alta, in Puerto Rico. He is of mostly Puerto Rican descent. The name Lin-Manuel was inspired by a poem about the Vietnam War, *Nana Roja Para Mi Hijo Lin Manuel*, by the Puerto Rican writer José Manuel Torres Santiago.

Program notes from publisher:

From Disney's blockbuster animated feature, here is a terrific medley for the concert stage featuring plenty of Latin excitement. Includes: The Family Madrigal, We Don't Talk About Bruno, Dos Oruguitas, Surface Pressure, and Waiting on a Miracle.

Novo Lenio

Year Composed: 2002, Duration: 6:15

Samuel Hazo

Samuel Hazo is an American composer. He received his bachelor's and master's degrees from Duquesne University where he served on the Board of Governors and was awarded as Duquesne's Outstanding Graduate in Music Education. He resides in Pittsburgh, Pennsylvania, with his wife and children.

Program notes by composer:

Novo Lenio, two Latin words meaning a new and better change, is a piece for wind symphony in three contiguous movements. Each movement acts as musical documentation of a time period for Upper St Clair High School. Key to each movement are musical quotes from the school's alma mater as well as a new theme representing change and betterment. Each time the alma mater and the new theme appear, they sound different, so as to describe the mood of the time period being depicted.

In the first movement, *Remembrance*, the two themes seem to sound somewhat somber. The movement was inspired by a walkthrough of the old school halfway through its demolition, and the memories that the partially standing structures brought back. At measure 20, there is even a quote from Claude T. Smith's *Emperata Overture*, which was one of Jim Bennett's (the band director) favorite wind compositions to perform when I was in his band.

Qui Non Proficit Deficit, the second movement, depicts the construction of the new school. This Latin phrase translates as 'He who does not progress, weakens'. It is also the Latin phrase that appears on the crest of the Upper St. Clair School District. The movement is meant to sound like the dissonance of construction. When the alma mater appears in this movement it is played against percussive sounds and a theme in the low register in which the notes go one step higher each time a section repeats, so as to musically suggest the "building up" of something. If it sounds like the alma mater is chaotic, the effect is deliberate. Also, in the second half of this section, the alma mater is turned upside down and used as a countermelody against the theme representing change and betterment.

Just when the tension of the music needs to break, the third movement, *A New Beginning*, is introduced. The movement portrays the glorious look of Upper St. Clair's new school. The theme representing change and betterment is meant to sound full and proud. This last movement closes with three repeating quotes of the alma mater's opening passage and ends with the section of the alma mater in which "dear old Upper St. Clair" would be sung.

Highlights from "Star Trek: Into Darkness"

Year Composed: 2013 Duration: 4:35

Michael Giacchino

Michael Giacchino started venturing into music at the age of ten, where he spent his time between the cinema and his basement. Creating his own stop motion animation films on his brother's pool table, he found the most enjoyable part of the process was putting music to the pictures.

Program notes by composer:

Michael Giacchino's soundtrack for the highly anticipated follow-up to 2009's *Star Trek* is dramatic and evocative. Using a mixture of familiar previous themes along with new material, this medley for band brings the excitement and drama of the film to the concert stage.

Shenandoah

Year Composed: 1999, Duration: 6:10

Frank Ticheli

Frank Ticheli is an American composer and conductor. 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.

The Shenandoah Valley and the Shenandoah River are located in Virginia. The origin of the name for this river and valley is obscure. The origins of the folk song are equally obscure, but all date to the 19th century. Many variants on the melody and text have been handed down through the years with the most popular telling the story of an early settler's love for a Native American woman.

Program notes by 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.

Soundtrack Highlights from Star Wars: "The Force Awakens"

Year Composed: 2015/2018, Duration: 4:35

John Williams

John Williams is an American composer, conductor, and pianist. Born just one month shy of the death of John Philip Sousa, the son of a jazz drummer, Williams studied piano and composition at the University of California at Los Angeles and The Juilliard School in New York City.

By the time he was in his late twenties, Williams was an active jazz and studio pianist and began composing music for television and films. In 1974 he met an ambitious young director named Steven Spielberg, and the two forged a friendship that would prove to be one of the most successful partnerships in the history of filmmaking. That year, the pair worked together on a film called *Sugarland Express* starring Goldie Hawn and a year later teamed up again for *Jaws*. It wasn't long before Williams' music garnered international attention unlike any American composer since Sousa.

Program notes from publisher:

Opening with the familiar strains of the main theme, this carefully paced medley also includes important themes for new characters Rey and Kylo Ren, and the rousing march theme of the good guys. Film music at its best from John Williams, and effectively adapted for younger players.

Illumination

Year Composed: 2013, Duration: 5:00

David Maslanka

David Maslanka was an American composer. Dr. Maslanka attended the Oberlin College Conservatory where he studied composition with Joseph Wood, and spent a year at the Mozarteum in Salzburg, Austria. He also did graduate work in composition at Michigan State University with H Owen Reed.

David Maslanka served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough College of the City University of New York. He was a member of ASCAP.

Program notes by composer:

“Illumination” -- lighting up, bringing light. I am especially interested in composing music for young people that allows them a vibrant experience of their own creative energy. A powerful experience of this sort stays in the heart and mind as a channel for creative energy, no matter what the life path. Music shared in community brings this vital force to everyone. *Illumination* is an open and cheerful piece in a quick tempo, with a very direct A-B-A song form.

Illumination: Overture for Band was composed for the Franklin, Massachusetts' public schools. The commission was started by Nicole Wright, band director at the Horace Mann Middle School in Franklin, when she discovered that my grandnephew was in her band. The piece was initially to have been for her young players, but the idea grew to make it the center of the dedication concert at the opening of Franklin's new high school building. Rehearsals of *Illumination* were the first musical sounds made in their fine new auditorium.

Salt March

Year Composed: 2022, Duration: 5:00

Aakash Mittal

Aakash Mittal is an American composer and saxophonist. As a composer and improviser, Mittal employs colorful dissonances, meditative silences, and angular rhythms to express environments and spaces ranging from the American west to the dense streets of Kolkata.

Mittal has performed nationally at such venues as The Dakota (Minneapolis), The Cultural Center of Chicago, The Blue Room, (Kansas City) and Dazzle Jazz Club (Denver). Internationally, Aakash Mittal has led a quartet at the Congo Square Jazz Festival in Kolkata, India.

Program notes by composer:

While the heart and soul of *Salt March for Wind Ensemble* is a tribute to Mohandas K. Gandhi's historical protest and the music of that moment, fragments of the marching music prevalent during my childhood are woven into this composition. When I was eleven years old and still living in Dallas, Texas, I joined a Civil War-era fife and drum band. Around the same time that I was playing the *Battle Hymn of the Republic* on fife, I also began playing clarinet in my school's wind band. This marked the beginning of a decade-long experience playing marches by Sousa, Grainger, and Berlioz. Cemented by four years of competitive high school marching band, marching in local parades, and playing marches at the town's veterans club, the march became ingrained in my musical DNA. The march became part of my life again during the 2020 pandemic. Black Lives Matter and the Women's March spotlighted the power of the march as an effective type of non-violent protest that is still in use today. As the pandemic raged on, the idea of expressing our current climate of activism by writing a piece about Gandhi's Salt March came to mind again and again. I wanted the piece to be an opportunity to study an important point in history and remind students that they already have the power to make positive change in the world. My intent for *Salt March* was to remind us of where we have been and relate that history to the activism taking place right now. *Salt March For Wind Ensemble* is a contemporary imagining of the 1930 protest rather than a historically accurate rendering. However, I wanted to arrange a song that was sung during the original march to nestle a seed of that history in this piece. As many others have, I assumed that Gandhi and his followers sang during the historic journey. Photographs taken of the event clearly included musicians holding instruments. However, I struggled to find written references to any of the songs or music of that moment. It was at this point in my research that my cousin Gourav Venkateswar pointed me toward the devotional song *Ragupati Raghava Raja Ram*. Now the floodgates had been opened! I found reference upon reference corroborating that, indeed, Gandhi and his collaborators sang this song during the Salt March.

As I read about Gandhi's work, I discovered he was quite a proponent of music. Politically, he believed that "in true music there is no place for communal differences and hostility." This was further highlighted in a letter Gandhi wrote to the music teacher in the Satyagraha Ashram, Sabarmati, stating that "I have gradually come to look upon music as a means of spiritual development ... Music is a constructive activity, which uplifts the soul." Gandhi's regard for music as a vehicle for spiritual development and political activism resonates with me and informed the

writing of *Salt March*. The piece is as much an expression of the inner journey one must undertake to transform oppressive systems as it is about the power of communal protest. It is also about the idea that joy, celebration, and healing are revolutionary forces in and of themselves. Therefore, this piece is quite simply a catchy melody over some grooving drumbeats. I hope you enjoy the music.

Adoration

Year Composed: 1951/2022, Duration: 5:00
Florence Price

Florence Beatrice Price was an American classical composer. Florence Beatrice Price was born one of three children in a mixed-race family. Despite racial issues of the era, her family was well respected and did well within their community. Her father was a dentist, and her mother was a music teacher who guided Florence's early musical training. She had her first piano performance at the age of four and went on to have her first composition published at the age of 11.

By the time she was 14, Florence had graduated from Capitol High School at the top of her class and was enrolled in the New England Conservatory of Music with a major in piano and organ. Initially, she pretended to be Mexican to avoid the prejudice people had toward African Americans at the time. At the Conservatory, she was able to study composition and counterpoint with composers George Chadwick and Frederick Converse. Also, while there, she wrote her first-string trio and symphony. She graduated in 1906 with honors and both an artist diploma in organ and a teaching certificate.

Program notes by arranger:

Florence Price was a prolific American composer whose race and gender made it difficult for her contributions to join the widely accepted musical canon in the decades following her life. A trailblazer, Price is considered the first Black woman recognized as a symphonic composer and was the first to have her music performed by a major American orchestra when the Chicago Symphony Orchestra gave the world premiere of her *Symphony No. 1* in 1933.

Price's catalog of works boasts an impressive array of symphonies, concertos, chamber music, various symphonic works, choral works, piano music, and music for the organ. *Adoration* in its original form is one of Price's compositions for organ and fits within the genre of her semi-secular output. My goal in transcribing this piece is to grant performers exposure to Price's story and the gift of performing her music outside of its intended medium.

Joy Revisited

Year Composed: 2005, Duration: 4:00
Frank Ticheli

Frank Ticheli is an American composer and conductor. 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.

Program notes by composer:

Joy, and its companion piece, *Joy Revisited*, are the results of an experiment I have been wanting to try for many years: the creation of two works using the same general melodic, harmonic, and expressive content. In other words, I endeavored to compose un-identical twins, two sides of the same coin -- but with one major distinction: *Joy* was created with young players in mind, while *Joy Revisited* was aimed at more advanced players. Thus, *Joy* is more straightforward than its companion piece. Where *Joy* sounds a dominant chord (as in the upbeat to measure 10), *Joy Revisited* elaborates upon that chord with a flourish of 16th notes. While *Joy Revisited* moves faster, develops ideas further, and makes use of a wider register, *Joy* is more concise.

Despite these and many more differences between the two works, both come from the same essential cut of cloth. Both were composed more or less simultaneously, and both were born out of the same source of inspiration. In short, *Joy* and *Joy Revisited* serve as two expressions of the feelings experienced by one expectant father (who happens also to be a composer) on one wonderfully anxious and exciting day.

Khan

Year Composed: 2008, Duration: 7:00

Julie Giroux

Julie Ann Giroux is an American composer of orchestral, choral, chamber, and numerous concert band works. She received her formal education at Louisiana State University and Boston University. She also studied composition with John Williams, Bill Conti, and Jerry Goldsmith.

Program notes by composer:

This is a programmatic work depicting Genghis Khan and his army on the move. The opening theme, "Warlord," represents Genghis Khan which is followed by the "Horseback" theme (comprised of an A and B section). These three musical representations are used throughout the piece creating a musical "campaign" complete with a serene village scene just before its decimation. Most of the work is at a brisk tempo combined with energetic rhythms and driving percussion which continuously propel the music urgently forward. Extreme dynamic contrasts throughout the piece contribute to the emotional turbulence. Genghis Khan and his army ended the lives of thousands of people and his "Warlord" theme, with great force, ends this work.

Genghis Khan (1165-1227) (more properly known as Chinggis Khan) was one of history's most brutal, charismatic and successful warlords. He was a strategic genius. With his highly disciplined and effective army, Khan conquered more territory than any other conqueror, creating an empire that continued to expand even after his death, becoming the largest contiguous empire in history. Though many of his campaigns were in conquest of territory and riches, just as many were often a matter of retaliation.

His non-military feats included the introduction of a writing system which is still used in Inner Mongolia today (Uighur script), an empire and society that stressed religious tolerance, and the Mongol nation which would not exist today if not for his campaigns.

Biographies

Dr. F. Mack Wood is in his third year as the Associate Director of Bands and Director of the Big Red Marching Machine at Illinois State University. Prior to his appointment at ISU, he was a graduate assistant and pursuing a Doctor of Musical Arts degree in Wind Conducting at The University of Miami, Frost School of Music where he studied primarily with Dr. Robert M. Carnochan. Mack also had the great fortune to learn from Dr. J. Steven Moore, conductor of the Frost Symphonic Winds and Dean of Undergraduate Admissions, Professor Jay C. Rees, Director of Athletic Bands, and Professor Douglas McCullough, Assistant Director of Athletic Bands. At the Frost School of Music, Mack had the opportunity to assist, and guest conduct the Frost Wind Ensemble, Frost Symphonic Winds, and co-conducted the University Band with his fellow graduate colleagues. Mack also had the opportunity to assist with all aspects of the Frost Band of the Hour marching band, including arranging some pep band charts.

Prior to his time at The University of Miami, Mack was a Graduate Assistant pursuing a master's degree at Louisiana State University where he studied Wind Conducting with Dr. Damon Talley, Dr. Dennis Llinás, and Dr. Kelvin Jones. He assisted with and guest conducted the Wind Ensemble, Symphonic Winds, Symphonic Band, co-conducted the LSU Chamber Winds, worked with all aspects of The Golden Band from Tigerband marching band, and with the Bengal Brass athletic band. Mack had the great fortune and opportunity to arrange music and design drill for both Tigerband and the Bengal Brass.

Before attending graduate school, Mack 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. Opening a high school was a special opportunity for Mack to learn how to build a band from the ground up. While at North Forney High School, Mack's ensembles received numerous awards and accolades, but most importantly, many of his students continued to participate in music beyond high school.

Mack earned his undergraduate degree from The University of Texas at Austin in Music and Human Learning. While at UT, Mack served as the drum major of the Longhorn Band from 2003-2005 and as a trumpet section leader in 2002. Once Mack graduated from UT, he was an assistant director at Irving Nimitz High School in the DFW metroplex and then moved to be an assistant director at Forney High School just east of Dallas, TX. 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.

TJ Mack is in his second year as Assistant Director of Bands at Illinois State University where he directs the Symphonic Band, Pep Band, and teaches courses in Music Education. He also writes drill and assists with Big Red Marching Machine, with over 300 undergraduate students participating. 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 5th through 12th grade band 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.

John Gonzales is a second-year graduate student at Illinois State University currently pursuing a Master of Music 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. Under his leadership the music department quickly became more active and student participation in all ensembles more than doubled. While at EVHS John was also the musical director and assistant play director in the theatre department. John is active as a private trombone instructor for students of all ages and skill levels and was previously on staff in 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, Iowa Bandmasters Association, and the Illinois Music Education Association. In spring 2022, John was awarded the CBDNA Mike Moss Conducting Fellowship – an award directed toward emerging wind band conductors from underrepresented backgrounds. John was also awarded a DFI Fellowship by the Illinois Board of Higher Education for the 2023 academic year which is intended to provide support for graduate students from underrepresented backgrounds intending to teach in higher education in the state of Illinois.

Jeason Lopez is a hornist and first-year graduate student at Illinois State University currently pursuing a Master of Music degree in Wind Conducting under Dr. Anthony Marinello. In addition to his studies, Jeason is also one of the three 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, Jeason was living in Arkansas as a student at the University of Arkansas – Fort Smith. During his time at UAFS, he performed as a hornist, flutist, vocalist, and conductor. During his last two years, Jeason was employed by the University of Arkansas – Fort Smith where he served as the music theory, sight singing, ear training, and music history tutor for undergraduate students.

Jeason is a native of Tegucigalpa, Honduras. He recently graduated summa cum laude from the University of Arkansas – Fort Smith with a Bachelor of Music in Music Education and now resides in Normal, Illinois full-time. His professional affiliations include the National Association for Music Education, Kappa Kappa Psi, Tau Beta Sigma, and the International Horn Society.

Tori Puffer is a senior at Illinois State University pursuing a bachelor's degree in Instrumental Music Education. Her primary instrument is bass trombone, and she is currently a member of Jazz I and Pep Band. Tori has also been a member of ISU Symphonic Winds, Symphonic Band and the Big Red Marching Machine. Tori is currently the teaching assistant for the marching band techniques course and arranged Heat Waves for the Big Red Marching Machine this past fall.

Tori transferred to ISU in fall 2019 after receiving an associate degree from Heartland Community College. Tori was also a member of the Heartland Trombone Choir and the Community Band. In the fall, she will be student teaching at Metamora Township High School and Parkside Junior High School and will be graduating in December.

Illinois State University University Band

Mack Wood, *conductor*

Flute

MK Drost
Tiffani Kawa
Katie Johnson
Kylee Marro
Kayla Miller
Jillian Mininni
Ariel Mitchell
Laila Powers-Kinder
Mikhaila Sherrard
Emma Strong

Oboe

Izzy Brenton
Melanie Horn
Allicyn Mueth
Alyssa Shoviak
Kathryn Tepen

Bassoon

Benito Huizar-Carillo
Victoria Keonig

Clarinet

Trinity Bair
Adi Denton
Hannah Diedrich
Chloe Dobecki
Sabrina Fulkerson
Olivia Garcia
Gabriella Gillmore
Marie Grimm
Ben Keene
Megan Kroehnke
Nicole Post
Raymond Smith
Madi Sapp
Arnav Shrivastava
Abigail Twitchell
Grace Zaleski

Bass Clarinet

Alaina Boggetti
Grace Clark
Cody Means
Derek Meyer

Saxophone

Alexis Anglin
Ryann Cowe
Alicia Cruz
Aubry Dale
Caitlyn Danielson
Liam Duffy
Katherine Ebel
Aliya Garcia
Jeremy Howard
RJ Kinzie
Matt Leinart
Tyler Mathisen
Ben Maurer
Leonardo Perez
Abbie Rausch
Audrey Strain
Max Stroesser
Kylee Turner
Aimee VenRooy
Carter Waite

Horn

Stephanie Burns
Marie Campos
Alexander Davis
Natalie English
Anthony Frasca
Katie Novak
Ashley Strehlow
Riley Swenson
Cory Tyler
Grey Wiviott

Trumpet

Kate Almquist
Mario Arriola
Max Baird
Raymond Brisbois
Lauren Brummel
Shane Burke
Ian Freeman
John Klimezak
Nicholas Mason
Nick Phelps
Lydia Ruot
Keeli Ryan
Bob Skudnig
Kaili Stanford
Jayden Young

Trombone

PJ Fitzgerald
Matthew Fonner
Alexander Hopp
Aidan Jones
Ryan Leone
Jesse Popp
Conrad Skrzypiec
Finn Upchurch
Connor Walsh

Euphonium

Cole Butler
Anthony Cooper
Samuel Lehman
Christina Myers
Sarah Schroeder
Jason Strahl
Gunnar Tejes
Nathan Whitney
Zach Zanardo

Tuba

Cara Davenport
Payton Gray
Daniel Montoya

Percussion

Dylan Gray
Brett Harris
Braydon Hughes
JD Lopatowski
Renna Violante
Sara Zittler

Illinois State University Symphonic Band

TJ Mack, *conductor*

Flute

Rebecca Colucci*
Alex Diffor
Cierra Espinoza*
Nala Johnson
Isabella Mitcheff
Allicyn Mueth

Oboe

Grace Levin*

Clarinet

Hannah Donahue
Ben Keene
Kelly Leiderbach
Cian Martinez
Mikey Moran
Alicia Reese
Stacey Schroeder
Aishwarya Sundar*

Saxophone

Megan Daniels*
David Lukaszczyk
Ayaan Mirza
Gunnar Tejes

Horn

Andy Berg
Ryn Bradison
Franklin Daviau
Emily Heath*
Janiel Nevarez

United Sound New Musicians

Michael Boyd – Saxophone
Michael Charley – Saxophone
Abbey Heins – Saxophone
Payten Presley – Percussion
Chaz Rhodes – Percussion

Trumpet

Ryan Kelly
Maisy King
Andrew Millies*
Savannah Griffin
Kevin Riedl
Sam Roberts
Ezra Tirado
Lauren Wallace

Trombone

Valeska Carillo
Joseph Daniele
Iona Dillon*
Jacob Ensor
Joanie Hitt
Noah Lampel
Brian Nicolellis
Andrew Slater

Euphonium

Zander Cremer
Colin Norsworthy
Jack O'Mahoney
Alison Richards*
Spencer Vang

Tuba

Matthew Sourwine*
Ryan White

Percussion

Caleb Buie
Hannah Fedorchak*
Jon Frattini
Ben Haushalter
Kye Johnson
Carson Lau

Harp

Catherine Case

*Denotes Principal or Co-Principal

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