

Illinois State University

ISU ReD: Research and eData

School of Music Programs

Music

11-13-2015

Ensemble Concerts: University Band and Symphonic Band, November 13, 2015

Gavin Smith Conductor

Joe Manfredo Assistant Conductor

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



Part of the [Music Performance Commons](#)

Recommended Citation

Smith, Gavin Conductor and Manfredo, Joe Assistant Conductor, "Ensemble Concerts: University Band and Symphonic Band, November 13, 2015" (2015). *School of Music Programs*. 212.

<https://ir.library.illinoisstate.edu/somp/212>

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

Illinois State University
College of Fine Arts
School of Music

University Band
and
Symphonic Band

Gavin Smith, *Conductor*
Joe Manfredo, *Assistant Conductor*

Center for the Performing Arts
Friday Evening
November 13, 2015
8:00 p.m.

This is the seventy-seventh program of the 2015-2016 season.

Program

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

University Band

Havendance (1983)

David Holsinger
(born 1945)
6:00

God of Our Fathers (1974)

Claude T. Smith
(1932-1987)
6:00

Cajun Folk Songs (1991)

Frank Ticheli
(born 1958)
6:30

~ Intermission ~

Symphonic Band

...GO (2008)

Samuel R. Hazo
(born 1966)
4:00

Shenandoah (1962)

Joe Manfredi, Conductor

Frank Ticheli
(1900-1990)
7:00

Tempered Steel (1997)

Joe Manfredi, Conductor

Charles Rochester Young
(1874-1954)
8:00

An Original Suite (1928)

Gordon Jacob
(1895-1984)
10:00

Slava! (1977)

Leonard Bernstein
(1918-1990)
4:00

Bravura March (1918)

Charles E. Duple
(1884-1960)
3:00

Program Notes

Welcome to Illinois State University! Thank you for joining us for today's performance of the ISU University Band and Symphonic 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!



David Holsinger (born 1945) David Holsinger was born in Hardin, Missouri, December 26, 1945. His compositions have won four national competitions, including a two-time American Band Association Ostwald Award. His works have also been finalists in the National Band Association and Sudler competitions. Educated at Central Methodist University, Fayette, Missouri, University of Central Missouri, Warrensburg, and the University of Kansas, Lawrence, Holsinger was also bestowed with an honorary Doctorate and the Gustavus Fine Arts Medallion from Gustavus Adolphus College in St. Peter, Minnesota. In the summer of 1998, during the Texas Bandmasters' Association convention in San Antonio, the United States Air Force Band of the West featured Holsinger as the HERITAGE VI composer. This prestigious series celebrating American wind composers was founded in 1992, and had previously honored Morton Gould, Ron Nelson, Robert Jager, W. Francis McBeth, and Roger Nixon. An elected member of the American Bandmasters Association, Holsinger's recent honors include Women Band Directors International's Al G. Wright Award, the Christian Instrumental Directors Association Director of the Year Citation, the 2011 Phi Beta Mu Outstanding

Bandmaster of the Year Award, and biographical inclusion in both *The Heritage Encyclopedia of Band Music*, Vol. I and III, and Norman Smith's *Program Notes for Band*.

[biography courtesy of leeuniversity.edu]

Havendance (1983) David Holsinger's first child, his daughter Haven, was the inspiration for this 1983 composition. Its driving rhythms represent the energy of an eight year old, who was constantly dancing and twirling around the house, dreaming of being a ballerina. The composition undergoes several variations in style, but it is always filled with energy. Some passages evoke the image of a single dancer, with solo pirouettes and leaps; these light efforts grow to draw in the full dance company with an unrelenting, underlying rhythm. *Havendance* is the first of three dancesongs honoring the composer's children; *Nilesdance* and *Graysondance* reflect the diverse personalities of his two sons.

[program notes courtesy of windband.org]

Claude T. Smith (1923-1996) was born in Monroe City, Missouri. He started his musical career playing trumpet in the fifth grade. He attended Central Methodist College until he was drafted into the Army during the Korean Conflict. Unable to find a position with the service bands as a trumpeter, he auditioned on the French Horn and won a position with the 371st Army Band. Smith finished his undergraduate studies at the University of Kansas in Lawrence. He taught instrumental music in Nebraska and Missouri junior and senior high schools, later teaching composition and conducting the orchestra at Southwest Missouri State University. In 1978, Smith gave up teaching to serve as a full-time composer and consultant for Wingert-Jones Music Company and Jenson Publishing Company. During his career, he composed over 120 works for band, chorus, orchestra, and small ensembles. Active as a clinician and guest conductor, he received numerous awards and honors, including election to the presidency of the Missouri Music Educators Association. His composition *Flight* has been adopted as the "Official March" of the National Air and Space Museum of the Smithsonian Institution.



[biography courtesy of windband.org]

God of Our Fathers (1974) is a chorale prelude based on the National Hymn of the United States of America. The original hymn "God of Our Fathers Whose Almighty Hand" was written by Daniel C. Roberts. In a letter dated January 8, 1901, Roberts stated: The hymn was written in 1876 for a celebration of the Centennial Fourth of July, and sung at Brandon, Vermont, to the tune called "Russian Hymn." Robert's hymn text was chosen as the official hymn for the national Centennial observance commemorating the adoption of the Constitution. It was decided that an original tune was needed and George Warren, organist of the St. Thomas Episcopal Church in New York City, was commissioned to write it. The hymn first appeared in 1894 with its new tune, the "National Hymn," in the official hymnal of the Episcopal Church, and Robert's text has been used exclusively with this music to the present time.

In following tradition, the audience is requested to sing the first stanza of the hymn. The conductor shall direct the audience at the appropriate time.

*God of our fathers, whose Almighty hand
Leads forth in beauty all the starry band
Of shining worlds in splendor through the skies
Our grateful songs before Thy throne arise.*

[program notes courtesy of sdsu.edu]



Frank Ticheli (born 1958) is a world-renown composer and conductor. He is the recipient of such awards as the Charles Ives Scholarship, Goddard Lieberman Fellowship, winner of the Texas Sesquicentennial Orchestral Composition Competition, and the Ross Lee Finney Award. Additionally, his compositions have won both the 1989 Walter Beeler Prize and the Symposium for New Music Prize. born in Monroe, Louisiana on January 21, 1958. His first experience as a musician was as a trumpet player in La Place, Louisiana, at the age of nine. In 1971 his family moved to Richardson, Texas, where Ticheli stayed to receive much of his high school and university education. Upon graduation from Southern Methodist University in 1980, Ticheli studied with Leslie Bassett, Wilham Bolcom, and George Wilson at the University of Michigan, where he received his MM in 1983 and his DMA in 1987.

Ticheli then joined the faculty of Lakeview Centennial High School in Garland, Texas, as the conductor of the concert band/music theory instructor. From 1988-91 he taught at Trinity University, and then moved to Pasadena, California, where he began work as the composer-in-residence of the Pacific Symphony Orchestra. Additionally Ticheli joined the faculty of the University of Southern California as professor of composition, where he remains today.

Ticheli has enjoyed quite a prolific career as a composer, with a portfolio of several orchestral works, band pieces, as well as a number of chamber works. He frequently receives commissions from various music programs across the United States and Europe. Ticheli also spends much of his time guest-conducting across the United States, at various conferences and events such as the Midwest Band and Orchestra Clinic.

[biography courtesy of Norman E Smith]

Cajun Folk Songs (1991) South Louisiana is home to a recognized ethnic group, Cajuns, who are descendants of the Acadians, a group of French colonists who were driven from their home in Nova Scotia by the British in the mid-1750s. Composer Ticheli says of this work: “Although a rich Cajun folksong tradition exists, the music has become increasingly commercialized and Americanized throughout the twentieth century, obscuring its original simplicity and directness. In response to this trend, Alan and John Lomax traveled to South Louisiana in 1934 to collect and record numerous Cajun folksongs in the field for the Archive of Folk Music in the Library of Congress. By doing so they helped to preserve Cajun music in its original form as a pure and powerful expression of Louisiana French Society. ‘La Belle et le Capitaine’ and ‘Belle’ can both be heard in their original versions on the Lomax recordings (Swallow LP-8003-2, Swallow Records Co, Ville Platte, Louisiana). ‘La Belle et le Capitaine’ tells the story of a young girl who feigns death to avoid being seduced by a captain. ... ‘Belle’ is about a man who goes away to Texas only to receive word of his sweetheart’s illness, forcing him to return to Louisiana. Finding her unconscious upon his return, he pawns his horse to try to save her, to no avail.”

[program notes courtesy of austinsymphonicband.org]

Shenandoah (1999) “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 exalation.

The Shenandoah Valley and the Shenandoah River are located in Virginia. There is disagreement among historians concerning the origins of their names. Some claim that the river and valley were named in the 1750's by the Cherokee as a friendly tribute to a visiting Iroquois Chief named Skenandoah. Others suggest that the region was named not by the Cherokee, but by the Senedo Indians of Virginia Valley. In the Senedo tradition, *Shenandoah* means "Daughter of the Moon," and bears no relation to the Iroquois Chief Skenandoah.

The origins of the folksong are equally obscure, but all date to the 19th century. It has been attributed variously to a coal miner in Pennsylvania, to a young protégé of Stephen Foster, and to a housewife in Lexington, Kentucky. Many variants on the melody and text have been handed down through the years, the most popular telling the story of an early settler's love for a Native American woman.” - Frank Ticheli

[Biography/Program notes courtesy of Norman E. Smith/the composer]



Samuel R. Hazo (b. 1966) resides in Pittsburgh, Pennsylvania with his wife and three children. In 2003, Mr. Hazo became the first composer in history to be awarded the winner of both composition contests sponsored by the National Band Association (William D. Revelli in 2003 and Merrill Jones in 2001). He is a full member of ASCAP and has been honored with multiple ASCAP-Plus Awards. Mr. Hazo has composed for the professional, university and public school levels in addition to writing original scores for television, radio and the stage. His original symphonic compositions include performances with actors Brooke Shields, James Earl Jones, David Conrad and Richard Kiley. He has also written symphonic arrangements for three-time Grammy Award winning singer/songwriter Lucinda Williams. Mr. Hazo's compositions have been performed and recorded worldwide, including performances by the Tokyo Kosei Wind Orchestra, the Birmingham Symphonic Winds (UK) and the Klavier Wind Project's recordings with Eugene Migliaro Corporon. His works have been premiered at the Music Educators' National Conference (State & National), Midwest Band and Orchestra Clinic, National Band Association/Texas Bandmaster's Convention, College Band Directors' National Association Convention, WASBE and also

aired in full-length programs on National Public Radio. Premiering performance ensembles include a variety of professional, university, all-state and honors ensembles. His top-selling commissions include pieces ordered by the Wenger Corporation, National Honor Band of America and the Midwest Clinic Board of Directors. Mr. Hazo's titles have consistently appeared in the GIA series "Teaching Music Through Performance in Band." He is also a contributing author to the 3rd volume of Mark Camphouse's and GIA's "Composers on Composing for Band" and Meredith Publications' "The Music Director's Cookbook." Mr. Hazo has served as composer-in-residence at Craig Kirchoff's University of Minnesota's 2003 conducting symposium, and in March of 2005, his picture appeared in the cover of *The Instrumentalist* magazine in conjunction with that issue's feature story on Mr. Hazo's career.

Samuel R. Hazo has been a music teacher at every educational grade level from kindergarten through college, including tenure as a high school and university director. Mr. Hazo was twice named "Teacher of Distinction" by the Teachers' Excellence Foundation. 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. Mr. Hazo serves as a guest conductor and is a clinician for Hal Leonard Corporation. He is also sponsored by Sibelius Music Software. His original compositions and arrangements are published by Hal Leonard, Boosey & Hawkes, FJH Music and Wingert-Jones Publications. Recordings for Mr. Hazo's compositions appear on Klavier Records and Mark Records.

...**GO** (2008) In a way, ...GO is a tribute to many composers whom I hold in high regard. I didn't set out to do this, but the conglomeration of ideas I was hearing in my head was a wonderful mix of influences. Ravel, Hindemith and Rodrigo in the opening...Holst and Vaughan Williams in the middle.

Please don't get me wrong! This composition is "all me," written in my style. I wrote every theme and each note to the best needs of the piece. It's that some composers, through musical legacy, can leave you with seeds of creativity. I just planted them all at once.

[Biography/Program notes courtesy of the composer]


Charles Rochester Young (b. 1965) Dr. Young is a graduate of Baylor University and the University of Michigan. His mentors include Pulitzer-prize winner Leslie Bassett, Donald Sinta, Keith Hill and Marianne Ploger. Currently, Dr. Young is the Chair of Composition and Music Theory at the University of Wisconsin-Stevens Point. Previously, Dr. Young served on the faculty at the Interlochen Center for the Arts. In 1999, the Carnegie Foundation and the Council for the Advancement and Support of Education named Dr. Young Wisconsin Professor of the Year. The University of Wisconsin System awarded Dr. Young their University of Wisconsin System Career Teaching Excellence Award in 2000.



Tempered Steel (1997) As we grow stronger and more resilient through hardship, we become "tempered." *Tempered Steel* is a celebration of our triumph over these unavoidable hardships and obstacles that we regularly face. It rejoices in the tenacious and unrelenting resolve that is part of us all. As the title implies, the metallic sonorities of the wind band are continually explored and developed throughout the work, while the "tempest" is a symmetric hexachord that is exposed and developed through a variety of juxtaposed gestures and themes. *Tempered Steel* was "forged" in 1997 as the first work to be commissioned by the Big 12 Band Directors Association.


[program notes/Biography courtesy of the composer]

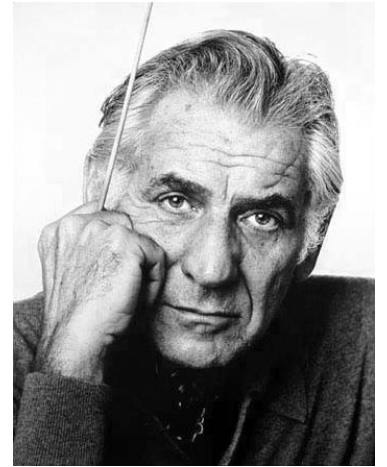


 **Gordon Jacob** (1895-1984) British composer Gordon Jacob taught counterpoint, orchestration, and composition at the Royal College of Music. His orchestral and choral works include a ballet, concert overture, two symphonies, numerous concertos for wind and string instruments, many pedagogic works for piano and for chorus and a variety of chamber works, songs, and film music.

An Original Suite (1928) An Original Suite was Jacob's first work for the band medium. It is assumed that the word "original" in the title was to distinguish it from transcriptions that made up the bulk of the band repertoire at the time or to alert listeners that the "folk song" themes were original. The suite begins with a "March" and includes four themes introduced by a snare drum solo. There is a recapitulation of the opening theme played over a distinctively British dotted eighth-sixteenth accompaniment, and the movement ends as it began with an unaccompanied snare drum. The "Intermezzo" opens with a seventeen bar solo for alto saxophone and ends with a somber A-minor triad. A rubato tempo is prevalent and subtle shading of tone pervades the movement. The "Finale" is reminiscent of the first movement. It begins with a polymeter - the clarinets and saxophones play scale passages in 6/8 while the rest of the band is in 2/4. The coda repeats the second theme of the movement and finishes with a flourish of woodwind arpeggios to the final accented chords.

[program notes/biography courtesy of San Diego State University]


 **Leonard Bernstein** (1918-1990) was a erudite, passionate musician whose exceptional talents and expressive gifts earned him a special place in the hearts of New Yorkers. His rise to instant national fame in 1943, at age 25, when he filled in for the suddenly ill Bruno Walter as conductor of a nationally televised New York Philharmonic performance. He went on to become the Philharmonic's music director until 1969, and remained a frequent guest conductor there until his death. With the Philharmonic, he presented a series of 53 educational Young People's Concerts which were broadcast on CBS, making him a familiar face around the nation. He also composed music, crossing from academic classical music into Broadway musicals, including *West Side Story*, *On the Town*, and *Candide*.



Slava! (1977) When Mstislav Rostropovich ("Slava" to his friends) invited Leonard Bernstein to help him launch his inaugural concerts as Music Director of the National Symphony Orchestra, he also asked him to write a rousing new opening piece for the festivities. This Overture is the result, and the world premiere took place on October 11, 1977 with Rostropovich conducting his orchestra at the Kennedy Center for the Performing Arts in Washington, D.C.

The First Theme of SLAVA! Is a vaudevillian razz-ma-tazz tune filled with side-slipping modulations and sliding trombones. Theme two, which prominently features the electric guitar, is a canonic tune in 7/8 time. A very brief kind of development section follows, after which the two themes recur in reverse order. Near the end they are combined with a quotation (proclaimed by the ubiquitous trombones) from the 'Coronation Scene' of Moussorgsky's **Boris Godunov**, where the chorus sings the Russian word "slava!" meaning "glory!" In this way, of course, the composer is paying an extra four-bar homage to his friend Slava Rostropovich, to whom this Overture is fondly dedicated.

[program notes/biography courtesy of Wind Band Literature/Jack Gottlieb]

 **Charles E. Duple** (1884-1960) Charles Edward Duple was born in Jeffersonville, Indiana, in 1884. He had a strong talent for music and he became proficient on the trombone. His first march, Floral City, was composed in 1905 and he published 11 more before he began his professional career as trombonist in 1909, when he joined the Sun Brothers Circus. His most famous marches are Bravura (1918), Battle of the Winds (1917), The Circus King (1916), Under White Tents (1908), and Wizard of the West (1908). He completed his composing career in 1928 with a total of 31 marches and two waltzes. Duple's role as a circus musician spanned 23 years and included more than a score of circuses, shows, and wild west acts that included the Gentry Brothers Famous Dog & Pony Show and ended in the Ringling Brothers & Barnum & Bailey Combined Shows under the direction of Merle Evans. He wrote many articles for "Bandwagon," the Journal of the Circus Historical Society, also serving as Associate Editor. His dedication to preserving the history of circus music continued to his death in 1960 in his hometown, where he spent many of his later years. Windjammers Unlimited, a circus historical society, honored Charles Duple as the 10th inductee into their Hall of Fame.

[biography courtesy of Norman E Smith]

Bravura March (1918) Bravura is the most famous of Charles Edward Duple's thirty-one marches. As the title announces, it declares the show of daring, exceptional ability, and technical skill that is displayed by circus performers and musicians. Written in 1918 while Duple was playing trombone with the Sells-Floto Circus, it is a much enjoyed circus "screamer" that was suitable for the opening parade of performers, a wild animal act, or for aerialists swinging under the great white tents. Listen for the important passages that he wrote for the brass sections.

[program notes/biography courtesy of the Foothill Symphonic Winds]

University Band Personnel

Flute

Kelsey Anello
Lauren Eilers
Larisa Falconer
Kelsey Geary
Makenzie Heinen
Malea Holm
Dana McGillivray
Maggie Miller
Amelia O'Donnell
Kaydee Parker
Bryann Poskonka
Brittany Smith
Angela Taylor

Oboe

Margaret Bourdon
Ye Jin Jang
Caleb Sneed

Bassoon

Brandon Johnson

Clarinet

Kelly Dickmann
Sheldon Gooch
Natalie Grider
Brittany Prueter

Bass Clarinet

Erin Zander

Saxophone

Vince Battista
Taylor Brew
Delaney Brummel
Jonny Childs
Bill Darrow
Jasmine Lyons
Alyssa Skelton

Horn

Amanda England
Kevin Greene
Julie Katrenak

Trumpet

Ashley Brown
Sammie Costabile
Steven Heiss
Sam Heppner
Ricky King
Liz Kraus
James Landers
James Lee

Trombone

Hailee Brauer
Darius Echols
Jesus Santoy

Euphonium

Sarah Schwarzhaupt
Mikel Stricker

Tuba

Faith Potetti

Percussion

Katie Battista
Josh Bell
Ryan Brennan
Zachary Delegatto
Colin Frazier
Nicole Gregor
Ian Leyden
Antonio Rodriguez

Acknowledging the important contributions of all ensemble members, this list is in alphabetical order.

Symphonic Band Personnel

Gavin Smith, *conductor*
Joe Manfredo, *assistant conductor*

Flute

Kaity Bricker
Tamara Grindley*
Ashley Hahn
Anna Howell
Brenna Martin
Monoica Soulsby
Annie Ternes
Lauren Thompson
Benjamin Wyland

Bassoon

Emma Scalf

Clarinet

Breana Brown
Elizabeth Hayes
Anna Zaino

Saxophone

Christina Angle*
Gina Dymit
Marvin Esguerra
Matthew Garbin
Vicente Leyva

Horn

Katie Battista
Andrew Burke
Ariel Furgat*
Ryan Starkey
Laura Tam

Trumpet

Amy Caulk
Vanessa Guerra
Emily Hartzell
Jackie Heuser
Mike Roberts*

Trombone

Stephen Dupré
Eric Gilardon
Elias Karris
Mason Riedel

Euphonium

Travis Cunningham
Tyler Walls*
Sean Whelan

Tuba

Jeffrey Humphreys
Brandon Johnson*

Percussion

Matt Cowsert
Matt Fagerland*
Nick Fairley
Bobby Kirer
Alex Martinez
Samantha Price
Brian Urquhart
Chuck Willard

Piano

Jenny Pearl Tan

Acknowledging the important contributions of all ensemble members, this list is in alphabetical order.

*Denotes Section Leader

THANK YOU

Illinois State University College of Fine Arts

Jean Miller, *Dean*

John Walker, Pete Guither, Sherri Zeck,

Laurie Merriman, and Janet Tulley

Illinois State University School of Music

A. Oforiwaa Aduonum, *Ethnomusicology*
Allison Alcorn, *Music History*
Debra Austin, *Voice*
Mark Babbitt, *Trombone*
Johnathan Beckett, *Jazz Studies*
Glenn Block, *Orchestra and Conducting*
Connie Bryant, *Bands Administrative Clerk*
Karyl K. Carlson, *Director of Choral Activities*
Renee Chernick, *Piano*
David Collier, *Percussion and Associate Director*
Andrea Crimmins, *Music Therapy*
Peggy Dehaven, *Office Support Specialist*
Anne Dervin, *Clarinet*
Judith Dicker, *Oboe*
Michael Dicker, *Bassoon*
Geoffrey Duce, *Piano*
Thomas Faux, *Ethnomusicology*
Angelo Favis, *Graduate Coordinator and Guitar*
Timothy Fredstrom, *Director of Honors Program*
Sarah Gentry, *Violin*
Amy Gilreath, *Trumpet*
David Gresham, *Clarinet*
Mark Grizzard, *Men's Glee Club*
Christine Hansen, *Lead Academic Advisor*
Kevin Hart, *Jazz Piano and Theory*
Martha Horst, *Theory and Composition*
Mona Hubbard, *Office Manager*
Joshua Keeling, *Theory and Composition*
John Michael Koch, *Vocal Arts Coordinator*
Shela Bondurant Koehler, *Music Education*
William Koehler, *String Bass and Music Education*
Marie Labonville, *Musicology*
Katherine J. Lewis, *Viola*
Roy D. Magnuson, *Theory and Composition*
Joseph Manfredo, *Music Education*
Leslie A. Manfredo, *Choir, Music Education,
and Curriculum*

Thomas Marko, *Director of Jazz Studies*
Rose Marshack, *Music Business and Arts Technology*
Kimberly McCord, *Music Education*
Carlyn Morenus, *Piano*
Kristin Moroni, *Voice*
Emily Mullin, *Therapy*
Joe Neisler, *Horn*
Paul Nolen, *Saxophone*
Maureen Parker, *Administrative Clerk*
Stephen B. Parsons, *Director*
Frank R. Payton, Jr., *Music Education*
Adriana Ransom, *Cello/ String Project/ CSA*
Christiana Reader, *General Education*
Kim Risinger, *Flute*
Cindy Ropp, *Music Therapy*
Andy Rummel, *Euphonium and Tuba*
Tim Schachtschneider, *Facilities Manager*
Carl Schimmel, *Composition*
Daniel Peter Schuetz, *Voice*
Martin H. Seggelke, *Director of Bands*
Anne Shelley, *Milner Librarian*
Debra Smith, *Music Education*
Gavin Smith, *Assistant Director of Bands*
Matthew Smith, *Arts Technology*
David Snyder, *Music Education*
Ben Stiers, *Percussion/ Assistant Director of Bands*
Tuyen Tonnu, *Piano*
Janet Tulley, *Assistant Dean*
Rick Valentin, *Arts Technology*
Justin Vickers, *Voice and Musicology*
Michelle Vought, *Voice*
Sharon Walsh, *Advisor*

Band Graduate Teaching Assistants:

Michael Barranco, Alexandra Clay, Aaron
Gradberg, Jacob Hilton, Nelson Ruiz, and
Shannon Shaffer

Upcoming Illinois State University Large Instrumental Ensemble Performances
Details and links to tickets at www.bands.ilstu.edu

November 15, 2015 *Symphonic Winds*
2:00pm-CPA

November 16, 2015 *Jazz Combo*
8:00pm-Kemp Recital Hall

November 17, 2015 *Illinois Festival Opera*
8:00pm-Kemp Recital Hall

November 18, 2015 *Wind Symphony*
8:00pm-CPA

December 5-6, 2015 *Music For the Holidays*
CPA

December 11-13, 2015 *Madrigal Dinner*
Bone Student Center