

Illinois State University

ISU ReD: Research and eData

---

School of Music Programs

Music

---

3-2-2016

## Ensemble Concerts: University Band and Symphonic Bands, March 2, 2016

Martin H. Seggelke Conductor

Shannon Schaffer Conductor

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



Part of the [Music Performance Commons](#)

---

### Recommended Citation

Seggelke, Martin H. Conductor and Schaffer, Shannon Conductor, "Ensemble Concerts: University Band and Symphonic Bands, March 2, 2016" (2016). *School of Music Programs*. 174.

<https://ir.library.illinoisstate.edu/somp/174>

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](mailto:ISUReD@ilstu.edu).

Illinois State University  
College of Fine Arts  
School of Music

---

*University Band*  
*and*  
*Symphonic Band*

Gavin Smith, *Conductor*  
Shannon Shaffer, *Conductor*

---

Center for the Performing Arts  
Wednesday Evening  
March 2, 2016  
8:00 p.m.

This is the one-hundred and twentieth program of the 2015-2016 season.

# Program

Please silence all electronic devices for the duration of the concert.  
It is prohibited to record any video or audio footage of any portion of today's performance.  
Thank you.

## University Band

**Fanfare for a Festive Day** (1996)

**Balladair** (1958)

Frank Erickson  
(1923-1996)  
3:00

Shannon Shaffer, *conductor*

**One-Forty-Eight** (2015)

Brody Felix  
(born 1994)  
4:00

*World Premiere*

**A Huntington Celebration** (2003)

## Symphonic Band

**Cloudsplitter Fanfare** (1999)

Jack Stamp  
(born 1954)  
1:30

**Ginger Marmalade** (1978)

Warren Benson  
(1924-2005)  
2:30

**Perthshire Majesty** (2003)

Samuel Hazo  
(born 1966)  
5:00

**Festal Scenes** (1986)

Yasuhide Ito  
(born 1960)  
7:00

**Circus Days** (1944)

Karl King  
(1891-1971)  
Arranged by Loras Schissel  
2:00

## 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 at the ISU School of Music. Please visit <http://www.bands.illinoisstate.edu> for more information. Thank you for your support!



*∞* **Roger Cichy** (born 1956) is a freelance composer and arranger writing for all levels of public school bands, college and university bands, professional orchestras and the commercial music industry. He has over 200 compositions and arrangements accredited to his name, and is published by Heritage Music Press, Kendor Music, Permusa Publications, Psychone Music, Band Music Press, and Great Works. Cichy has also been honored with six composition awards from The American Society of Composers, Authors, and Publishers (ASCAP). His works range from solo and small ensemble literature to compositions and arrangements for marching band, concert band, and symphony orchestra.

Cichy holds a Bachelor's degree in Music and a Master of Arts degree in Music Education from Ohio State University. In both degree programs, however, he has studied composition and arranging as a second area of concentration.

Cichy has had an impressive career as a music educator. He has taught instrumental music (grades five through twelve) in Mars, Pennsylvania, and has taught at Ohio State University, the University of Rhode Island, and most recently, Iowa State University. His university experiences have included directing marching band, concert band, jazz ensemble, and pep band.

*Fanfare for a Festive Day* (1996) is largely based on the four opening pitches G, C, D, and F played in ascending order. From their initial introduction by the horns, saxophones and first trombones, these pitches are utilized in several different ways such as counter-melodic material found in the low brasses and woodwinds to upper woodwind figurations. Eventually, this four-note motive is joined with additional material to become the thematic material for the fanfare. Throughout the main statement of this thematic material, changing meter patterns are used to compress the phrases thus pushing the music ahead and increasing its forward momentum. After a short canon, which is based on the intervallic relationship of the opening motive, the fanfare returns to the theme. This time, the phrases have been extended with the upper brass (trumpets and horns) providing counter-melodic material completing the musical phrases.

- Biography and program notes courtesy of the composer

*∞* **Frank Erickson** (1923-1996) has been prominently associated with quality compositions for school bands since his first published piece, *Little Suite for Band*, appeared in 1951. With more than 150 arrangements and 100 original works representing twelve different publishers to his credit, he has established a style which is respected by performers and often imitated by younger composers.

Erickson was born in Spokane, Washington in 1923. He began playing piano at the age of eight and trumpet at ten; he wrote his first concert piece, *The Fall of Evening*, as a high school band student in Spokane. He went to the University of Washington for a time before joining the U.S. Army Air Corps and serving as a weather forecaster and band arranger for four years during the Second World War. After the war, he worked as a dance band arranger while studying composition with Mario Castelnuovo-Tedesco. In 1948, Erickson entered



the University of Southern California where he studied composition with Halsey Stevens and arranged for the USC Band until he completed his MM degree in 1951. He later taught at UCLA and San Jose State College, served as musical editor for Bourne, Belwin, and G. Schirmer, and in 1970, organized the firm of Summit Publications. Erickson has served as guest conductor, lecturer, and clinician in over thirty states with numerous “encore” engagements.

- *Biography courtesy of Norman E. Smith's "Program Notes for Band"*

***Balladair*** (1958) is written in a modern dance style. In this modern dance form, A-A-B-A is probably the most common. *Balladair* varies somewhat from the traditional form in that there is another section added after “B,” giving the following new form: A-A-B-C-A. The harmonies are fairly traditional, with the exception that certain “jazz” harmonies and progressions have been utilized. Although this piece was written in 1958, it continues to be programmed and enjoyed today.

- *Program notes courtesy of the composer*



 ***Brody Felix*** (born 1993) currently studies at Illinois State University, majoring in Music Education and Music Composition. At Illinois State, he is an active member of Delta Omicron-Omicron Omega, the National Band Association, the Golden Apple Scholars of Illinois, and the Big Red Marching Machine. As a composer, Brody has a great passion for music creation. Musicians would be nothing without the creation of music, professional or otherwise. Listening to great composers such as Gustav Holst, Alfred Reed, David Maslanka, and many more, inspired him to start writing his own music as well. At Illinois State, Brody has studied with Dr. Roy Magnuson, Dr. Martha Horst, and Chen Yao. Brody had the great opportunity to also study briefly with David Gompper, Steve Danyew, John Mackey, and Michael Colgrass.

### ***One-Forty-Eight*** (2015)

“School shootings, unfortunately, have become something of a commonality today. It seems like every other week or so, a new incident occurs. As tragic as these events are, it always amazes me how quickly they can bring our country together; to face the tragedy as one nation. *One-Forty-Eight* is about one of these shootings, only not in our country. This attack occurred in Kenya, Africa at Garissa University on April 2, 2015. A militant group, Al-Shabaab, unexpectedly attacked the school retaliating to an ideological disagreement with the government of Kenya, killing three police officers, three soldiers, and 142 students. I remember reading about this attack a day or so afterward and my heart sank. I could not believe what I was reading. Upon further research, I discovered that schools and universities in Africa are often considered places of peace, safe havens from whatever ideological and/or religious conflicts that often occur. To me, that made this attack especially vicious. And yet as tragic as this event was, it brought large parts of the world together to support the Kenyan people in their time of need. In my piece, I hope to convey this horrible event occurring, yes, but also the incredible amount of human kindness that Kenya received in response to that horrible event. We face struggles every day of our lives, but there is no obstacle we cannot overcome if we work together.”

- *Biography and program notes courtesy of the composer*

 ***Philip Sparke*** (born 1951) was born in London and studied composition, trumpet, and piano at the Royal College of Music, where he gained an ARCM. It was at the College that his interest in bands arose. He played in the college wind band and formed a brass band among the students, writing several works for both ensembles. At that time, Sparke’s first published works appeared – *Concert Prelude* (brass band) and *Gaudium* (wind band). A growing interest in his music led to several commissions, his first major one being for the Centennial Brass Band

Championships in New Zealand – *The Land of the Long White Cloud*. Further commissions followed from individual bands, various band associations and the BBC, for whom he three times won the EBU New Music for Band Competition (with *Slipstream*, *Skyrider* and *Orient Express*). Sparke has written for brass band championships in New Zealand, Switzerland, The Netherlands, Australia and the UK, twice for the National Finals at the Albert Hall, and his test pieces are constantly in use wherever brass bands can be found. A close association with banding in Japan led to a commission (*Celebration*) from and eventual recording of his music with the Tokyo Kosei Wind Orchestra. This opened the door worldwide to his wind band music and led to several commissions, particularly from the United States. In 1996, the US Air Force Band commissioned and recorded *Dance Movements*, which won the prestigious Sudler Prize in 1997. Philip Sparke's conducting and adjudicating activities have taken him to most European countries, Australia, New Zealand, Japan, and the USA.



### ***A Huntington Celebration*** (2003)

The Huntingtonshire Concert Band, based in the east of England, is a community band, which was founded in 1993. In 2001, they invited composer Philip Sparke to work with them on some of his pieces for a weekend. This led to the band asking Sparke to write a piece to celebrate their 10<sup>th</sup> Anniversary in 2003. *A Huntington Celebration* was the result.

This short and lively overture opens with a fanfare-like passage based on the main theme, which soon appears on clarinets and saxophones and is then taken up by the whole band. Answering phrases between brass and woodwind lead to a second *legato* theme over bubbling eighth notes. This in turn leads to a slower central chorale in the tenor register of the band. The original tempo returns and, after a period of thematic development, the main theme reappears until the opening fanfare returns to bring the piece to a close.

- *Biography and program notes courtesy of the composer.*

 ***Jack Stamp*** (born 1954) is a recently retired Professor of Music and Conductor of Bands at Indiana University of Pennsylvania, where he conducted the Wind Ensemble and Symphony Band, and taught courses in undergraduate and graduate conducting. Dr. Stamp received his Bachelor of Science in Music Education degree from IUP, his Master's in Percussion Performance from East Carolina University, and a doctor of Musical Arts in Conducting from Michigan State University, where he studied with Eugene Corporon.



Prior to his appointment at IUP, he served as chairman of the Division of Fine Arts at Campbell University in North Carolina. He also taught for several years in the public schools of North Carolina. In addition to these posts, Dr. Stamp served as conductor of the Duke University Wind Symphony (1988-89) and was musical director of the Triangle British Brass Band, leading them to a national brass band championship in 1989.

Dr. Stamp's primary composition teachers have been Robert Washburn and Fisher Tull, though he was strongly influenced by his music theory teachers at IUP and ECU. Recent studies include work with noted American composers David Diamond, Joan Tower, and Richard Danielpour.

Dr. Stamp is active as a guest conductor, clinician, adjudicator, and composer throughout North America and Great Britain. His compositions have been commissioned and performed by leading military and university bands across the United States. He has won the praise of American composers David Diamond, Norman Dello Joio, Samuel Adler, Robert Ward, Robert Washburn,

Fisher Tull, Nancy Galbraith and Bruce Yurko for performances of their works. He is also a contributing author to the “Teaching Music Through Performance in Band” series.

**“Cloudsplitter Fanfare** (1999) was commissioned by the United States Air Force Band, Col. Lowell E. Graham, Commander and Conductor, and premiered in July of 1999 at the Twelfth International World Association of Symphonic Bands and Ensembles Conference in San Luis Obispo, California. The work is dedicated to American Composer Richard Danielpour. I had the opportunity to study briefly with this incredible musician and teacher and more recently attend rehearsals and performances of several of his orchestral premieres. This work explores aspects studied in our lessons, further exploration of dissonance, octatonic scale sets, and new approaches to rhythmic ostinatos.”

- *Biography and program notes courtesy of the composer.*



**Warren Benson** (1924-2005) is a composer whose music portrays his willingness to accept a life of commitment, exposure, and risk. This attitude is also evident in his role as an educator, conductor, writer, and lecturer. Basically a self-taught composer, Benson’s music is described as “varied and selective in technique with prominent lyricism and colorful instrumentation.”

His career began at an early age, studying horn and percussion, and performing professionally at the age of 14, playing the timpani with the Detroit Symphony Orchestra by the age of 22. He studied music theory at the University of Michigan, earning his Bachelors of Music in 1949, and his Master’s in 1950.

Benson’s teaching career began as an instructor at the University of Michigan (1943), then Anatolia College in Greece (1950-52), director of the band and orchestra program at Mars Hill College (1952-53), and composer-in-residence and professor of music at Ithaca College (1953-57). From 1967 to 1994 he was professor of composition at the Eastman School of Music. Benson organized the first percussion ensemble in the eastern United States (1953), received four Fulbright Grants, and was the author and director of the first pilot program of the Contemporary Music Project, funded by the Ford Foundation.

Benson is a leader among the contemporary composers of serious and artistic wind works. His “inclusive” music encompasses tonality, free atonality, serialism, ethnic elements, and other strains. He has written scores for orchestras, singers, chamber players, and children’s groups. He is particularly noted for his song cycles and his pioneering work on behalf of percussionists and wind ensembles.

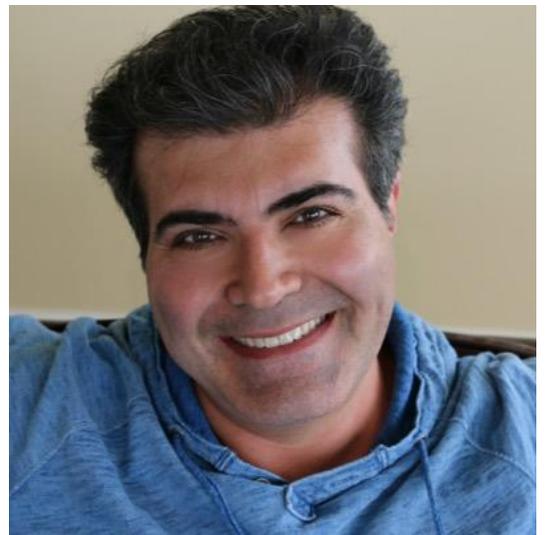
- *Biography courtesy of Norman E. Smith’s “Program Notes for Band”*

**Ginger Marmalade** (1978) “Basically, the work is a double canon with the composer “asides.” The spice is in the orchestration which suggests that the second canon is, when it isn’t. It’s later. Then, it raises a little dust, recapitulates a bit, and doubles back. That’s it. (It must be the ginger marmalade and ricotta cheese on pumpernickel toast every morning—and coffee, lots of coffee—but, mostly, ginger marmalade).”

- *Program notes courtesy of the composer.*

**Samuel R. Hazo** (born 1966) resides in Pittsburgh, PA with his wife and 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. He 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 Projects with Eugene Corporon. His works have been premiered at the Music Educators' National Conference, Midwest Band and Orchestra Clinic, National Band Association/Texas Bandmaster's Convention, College Band Directors' National Association Convention, and also aired in full-length programs on NPR. Premiering performances ensembles include a variety of professional, university, all-state and honors ensembles. Most recently, Mr. Hazo served as a composer-in-residence at Craig Kirchoff's University of Minnesota's 2003 summer conducting symposiums.



Mr. Hazo has been a music teacher at every educational grade level from kindergarten through college, including tenure as a high school and university director. Presently, he is on the music faculty of the Upper St. Clair School District, located in suburban Pittsburgh. Mr. Hazo has twice been named "Teacher of Distinction" in southwestern Pennsylvania 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 Duquesne's Outstanding Graduate in Music Education.

***Perthshire Majesty*** (2003) was commissioned in January 2003 by the Tara Winds of Atlanta, Georgia, conducted by David Gregory. Hazo notes, "If you look up the derivation of the name "David Gregory," you will find that it means *beloved watchman*. I cannot imagine a more accurate name for a person who has devoted himself to serving as a guardian and inspirer of people in all stages of life. Although I have only known Dr. David Gregory for roughly one year, he is the type of person whom I feel I have known my whole life. When David and the Tara Winds' membership commissioned me to compose a piece for their ensemble, I knew that the greatest challenge would be to create music that equaled the genuine warmth exhibited by the musicians I had gotten to know. Consequently, the graciousness of the Tara Winds' members predetermined the lush feel of this composition, but I still had to pinpoint a style in which to write. When I found out that David's ancestry led back to County Perthshire in Scotland, the style was set. *Perthshire Majesty*, a Scottish ballad for wind band, was written for my friends in the Tara Winds of Atlanta, Georgia; conducted by my dear friend, Dr. David Gregory, President of the National Band Association."

- *Biography and program notes courtesy of the composer.*



***Yasuhide Ito*** (born 1960) is an award-winning composer, virtuoso pianist, and conductor who is respected by musicians around the world. In 1997 he was described by Frederick Fennell as "the best composer in Japan." At the 1995 WASBE conference in Hamamatsu, Ito's lecture on "Japanese Band Music" and three of his band works were among the program highlights. Ito became interested in music as a child, with piano as his major instrument. He majored in composition at the Tokyo National University of Fine Arts and Music (BA; MM, 1986) where his major professor was Teruyuki Noda. He currently teaches at the same university and is also an instructor at the Tokyo Conservatoire Shobi, the Sakuyo college of Music, and the Senzoku College of Music. In addition, Ito directs the Tsukuba University Band and is an active member of the Japanese Society for Contemporary Music

and the Japanese Bandmaster's Association.

***Festal Scenes*** (1986) was commissioned by the Ominato Band of the Japan Maritime Self-Defense Force in 1986, and was Ito's first major work for wind band. It was premiered by the Ominato Band on October 6, 1986, under the direction of Shoji Iwashita and in the United States by James Keene and the University of Illinois Band at the joint ABA-JBA convention in Knoxville, Tennessee, in March 1987.

The four lively Japanese folk songs which comprise the material for this composition are *Jongara-jamisen*, *Hohaibushi*, *Tsugaru-aiya-bushi*, and *Nebuta-festival*. By adding two Japanese percussion instruments (the *tebiragane* and the *nebuta-daiko*) to the symphonic band instrumentation, the composer is able to enhance the folk song material and create an authentic festive atmosphere.

- *Biography and program notes courtesy of Norman E. Smith's "Program Notes for Band"*



***Karl King*** (1891-1971) began his long career in music at the age of eleven when he bought a cornet with money earned by selling newspapers. He was born in Paintersville, Ohio in 1891, but his family moved to Canton, Ohio in 1902; it was there that he began lessons on the cornet. He soon exchanged that instrument for a euphonium, which he played first in the Canton "Marine" Band (made up of boys his own age) and later in the local Thayer Military Band. His only formal music instruction consisted of four piano lessons and one harmony lesson from a musical show director, William Bradford; his academic education ended with the eighth grade. By the time he was seventeen, King had his first composition published. At the age of eighteen, he left home and began playing in various community and circus bands, including those of Fred Neddermeyer (1909), Robinson

Famous Shows (1910), Yankee Robinson (1911), Sells-Floto (directed by W.P. English, 1912), and Barnum and Bailey (directed by Ned Brill, 1913). For the 1914 season, he directed the combined Sells-Floto Circus and Buffalo Bill Wild West Show Band; during the 1915-1916 seasons he led (only) the Sells-Floto Circus Band. In 1917, he began a two-year tour as bandmaster with Barnum and Bailey's "Greatest Show on Earth," taking along his wife, Ruth (Lovett), who played calliope with the circus. The Kings then returned to Canton where he started a publishing business, directed the Grand Army Band of Canton, and helped his wife care for their young son, Karl Jr. In 1920, King moved his publishing firm to Fort Dodge, Iowa, where he conducted the Fort Dodge Municipal Band for the next fifty-one years. During his long tenure, it became one of the nation's best-known bands, giving two concerts each week during the summer, pioneering radio broadcasts over Station WHO in Des Moines, and playing at almost every Iowa State Fair since 1920. During that time, he also worked with countless school bands and was one of the founders of the American Bandmasters Association; he was elected president of the ABA in 1938.

- *Biography courtesy of Norman E. Smith's "Program Notes for Band"*

***Circus Days*** (1944) was composed to reminisce the days when King performed in circus bands. The march was arranged by the avid Sousa scholar, Loras Schissel. In his conductor notes, Schissel writes: "each conductor will find his or her 'correct' tempo for this work." The piece can be performed at a bright march tempo or a very fast gallop, with sharp contrasts in dynamics. The piece is dedicated by King to his trumpeter friend, Gerald "Jerry" Huffman.

- *Program notes courtesy of the University of Louisville School of Music*

# University Band Personnel

Gavin Smith, *conductor*

## Flute

Kelsey Anello  
Lauren Eilers  
Larisa Falconer  
Stella Geller  
Mary Gerbatsch  
Liane Groth  
Sarah Hastings  
Makenzie Heinen  
Malea Holm  
Jesenia Kolimas  
Margaret Miller  
Josue Morales  
Rachel Tapper  
Angela Taylor

## Oboe

Margaret Bourdon  
Ye Jin Jang  
Caleb Sneed

## Bassoon

Brandon Johnson

## Clarinet

Brody Felix  
Katie Klipstein  
Collin Marcum  
Maddi McDonald  
Elizabeth Phillis  
Brittany Prueter  
Lauren Wertz

## Bass Clarinet

Rebecca Duchow  
Erin Zander

## Saxophone

Delaney Brummel  
Natalie Carlisle  
William Darrow  
Jasmine Lyons  
Brodie Ordaz  
Aaron Ruhlander  
Celina Torres

## Horn

Matthew Cornwall  
Vicara Czajkoski  
Amanda England  
Laurel Schulz  
Guy Youngs

## Trumpet

Ashley Brown  
Sammie Costabile  
Christian Felletti  
Brian Finnen  
Steven Heiss  
Sean Hudgens  
Ricky King  
Elizabeth Kraus  
James Landers  
Seth Reiker  
Grace Steinke

## Trombone

Hailee Brauer  
Darius Echols  
Matthew Fagerland  
Hannah Lehmann  
Meredith Matson  
Madison Morrow  
Scott Piekarski  
Victoria Puffer  
Kayley Roth  
Luke Walker  
Amanda Wick  
Chuck Willard

## Euphonium

Ingrid Palomaki  
Courtney Daniel

## Tuba

Ryan Johnson  
Claire Perez  
Faith Potetti  
Kristine Seibert  
Kevin Tomsons  
Miriam Brown

## Percussion

Katilyn Battista  
Ben Ferris  
Colin Frazier  
Ariel Furgat  
Nicole Gregor  
Rachel Skelton

## String Bass

Kyle Waselewski

# Symphonic Band Personnel

Gavin Smith, *conductor*

## **Flute**

Kaity Bricker  
Melissa Fulkes  
Anna Howell  
Amelia O'Donnell  
Sarah Rasmussen\*  
Monica Soulsby  
Annie Ternes  
Lauren Thompson\*

## **Oboe**

Brody Felix

## **Bassoon**

Hevelin Còbar

## **Clarinet**

Andrew Barrueta  
Jonny Childs  
Matt Cornwall  
Nathan Gross  
Simonne Harris  
Elizabeth Hayes  
Anna Zaino

## **Saxophone**

Marwin Esguerra  
Matt Garbin  
Vicente Leyva\*  
Katelyn Lockett

## **Horn**

Katie Battista  
Andrew Burke  
Ariel Furgat\*  
Laura Tam  
Emily Torrey

## **Trumpet**

Amy Caulk  
Tom Gloodt  
Nessa Guerra  
Jackie Heuser\*

## **Trombone**

Stephen Dupre  
Darius Echols  
Eric Gilardon  
Elias Karris\*

## **Euphonium**

Travis Cunningham

## **Tuba**

Erik Eeg  
Jeff Humphrey  
Brandon Johnson\*

## **Percussion**

Michael Barranco  
Matt Fagerland\*  
Matt Cowsert  
Bobby Kirer  
Alex Martinez  
Sam Price  
Chuck Willard

## **Piano**

Jenny 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, *SOM 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](http://www.bands.ilstu.edu)*

Wednesday – 16, March 2016

**GOLD SERIES: Wind Symphony Concert**

8 PM

Center for the Performing Arts (CPA)

Thursday - 31, March 2016

**Jazz Combos**

8 PM

Kemp Recital Hall

Sunday - 03, April 2016

**GOLD SERIES: Wind Symphony Concert**

3 PM

Center for the Performing Arts (CPA)

Friday - 08, April 2016

**GOLD SERIES: Jazz Festival featuring Randy Brecker**

8 PM

Center for the Performing Arts (CPA)

Saturday - 09, April 2016

**GOLD SERIES: Jazz Festival featuring Randy Brecker**

8 PM

Center for the Performing Arts (CPA)

Sunday - 17, April 2016

**GOLD SERIES: Symphonic Winds Concert**

3 PM

Center for the Performing Arts (CPA)

Thursday - 21, April 2016

**Symphonic Band & University Band**

8 PM

Center for the Performing Arts (CPA)

Sunday – 24, April 2016

**Wind Symphony Concert**

4 PM

Center for the Performing Arts (CPA)