

10-13-2014

Student Ensemble: University Band and Wind Symphony

Martin H. Seggelke, Conductor

Amy Mikalauskas, Graduate Conductor

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Recommended Citation

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Illinois State University
College of Fine Arts
School of Music

University Band
and
Wind Symphony

Martin H. Seggelke, *Conductor*
Amy Mikalauskas, *Graduate Conductor*

Center for the Performing Arts
Monday Evening
October 13, 2014
8:00 p.m.

This is the twenty-second program of the 2014-2015 season.

Program

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

University Band

Amy Mikalauskas, *graduate conductor*

- | | |
|---|---|
| Flourish for Wind Band (1939) | Ralph Vaughan Williams
(1872-1958)
2:00 |
| Lux Aurumque (2005) | Eric Whitacre
(b. 1970)
5:00 |
| Earle of Oxford's March
from: William Byrd Suite (1924) | Gordon Jacob
(1895-1984)
3:00 |
| Chorale and Shaker Dance (1972) | John Zdechlik
(b. 1937)
10:00 |
|
<i>~ Intermission ~</i>

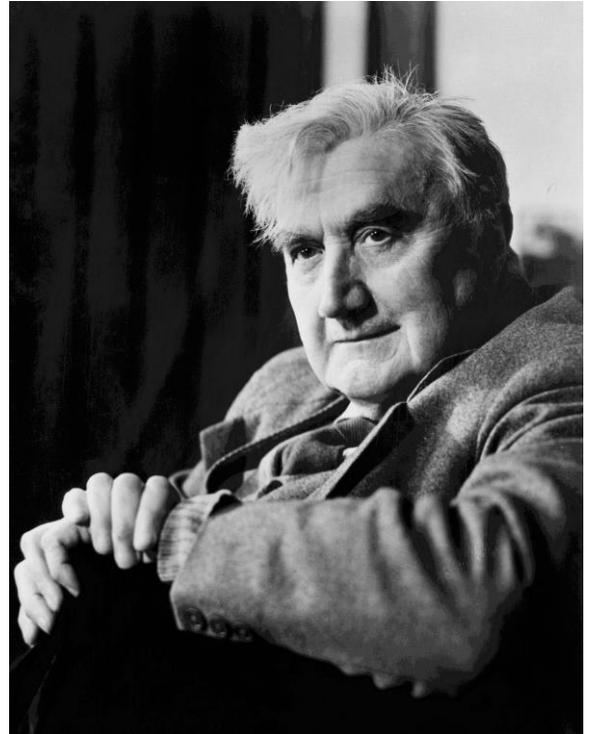
 | |
| <u>Wind Symphony</u>
Martin H. Seggelke, <i>conductor</i> | |
| Sinfonia Brevis, Op. 265
I. Molto espressivo
II. Molto spiritoso | Zdeněk Lukáš
(1928-2007)
18:00 |
| The Leaves Are Falling (1963/64) | Warren Benson
(1924-2005)
12:00 |
| Danse Funambulesque, Op. 12 (1925/1930) | Jules Strens
(1893-1971)
11:00 |

Program Notes

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

 **Ralph Vaughan Williams** (1872-1958) was born on the October 12, 1872 in the Cotswold village of Down Ampney. He was educated at Charterhouse School, then Trinity College, Cambridge. Later he was a pupil of Stanford and Parry at the Royal College of Music, after which he studied with Max Bruch in Berlin and Maurice Ravel in Paris.

At the turn of the century he was among the very first to travel into the countryside to collect folk-songs and carols from singers, notating them for future generations to enjoy. As musical editor of *The English Hymnal* he composed several hymns that are now worldwide favorites (*For all the Saints, Come down O love Divine*). Later he also assisted in editing *The Oxford Book of Carols*, with similar success. Before the war he had met and then sustained a long and deep friendship with the composer Gustav Holst. Vaughan Williams volunteered to serve in the Field Ambulance Service in Flanders for the 1914-1918 war, during which he was deeply affected by the carnage and the loss of close friends such as the composer George Butterworth.



For many years Vaughan Williams conducted and led the Leith Hill Music Festival, conducting Bach's *St Matthew Passion* on a regular basis. He also became professor of composition at the Royal College of Music in London. In his lifetime, Vaughan Williams eschewed all honors with the exception of the Order of Merit which was conferred upon him in 1938.

He died on the August 26, 1958; his ashes are interred in Westminster Abbey, near Purcell. In a long and productive life, music flowed from his creative pen in profusion. Hardly a musical genre was untouched or failed to be enriched by his work, which included nine symphonies, five operas, film music, ballet and stage music, several song cycles, church music and works for chorus and orchestra.

Flourish for Wind Band (1939)

This Flourish is not to be confused with three others in Vaughan Williams' output: *Flourish, for Chorus and Orchestra* (also known as *Flourish for a Coronation*, 1937), *Flourish for Three Trumpets* (1951) and *Flourish for Glorious John* (1957). This is the only one for wind band and is a rather obscure composition, not usually listed in musical reference works and even in books on the composer's music. Lasting about a minute-and-a-half, *Flourish for Wind Band* was intended as an overture to the pageant *Music and the People* performed in the Royal Albert Hall in 1939. The score was then lost, only to reappear in 1971. It was not made available to American bands until it was published in 1972. *Flourish for Wind Band* followed on the heels of Vaughan Williams' great masterworks for band, *English Folk Song Suite* and *Toccata Marziale*, and is significant, in part, because it is a relatively easy work (grade 3), by a composer of high stature and skill.

The piece opens with a lively fanfare based on a four-note motive. Marked *Maestoso*, the music blazes in gaudy, brassy colors but then settles down midway through with the introduction of a serene, stately melody related to the opening motif and reminiscent of the alternate theme in the first movement of the composer's *Symphony No. 5*, a composition he was then working on. *Flourish for Wind Band* is thematically and instrumentally recognizable in an instant as the work of Vaughan Williams.

 **Eric Whitacre** (b. 1970) is one of today's most popular and frequently-performed composers. His remarkable global appeal has been enhanced by his achievements as conductor, innovator, broadcaster and charismatic public speaker, and by the best-selling success of his recordings. In addition to his extensive output for choir and vocal ensemble, Eric's orchestral works have been performed by some of the world's most distinguished orchestras both sides of the Atlantic. His award-winning musical, *Paradise Lost: Shadows and Wings*, is set to arrive in London's West End in 2015. Eric's first album as composer and conductor, released by Decca as *Light & Gold*, won the 2012 Grammy® Award for Best Choral Recording. The recording reaped a harvest of five-star reviews and topped the US and UK classical album charts within a week of its release.



Many of Eric Whitacre's works have entered the core choral and symphonic repertoires and have become the subject of scholarly works and doctoral dissertations. He has received composition awards from the Barlow International Composition Competition, the American Choral Directors Association (ACDA) and the American Composers Forum. In 2001 Eric became the youngest recipient of the ACDA's coveted Raymond C. Brock commission, an outstanding achievement for a composer who discovered classical music relatively late in life. His list of works includes prestigious commissions for, among others, the BBC Proms, the London Symphony Orchestra and Chorus, Chanticleer, Julian Lloyd Webber and the Philharmonia Orchestra, The Tallis Scholars, the Berlin Rundfunkchor and The King's Singers. His musical, *Paradise Lost: Shadows and Wings*, won both the ASCAP Harold Arlen award and the Richard Rodgers Award, and earned ten nominations at the Los Angeles Stage Alliance Ovation Awards. Eric's versatility is also reflected in his collaboration with legendary film composer, Hans Zimmer, with whom he co-wrote the 'Mermaid Theme' for *Pirates of the Caribbean: On Stranger Tides*.

Lux Aurumque (2005), meaning "Light and Gold," began its life as an a cappella choral work that I wrote in the Fall of 2000. After deciding upon the poem by Edward Esch (I was immediately struck by its genuine, elegant simplicity), I had it translated into the Latin by the celebrated American poet Charles Anthony Silvestri. A simple approach was essential to the success of the work, and I waited patiently for the tight harmonies to shimmer and glow.

When the Texas Music Educators Association and a consortium of bands commissioned me to adapt it for symphonic winds, I rewrote the climax and included the grand 'Bliss' theme from my opera "*Paradise Lost*." *Lux Aurumque* received its premiere at the 2005 conference of the Texas Music Educator's Association and is dedicated with deep admiration for my dear friend Gary Green.

-Courtesy of Eric Whitacre

Lux, Calida gravisque pura velut aurum Et canunt angeli molliter modo natum.

Light, warm and heavy as pure gold and angels sing softly to the new-born babe.

 **Gordon Jacob** (1895-1984) was one of the most prolific of English composers, spanning many fields from 'serious' to 'light'. Born in London and educated at Dulwich College, he was of the generation that was inevitably caught up in the 1914-18 Great War, in which he was wounded and taken prisoner. Rehabilitation eventually came when a grant enabled him to study at the Royal College of Music in London with Stanford, Howells and Boult as his teachers. As a teacher he soon established himself. He was on the staff of the Royal College of Music for forty years from 1926, teaching composition and orchestration.

Amongst his books, *Orchestral Technique* (1931) has become a standard work. Jacob's compositions include two symphonies, and other orchestral music, chamber music, songs and part-songs, music for band and film scores. Older listeners will recall Dr. Gordon Jacob's witty arrangements for the popular radio series *ITMA (It's That Man Again)* featuring the Liverpool comedian Tommy Handley. Characteristic of Jacob's output is that he looked out for areas where there were gaps in the available repertoire. He



wrote several concertos and solos, including those for less favored instruments; trombone, bassoon, cor anglais and double bass. He would readily write for a new ensemble and welcomed a new challenge. He wrote a two-piano concerto (three hands) for Phyllis Sellick and the sadly handicapped Cyril Smith. When the prowess of the brilliant harmonica-player Tommy Reilly became known to him, Jacob's was inspired to compose several most attractive pieces for that artist.

Gordon Jacob studied with Charles Villiers Stanford, Adrian Boult and Ralph Vaughan Williams at the Royal College of Music. After teaching at Birbeck and Morley Colleges in London, Jacob joined the RCM staff in 1924 and remained until his retirement in 1966. His pupils included Malcolm Arnold, Imogen Holst and Joseph Horowitz. At the time of Jacob's death in 1984, he had written over 700 works. His numerous offerings for wind band, including *Old Wine and New Bottles*, *Music for a Festival*, *Original Suite*, *Giles Farnaby Suite*, *The Battell* and *William Byrd Suite* follow the precedent set by Gustav Holst and former teacher Ralph Vaughan Williams. These English composers' works formed the cornerstone of the wind band repertoire in the early part of the 20th century.

William Byrd Suite (1924)

William Byrd (1543-1623) was the leading English composer of his generation, alongside other composers like Giovanni Palestrina and Orlando de Lassus, some of the great masters of the late Renaissance. Raised in the Royal Chapel, Byrd most likely studied with composer and chapel organist Thomas Tallis. Although raised in Protestant surroundings, Byrd remained a devout Roman Catholic and yet maintained favor with the throne throughout his life.

Keyboard music formed one of Byrd's main compositional endeavors, and the fruit of these labors provided the impulse for an entire school of Elizabethan keyboard composition. Most of these works were intended for performance at the virginal, a relative of the harpsichord in many timbral and mechanical aspects. Although Byrd's keyboard works first appear in the 1570s, they only circulate in manuscript until the publication of *My Ladye Nevells Booke* (1591) and *Parthenia* (1611). However, the *Fitzwilliam Virginal Book* languished in obscurity until 1899 before receiving publication. This collection comprises the largest set of Byrd's keyboard works - around seventy - and is also regarded as England's foremost collection of keyboard works. All of the movements Gordon Jacob set in *William Byrd Suite* have the *Fitzwilliam Virginal Book* as their source.

Jacob considered *William Byrd Suite* "freely transcribed," as virginal players had no means of creating dynamic shading or timbral contrast on their instrument. Composers created dynamic intensity by adding voices above and/or below the melody. Similarly, composers created musical intensity by adding lines of increasing complexity, ornamenting the melody. Jacob remained mostly faithful to Byrd's original melody, harmony, form and figuration, but added his own orchestrational color and dynamic shading to intensify the aforementioned expressive qualities of the music.

It is an overstatement to describe each movement simply as growing louder and more complex due to layers of ornamentation, variation and imitation. Although Byrd utilizes these compositional devices in all the works represented, his genius lies in how he utilizes these effects in varying degrees to avoid monotony. In "The Earl of Oxford's March," devices of crescendo, ornamentation and imitation are clearly evident. This movement, marked *un poco pomposo*, begins its stately procession through the two iterations of its form simply and very quietly, growing steadily stronger and more complex into the climactic final sections.

 **John Zdechlik** (b. 1937) is a trumpeter whose music education began in the public schools of Minnesota. Since high school, he has had an interest in jazz, both as a performer and as a composer. He received the Bachelor of Music Education degree from the University of Minnesota in 1957. After a few years as a music teacher, Zdechlik returned to the University of Minnesota, where he received the master's degree in theory and composition. He was a faculty member both during and after his graduate work, but decided to pursue a PH.D. in composition and theory, which he completed in 1970. He then accepted a position at Lakewood Community College, where today he is Chair of the Department of Music and Band Director. Zdechlik is best known as a composer of music suitable for school bands, with *Chorale and Shaker Dance* his most famous work. Other well-known compositions by Zdechlik include *Faces of Kum Ba Yah*, *Lyric Statement*, *Psalm 46*, and *Dance Variations*. He is best known for composing in theme and variation form.



Chorale and Shaker Dance (1972) has earned a place among the standard works of wind literature since its premiere at the Music Educators National Conference in 1972. The piece is respected and enjoyed not only for its use as a teaching tool for maturing ensembles, but for its creative handling of a familiar melody. Zdechlik began composing the work of his own accord, but after local high school and community band director Earl Benson heard it in its early stages, he commissioned the piece. When asked about his compositional technique, Zdechlik shared that he first wrote a chorale and later decided that it would work well in conjunction with the “Simple Gifts” melody. Then, he used the challenge of interweaving the two melodies as his compositional process. He applied countless musical inspirations to his piece, such as the work and techniques of Beethoven, William Schuman, Vincent Persichetti, and his old jazz favorites.

Zdechlik divides the work into four main sections, beginning with an original chorale stated in juxtaposing woodwind and brass voices. The second section introduces the “Simple Gifts” melody in slight variations and fragments alternating with echoes of the chorale. Subsequently, the *andante* third section wanders farther away from the work’s point of origin. At times it is difficult to remember how this lyrical yet uncertain music developed out of the percussive section that preceded it. The final section starts as an altered reprise of the second section, then builds the chorale and “Simple Gifts” melodies to an exciting conclusion.

Although this multifaceted work has many valuable traits, the singular aspect that draws me to the piece is the use of the “Simple Gifts” melody. Notwithstanding the fact that Zdechlik chose the melody strictly for compositional reasons, one cannot remove “Simple Gifts” from its historical and social context. Elder Joseph Brackett composed the “Simple Gifts” music and lyrics in 1848:

’Tis the gift to be simple, ’tis the gift to be free,
’Tis the gift to come down where we ought to be,
And when we find ourselves in the place just right,
’Twill be in the valley of love and delight.
When true simplicity is gain’d,
To bow and to bend we shan’t be asham’d,
To turn, turn will be our delight,
Till by turning, turning we come out right.

As American musicians, we are quite familiar with this tune in its many forms, among them the final section of Aaron Copland’s *Appalachian Spring*. Therefore, in performing and hearing Zdechlik’s very unique composition, one is constantly reminded of the music’s greater scope. Whether familiar with or a stranger to “Simple Gifts,” *Chorale and Shaker Dance* is a delightful and sincere example of creative expression and music’s place in our society.

~Courtesy of Lisette Armstrong

 **Zdeněk Lukáš** (1928-2007) is one of the most prolific Czech composers, with over 330 works composed. He graduated from a teachers' college and worked as a teacher from 1953 to 1963. Lukáš worked as a musical editor and program director at the National Broadcasting Company in Pilsen and as a conductor of *Česká píseň*, which under his direction became one of the most famous choirs in the country. Miloslav Kabelac (1908–1979) gave Lukáš regular composition lessons and initiated him into the world of contemporary compositional techniques and the refinements of orchestration and instrumental colors. He began experimenting with electronic studio music and gradually arrived at a personally expressive style, a synthesis of traditional means of expression and contemporary techniques. Lukáš has been strongly influenced by folk music and throughout his career had a strong focus on vocal music. His works, which include six symphonies, several operas, a number of oratorios and cantatas and dozens of choral works, have often received prizes abroad, such as his *Parabola Salomonis* in the 1965 Ernest Bloch Competition in the United States, *Versos d'amor y de comitat* in Barcelona in 1972, and his *Fifth Symphony* the 1973 Premio Citta di Trieste.



Sinfonia Brevis, Op. 265 (1995) was commissioned by the Central Band of the Czech Army in 1995 and specially composed for the CD *Symphonic Works*. Zdeněk Lukáš had already written several smaller works for this fine wind orchestra, and consequently used his experience gained in working with the symphonic band in an ideal way. The result of this endeavor is a major symphonic composition boasting a musical language of its own. *Sinfonia Brevis* makes the composer join the ranks of that group of important composers who paved the way for the promising development of symphonic wind music in the twentieth century.

 **Warren Benson** (1924-2005) is best known for his innovative and expressive music for wind ensemble and his finely wrought song cycles. With such striking works as *The Leaves Are Falling* (1964), *The Solitary Dancer* (1966), *The Passing Bell* (1974) and *Symphony II-Lost Songs* (1983), Benson created compositions for band and wind ensemble that are masterworks in the repertoire and acclaimed as “among the most important of this century” (United States Marine Band, Bicentennial Collection). His fondness for contemporary poetry led him to write a large body of solo vocal music, much of it for voices with instruments. Benson set to music the poetry of many recognized poets including Tennessee Williams, Kenneth Patchen, May Swenson, Earle Birney, Octavio Paz, and perhaps most memorably, Louise Bogan (*Five Lyrics of Louise Bogan* [1977], for mezzo soprano and flute), along with *Shadow Wind* (1968; revised 1992/93), also a masterpiece in its revised version for mezzo-soprano and wind ensemble.



From his early days as a percussionist and timpanist for the Detroit Symphony, Benson was captivated by the variety of sounds percussion instruments can produce and used these in compositions for wind ensemble and a wide variety of music for chamber ensembles. His catalog includes over 150 compositions touching on almost all significant genres of music. His music has been performed in more than 50 countries throughout the world and some thirty works have been recorded.

A graduate of the University of Michigan, Benson received four Fulbright grants, and was the author and director of the first pilot project of the Ford Foundation’s Contemporary Music Project, whose aim was to create new music for schools. He was also honored with a John Simon Guggenheim Composer Fellowship, National Endowment for the Arts composer commissions and the *Diploma de Honor* from the Republic of Argentina. He held three residencies at the MacDowell Colony, was elected to the National Band Association Academy of Wind and Percussion Arts in 1988, and the Percussive Arts Society Hall of Fame in 2003. Benson was also a founding member of the World Association for Symphonic Bands and Ensembles.

Warren Benson was Professor of Percussion and Composition for fourteen years at Ithaca College, Ithaca, New York. In 1967 he became Professor of Composition at the Eastman School of Music, and was named Kilbourn Distinguished Professor and University Mentor. From 1986-88, he served as Meadows Distinguished Visiting Professor of Composition at Southern Methodist University. He then returned to Eastman where he taught until his retirement as Professor Emeritus in 1993.

The Leaves Are Falling (1963/64) introduced to the large wind ensemble-band literature a kind of music, which in its single movement length and introspective character was unknown to that time. The work was commissioned by Kappa Gamma Psi, a small national music fraternity of which Frank L. Battisti, Ithaca, NY, was an officer. It was through him that the commission came about. It was to have its premiere performance on the American Music Festival of May 1964, by the Eastman Wind Ensemble under Clyde A. Roller, conductor, in the Eastman Theatre of the Eastman School of Music, Rochester, NY. (Benson was on the Ithaca College faculty at that time.)

Although it was cited as “one of the most significant band compositions in the last ten years...” by *The Instrumentalist Magazine*, January, 1973; the work was slow to be accepted, being rejected by eight publishers before Felix Greissle of E.B. Marks took it under his wing and published it in 1966.

One may note that the chorale, “Ein Feste Burg,” does not appear with either a flawless melody or a traditional harmonization. Its symbolic linkage suits both the beginning of the actual composition process (November 22, 1963) and the opening of Filke’s beautiful poem, a gift from one of Benson’s students (Ruth Komanoff, later Underwood, percussionist with Frank Zappa and The Mothers of Invention) which he immediately adopted to help clarify his approach to this work.

Having become a repertoire staple, it is heard in Scandinavia, Europe, the United Kingdom and Asia; in Hiroshima, the Mozarteum in Salzburg, the Kaiser Wilhelmkirche in Berlin, Carnegie Hall, the Kennedy Center, and most major university centers in the United States. It has been recorded in Japan for the Toshiba label by the Eastman Wind Ensemble under Donald Hunsberger and also in the U.S. on compact disc for Centaur Records.

This work was inspired by the poem HERBST (Autumn) from *Buch der Bilder* by Rainer Maria Rilke. Rather than attempting the impossible, namely to describe with words what could only be expressed with music, the poem itself is reprinted here in lieu of any other form of introduction.

*The leaves are falling, falling as from way off,
as though far gardens withered in the skies;
they are falling with denying gestures.*

*And in the nights the heavy earth is falling
from all the stars down into loneliness.*

*We all are falling. This hand falls.
And look at others: it is in them all.*

*And yet there is one who holds this falling
endlessly gently in his hands.*

 **Jules Strens** (1893-1971) is a Belgian organist and composer who studied violin at the Royal Conservatory of Brussels. Strens pursued a career as a violinist and composer. Starting in 1922 he was first violinist at the *Théâtre Royal de la Monnaie*. In 1925 he was one of eight young progressive composers who founded the *Group des Synthétistes*, endeavoring to establish a modern style of composition within the formal categories of early music. From 1931 to 1934 he was conductor of the *Association Symphonique de Bruxelles*. Later in life he became active mainly as an organist.

 As a composer, Jules Strens was self-taught and prolific, sometimes mixing the grotesque with impressionist colors in a style that remained fundamentally romantic. His musical production is all embracing and earned him several awards. His first compositions were undeniably influenced by the conceptions of Richard Strauss. His symphonic variations *Gil Blas* are a good example of this tendency. The most predominant element in the evolution of his style is the use and study of polyrhythmics. The most typical compositions written in this technique are *Danse funambulesque*, *Danse tragique* and *Rhapsodie polyrythmique*.



Danse Funambulesque, Op. 12 (1925/1930) also known as “Tightrope Walk,” was originally written for orchestra in 1925, rescored for Symphonic Wind Band in 1930, and dedicated to the conductor of the Belgian Guides, Arthur Prévost with admiration. Strens does not want to portray the danger of walking on the tightrope. Rather, he strives for depicting human attitudes that might cause an immediate threat in dangerous situations. He uncovers all shades of the sub consciousness with its influences on man, ranging from deepest sorrow to over-cautiousness to thoughtlessness.

This diptych, originally conceived as accompaniment to a choreographic improvisation, consists of a rather tragic first part and an exuberant second part leading to a frantic finale. Its most original aspect is undoubtedly its polyrhythmic character, whereas the beautiful flute solo part should also be mentioned. The music begins almost without motion, in a static, menacing mood. That impression changes gradually from an obsession by wrath and deepest affliction to overwhelming boisterousness. The energy in the music simply cannot be clad in words. Its tension increases and eventually reaches an almost unbearable state. Finally, doubts and anxiety are overcome: Enthusiasm and exuberant joy of life emerge victorious—expressed in the ecstatic finale.

University Band Personnel

Amy Mikalauskas, *graduate conductor*

Flute

Anna Brockhouse
Caitlin Dowdall
Rachel Dunham
Kelsey Geary
Mary Gerbatsch
Marisa Heitkotter
Dana McGillivray
Maggie Miller
Alex Pantazi
Kaydee Parker
Elizabeth Pinkerton
Kate Talbert

Oboe

Alexandra Brewer

Clarinet

Beth Feldges
Matt Foster
Jessica Hummel
Kim Kreil
Megan Lawless
Jack McGrath
Shannon Nemec
Joe Sturino
Christian Trujillo

Bassoon

Brody Felix

Saxophone

Taylor Brew
Matt Certa
Bill Darrow
Kyle Johnson
Samantha Magid
Chris Mohrfeld

Horn

Lizzie Bebel
Amanda England
Julie Katrenak
Collin Page

Trumpet

Brigid Ackerman
Mario Baracani
Jeremy Burrell
Zach Ciaglia
Austin Collins
Steve Heiss
Sam Heppner
Matt Hermes
Hannah Johnson
James Lee
Ethan Peebles
Cam Powers
Nathan Yurgin

Trombone

Josh Adler
Darius Echols

Euphonium

Kevin Greene
Ben Keener

Tuba

Kyle Fitch
Stella Geller
Claire Perez

String Bass

Leah Daugherty

Percussion

Nicole Bianchi
Zach Delegatto
Nicole Gregor
Ian Leyden
Morgan McWethy
Sara Sneyd

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

Wind Symphony Personnel

Martin H. Seggelke, *conductor*

Flute

Miranda DeBretto
Daniel Gallagher
Mark Grigoletti
Sara Reis
Pamela Schuett*

Oboe/English Horn

Jenna Blayney
David Merz*
Terri Rogers

Clarinet

Brian Do
Jenny Dudlak
Beth Hildenbrand*
Gus Johnson
Andy Lucas
Marissa Poel
Colby Spengler
Nuvee Thammikasakul
Cassie Wieland

Bassoon

Veronica Dapper
Matthew Jewell*
Aston Karner

Saxophone

Jeffrey Blinks
Amy Mikalauskas
Megan Mitchell
Alex Pantazi
Trenell Wherry-Smith*

Horn

Emma Danch
Kevin Krivosik*
Laura Makara
Nelson Ruiz
Emily Wolski

Trumpet

Eli Denecke
Matt Foster
Nicole Gillotti
Sean Hack
Andy Mrozinski
Michael Pranger
Robin Thomas*

Trombone

Nathaniel Geiger
Aaron Gradberg
Wm Riley Leitch*
James Mahowald

Euphonium

Morgan McWethy
Sara Sneyd
Sam Stauffer*

Tuba

Alex Hill
Kevin Kallas*

String Bass

Laura Bass*

Percussion

Francis Favis
Elliott Godinez
Kevin Greene
Scott Grigoletto
Mallory Konstans*
Kyle Singer

Piano/Celeste

Seung Kyung Baek*

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

Jim Major, *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 and Symphonic Band Director*
Daniel Belongia, *Associate Director of Bands*
Glenn Block, *Orchestra and Conducting*
Connie Bryant, *Bands Administrative Clerk*
Karyl K. Carlson, *Director of Choral Activities*
Renee Chernick, *Piano*
Krista Chmiel, *Music Education*
David Collier, *Percussion and Associate Director*
Andrea Crimmins, *Music Therapy*
Peggy Dehaven, *Office Support Specialist*
Judith Dicker, *Oboe*
Michael Dicker, *Bassoon*
Geoffrey Duce, *Piano*
Tom Faux, *Ethnomusicology*
Angelo Favis, *Graduate Coordinator & Guitar*
Sarah Gentry, *Violin*
Amy Gilreath, *Trumpet*
David Gresham, *Clarinet*
Mark Grizzard, *Men's Glee Club*
Christine Hansen, *Academic Advisor*
Kevin Hart, *Jazz Studies & Theory*
Martha Horst, *Theory & Composition*
Mona Hubbard, *Office Manager*
Joshua Keeling, *Theory & Composition*
John Michael Koch, *Vocal Arts Coordinator*
Shela Bondurant Koehler, *Music Education*
William Koehler, *String Bass and Music Education*
Adriana La Rosa Ransom, *Cello*
Marie Labonville, *Musicology*
Katherine J. Lewis, *Viola*
Roy D. Magnuson, *Theory*
Joseph Manfredo, *Music Education*
Leslie A. Manfredo, *Choir, Music Education, & Curriculum*

Tom Marko, *Director of Jazz Studies*
Rose Marshack, *Music Business & Arts Technology*
Joe Matson, *Musicology and Music History*
Kimberly McCord, *Music Education*
Carren Moham, *Vocal Health & Black Music History*
Carlyn Morenus, *Piano*
Joe Neisler, *Horn*
Paul Nolen, *Saxophone*
Bethany Padgett, *Flute*
Maureen Parker, *Administrative Clerk*
Stephen B. Parsons, *Director*
Frank R. Payton, Jr., *Music Education*
Kim Risinger, *Flute*
Aaron Romm, *Trumpet*
Cindy Ropp, *Music Therapy*
Andy Rummel, *Euphonium & Tuba*
Tim Schachtschneider, *SOM Facilities Manager*
Carl Schimmel, *Composition*
Daniel Pter Schuetz, *Voice*
Martin H. Seggelke, *Director of Bands*
Matthew Smith, *Arts Technology*
David Snyder, *Music Education*
Ben Stiers, *Percussion & Assistant Director of Bands*
Tuyen Tonnu, *Piano*
Rick Valentin, *Arts Technology*
Justin Vickers, *Voice and Musicology*
Michelle Vought, *Opera, Music Theatre, & Contemporary Music*
Sharon Walsh, *Advisor*

Band Graduate Teaching Assistants

Aaron Gradberg, Josh Hernday,
Beth Hildenbrand, Amy Mikalauskas,
Nelson Ruiz, Shannon Shaffer

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

<i>October 24, 2014</i> <i>7:00pm-CPA</i>	<i>Symphony Orchestra and Choir</i>
<i>November 2, 2014</i> <i>7:00pm-Kemp Recital Hall</i>	<i>Percussion Ensemble</i>
<i>November 7, 2014</i> <i>8:00pm-CPA</i>	<i>Jazz Band I and II</i>
<i>November 8, 2014</i> <i>7:30pm-Braden Auditorium</i>	<i>Band-O-Rama Marching Band concert</i>
<i>November 10, 2014</i> <i>7:30pm-Kemp Recital Hall</i>	<i>Chamber Winds</i>
<i>November 12, 2014</i> <i>8:00pm-CPA</i>	<i>University Band/Symphonic Band</i>
<i>November 15, 2014</i> <i>8:00pm-</i> <i>The New Lafayette Club-Bloomington, IL</i>	<i>Big Band Dance</i>
<i>November 16, 2014</i> <i>3:00pm-CPA</i>	<i>Symphonic Winds</i>
<i>November 18, 2014</i> <i>8:00pm-Kemp Recital Hall</i>	<i>Jazz Combos</i>
<i>November 20, 2014</i> <i>8:00pm-CPA</i>	<i>Wind Symphony</i>