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Symphonic Band and Symphonic Winds, October 4, 2019

Marykatheryne E. Kuhne conductor

Anthony C. Marinello III conductor

Zachary A. Taylor guest conductor

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

Symphonic Band

Marykatheryne E. Kuhne, *conductor*

Symphonic Winds

Anthony C. Marinello, III, *conductor*

Zachary A. Taylor, *guest conductor*

Center for the Performing Arts
October 4, 2019
Friday Evening
8:00 pm

This is the thirteenth program of the 2019-2020 season

Program

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

Symphonic Band

Shimmering Joy (2018)

Tyler S. Grant
(born 1995)

Ceremonial Dances (2010)

Greg Danner
(born 1958)

- I. Processional: The Queen's Command
- II. Galliard: Earl Strafford
- III. Pavane: St. Thomas, Wake!
- IV. Shanty: Fortune, My Foe

Allerseelen "All Souls' Day" (1885/2005)

Richard Strauss
arranged by Davis
(1864-1949)

Dedicatory Overture (1964)

Clifton Williams
(1923-1976)

The Invincible Eagle (1901/1995)

John P. Sousa
edited/arranged by Brion-Schissel
(1854-1932)

Symphonic Winds

Chester – Overture for Band (1957)

Based on William Billings' Hymn and Marching Song of the American Revolution

William Schuman
(1910-1992)

October (2000)

Eric Whitacre
(born 1970)

American Hymnsong Suite (2007)

- I. Prelude on "Wondrous Love"
- II. Ballad on "Balm in Gilead"
- III. Scherzo on "Nettleton" (Come Thou Fount of Every Blessing)
- IV. March on "Wilson" (When We All Get to Heaven)

Dwayne S. Milburn
(born 1963)

"National Emblem" March (1906/2000)

Edwin Eugene Bagley
arranged by Loras J. Schissel
(1857-1922)

ASSISTED LISTENING DEVICES

Thank you for joining us for today's performance of the Illinois State University Symphonic Band. We hope that you will enjoy our concert, and that you join 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 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.

Symphonic Band Program Notes

Tyler S. Grant (born June 23, 1995) is an Atlanta-based composer of music for concert bands, marching bands and chamber groups; many of which have been performed around the world and by musicians of all levels. His works for wind band have been found on Editor's Choice lists from various international music distributors. His work *Panoramic Fanfare* was named a winner in the 2014 "Call for Fanfares" Competition hosted by the Dallas Wind Symphony which has since been performed by collegiate and professional ensembles across North America and Europe. Notable performance venues of his work include The Midwest Clinic, Carnegie Hall, Meyerson Symphony Center (Dallas), The Macy's Thanksgiving Day Parade, and numerous state-wide, national, and international music conventions. In addition to his writing, Tyler enjoys conducting and clinic engagements with ensembles throughout the country. He has contributed interviews to articles in *School Band & Orchestra Magazine*, *The Instrumentalist*, and was recently a contributing author in Alfred Music Publishing Company's *Sound Innovations: Ensemble Development* series.

Tyler is a graduate of the University of Alabama where he holds a degree in instrumental music education. He currently resides in Atlanta, Georgia where he is on the music faculty at Holy Innocents' Episcopal School and maintains an active composing and conducting schedule. His more than 20 published works are available through The FJH Music Company, Inc. and Tyler S. Grant Music Works, LLC.

Program note for *Shimmering Joy* is provided by the composer:

In this short three-minute fanfare, I had one simple and concise aim - to write an expression of pure joy. In a day in age when we are surrounded by sadness and tragedy, this work seeks to shine light on the good things we may often forget from time-to-time. Bold and declarative statements juxtaposed with sweeping lyrical passages are sprinkled with muted brass entrances that add a sense of charm and wit to the work. While the tempo stays the same throughout, the rhythmic ideas continually compound upon each other to project a relentless ambition which drives all the way through.

Greg Danner (born 1958 in St. Louis, Mo.) is professor of music theory and composition at Tennessee Technological University. He received the B.A. from Southeast Missouri State University, the M.M. from the Eastman School of Music, and the Ph.D. from Washington University. His awards include the College Band Directors National Association Music for Young Band prize, vocal category and grand prize in the Delius Society composition contest, first prize in the Composers Guild composition contest, first prize in the Taghkanic Chorale composer's competition, and the Louisiana Music Teachers Association Composer Commission Award.

An active performer (horn), Dr. Danner has held positions with the Baton Rouge and Acadiana orchestras in Louisiana and has performed with the Huntsville (Ala.) Symphony, the Lake Charles and Rapides orchestras in Louisiana and the Saint Louis, Saint Louis Municipal Opera, and Webster Groves orchestras in Missouri. He is a former member of the Louisiana Brass Quintet and Evangeline Wind Quintet. Dr. Danner is currently hornist with the Brass Arts Quintet, the Bryan Symphony Orchestra, and Murfreesboro Symphony. He is a freelance and studio musician in the Nashville area.

Program note for *Ceremonial Dances* is provided in the score:

This setting of four English melodies is in the great band tradition of Holst, Jacob, and Vaughn Williams. The opening movement "The Queen's Command" is a stately processional in 6/8 meter. The crisp main melody first heard in the brass and characterized by a dotted rhythmic figure, alternates with a more flowing legato section in the woodwinds and then returns to the opening material with the full ensemble.

The second movement is a setting of the galliard "Earl of Stratford." In 3/4, the music opens with an ostinato rhythm in a low tom followed by a rich harmonization in the woodwind choir. The middle section contrasts this music with a bright trumpet melody that leads to a climactic section with the full band. The movement ends quietly, with a solo trumpet obbligato over the woodwind choir.

The pavane "St. Thomas, Wake!" is set as a gorgeous chorale with flowing melodic lines. The music is sensitively scored to feature various colors in the ensemble.

The final movement is the jaunty shanty “Fortune My Foe.” In cut time, the brisk melody and syncopated accompaniment are developed throughout. A final coda brings back the glorious pavane melody in strong brass chords for a dramatic ending.

Richard Strauss, one of the most important composers of the late romantic era, was born in Munich in 1864. His father, Franz, played principal horn for the Bavarian court orchestra and for the premiere of many of Wagner’s operas. Richard, exposed early to great music and prominent musicians, composed his first works by the age of six. From that year until his death in 1949, he was a constant and prolific composer. By the time of the premiere of his *Serenade in E-flat for 13 Winds* (1882), the first of his pieces to continue in the standard repertoire, he had produced numerous compositions, including a symphony and a violin concerto.

Throughout his career, he composed lieder; *Allerseelen* (All Souls’ Day) dates from his teenage years and remains one of his most admired works. The music reflects his interest in the music of Wagner. Since it was originally composed for the medium of voice and piano, Strauss chose the following text by Hermann von Gilm zu Rosenegg (1812-1864):

Place on the table the fragrant mignonettes,
Bring the last red asters inside,
and let us speak again of love,
As once in May.

Give me your hand, so that I may secretly press it;
And if someone sees, it’s all the same to me.
Just give me one of your sweet glances,
As once in May.

Every grave blooms and is fragrant tonight,
One day in the year are the dead free,
Come to my heart, so that I may have you again,
As once in May.

James Clifton Williams Jr. (1923-1976) was an American composer. Williams began playing French horn, piano, and mellophone in the band at Little Rock (Arkansas) High School. As a professional horn player, he would go on to perform with the San Antonio and New Orleans Symphony Orchestras. Williams also served in the Army Air Corps band as a drum major, composing in his spare time.

Clifton Williams attended Louisiana State University (B.M., 1947) where he was a pupil of Helen Gunderson, and the Eastman School of Music (M.M., 1949) where he studied with Bernard Rogers and Howard Hanson. In 1949, Williams joined the composition department at the University of Texas School of Music. He taught there until he was appointed Chair of the Theory and Composition Department at University of Miami in 1966. Williams retained this position until his death in 1976. His composition students included W. Francis McBeth and John Barnes Chance.

Clifton Williams received the prestigious Ostwald Award in 1956 for his first composition for band, *Fanfare and Allegro*. He repeated his success in 1957 when he won again with his *Symphonic Suite*. In addition to his many other honors, those most recently listed include election to membership in the American Bandmasters Association, Phi Mu Alpha Sinfonia National Music Fraternity of America, and the honorary degree of Doctor of Music conferred by the National Conservatory of Music at Lima, Peru.

Dedicatory Overture was commissioned by Epsilon Upsilon Chapter of Phi Mu Alpha Sinfonia (National Honorary Music Fraternity) at Evansville College, Indiana, for use in services dedicating a new music building.

A concert overture in form, the work employs the composer’s own settings of the Evansville College alma mater hymn contrasted with much original material. First performances took place during the spring of 1963 by the Evansville College Concert Band under the direction of Wesley Shepard.

John Philip Sousa (1854-1932) was America's best-known composer and conductor during his lifetime. Sousa was born the third of 10 children of John Antonio Sousa (born in Spain of Portuguese parents) and Maria Elisabeth Trinkhaus (born in Bavaria). John Philip's father, Antonio, played trombone in the U.S. Marine band, so young John grew up around military band music. Sousa started his music education, playing the violin, as a pupil of John Esputa and G. F. Benkert for harmony and musical composition at the age of six. He was found to have absolute pitch. When Sousa reached the age of 13, his father, a trombonist in the Marine Band, enlisted his son in the United States Marine Corps as an apprentice. Sousa served his apprenticeship for seven years, until 1875, and apparently learned to play all the wind instruments while also continuing with the violin.

Several years later, Sousa left his apprenticeship to join a theatrical (pit) orchestra where he learned to conduct. He returned to the U.S. Marine Band as its head in 1880 and remained as its conductor until 1892. He organized his own band the year he left the Marine Band. The Sousa Band toured 1892-1931, performing 15,623 concerts. In 1900, his band represented the United States at the Paris Exposition before touring Europe. In Paris, the Sousa Band marched through the streets including the Champs-Élysées to the Arc de Triomphe – one of only eight parades the band marched in over its forty years.

Sousa wrote 136 marches. He also wrote school songs for several American Universities, including Kansas State University, Marquette University, the University of Michigan, and the University of Minnesota. Sousa died at the age of 77 on March 6th, 1932 after conducting a rehearsal of the Ringgold Band in Reading, Pennsylvania. The last piece he conducted was *The Stars and Stripes Forever*.

Blanche Duffield, soprano of the Sousa Band in 1901, witnessed the creation of *The Invincible Eagle* and she provided this rare description of Sousa composing:

“It was [on] a train between Buffalo and New York. Outside the coach the lights of towns along the route flashed by like ghosts fluttering at the window panes. The night was dark, and the few stars above twinkled fitfully. Mr. Sousa sat in his chair in the dimly lit Pullman. At the further end of the car a porter diligently brushed cushion. At intervals the engine whistled as if in pain.

“Suddenly and without previous warning Mr. Sousa began to describe circles in the air with a pencil, jerking back and forth in his seat meanwhile. Gradually the circumference of his pencil’s arcs diminished, and Mr. Sousa drew a notebook from his pocket, still humming to himself.

“Notebook and pencil met. Breves and semi-breves appeared on the page’s virgin surface. Quarter notes and sixteenth notes followed in orderly array. Meanwhile Mr. Sousa furrowed his brow and from his pursed lips came a stirring air — rather a martial blare, as if hidden trombones, tubas, and saxophones were striving to gain utterance.

“Now Mr. Sousa’s pencil traveled faster and faster, and page after page of the notebook were turned back, each filled with martial bars. [I] looked on from over the top of a magazine and listened with enthusiasm as Mr. Sousa’s famous march, *The Invincible Eagle*, took form.

“I tried to attract Mr. Sousa’s attention while he was supplying the accompaniment of flutes, oboes, bassoons and piccolos, but it was not until he had picked out the march on a violin on his fingers, put his notebook in his pocket, his [imaginary] violin in his case and his cigar back in his mouth that he finally turned toward me and casually remarked that it was a very dark night outside.”

The march was dedicated to the Pan-American Exposition, held in Buffalo in the summer of 1901. It outlived a march entitled *The Electric Century* by Sousa’s rival, Francesco Fanciulli, whose band also played at the Exposition. At first Sousa thought *The Invincible Eagle* would surpass *The Stars and Stripes Forever* as a patriotic march, although he nearly entitled it *Spirit of Niagara*.

Symphonic Winds Program Notes

Born into a Jewish family in Manhattan in New York City, son of Samuel and Rachel Schuman, **William Schuman** was named after the twenty-seventh U.S. president, William Howard Taft, though his family preferred to call him Bill. Schuman played the violin and banjo as a child, but his overwhelming passion was baseball. While still in high school, he formed a dance band, "Billy Schuman and his Alamo Society Orchestra", that played local weddings and bar mitzvahs in which Schuman played string bass. In 1928 he entered New York University's School of Commerce to pursue a business degree, at the same time working for an advertising agency. He also wrote popular songs with E. B. Marks, Jr., a friend he had met long before at summer camp. Schuman then dropped out of school and quit his part-time job to study music at the Malkin Conservatory with Max Persin and Charles Haubiel. From 1933 to 1938 he studied privately with Roy Harris. In 1935, Schuman received his B.S. degree in Music Education from Teachers College at Columbia University. Harris brought Schuman to the attention of the conductor Serge Koussevitzky, who championed many of his works. In 1943 Schuman won the inaugural Pulitzer Prize for Music for his cantata *A Free Song*, adapted from poems by Walt Whitman. In 1945, he became president of the Juilliard School, founding the Juilliard String Quartet while there. He left in 1961 to become the first president of Lincoln Center, a position he held until 1969. He died in New York City at age 81.

The tune on which this composition is based was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings called The Singing Master's Assistant. This book became known as "Billings' best" following as it did his first book called The New England Psalm Singer, published in 1770. **Chester** was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around the campfires of the Continental Army and played by fifers on the march. The music and words, both composed by Billings, expressed perfectly the burning desire for freedom which sustained the colonists through the difficult years of the Revolution:

Let tyrants shake their iron rod,
And Slav'ry clank her galling chains
We fear them not, we trust in God
New England's God forever reigns.

The Foe comes on with haughty stride,
Our troops advance with martial noise,
Their Vet'rans flee, before our Youth,
And Gen'ral's yield to beardless Boys.

What grateful Off'ring shall we bring?
What shall we render to this Lord?
Loud Hallelujah let 'us sing,
And Praise His Name on Ev'ry Chord.

Eric Whitacre has achieved substantial critical and popular acclaim as a composer, conductor, and speaker. *Godzilla Eats Las Vegas*, a wild theatrical piece for wind symphony, has taken the classical world by storm and was performed by the United States Marine Band (The President's Own) on the steps of the Capitol. *Ghost Train*, his first instrumental work written at age 23, is a genuine phenomenon; it has received thousands of performances in over 50 countries and has been featured on over 20 different recordings. In 1997, he received a Master of Music degree in composition from the Juilliard School, where he studied with John Corigliano. Whitacre's instrumental works have been performed by some of the world's most distinguished orchestras, ensembles, and concert bands. Many of his works have entered the core choral and symphonic repertoires and have become the subject of scholarly works and doctoral dissertations.

Program note is provided by the composer:

October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, as I started to sketch, I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughn Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and

pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds. *October* was premiered on May 14, 2000, and is dedicated to Brian Anderson, the man who brought it all together.

Major **Dwayne S. Milburn** is an American composer, conductor and military officer. In 1986, Dr. Milburn graduated from UCLA with a BFA in music and received a Master of Music in orchestral conducting from the Cleveland Institute of Music in 1992. He received his Ph.D. in music from UCLA in 2009.

During his undergraduate career, Maj. Milburn was an arranger for the UCLA band and choral programs and the Special Projects Division of ABC-TV. Upon graduation, he became the director of cadet music for the United States Military Academy, West Point, New York, serving as the conductor for the internationally renowned West Point Glee Club. During graduate studies in Cleveland, he contributed several arrangements to the Cleveland Orchestra.

Prior to his Ph.D. studies, Maj. Milburn served as one of 24 commissioned officer conductors in the United States Army Band Program. His assignments included duties as the associate bandmaster for the U.S. Continental Army Band, Fort Monroe, Virginia; The U.S. Army Band "Pershing's Own," Washington, DC; and the U.S. Army Europe Band and Chorus, Heidelberg, Germany. He also commanded the Army Ground Forces Band in Atlanta, Georgia. Since he completed his Ph.D. studies, he resumed his military service and currently serves as the commander and conductor of the U.S. Army Europe Band and Chorus in Heidelberg. Among his military honors are the President Benjamin Harrison Award, the Meritorious Service Medal, Army Commendation Medal, and the NATO Medal.

Maj. Milburn is active as a composer, conductor, and adjudicator. He has received commissions from the instrumental programs at UCLA, the University of North Texas, Indiana University of Pennsylvania, and the University of Wisconsin-Milwaukee. His choral and wind ensemble works are published by the Alfred, Kjos and Ludwig Masters Music companies.

Program note is provided by the composer:

American Hymnsong Suite is firmly rooted in my family history as church musicians. I grew up singing and playing many different hymns, including the four tunes featured in this work. The final impetus to compose this particular treatment came during the course of an organ concert in Atlanta, Georgia. One section of the program featured innovative settings of three hymns. With the gracious consent of composers Joe Utterback and Brooks Kuykendall, I adapted their settings to act as the inner movements of the suite, bracketed with my own original treatments of favorite hymns.

The Prelude on "Wonderous Love" ("What Wondrous Love is This") opens with a chant-like statement of this Southern tune before proceeding to a more kinetic retelling. Ballad on "Balm in Gilead" features a rich jazz harmonization of this familiar spiritual. The Scherzo on "Nettleton" ("Come Thou Fount of Every Blessing") contains all the rhythmic playfulness inherent in the best orchestral third movements and the March on "Wilson" ("When We All Get to Heaven") calls to mind the wildest marching band ever heard.

While audience members will certainly make various religious connections to this piece, the ongoing goal is to introduce all listeners to the richness of our American musical heritage.

Edwin Eugene Bagley (1857-1922) was self-taught as a brass player and composer, Bagley performed as a cornetist and trombonists in several New England bands and with the newly formed Boston Symphony Orchestra. In 1905, Bagley composed his best known and one of the finest marches written.

Originally published by Ernest S. Williams of Boston, *National Emblem* was played by every type of marching and concert band throughout the world, and an orchestral adaptation assured Bagley's march creation of even wider exposure. John Philip Sousa included the National Emblem in a short list of the very best parade marches composed, and Frederick Fennell calls it "as perfect a march as a march can be." Arranger Loras J. Schissel dedicated this arrangement to Leonard B. Smith.

Conductor Biographies

Marykatheryne E. Kuhne serves as the Assistant Director of Bands at Illinois State University. In addition to conducting and directing the Illinois State University Symphonic Band, her duties include instructing Marching Band, Pep Band, and Basic Conducting. Previous to her appointment, Marykate acquired a Master of Music Degree in Wind Band Conducting and Clarinet Performance from Illinois State University. Throughout her time at ISU, Marykate was a conductor and director of University Band, guest conductor of concert band ensembles, and Teaching Assistant for conducting courses, concert band ensembles, and athletic bands. As a clarinetist, she served as principal of the Wind Symphony, performed two graduate recitals, and participated in various chamber groups.

Marykate attended Indiana University of Pennsylvania, obtaining a Bachelor of Science Degree in Music Education. During her time at IUP, she served “The Legend” as a Drum Major for three consecutive seasons, performed with the Pittsburgh Symphony Orchestra, and played with top chamber groups and ensembles. Marykate is a member of Pi Kappa Lambda Music Honor Society and an honorary member of Tri-M Music Honor Society.

Zachary A. Taylor is a second-year graduate student at Illinois State University pursuing study in Wind Band Conducting with Dr. Anthony C. Marinello, III and Trumpet Performance with Dr. Anne McNamara. Before attending Illinois State, Zachary was Director of Bands and Choirs at St. Joseph-Ogden High School where he taught competitive marching band, concert band, chorus, guitar, and music production. He graduated with a degree in Music Education from Illinois Wesleyan University in 2015 where he studied conducting with Roger Garrett and Steve Eggleston and trumpet with Jennifer Brown and Steve Eggleston. Zach was active in performance while at Illinois Wesleyan, performing in Wind Ensemble, Orchestra, Jazz, and Symphonic Winds. Zach was a featured soloist in his final concert at Illinois Wesleyan, performing *Trumpeter's Lullaby* with the Symphonic Winds. In addition to his work co-conducting University Band, Zachary is a member of Wind Symphony and guest conducts the Wind Symphony and Symphonic Winds, here at Illinois State. Recently, Zachary traveled to Washington D.C. as a finalist for the Band Officer Position with the United States Air Force.

Anthony C. Marinello, III serves as Director of Bands at Illinois State University where he is the conductor and music director of the Illinois State University Wind Symphony and Symphonic Winds. In addition to his conducting responsibilities, he leads the graduate wind conducting program and teaches undergraduate courses in instrumental conducting. He joined the faculty at Illinois State University from The University of Texas at Austin, where he served as the Assistant Director of the Longhorn Band, Director of the Longhorn Pep Band, and Assistant to the Director of Bands. Prior to his appointment at The University of Texas, Marinello served on the faculty of Virginia Tech as Assistant Director of Athletic Bands.

Marinello has previously taught in the public schools of Louisiana, Ohio, and Texas and is active as a guest conductor and clinician. Marinello previously received invitations to the National Band Association's 2006 Young Conductor Mentor Project and 2008 International Conductors Symposium in Rome, Italy where he conducted La Banda dell'Esercito (Italian Army Band). Marinello holds the Bachelor of Music Education degree from Louisiana State University, the Master of Music Degree from the University of Cincinnati College-Conservatory of Music, and the Doctor of Musical Arts Degree from The University of Texas at Austin.

Illinois State University Symphonic Band

Marykate Kuhne, *conductor*

Flute

Brennon Best*
Bryn Fleming
Kaitlyn Heistand
Madeleine Hubbard
Hannah Kutchek
Sarah Lange
Rachel Nulf
Sinclair Roechner
Gina Russell
Isaac Rutledge
Anna Smith
Kirsten Townander
Kaitlyn Wiseman
Grace Zeithammer

Clarinet

Katie Allen
Danielle Cahue
Michael Endres
Abbie Eveland
Sarah Hlade
Alyssa Irby*
Jocelyn Jamieson
Michele Manuk
Grace Reuter
Andrea Ruiz
Mary Schoenke
Anna Stewart
Samantha Tabor
Ethan Camacho (bass)

Bassoon

Victoria Koenig

Saxophone

Leslie Castro
Brianna Morin
Michael Pidgeon
Lauren Siemer*
Samantha Simmons
Megan Stephens
Kaci Stromberger
Hailey Woock

Horn

Nathaniel Chockley
Alicia Cruz
Cassidy Fairchild*
Jasmine Flores
Laura Reed
Jimmy Spencer

Trumpet

Braeden Anderson
Brock Baker
Robert Bradish
Austin Caraher
Jackson Crater
Katherine Freimuth*
Savannah Griffin
Karsten Jeppesen
CJ Lewis
Christian Mclaughlin
Daniel Solis
Logan Robb
Kyle Welling

Trombone

Tyler Briscoe*
Valeska Carrillo
Lucas Dahmm
Emily Rausch
Cole Richey

Euphonium

Matt Fink*
Morgan Roach

Tuba

Katie Dobbeck*
Yasme'n Dunmars
Mikaila McCarthy

Percussion

William Alexander
Matt Boguslawski
Konnor Halsey
Laura Hanson
Emma Kutz
Will Lawton*
Amidala Soria
Nate Wendt

*Denotes section leader

Illinois State University Symphonic Winds

Anthony C. Marinello, III, *conductor*

Flute

Christopher Bulding
Jon Popper*
Grace Suglich
Andy Trower
Magnus Urosev
Mayely Villagran

Oboe

Tyler Bloomfield
Alyssa Dees*
Cara Fletcher

Clarinet

Arturo Alfaro-Manriquez
Kailee Burkhalter
Peyton Kerley
Caitlyn Massey
Tom Morgano
Trent Nolin*
Melanie Saienni
Devon Custer (bass)
Dorothy Hodson (bass)

Bassoon

Kiara Price

Saxophone

Ryan Baur
Michael Jeszke
Ben Long*
Katelyn Luckett*
James Mountford
Gianna Politano

Horn

Justin Ashley
Nathaniel Parson*
Mary Pat Robey
Ian Welch
Kristin Wooldridge

Trumpet

Kendall Eisenhauer
Alice Kabira*
Alexandra Karafotias
Jeri Rethford*
Julia Ricker
Camrin Severino
Ryan Valdivia

Trombone

Amanda Cortez
Patrick Grogan
Josh Gumina*
Andrew Slayter

Euphonium

Giovanni Avila
Kaitlyn Bauman

Tuba

Andrew Bilgri*
Angel Lopez
Joseph Ritchie

Percussion

Noah Berkshier
Emily Bollinger
Braden Forman
Joe Mehalek
Caleb Sauder
Ethan Wepfer
Chuck Willard*

*Denotes section leader

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Lauren Palmer, *Office Administrator*
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Ilia Radoslavov, *Piano*
Adriana Ransom, *Cello/String Project/CSA*
Kim Risinger, *Flute*
Cindy Ropp, *Music Therapy*
Andy Rummel, *Euphonium/Tuba*
Tim Schachtschneider, *Facilities Manager*
Carl Schimmel, *Theory and Composition*
Daniel Peter Schuetz, *Voice*
Robert Sears, *Trumpet*
Lydia Sheehan, *Bands Office Administrator*
Anne Shelley, *Milner Librarian*
Matthew Smith, *Arts Technology*
David Snyder, *Music Education*
Ben Stiers, *Percussion/Director of Athletic Bands*
Thomas Studebaker, *Voice*
Erik Swanson, *Jazz Guitar*
Elizabeth Thompson, *Voice*
Tuyen Tonnu, *Piano*
Rick Valentin, *Arts Technology*
Justin Vickers, *Voice*
Michelle Vought, *Voice*
Roger Zare, *Theory and Composition*

Band Graduate Assistants

Eric Eeg, Marisa Miko, AJ Nemsick, Jacob Okrzesik, Zachary Taylor