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University Band and Symphonic Band,

Marisa Miko conductor

Zachary A. Taylor conductor

Marykatheryne E. Kuhne conductor

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

University Band

Marisa Miko, *conductor*
Zachary A. Taylor, *conductor*

Symphonic Band

Marykatheryne E. Kuhne, *conductor*

Center for the Performing Arts
November 20, 2019
Wednesday Evening
8:00 pm

This is the eightieth program of the 2019-2020 season.

Program

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

University Band

<i>Ascend</i> (2006)	Samuel Hazo (born 1966)
<i>Air for Band</i> (1966)	Frank Erickson (1923-1996)
<i>Rollo Takes A Walk</i> (1980)	David Maslanka (1943-2017)
<i>In the Shining of the Stars</i> (1996)	Robert Sheldon (born 1954)
<i>Mambo Perro Loco</i> (2008)	Julie Giroux (born 1961)

Symphonic Band

<i>Ballad for Band</i> (1946)	Morton Gould (1913-1996)
<i>HRH The Duke of Cambridge</i> (1957)	Malcolm Arnold (1921-2006)
<i>Salvation is Created</i> (1912/1957)	Pavel Tchesnokov/arr. Houseknecht (1877-1944)
<i>Khan</i> (2008)	Julie Giroux
<i>Greek Folk Song Suite</i> (2002)	Franco Cesarini (born 1961)
I. O Charalambis II. Stu Psiloriti III. Vasilikos tha jino	

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.

University Band Program Notes

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

In 2003, he 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. Hazo's compositions have been performed and recorded worldwide, including performances by the Tokyo Kosei Wind Orchestra (national tour), the Birmingham Symphonic Winds (UK) and the Klavier Wind Project's recordings with Eugene Migliaro Corporon. Additionally, his music is included in the series "Teaching Music Through Performance in Band." Hazo's works have been premiered and performed at the Music Educators' National Conference, Midwest Band and Orchestra Clinic, World Association for Symphonic Bands and Ensembles Convention, National Honor Band of America, National Band Association/TBA Convention, College Band Directors' National Association Convention and also aired in full-length programs on National Public Radio. He has served as composer-in-residence at Craig Kirchoff's University of Minnesota Conducting Symposium and has also lectured on music and music education at universities and high schools internationally. In 2004, his compositions were listed in a published national survey of the "Top Twenty Compositions of All Time" for wind band.

Program note from the composer:

It was a true honor to compose a piece for such a gifted teacher with such gifted students, at a school with a rich history of commissioning projects. Such a history is very rare at the middle school level. This work followed Erin Cole's commissioning of "A Shaker Gift Song" by composer Frank Ticheli. It marked the second time in one year that I immediately followed Frank Ticheli in a commissioning series, and this is not an enviable place to be! *Ascend* was written to be closer to Tapp's 2004 Midwest Clinic performance. Erin had previously heard a composition of mine titled *Ride* and had asked if Tapp's piece could be of that energy level, only written for middle level students. It was a privilege for me to oblige, and I even disguised some of *Ride's* chordal themes in sections of *Ascend*. I incorporated the use of parallel major and minor keys, as well as themes in the mixolydian mode, to give this composition its sense of adventure. Combining the triumphant qualities of a major key with the instant drama of a minor key can give a piece intensity through its harmonic contrast. Mixed meters and syncopations give the themes a unique edge, while keeping them simple enough to the ear to be sung. A brief three-part fugue introduced as the "C" section returns in the end, woven with a trumpet, sax and horn syncopated ostinato. It was my goal for *Ascend* to have many musical teaching opportunities for the classroom, while still providing the audience with enough energy and thematic substance to keep their interest. I truly hope *Ascend* is enjoyable for the conductor, the musicians, and the listener.

Frank William Erickson the son of Frank O. and Myrtle (Leck) Erickson, began studying piano at the age of eight, trumpet at ten, and wrote his first band composition when he was in high school. He received his Mus.B. in 1950 and his Mus.M. in 1951, both from the University of Southern California. Before entering college, he studied privately with Mario Castelnuovo-Tedesco, and with Halsey Stevens and Clarence Sawhill after enrolling at USC.

Erickson was a composer, conductor, arranger, and author of books on band method. He also lectured at the University of California at Los Angeles (1958) and was professor of music at San Jose State University. For several years, he worked for a music publishing company, and later began his own company. He served with the United States Army Air Force from 1942-1946 and wrote arrangements for army bands during that time. After the war ended, he worked in Los Angeles as a trumpet player and jazz arranger. He was a life member of the National Band Association, elected to the Academy of Wind and Percussion Arts in 1986, and a member of ASCAP (American Society of

Composers, Authors and Publishers), Phi Mu Alpha Sinfonia, Pi Kappa Lambda, Phi Beta Mu, and the American Bandmasters Association.

Program note from the score:

One of the stronger tendencies of twentieth century music has been a return to certain aspects of music of the Baroque and Classical periods. Compositions falling into this category are referred to as "neo classic." *Air for Band* is such a piece. The form (binary) was quite common in the Baroque period and the melody and harmonies were strongly influenced by the works of Bach.

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed.

Maslanka's music for winds has become especially well known. Among his more than 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces.

David Maslanka's compositions are published by Maslanka Press, Carl Fischer, Kjos Music, Marimba Productions, and OU Percussion Press. They have been recorded on Albany, Reference Recordings, BIS (Sweden), Naxos, Cambria, CRI, Mark, Novisse, AUR, Cafua (Japan), Brain Music (Japan), Barking Dog, and Klavier labels. He served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and was a freelance composer in Missoula, Montana from 1990 until his death in 2017.

Program note from the composer:

"Rollo" is a complicated little idea, and when asked to explain it I am often at a loss. Rollo is a fictional character created by the American composer Charles Ives who lived from 1875 to 1953. Ives used Rollo in his writings about music as the model of an average person with conservative musical tastes. Ives would say "Rollo would really like that tune!" or "Rollo wouldn't like that one at all!" Rollo was Ives' measuring stick for a level of American popular taste. The irony was that Rollo wouldn't have liked most of Ives' own music. So, "Rollo Takes a Walk": he moves about among tunes that he likes, and some stuff that's hard for him. Finally, "Rollo" is simply a quirky little bit of fun, a bit of a musical cartoon. I hope you enjoy!

Robert Sheldon has taught instrumental music in the Florida and Illinois public schools, and has served on the faculty at Florida State University where he taught conducting and instrumental music education classes, and directed the university bands. As Director of Concert Band Publications for Alfred Music, he maintains an active composition and conducting schedule, and regularly accepts commissions for new works. Sheldon received the Bachelor of Music in Music Education from the University of Miami and the Master of Fine Arts in Instrumental Conducting from the University of Florida.

An internationally recognized clinician, Sheldon has conducted numerous Regional and All-State Honor Bands throughout the United States and abroad. His teaching career included 28 years in the Florida and Illinois public schools as well as at the University of Florida, Florida State University, Illinois Central College and Bradley University. He also held positions as conductor of the Alachua County Youth Orchestra in Gainesville, Florida and the Prairie Wind Ensemble in East Peoria, Illinois. He maintains membership in several organizations that promote music and music education. He is lead author for the SOUND INNOVATIONS FOR BAND method books, and is a co-author for the MEASURES OF SUCCESS Volume 1 method book and the SOUND INNOVATIONS FOR STRINGS method books.

The American School Band Directors Association has honored him with the Volkwein Award for composition and the Stanbury Award for teaching, the International Assembly of Phi Beta Mu honored him with the International Outstanding Bandmaster Award, and he has been awarded membership in the American Bandmasters Association. He has also been a twenty-eight-time recipient of the American Society of Composers, Authors and Publisher's Standard Award for his compositions in the concert band and orchestral repertoire. His compositions have been recorded and released on compact discs including, *Images: The Music of Robert Sheldon*, and *Infinite Horizons: The Music of Robert Sheldon*, as well as numerous other recordings. Mr. Sheldon has been the topic of articles published in *The Instrumentalist*, *Teaching Music* and *School Band and Orchestra Magazine*, *The World Association of Symphonic Bands and Ensembles (WASBE) World Magazine*, and is one of eleven American wind band composers featured in Volume I of *Composers on Composing Music for Band*.

Program note provided by the composer:

In the Shining of the Stars is a slow piece designed to produce a mood that is uplifting. Composed in 1996, it utilizes lush melodies and counterlines.

The main and secondary themes are placed in different harmonic settings. The work is approximately four minutes in length, with many opportunities for artistic license.

Julie Ann Giroux was born 1961 in Fairhaven, Massachusetts, and raised in Phoenix, Arizona and Monroe, Louisiana. She received her formal education from Louisiana State University and Boston University. She studied composition with John Williams, Bill Conti and Jerry Goldsmith, to name a few. Julie is an accomplished performer on piano and horn, but her first love is composition. She began playing the piano at the age of three and had published her first piece at the age of nine.

In 1985, she began composing, orchestrating, and conducting music for television and films. Within three hours after arriving in Los Angeles, she was at work on the music for the Emmy Award winning mini-series *North and South*, followed soon by work on the television series *Dynasty* and *The Colbys*, as well as the films *Karate Kid II*, *White Men Can't Jump*, and *Broadcast News*. She received her first Emmy nomination in 1988 for *North and South Part II - Love and War*, and over the next three years was nominated each year for her arranging and original compositions for the Academy Awards show. To date, Julie has well over 100 film and television credits and has been nominated for an Emmy several times. When she won her first Emmy Award, she was the first woman and the youngest person ever to win the award in that category. Julie has also been privileged to arrange for Celene Dion, Paula Abdul, Dudley Moore, Liza Minnelli, Madonna, Reba McEntyre, Little Richard, Billy Crystal, Michael Jackson and many others.

Julie is an extremely well rounded composer, writing works for symphony orchestra (including chorus), chamber ensembles, wind ensembles, soloists, brass and woodwind quintets and many other serious and commercial formats. She began writing music for concert band in 1983, publishing her first band work *Mystery on Mena Mountain* with Southern Music Company. Since that time, she has composed and published numerous works for professional wind ensembles, military bands, colleges and public schools and has conducted her music in clinics worldwide. She is also a very well received speaker and clinician. Julie is a member of the American Society of Composers, Authors, and Publishers (ASCAP).

Program note provided in the score:

Crazy Dog Mambo is an original musical collage of Spanish dance forms including the salsa, bachata, merengue, the flamenco, the fandango and various classical and folk dance styles all set in 3/4 time. Traditional percussion instrumentation including the frog rasp and optional accordion further enhance the works ethnic color and rhythmic drive. Only a crazy dog could dance to this and get away with it.

Symphonic Band Program Notes

Morton Gould was an American pianist, composer, conductor, and arranger. Gould was recognized early as a child prodigy with abilities in improvisation and composition. His first composition was published at age six. Gould studied at the Institute of Musical Art, although his most important teachers were Abby Whiteside and Vincent Jones.

During the Depression, Gould, while a teenager, worked in New York City playing piano in movie theaters, as well as with vaudeville acts. When Radio City Music Hall opened, Gould was hired as the staff pianist. By 1935, he was conducting and arranging orchestral programs for New York's WOR radio station, where he reached a national audience via the Mutual Broadcasting System, combining popular programming with classical music.

As a conductor, Gould led all of the major American orchestras as well as those of Canada, Mexico, Europe, Japan, and Australia. With his orchestra, he recorded music of many classical standards, including Gershwin's *Rhapsody in Blue* on which he also played the piano. He won a Grammy Award in 1966 for his recording of Charles Ives' *First Symphony*, with the Chicago Symphony Orchestra. In 1983, Gould received the American Symphony Orchestra League's Gold Baton Award. In 1986, he was president of ASCAP, a position he held until 1994. In 1986 he was elected to the American Academy and Institute of Arts and Letters.

Incorporating new styles into his repertoire as they emerged, Gould incorporated wildly disparate elements, including a rapping narrator and a singing fire department into commissions for the Pittsburgh Youth Symphony. In 1993, his work *Ghost Waltzes* was commissioned for the ninth Van Cliburn International Piano Competition. In 1994, Gould received the Kennedy Center Honor in recognition of lifetime contributions to American culture.

Program Note by composer and the United States Marine Band:

In 1946 Morton Gould somehow found a few minutes to satisfy a request from conductor Edwin Franko Goldman to write a piece for his renowned Goldman Band. The result was the reflective and sensitively scored *Ballad for Band*, a work inspired by African-American spirituals. In an interview with Dr. Thomas Stone, Gould offered insight on how the spiritual influenced this music:

I have always been sensitive to, and stimulated by, the sounds that I would call our "American vernacular" -- jazz, ragtime, gospel, spirituals, hillbilly. The spirituals have always been the essence, in many ways, of our musical art, our musical spirit. The spiritual is an emotional, rhythmic expression. The spiritual has a universal feeling; it comes from the soul, from the gut. People all over the world react to them ... I am not aware of the first time I heard them. It was undoubtedly a sound I heard as a child; maybe at a revival.

Morton Gould offers the following additional commentary: "Ballad for Band is basically an introverted piece that starts slowly, is linear, and has a quiet lyricism; it is not big band in the sense that there is little razzle-dazzle. A discerning listener who is programmed to appreciate the nuances and subtlety of a contemporary piece would respond favorably to this, but others merely find it from relatively pleasant to slightly boring. Only certain listeners respond to what this piece represents musically."

Malcolm Arnold was born in Northampton, the youngest of five children from a prosperous Northampton family of shoemakers. As a rebellious teenager, he was attracted to the creative freedom of jazz. After seeing Louis Armstrong play in Bournemouth, he took up the trumpet at the age of 12 and 5 years later won a scholarship to the Royal College of Music (RCM). At the RCM he studied composition with Gordon Jacob and the trumpet with Ernest Hall. In 1941, he joined the London Philharmonic Orchestra as second trumpet and became principal trumpet in 1943.

In 1944, he volunteered for military service, but after he found out the army wanted to put him in a military band, he shot himself in the foot to get back to civilian life. After a season as principal

trumpet with the BBC Symphony Orchestra, he returned to the London Philharmonic in 1946 where he remained until 1948 to become a full-time composer.

Program Note from Heritage Encyclopedia of Band Music:

Arnold wrote this march, *HRH Duke of Cambridge*, in 1957 for the centennial of the Royal Military Music School at Kneller Hall. The Duke of Cambridge was, at that time, Commander-in-Chief of the British Army. The dedication of the march reads, "To Lt. Col. David McBain," who was bandmaster there.

Pavel Grigorievich Tchesnokov (24 October 1877, Voskresensk, Zvenigorod uyezd, Moscow Governorate – 14 March 1944, Moscow) was a Russian Empire and Soviet composer, choral conductor and teacher.

Tchesnokov (the name is also transliterated Tschesnokoff, Chesnokov, Tchesnokoff, and Chesnokoff) was born near Moscow. While attending the Moscow Conservatory, he received extensive training in both instrumental and vocal music including nine years of solfege, and seven years training for both the piano and violin. His studies in composition included four years of harmony, counterpoint, and form. During his years at the school, he had the opportunity to study with prominent Russian composers like Sergei Taneyev and Mikhail Ippolitov-Ivanov, who greatly influence his style of liturgy-driven, choral composition.

At an early age, Chesnokov gained recognition as a great conductor and choirmaster while leading many groups including the Russian Choral Society Choir. This reputation earned him a position on staff at the Moscow Conservatory where great composers and music scholars like Tchaikovsky shared their skills and musical insight. There he founded a choral conducting program, which he taught from 1920 until his death.

By the age of 30, Chesnokov had completed nearly four hundred sacred choral works, but his proliferation of church music came to a standstill at the time of the Russian revolution. Under communist rule, no one was permitted to produce any form of sacred art. So in response, he composed an additional hundred secular works, and conducted secular choirs like the Moscow Academy Choir and the Bolshoi Theatre Choir. In the Soviet era religion was often under oppression, and the Cathedral of Christ the Saviour, whose last choirmaster had been Chesnokov, was destroyed. This disturbed him so deeply that he stopped writing music altogether.

Program note included in the score:

Salvation is Created is a fine example of the choral literature of the Russian Orthodox Church. This piece was arranged for the wind band medium by Bruce Houseknecht in 1957, and is considered standard literature. Considering the original work, form, phrasing, and meter are all unaltered in the arrangement, but the key was changed to C minor and E-flat major.

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

Julie is an extremely well-rounded composer, writing works for symphony orchestra (including chorus), chamber ensembles, wind ensembles, soloists, brass and woodwind quintets and many other serious and commercial formats. Much of her early work was composing and orchestrating for film and television. Her writing credits include soundtrack score for *White Men Can't Jump* and the 1985 miniseries *North and South*. She has also arranged music for Reba McEntyre, Madonna and Michael Jackson. Ms. Giroux is a three-time Emmy Award nominee and in 1992 won an Emmy Award in the category of Outstanding Individual Achievement in Music Direction.

Giroux is a member of American Bandmasters Association (ABA), the American Society of Composers, Authors, and Publishers (ASCAP), and an honorary brother of the Omicron Chapter of Kappa Kappa Psi at West Virginia University. She was initiated into the fraternity on April 2, 2005.

Program note for *Khan* provided by the composer:

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

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

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

Franco Cesarini started his musical education at the Conservatory of Milan (Italy) studying flute and piano. He continued his studies with Peter-Lukas Graf at the Academy of Music of Basle, and he was awarded his teaching diploma there.

Both as a soloist and as a member of chamber ensembles, Cesarini has won several competitions, including first prize in the Swiss soloist competition in 1981. In 1984 he was awarded a scholarship by the Ernst Göhner-Migros Foundation. Subsequently, he continued his studies with Peter-Lukas Graf, until obtaining his performer's diploma, as well as studying music theory and composition with Robert Suter and Jacques Wildberger and wind band conducting with Felix Hauswirth.

Since 1989 Cesarini has been professor for concert band conducting and orchestration at the "Musikhochschule" in Zurich. And since 1998 he has been the conductor of the "Civica filarmonica di Lugano" and heads the music school in the same city. In 2001 he began teaching composition at the European Institute for Symphonic Band Studies (ISEB) in Trento (Italy) and concert band conducting at the "Conservatorio della Svizzera Italiana" in Lugano.

Program note provided by the publisher:

The typical instruments of Greek folk music are the clarinet, the mandolin, the violin, various types of tambourines, and the characteristic "buzuki." Greek folk music consists of a repertoire of three main groups of songs: traditional folksongs (dimotiko), folksongs from the immigrants (rebetiko), and songs from contemporary composers. The best-known author of Greek folk music is Mikis Theodorakis who, in addition to his political engagement against the fascist regime, has spread, through his melodies, the texts of the main Greek poets.

In *Greek Folk Song Suite*, Franco Cesarini has elaborated three songs belonging to the most ancient tradition. The first, O Haralambis, is in 7/8 time, typical of a popular folk dance called kalamatianos. Originally, the song O Haralambis was sung to "tease" during weddings, since the text of the song refers to a young man who refuses to marry. The central part of the piece includes another folk song called I Voskopula. The second movement, Stu Psiloriti, refers to an ancient song from the Island of Crete. The Psiloritis is the highest peak of the Ida Mountains. The third movement of the suite is based on the song Vasilikos tha gino, a very ancient song of the Ipeiros region. Some characteristics of this movement are a reminder of the sirtaki, the most popular Greek dance abroad.

About the Conductors

Marisa A. Miko is a band teaching assistant and graduate student at Illinois State University studying for her Master of Music degrees in Wind Conducting and Oboe Performance. She has been appointed section leader of the Wind Symphony and is a teacher's assistant for basic conducting, Symphonic Winds, Big Red Marching Machine and University Band.

Marisa is an Alfe Moyer and Smith Hildreth scholar who earned a Bachelor of Arts degree in Music Education from North Central College in Naperville, IL. She studied oboe, piano, voice and composition, and was selected as the Outstanding Music Education Major and Outstanding Band Member. During her studies, Marisa was elected President of the collegiate NAFME chapter, President of Concert Winds, Librarian for Women's Chorale, and was a guest choir conductor for a baccalaureate service. She travelled with the choir to Ireland and toured throughout the country.

Marisa's professional experience began teaching beginner woodwind lessons and junior high band. She was a reed player in pit orchestras for North Central College musicals and operas and a guest oboist with the Chicago Youth Symphony Orchestra and Bensenville Tenuto Orchestra. Prior to graduate school, Marisa taught PreK-8th grade general music and chorus and was a guest soprano soloist for the Downers Grove Choral Society and various churches in the Chicago suburbs. As a member of the Naperville Chorus, she performed at the 2018 National Memorial Day Choral Festival in the John F. Kennedy Center for the Performing Arts in Washington D.C. Marisa was also a guest conductor for the Plainfield East High School Wind Ensemble and an oboist with the Naperville Municipal Band, who celebrated their 160th anniversary this past summer.

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. While at SJO, the Concert Band achieved Division I ratings at state festivals and the Marching Band regularly competed each season. Under Zach's direction, the Marching Spartans had the privilege to represent the State of Illinois in the 2017 National Memorial Day Parade in Washington D.C.

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 the Wind Symphony trumpet section and guest conducts both 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.

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 Women Band Directors International, Pi Kappa Lambda Music Honor Society and an honorary member of Tri-M Music Honor Society.

Illinois State University | University Band

Marisa Miko, *conductor*

Zachary A. Taylor, *conductor*

Flute

Juliet Bienias
Kara DiFilippo
Madelyn Dowd
Ciara Jennings
Donna Korczak
Brooke Lindell
Trinity Mersmann
Maira Peters
Sara Walsh
Viktor Wilson-Miller
Allison Wessel

Oboe

Isabelle Barriball
Madison Ratliff

Clarinet

Emma Anderson
Xavier Arriaga
Colleen Barnes
Meghan Escamilla
Sara Henne
Katelyn Kierzyk
Dandi McCartney
Jasmine Murray
Delaney Rigney
Theresa Schafer
Brooke Schlicker
Raymond Smith IV
Anna Heiar (Bass)
Bea VanKleek (Bass)
Brooke Weller (Bass)

Bassoon

Nick Filano

Saxophone

Teontae Booker
Madison Crull
Olympia Falaris
Jeremy Howard
Emily Keebler
Hattie Parsons
Sarah Rynke
Colin Smith
Jabari Washington
Ryan Raia (Tenor)
Daziyr Tyler (Tenor)
Brooke VaBales (Tenor)
Matei Ionescu (Baritone)
Tyler Sondergaard (Baritone)

Horn

Zachary McDermott
Katie Novak

Trumpet

Anna Carson
Megan Donnelly
Tommy Feller
Zoe Friedman
Joe Gillespie
Andrew Goger
Gregory Harris
Katie Lawrence
Labrice Powell
Brennan Jacobson

Trombone

Robert Kelly
Sergio Ortega

Euphonium

Cole Butler
Luke Eckhardt
Ian Samsami
Jo Schillaci

Tuba

Brian Carpenter
Arturo Vladimir Alfaro-
Manriquez

Percussion

David Chase
Rob Krueger
Hannah Marquardt
Lyle McBurney
Rudy Morr
Daniel Parker
Jacob Radtke
Jameel Stephens
Sarah Yonamine

Illinois State University | Symphonic Band

Marykate Kuhne, *conductor*

Flute

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

Clarinet

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

Bassoon

Victoria Koenig

Saxophone

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

Horn

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

Trumpet

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

Trombone

Lucas Dahmm*
Valeska Carrillo
Emily Rausch
Cole Richey

Euphonium

Matt Fink*
Morgan Roach

Tuba

Katie Dobbeck*
Mikaila McCarthy
Yasme'n Dunmars

Percussion

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

Piano

Daniel Bellamy

*Denotes section leader

THANK YOU

Illinois State University Wonsook Kim College of Fine Arts

Jean Miller, *dean*

Sara Semonis, *associate dean of research and planning*

Janet Tulley, *assistant dean of academic programs and student affairs*

Nick Benson, *coordinator, Center for Performing Arts*

Steve Parsons, *director, School of Music*

Ann Haugo, *director, School of Theatre and Dance*

Michael Wille, *director, Wonsook Kim School of Art*

Aaron Paolucci, *director, Arts Technology Program*

Kendra Paitz, *director and chief curator, University Galleries*

Stephanie Kohl Ringle, *business communications associate*

Eric Yeager, *director, CFAIT*

Illinois State University School of Music

A. Oforiwaa Aduonum, *Ethnomusicology*

Allison Alcorn, *Musicology*

Debra Austin, *Voice*

Mark Babbitt, *Trombone*

Emily Beinborn, *Music Therapy*

Glenn Block, *Orchestra and Conducting*

Karyl K. Carlson, *Director of Choral Activities*

Renee Chernick, *Group Piano*

David Collier, *Percussion and Associate Director*

Andrea Crimmins, *Music Therapy*

Peggy Dehaven, *Office Support Specialist/Scheduling*

Anne Dervin, *Clarinet and General Education*

Gina Dew, *Music Education Advisor*

Judith Dicker, *Oboe*

Michael Dicker, *Bassoon*

Geoffrey Duce, *Piano*

Ellen Elrick, *Music Education*

Tom Faux, *Ethnomusicology*

Angelo Favis, *Guitar and Graduate Coordinator*

Tim Fredstrom, *Choral Music Education*

Sarah Gentry, *Violin*

David Gresham, *Clarinet*

Mark Grizzard, *Theory and Choral Music*

Christine Hansen, *Lead Academic Advisor*

Kevin Hart, *Jazz Piano and Theory*

Phillip Hash, *Music Education*

Megan Hildenbrandt, *Music Therapy*

Rachel Hockenbery, *Horn*

Martha Horst, *Theory and Composition*

Mona Hubbard, *Office Manager*

Aaron Jacobs, *Violin*

John Michael Koch, *Vocal Arts Coordinator*

William Koehler, *String Bass*

MaryKate Kuhne, *Assistant Director of Bands*

Marie Labonville, *Musicology*

Katherine J. Lewis, *Viola*

Anne McNamara, *Trumpet*

Shawn McNamara, *Music Education*

Roy D. Magnuson, *Theory and Composition*

Anthony Marinello III, *Director of Bands*

Thomas Marko, *Director of Jazz Studies*

Rose Marshack, *Music Business and Arts Technology*

Joseph Matson, *Musicology*

Paul Nolen, *Saxophone*

Lauren Palmer, *Office Administrator*

Stephen B. Parsons, *Director*

Ilia Radoslavov, *Piano*

Adriana Ransom, *Cello/String Project/CSA*

Kim Risinger, *Flute*

Cindy Ropp, *Music Therapy*

Andy Rummel, *Euphonium/Tuba*

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Carl Schimmel, *Theory and Composition*

Daniel Peter Schuetz, *Voice*

Robert Sears, *Trumpet*

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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