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Bloomington High School Wind Symphony and Symphonic Winds, February 16, 2020

Max E. Chernick conductor

Anthony C. Marinello III conductor

Phillip Hash guest conductor

Zachary A. Taylor guest conductor

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

*Bloomington High School
Wind Symphony*

Max E. Chernick, *conductor*

Symphonic Winds

Anthony C. Marinello, III, *conductor*

Phillip Hash, *guest conductor*

Zachary A. Taylor, *guest conductor*

Center for the Performing Arts
February 16, 2020
Sunday Evening
7:00 pm

This is the ninety-fourth program of the 2019-2020 season.

Program

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

Bloomington High School Wind Symphony

With Zeal Unceasing (2019)

Todd Stalter
(born 1966)

The Fairest of the Fair (1908/2000)

John Philip Sousa
(1854-1932)
arr. Keith Brion and Loras Schissel

The Seal Lullaby (2011)

Eric Whitacre
(born 1970)

Until the Scars (2019)

Adapted from *Hubris* from *Wine Dark Sea: Symphony for Band*

John Mackey
(born 1973)

Illinois State University Symphonic Winds

First Suite in E-flat for Military Band (1909/1984)

I. Chaconne
II. Intermezzo
III. March

Gustav Holst
(1874-1934)
ed. Colin Matthews

Elegy for Albinoni (2011)

Dr. Phillip Hash, *guest conductor*

Shelley Hanson
(born 1951)

A Mother of a Revolution! (2019)

Zachary A. Taylor, *guest conductor*

Omar Thomas
(born 1984)

Aurora Awakes (2009)

John Mackey

ASSISTED LISTENING DEVICES

Thank you for joining us for today's performance of the Illinois State University Symphonic Winds. 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.

Illinois State University Symphonic Winds Program Notes

Gustav Holst was one of England's most prominent composers and was also a professional trombonist as well as a teacher of composition and organ. Holst was born to Adolf and Clara von Holst in Cheltenham, England in 1874, and descended from several generations of musicians with German, Scandinavian, Latvian, and Russian ancestry. He was named Gustavus Theodore von Holst but dropped the "von" at the beginning of the war with Germany in 1914. Holst's music includes operas, choral works, orchestral works, band works, chamber and instrumental pieces, and songs. His music reflects his wide-ranging interests, from folk music to Sanskrit to astrology. During the First World War, he was placed in command of all English Army Bands, organizing music among the troops under the Y.M.C.A. Army and Education program. He continued his teaching as musical director at the St. Paul's Girls School in the Hammersmith borough of London.

Written in 1909, the *First Suite in E-flat* was given its first known public performance by the Royal Military School of Music Band, conducted by D.W. Jones, at Kneller Hall in 1920. The theme of the "Chaconne" is repeated by various instruments as others weave varied filigrees about the ground theme. In the middle of the first movement the theme is inverted for several repetitions. The second movement, "Intermezzo," is based on a variation of the "Chaconne" theme, presented first in an agitated style, then in a cantabile mood, with the two styles alternating throughout the movement. The two themes of the "March," one dynamic and the other lyric, are also taken from the "Chaconne" theme. The first theme is played in a marcato style by the brasses; the second, a more flowing rendition of the theme, is played by the woodwinds and horns. Eventually the two are combined in a thrilling counterpoint leading to the coda.

In a preface to the late Imogen Holst's biography of her father, Ralph Vaughan Williams refers to Gustav Holst as "a great composer, a great teacher, and a great friend." He describes his music as "uncompromisingly direct... (it) reaches into the unknown but never loses touch with humanity." Although Imogen (a gifted musician and author), was critical of some of his compositions, she writes that "The whole suite is superbly written for band...It must have been a startling change from the usual operatic selections... In spite of its original approach, the Suite never breaks away from the essential traditions of the band, and the 'March' is the sort of music that is beloved of bombardons (basses) and euphoniums..." The "inevitable meno mosso," was written "with the assurance of an experienced bandsman who knows exactly what the other players are going to enjoy."

Shelley Hanson (born 1951, Washington, D.C.) is an American composer, conductor and clarinetist. Dr. Hanson received her Ph.D. in performance, music theory, and music literature from Michigan State University, and has conducted university orchestras and wind ensembles as a faculty member of several universities. She is also on the artistic staff of the Minnesota Youth Symphonies. Shelley Hanson's compositions have been performed on every continent except Antarctica. As a conductor, record producer, and clarinetist, she has performed as a soloist with many ensembles: the Minnesota Orchestra, the Milwaukee Symphony, the North Carolina Symphony, the Las Vegas Philharmonic, the St. Paul Chamber Orchestra, and the U.S. Air Force Band, among others. Also a conductor, record producer, and clarinetist, she and her band, Klezmer and All That Jazz, have performed her Concerto for Klezmer Band and Orchestra with the Minnesota Orchestra, Milwaukee Symphony, North Carolina Symphony, St. Paul Chamber Orchestra, and many other groups. Klezmer and All That Jazz recorded traditional and her original music for the award-winning audio book version of the classic Yiddish folk tale *The Dybbuk*. Principal clarinetist of the Minneapolis Pops Orchestra, she has recorded orchestral and chamber music for Virgin Records, Teldec, Innova, and others, and was a soloist for the soundtrack of the feature film *Out of the Wilderness*. She is the founding director of the Macalester College Wind Ensemble (St. Paul, Minn).

Program note from the score:

Elegy for Albinoni is a memorial piece in honor of the prolific but now rarely performed Baroque-era composer Tomaso Albinoni (1671-1751). After an opening theme which sets the ultra-romantic tone of this piece, the second theme is based on rhythmically and harmonically altered versions of a few measures of one of Albinoni's violin sonatas. The two themes are used in alternation, in fragments, or simultaneously throughout the piece.

Albinoni's music was admired by one of the greatest composers of his time, Johann Sebastian Bach. Though Albinoni was 14 years older than Bach, he outlived him, perhaps partially because, as the independently wealthy son of a paper merchant, Albinoni never struggled financially. Bach used the older man's bass lines as examples in his teaching, as well as using some of Albinoni's themes as the basis for some of Bach's own pieces. Albinoni's oboe concerto is one of the standards of the oboe repertoire. However, the most familiar piece associated with Albinoni, the well-known *Adagio*, is actually by 20th-century composer Remo Giazotto, who says he based that piece on several measures of one of Albinoni's lost works.

Elegy was originally commissioned for string orchestra in 2008 by Breck School (Minn.) in honor of Claudette Laureano, recipient of the Jean Wigley Award for Outstanding Teaching. A full orchestra version was commissioned in 2009 by the Minnesota Youth Symphonies (Claudette and Manny Laureano, Co-Music Directors). This version for winds was commissioned in 2010 by Adam Sroka and the St. Michael-Albertville (Minn.) High School Wind Ensemble.

Omar Thomas (born 1984, Brooklyn, N.Y.) is an American educator, arranger and composer. Born to Guyanese parents, Omar moved to Boston in 2006 to pursue a Master of Music in jazz composition at the New England Conservatory of Music. He is the protégé of Ken Schaphorst and Frank Carlberg and has studied under Maria Schneider. Omar's music has been performed in concert halls across the country. He has been commissioned to create works in both jazz and classical styles. His work has been performed by such diverse groups as the Eastman New Jazz Ensemble, the San Francisco and Boston Gay Mens' Choruses, and the Colorado Symphony Orchestra. He conducts the Omar Thomas Large Ensemble; a group that was first assembled for Omar's graduate composition recital at the New England Conservatory of Music in the spring of 2008. Omar is currently a member of both the Harmony and Music Education departments at Berklee, where he teaches all four levels of harmony offered, in addition to taking charge of the "Introduction to Music Education" course. Omar is an active member of the Berklee community, serving on the Diversity and Inclusion Council, the Comprehensive Enrollment Strategy Workgroup, and acting as co-chair of the LGBT Allies. Omar was nominated for the Distinguished Faculty Award after only three years at the college and has thrice been awarded the Certificate of Distinction in Teaching from Harvard University, where he served as a teaching fellow.

Program note from the composer:

This piece is a celebration of the bravery of trans women, and in particular Marsha "Pay It No Mind" Johnson. Marsha is credited with being one of the instigators of the famous Stonewall uprising of June 28, 1969 – one of the pivotal events of the LGBTQ liberation movement of the 20th century – which is commemorated annually during the worldwide Gay Pride celebrations. Existing as a trans woman, especially a trans woman of color, and daring to live authentically, creating space for oneself in a transphobic world, is one of the bravest acts I can imagine. Over 20 trans women were murdered in the United States in 2018 alone. There is no demographic more deserving and, frankly, long overdue for highlighted heroism and bravery. The disco vibe in the latter half of the piece is meant to honor club culture, a sacred space held amongst LGBTQ persons in which to love, live, mourn, heal, strategize, connect, disconnect, and dance in defiance of those outside forces who would seek to do LGBTQ persons harm simply for daring to exist and take up space.

We pump our fists to honor the life, heroism, activism, and bravery of Marsha P. Johnson, to honor the legacy of the Stonewall revolution, to honor the memory of the trans lives violently ended due to fear and hatred, and in honor of trans women worldwide who continue to exist unapologetically and who demand to be seen.

This piece was commissioned by the Desert Winds Freedom Band, under the direction of Dean McDowell, to commemorate the 40th anniversary of the Stonewall uprising.

John Mackey (born 1 October 1973, New Philadelphia, Ohio) is an American composer. Mackey holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts Degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those media for the past few years. His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; Weill Recital Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; Alice Tully Hall; the Joyce Theater; Dance Theater Workshop; and throughout Italy, Chile, Japan, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, and the United States.

John has received numerous commissions from the Parsons Dance Company, as well as commissions from the Cleveland Orchestra Youth Orchestra, New York City Ballet's Choreographic Institute, the Dallas Theater Center, the Alvin Ailey Dance Company, the New York Youth Symphony, Ailey 2, Concert Artists Guild, Peridance Ensemble, and Jeanne Ruddy Dance, among many others. Recent and upcoming commissions include works for the concert bands of the SEC Athletic Conference, the American Bandmasters Association, and the Dallas Wind Symphony.

As a frequent collaborator, John has worked with a diverse range of artists, from Doug Varone to David Parsons, from Robert Battle to the U.S. Olympic Synchronized Swim Team. (The team won a bronze medal in the 2004 Athens Olympics performing to Mackey's score *Damn*.)

John has been recognized with numerous grants and awards from organizations including ASCAP (Concert Music Awards, 1999 through 2006; Morton Gould Young Composer Award, 2002 and 2003), the American Music Center (Margaret Jory Fairbanks Copying Assistance Grant, 2000, 2002), and the Mary Flagler Cary Charitable Trust (Live Music for Dance commissioning grants, 1998, 1999, 2000, and 2005). He was a CalArts/Alpert Award nominee in 2000.

In February 2003, the Brooklyn Philharmonic premiered John's work *Redline Tango* at the BAM Opera House, with Kristjan Jarvi conducting. John made a new version of the work for wind ensemble in 2004 -- Mackey's first work for wind band -- and that version has since received over 100 performances worldwide. The wind version won the 2004 Walter Beeler Memorial Composition Prize, and in 2005, the ABA/Ostwald Award from the American Bandmasters Association, making John the youngest composer to receive the honor.

In 2009, John's work *Aurora Awakes* received both the ABA/Ostwald Award and the NBA William D. Revelli Composition Contest.

John served as a Meet-The-Composer/American Symphony Orchestra League "Music Alive!" Composer in Residence with the Greater Twin Cities Youth Symphony in 2002-2003, and with the Seattle Youth Symphony Orchestra in 2004-2005. He was Composer in Residence at the Vail Valley Music Festival in Vail, Colorado, in the summer of 2004, Composer in Residence at the Cabrillo Festival of Contemporary Music in August 2005. He has held college residencies at Florida State, University of Michigan, Ohio State, Arizona State, University of Southern California, University of Texas, among many others. Mr. Mackey served as Music Director of the Parsons Dance Company from 1999-2003.

To entertain himself while procrastinating on commissions, John is a photography enthusiast.

Program note by Jake Wallace:

*Aurora now had left her saffron bed,
And beams of early light the heav'ns o'erspread,
When, from a tow'r, the queen, with wakeful eyes,
Saw day point upward from the rosy skies.*

-Virgil, *The Aenid*, Book IV, Lines 584-587

Aurora – the Roman goddess of the dawn – is a mythological figure frequently associated with beauty and light. Also known as Eos (her Greek analogue), Aurora would rise each morning and stream across the sky, heralding the coming of her brother Sol, the sun. Though she is herself among the lesser deities of Roman and Greek mythologies, her cultural influence has persevered, most notably in the naming of the vibrant flashes of light that occur in Arctic and Antarctic regions – the Aurora Borealis and Aurora Australis.

John Mackey's *Aurora Awakes* is, thus, a piece about the heralding of the coming of light. Built in two substantial sections, the piece moves over the course of eleven minutes from a place of remarkable stillness to an unbridled explosion of energy – from darkness to light, placid grey to startling rainbows of color. The work is almost entirely in the key of E-flat major (a choice made to create a unique effect at the work's conclusion, as

mentioned below), although it journeys through G-flat and F as the work progresses. Despite the harmonic shifts, however, the piece always maintains a – pun intended – bright optimism.

Though Mackey is known to use stylistic imitation, it is less common for him to utilize outright quotation. As such, the presence of two more-or-less direct quotations of other musical compositions is particularly noteworthy in *Aurora Awakes*. The first, which appears at the beginning of the second section, is an ostinato based on the familiar guitar introduction to U2's "Where the Streets Have No Name." Though the strains of The Edge's guitar have been metamorphosed into the insistent repetitions of keyboard percussion, the aesthetic is similar – a distant proclamation that grows steadily in fervor. The difference between U2's presentation and Mackey's, however, is that the guitar riff disappears for the majority of the song, while in *Aurora Awakes*, the motive persists for nearly the entirety of the remainder of the piece.

The other quotation is a sly reference to Gustav Holst's *First Suite in E-flat for Military Band*. The brilliant E-flat chord that closes the Chaconne of that work is orchestrated (nearly) identically as the final sonority of *Aurora Awakes* – producing an unmistakably vibrant timbre that won't be missed by aficionados of the repertoire.

Conductor Biographies

Mr. Max E. Chernick is currently in his fifteenth year as Director of Bands at Bloomington High School, where he oversees a comprehensive program of two concert ensembles, marching band, and various extracurricular ensembles, representing more than fifteen percent of the student body. Prior to his arrival at Bloomington, he served as Director of Bands at Killingly High School in Danielson, Connecticut.

Originally from the suburbs of Chicago, Illinois, Mr. Chernick earned his Bachelor of Music Education from the University of Illinois in Urbana-Champaign, where his undergraduate years included performance as the Drum Major of the Marching Illini. Mr. Chernick received his Master of Arts in Music Education and Band Conducting from the University of Iowa, where he was an instructor in the School of Music's Department of Bands. For two years he served as director of the Iowa Pep Band, assistant director of the Hawkeye Marching Band and assistant conductor of the New Horizons Band for Senior Citizens.

Under his direction, the BHS Wind Symphony has earned high honors at festivals throughout the Midwest. The ensemble was honored with an invitation to be a featured performer at the 2011 Illinois Music Educators' Association All State Conference and has been selected to the University of Illinois Superstate Festival in 2011, 2012, 2016, 2017 and 2018. The ensemble has also been a member of various commission consortiums, supporting new music by composers such as Roy Magnuson, Steven Bryant, Steve Danyew, Kevin Krumenauer and Todd Stalter.

Mr. Chernick resides in Bloomington with his wife, Renee, and his children, Paige and Paxton.

Dr. Anthony C. Marinello, III serves as Assistant Professor of Music and 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 overseeing all aspects of the wind band program, he leads the graduate program in wind conducting and teaches undergraduate courses in instrumental conducting.

As conductor of the Illinois State University Wind Symphony, Dr. Marinello has collaborated with numerous esteemed colleagues and composers including William Bolcom, Steven Bryant, Donald Grantham, and Chen Yi. He is also active in the commissioning and performing new works for wind band including a recent commission, world premiere, and subsequent recording of *Come Sunday* for wind ensemble by composer Omar Thomas.

He joined the faculty at Illinois State University after serving at The University of Texas at Austin as the Assistant Director of the Longhorn Band and Director of the Longhorn Pep Band. 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 remains committed to serving the music education community as an active guest conductor, clinician, and adjudicator.

Dr. Marinello has been inducted into Phi Beta Mu International Bandmasters Fraternity. He is the recipient of numerous prestigious awards including the Illinois State University College of Fine Arts Service Initiative Award, the Illinois State University College of Fine Arts Research Initiative Award, the Illinois State University New Faculty Start-up Award, The Eyes of Texas Excellence Award, and the Delta Omicron Music Professor of the Year Award at Virginia Tech. He has received invitations to participate in the National Band Association's International Conductor's Symposium in Rome, Italy, the West Point Conducting Workshop, and the National Band Association's Young Conductor Mentor Project.

Dr. Marinello holds memberships in the College Band Directors National Association, the National Association for Music Education, Tau Beta Sigma, Kappa Kappa Psi, and Phi Mu Alpha Sinfonia. 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.

Dr. Phillip Hash is Associate Professor/Coordinator of Music Education at Illinois State University in Normal. He holds an Ed.D. in music education from the University of Illinois at Urbana-Champaign, a M.M in wind conducting from Northwestern University, and a B.M. in music education from Millikin University. Dr. Hash taught music education at Calvin College in Grand Rapids, Michigan, from 2004-2017. From 1989-2004, he taught elementary, middle school, and high school bands in the Chicago area, and from 1994-2004, served as choir director at the Christian Reformed Church of Western Springs, Illinois. He has received the Citation of Excellence from the National Band Association on two occasions, as well as the Outstanding Chicagoland Music Educator Award and an honorary membership in the Michigan School Band and Orchestra Association. Bands under his direction have performed at the University of Illinois Superstate Concert Band Festival and the Illinois Music Education Association Conference. Dr. Hash is a member of the National Association for Music Education/Illinois Music Education Association, Phi Beta Mu International Bandmasters' Fraternity, and the National Band Association. He has published arrangements for band, strings, and small ensembles, as well as numerous research and practitioner articles on music education history, instrumental music pedagogy, mentoring student teachers, and music teacher evaluation. He has served as a reviewer for the *Journal of Research in Music Education* and the *Journal of Music Therapy*, and currently serves on the editorial committee for the *Journal of Historical Research in Music Education*.

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.

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 principal 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.

Bloomington High School Wind Symphony

Mr. Max E. Chernick, *conductor*

Flute

Alyson Ficca *
Branda Martin (piccolo)
Kimmy Detwiler
Lucy Gonzalez
Sriya Darsi
Ann Marie Flaig

Oboe

Laylani Rivera

Bassoon

Anna Starkey *
Galvin Davis
Taniya Boone

Clarinet

Zach Burke *
Allison Howard
Adriana Rosales
Erin Blakeney
Anna Blair
Maureena Terven

Bass Clarinet

Daetwon Terrell *
Jack White (contrabass)

Saxophones

Hannah Holmes *
Madelin Ching
Hanna Cisney
Joe Rupprecht (tenor)
David Ferrier (baritone)

Trumpet

Will Lovell *
Eli Lewis
Camille Ratcliff
Aisha Adams
Bijan Ghahramany
Rece Butler
Corbin Hart
Gagan Kadadevarmath

French Horn

Curtis Baldwin *
Aaron Siems
Aidan Loseke
Jack Law
James Dahmm

Trombone

Nico Edwards-Testolin *
Calder Smith
Zaven Dadekian
Josh Dahmm
Antonio Guzman (bass)

Euphonium

Jason Strahl *
Drew Gibson

Tuba

John R. Pratt *
Jonathan Novotny

Percussion

Carter Shrode *
Aubrey Rose
Chloe Hart
Ethan Sanders
Zoe Dabrowski
Marcus Hanna
Matt Steers

Piano

Josh Dahmm

*denotes principal

Illinois State University Symphonic Winds

Anthony C. Marinello, III, *conductor*

Flute

Christopher Bulding*
Brennon Best
Gina Russell
Grace Suglich*
Kirsten Townander
Andy Trower

Oboe

Tyler Bloomfield
Cara Fletcher

Clarinet

Katie Allen
Ethan Camacho (bass)
Michael Endres
Dorothy Hodson (bass)
Alyssa Irby
Peyton Kerley*
Tom Morgano
Trent Nolin
Melanie Saienni
Mary Schoenke

Bassoon

Victoria Koenig
Kiara Price*

Saxophone

Ryan Baur
Michael Jeszke*
Ben Long* (tenor)
Michael Pidgeon (bari)
Gianna Politano
Hailey Woock

Horn

Nathaniel Chockley
Allison Hoffman
Nathaniel Parson*
Jimmy Spencer
Ian Welch

Trumpet

Braedon Anderson
Jackson Crater
Alice Kabira*
Alexandra Karafotias
Jeri Rethford
Camrin Severino
Ryan Valdivia

Trombone

Amanda Cortez (bass)
Jem Frost
Patrick Grogan
Josh Gumina
Matthew Helferich
Jonathan Sabin*

Euphonium

Kaitlyn Bauman*
Alex Tartaglia

Tuba

Andrew Bilgri
Angel Lopez*

Percussion

Noah Berkshier
Emily Bollinger
Braeden Forman
Konnor Halsey
Joe Mehalek*
Caleb Sauder
Ethan Wepfer

Double Bass

Samuel Frosch

Piano

Xingchen Liu

*Denotes section leader

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Michelle Vought, *Voice*

Roger Zare, *Theory and Composition*

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Jacob Okrzesik, Zachary Taylor