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### Symphonic Winds, February 26, 2021

F. Mack Wood conductor

Lauren Bobarsky guest conductor

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

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# *Symphonic Winds*

F. Mack Wood, *conductor*  
Lauren Bobarsky, *guest conductor*

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Center for the Performing Arts  
February 26, 2021  
Friday Evening  
8:00 p.m.

This is the forty-third program of the 2020-2021 season.

# Program

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

***Canzon Septimi Toni No.2 (1597)***

Giovanni Gabrieli  
(1557- 1612)  
Ed. Robert King

***Three Tallis Melodies (1561)***

II. Third Mode Melody

Steve Danyew  
(born 1983)

***Molly on the Shore (1907)***

Percy Grainger  
(1882-1961)  
transcribed by Amber Sheeran

***Petite Symphonie (!885)***

I. Adagio, Allegro  
II. Andante Cantabile

Charles Gounod  
(1818-1893)

Lauren Bobarsky, *guest conductor*

~Intermission~

***Strange Humors (2006)***

John Mackey  
(born 1973)

***Mare Tranquilitatis (2020)***

Roger Zare  
(born 1985)

***Lichtweg Lightway (2020)***

Jennifer Jolley  
(born 1981)

## ASSISTED LISTENING DEVICES

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.

## Program Notes

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 might consider joining us again for future performances here at the ISU School of Music. Please visit <http://www.bands.illinoisstate.edu> for more information. Thank you for your support!

**Giovanni Gabrieli** (c. 1554/1557 – 12 August 1612) was an Italian composer and organist. He was one of the most influential musicians of his time and represents the culmination of the style of the Venetian School, at the time of the shift from Renaissance to Baroque idioms. While not much is known about Gabrieli's early life, he probably studied with his uncle, the composer Andrea Gabrieli; he may indeed have been brought up by him, as is implied in some of his later writing. He also went to Munich to study with the renowned Orlando de Lassus at the court of Duke Albrecht V; most likely he stayed there until about 1579. By 1584, he moved to Venice, where he became principal organist at Saint Mark's Basilica in 1585, after Claudio Merulo left the post; following his uncle's death the following year he took the post of principal composer as well. Gabrieli's career rose to further acclaim when he took the additional post of organist at the Scuola Grande di San Rocco, another post he retained for his entire life. San Rocco was the most prestigious and wealthy of all the Venetian confraternities, and second only to San Marco itself in splendor of its musical establishment.

Though Gabrieli composed in many of the musical forms current at the time, he clearly preferred sacred vocal and instrumental music. He used the unusual layout of the San Marco church, with its two choir lofts facing each other, to create striking spatial effects. Most of his pieces are written so that a choir or instrumental group will first be heard from the left, followed by a response from the musicians to the right (antiphon). While this polychoral style had existed for decades—Adrian Willaert may have made use of it first, at least in Venice—Gabrieli pioneered the use of carefully specified groups of instruments and singers, with precise directions for instrumentation, and in more than two groups. The acoustics were such in the church—and they have changed little in four hundred years—that instruments, correctly positioned, could be heard with perfect clarity at distant points. Thus instrumentation which looks strange on paper, for instance a single string player set against a large group of brass instruments, can be made to sound, in San Marco, in perfect balance.

Giovanni Gabrieli composed his *Canzon septimi toni* for the majestic St. Mark's Cathedral in Venice, where he was organist and principal composer from 1585 until his death. Gabrieli came from a musical family - he succeeded his uncle Andrea as principal composer at St. Mark's and edited many of the latter's works for publication. After Gabrieli's father died in 1572, when Giovanni was a teenager (the year of his birth is unknown, but speculation places it between 1554 and 1557), uncle Andrea was likely his guardian and teacher.

The *Canzon* comes from a collection of music for brass that Gabrieli composed for church use and published in 1597 under the title *Sacrae symphoniae*. This was the first collection devoted exclusively to Gabrieli's works, and it reflects his experience as a church musician. The pieces in the collection are for various combinations of trumpets and trombones, whose players would have been placed antiphonally inside St. Mark's to take advantage of the church's acoustics and to clarify the dialogic musical structure of works such as the *Canzon*. The *Canzon septimi toni* (so-called because it is written in the Mixolydian church mode, which is based on G, the "seventh tone") shows Gabrieli developing musical material in dialogue between instrumental groups. The spatial arrangement of the various instruments is necessitated by the score's antiphony, with the instruments answering each other from all sides of the performance space, enveloping the listeners in a late 16th-century version of surround sound, an effect recreated here by having the musicians play from different parts of the auditorium.

**Steve Danyew** (born 1983) is the recipient of numerous national and international awards for his work, and his compositions have been performed throughout the world in venues such as the Sydney Opera House, the Kennedy Center, Carnegie Hall, and the steps of the US Capitol. Danyew's recent work *Into the Silent Land* was named the winner of the 2019 Walter Beeler Memorial Composition Prize. Three of his compositions for wind band are featured in Volume 11 of *Teaching Music Through Performance in Band* (GIA).

In addition to composing, Danyew is a passionate educator who teaches courses focused on helping young musicians craft their own creative careers at the Eastman School of Music's Institute for Music Leadership. He is the contributing author for the 2nd edition of Ramon Ricker's book *Lessons from a Streetwise Professor: What You Won't Learn at Most Music Schools* (Sounddown, 2018). He is also a frequent guest composer and lecturer at schools through the United States.

Program notes from the composer:

Since I first discovered renaissance choral music in college, I've been entranced with the beauty of this music. It is timeless and just as moving today as it must have been centuries ago. In 2019, I sang in a chamber choir (I'm really a saxophonist, but they still let me sing!), and one of the pieces we sang was the hymn Third Mode Melody by Thomas Tallis. The music captivated me. It lingered in my mind for weeks. Shortly thereafter, I had decided to write a piece for my college wind ensemble director, Gary Green, based on a photograph he took of a church in Savannah, Georgia. The mysterious and beautiful photograph and the music from Third Mode Melody seemed to fit well, so the piece came together quickly as *Entrata*.

After studying Third Mode Melody and weaving that music into my piece *Entrata*, I took time to explore other Tallis works. I had heard and sung the Tallis canon before, and also came across his stunning work *If Ye Love Me*.

Fast forwarding a bit to spring 2020, when the COVID-19 pandemic struck, composers and conductors began to think about creating music that could be adaptable to a wide range of instrumentations and ensemble sizes for fall 2020 (and potentially beyond). At the writing of these notes (July 2020) we still don't know how many musicians will be able to make music together, and how each school will organize classes. As I thought about creating music that could be flexible, I quickly thought of these Tallis works. I believe they are works of remarkable depth and beauty, while at the same time relatively simple. I think there is a lot to learn and enjoy from playing and studying this music, and so I decided these tunes might be helpful in a flexible setting.

As I was arranging this music, I pictured student groups of various sizes and instrumentations -- 7 wind players, or 12 strings, or 23 players including strings, winds and percussion -- all finding some solace and beauty in the music of Thomas Tallis. I pictured them being filled by the richness of this music, being touched by the depth of this centuries-old art. This thought inspired me to create this music, and I hope that teachers and students find it meaningful and rewarding.

**Percy Aldridge Grainger** (8 July 1882, Brighton, Victoria, Australia – 20 February 1961, White Plains, N.Y.) was an Australian-born composer, pianist and champion of the saxophone and the concert band, who worked under the stage name of Percy Aldridge Grainger.

Grainger was an innovative musician who anticipated many forms of twentieth century music well before they became established by other composers. As early as 1899 he was working with "beatless music", using metric successions (including such sequences as 2/4, 2½/4, 3/4, 2½/4).

In December 1929, Grainger developed a style of orchestration that he called "Elastic Scoring". He outlined this concept in an essay that he called, "To Conductors, and those forming, or in charge of, Amateur Orchestras, High School, College and Music School Orchestras and Chamber-Music Bodies".

In 1932, he became Dean of Music at New York University, and underscored his reputation as an experimenter by putting jazz on the syllabus and inviting Duke Ellington as a guest lecturer. Twice he was offered honorary Doctor of Music, but turned them down, explaining, "I feel that my music must be regarded as a product of non-education."

Program notes from the composer:

In setting *Molly on the Shore*, I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with initiative, whereas rhythm appears to me to exert an enslaving influence. For that reason, I have tried to avoid regular rhythmic domination in my music -- always excepting irregular rhythms, such as those of Gregorian chant, which seem to me to make for freedom. Equally with melody, I prize discordant harmony, because of the emotional and compassionate sway it exerts.

**Charles Gounod** was a French composer (born on 17 June 1818 in Paris; died on 18 October 1893 in Saint-Cloud). His father was a painter and his mother a pianist. During his youth he studied harmony and counterpoint with Antoine Reicha and eventually studied at the Paris Conservatory. In 1837 Gounod finished in second place for the Prix de Rome but won the award two years later. This prize allowed him to study for two years in Rome as well as Austria and Germany. During this time, he met Mendelssohn who would influence him compositionally. In 1843 his mother arranged for Charles to work at a church. Throughout the early part of his life he debated entering the priesthood. His music gained prominence in the 1850s through opera commissions. Gounod's most influential works include his numerous masses, the opera *Faust* (1859), and the piano piece *Funeral March of a Marionette* (1873).

*Petite Symphonie*, or the "Little Symphony for Winds," was composed in 1885. Gounod's friend, and flute professor at the Paris Conservatoire, Paul Taffanel, commissioned him to write a chamber piece for winds. Its instrumentation of a wind octet, with an added flute part in honor of Taffanel, is modeled after Mozart's wind serenades.

This complete miniature symphony is elegant, delicate, and sweet. The first movement uses a slow introduction, like that of Haydn, and an allegretto in sonata form. The second movement features the added flute part. The scherzo that follows is based on a hunting theme, with a lively finale in the fourth movement to end the symphony.

**John Mackey** (born 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.

*Strange Humors* represents another of Mackey's works (after *Redline Tango*) that has been transcribed for wind ensemble. The first version of *Strange Humors* was a student piece for string quartet and djembe that Mackey wrote while pursuing his graduate degree at The Juilliard School. It was later adapted for use by the Parsons Dance Company, with choreography by Robert Battle. Its transcription came at the behest of Richard Floyd on behalf of the American Bandmasters Association. The piece represents a merging of musical cultures -- the modal melodies and syncopated rhythms of middle Eastern music with the percussive accompaniment of African drumming.

At the heart of the work lies the pulse of the djembe, which remains from the original version. The djembe, an hourglass-shaped drum played with bare hands, is a major part of the customs of west African countries such as Mali and Guinea, where djembe ensembles accompany many functional celebrations of society.

The piece opens with a sultry English horn solo, a line laced with Phrygian influence representing the "typical" melodies of the most northeastern parts of the African continent -- most notably Egypt, but also parts of the Arabian Peninsula. Later, the saxophones emulate the snaking lines of the English horn. The addition of brass and auxiliary percussion to the original orchestration makes for particular impact during the shout sections of the piece, and the groove of the djembe combined with the quirky rhythms throughout leave an impression that lingers in the listener's mind long after its conclusion.

**Roger Zare** (born 1985, Sarasota, Fla.) is an American composer.

Zare holds a DMA ('12) from the University of Michigan, where he has studied with Michael Daugherty, Paul Schoenfield, Bright Sheng, and Kristin Kuster. He holds degrees from the Peabody Conservatory (MM '09) and the University of Southern California (BM '07), and his previous teachers include Christopher Theofanidis, Derek Bermel, David Smooke, Donald Crockett, Tamar Diesendruck, Fredrick Lesemann, and Morten Lauridsen.

Dr. Zare has been praised for his "enviable grasp of orchestration" (New York Times) and for writing music with "formal clarity and an alluringly mercurial surface." He has written for a wide variety of ensembles, from solo instruments to full orchestra. Often inspired by science, mathematics, literature, and mythology, his colorfully descriptive and energetic works have been performed in five continents by such ensembles as the American Composers Orchestra, the Minnesota Orchestra, the Sarasota Orchestra, the Australian-based Trio Anima Mundi, the Donald Sinta Quartet, and the New York Youth Symphony.

An award winning composer, Zare has received the ASCAP Nissim Prize, three BMI Student Composer Awards, an ASCAP Morton Gould award, a New York Youth Symphony First Music Commission, the 2008 American Composers Orchestra Underwood Commission, a 2010 Charles Ives Scholarship from the American Academy of Arts and Letters, and many other honors. He has been composer in residence at the Salt Bay Chamber Music Festival, the Chamber Music Festival of Lexington and currently serves with the SONAR new music ensemble.

Program notes from the composer:

I was commissioned in the summer of 2007 by Jeffrey Bishop to write a short piece for his string orchestra at Shawnee Mission Northwest High School in Kansas City. They premiered the string version of this work on February 12, 2008. In 2012, a consortium of wind ensembles around the United States commissioned a transcription of this work for band, and it was premiered throughout the 2012-2013 season.

*Mare Tranquilitatis* translates to "Sea of Tranquility," and is the famous location on the moon where Apollo 11 landed and the first man set foot on the lunar surface. The music seeks to capture a dichotomy of emotions -- tranquil beauty and restless isolation. All of the musical material is derived from only two ideas -- the descending fourth heard in the opening bar, and the flowing and surging melody heard not long after. These two ideas trade back and forth within a contrapuntal texture, swelling and flowing as they interact with each other. The music recedes into a quieter realm and a quartet of soloists emerges, juxtaposing the lush full textures with a delicate and intimate passage.

After many peaks and dips, the emotional arc of the piece culminates in the long-awaited return of the second theme. It grows and transforms into a sweeping gesture, bringing closure to the pent-up tension from before. What follows is an epilogue, and the piece ends with one final tender moment with the solo quartet.

**Jennifer Jolley** (born 1981, Bellflower, Calif.) is a composer and sound artist influenced by urban environments and nostalgia.

Originally from Los Angeles, Dr. Jolley was an assistant professor of music at Ohio Wesleyan University. She earned both her D.M.A. and M.M. at the University of Cincinnati's College-Conservatory of Music and her B.M. at the University of Southern California Thornton School of Music.

Jennifer's work draws toward subjects that are political and even provocative. She is the co-founder of North American New Opera Workshop (NANOWorks Opera), a chamber opera company devoted to developing and staging short contemporary operas by emerging North American composers, and also authors *Why Compose When You Can Blog?*, a web log about contemporary composing.

Dr. Jolley joined the composition faculty of the Texas Tech School of Music in 2018 and has been a member of the composition faculty at Interlochen Arts Camp since 2015. She teaches various music composition courses including computer music programming and sound art.

*Lichtweg/Lightway* is a wind ensemble piece based on the Keith Sonnier's light installation in Connecting Level 03 in Terminal 1 at the Munich Airport. Bright fluorescent neon lights line the walls of a typical airport walkway to both guide travelers to where they are going and to help them cope with the stress of being in transit. In this piece I musically portray the rhythmic placement of red and blue light emanating from this neon installation by creating a constant eighth-note ostinato that is heard throughout the piece. Just as the panes of glass, mirrors, and aluminum sheets refract and scatter the colorful neon light, this ostinato is diffused amongst the different colors in the ensemble.



## Biographies

**Prof. F. Mack Wood** serves as the Associate Director of Bands at Illinois State University where he is the conductor of the Symphonic Winds. In addition to his conducting responsibilities, he is the director of the Big Red Marching Machine and teaches undergraduate courses in instrumental conducting and marching band techniques. Prof. Wood joined the faculty at Illinois State University in the fall of 2020. Prior to his appointment at Illinois State University, Prof. Wood was a doctoral student at the University of Miami, Frost School of Music.

Prof. Wood taught high school in the Dallas area for eleven years before moving on to pursue graduate education. He is an active clinician, guest conductor and drill designer. He holds the Bachelor of Music and Human Learning from The University of Texas at Austin, a Master of Music Degree in Instrumental Conducting from Louisiana State University and will complete his Doctor of Musical Arts Degree from The University of Miami this spring.

**Lauren Bobarsky** is a first-year graduate student at Illinois State University, pursuing a degree in Wind Conducting with Dr. Anthony Marinello. She is a Band Graduate Assistant in addition to guest conducting the Wind Symphony, Symphonic Winds, and University Band. Before attending graduate school, Lauren was the Director of Bands at Pana CUSD #8 where she taught marching band, concert band, and pep band. She graduated from Illinois State University in 2018 with a bachelor's degree in Music Education.

# Illinois State University Symphonic Winds

F. Mack Wood, *conductor*

## Flute

Christopher Bulding  
Maddie Hubbard  
Isaar Rutledge  
Grace Suglich  
\*Kirsten Townander  
\*Andy Trower

## Oboe

\*Tyler Bloomfield  
Sara Walsh

## Clarinet

Jessica Benjamin  
Erin Brown  
Freda Hogan  
\*Kara Kirkus  
Grace Reuter  
Benjamin Sanetra  
Lauren Schaff

## Bassoon

\*Veronica Ervin  
Nicholas Filano

## Saxophone

Caleb Gibson  
\*Brianna Morin  
Mikey Schelinski  
Sam Simmons

## Horn

Ryan Burns  
Alicia Cruz  
\*Cassidy Fairchild  
Joanno Sieczka

## Trumpet

Austin Caraher  
Jackson Crater  
\*Collin Halihan  
Milo Johnson  
Alexandra Karafotias  
Christian McLaughlin  
Ryan Valdivia

## Trombone

Patrick Grogan  
Josh Gumina  
Brett Harris  
\*Matthew Helferich  
Ethan Machamer  
Julian Rodriguez (bass)

## Euphonium

\*Dylan Gray  
Jack O'Mahoney

## Tuba

Kaitlin Dobbeck  
\*Angel Lopez

## Percussion

Braeden Forman  
Joe Mehalek  
Jake Okrzesik  
\*Chuck Willard

## Piano

Wenqing Zhang

\*Denotes Section Leader

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