Wind Symphony, April 24, 2021

Anthony C. Marinello III
Lauren Bobarsky

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Wind Symphony

Anthony C. Marinello, III conductor
Lauren Bobarsky, guest conductor

Center for the Performing Arts
April 24, 2021
Saturday Evening
5:00 p.m.

This is the one hundred and eleventh program of the 2020-2021 season.
Program

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

*anti-FANFARE (2019)*
Andrew Blair  
(born 1987)

*Bright Spirit (2002)*
Judith Bingham  
(born 1952)  
arranged by Roger Cawkwell

*Ascent to the Summit (2016)*
Tara Islas  
(born 1966)

*The Binding (1981)*
Fisher Tull  
(1934-1994)

*Symphony No. 1 Op. 21 (1800/1817/2007)*
I. Adagio molto – Allegro con brio
Ludwig van Beethoven  
(1770-1827)  
transcribed by Georg Schmitt

~ Intermission ~

Endowed Scholarship Award Presentations

*Point Blank (2010/2020)*
Paul Dooley  
(born 1983)

*Summerland (1937)*
William Grant Still  
(1895-1978)  
arranged by Dane Teter
Lauren Bobarsky, *guest conductor*

*On this Bright Morning (2013)*
David Maslanka  
(1943-2017)

*The Belle of Chicago (1892/1999)*
John Philip Sousa  
(1854-1932)  
edited by Frank Byrne
Program Notes

Thank you for joining us for today’s performance of the Illinois State University Wind Symphony. We hope that you will enjoy our concert, and that you might consider joining us again for future performances here at the ISU School of Music. Please visit http://www.bands.illinoisstate.edu for more information. Thank you for your support!

Andrew Blair is a conductor, percussionist, and composer from Charlotte, NC. Andrew graduated with honors as a NC Teaching Fellow, Sudler Trophy winner, and Instrumental Performer of the Year from Western Carolina University in 2010 with a BSEd in music education. As a passionate educator, Andrew taught on the middle, high school, and collegiate levels for 8 years in the greater Charlotte, NC area, with his ensembles earning consistent superior ratings in grades 1-6 in concert, marching, and solo/small ensemble performance assessments across the Southeast. Andrew has also been fortunate to put that passion to work as a dual-masters student in conducting and percussion at the University of Georgia. Andrew was named a 2016 recipient of the ASBDA Encore Award for Young Band Directors, and was recognized by multiple Citations of Excellence in music education from Cabarrus County Schools. He has also presented clinics at multiple state and district in-service conferences, and maintains an active schedule of adjudication, clinics, masterclasses, and symposiums. Andrew has proudly served as an Innovative Percussion educational artist and clinician since 2010. As a conductor and percussionist, Andrew has joyfully led a diverse musical life, having been blessed with opportunities to perform in a wide variety of musical settings ranging from band and orchestra to jazz, chamber, theatre, worship, and electroacoustic music. Andrew has most recently held positions as a section percussionist in the Union Symphony Orchestra (NC), as well as principal percussionist of the Carolinas Wind Orchestra (SC). While in Athens, Andrew has had incredible experiences leading and performing with the Hodgson Wind Ensemble, Wind Symphony, Symphonic Band, Percussion Ensemble, Rote Hund Muzik, and multiple jazz and chamber settings in the area.

Program notes from Andrew Blair:

The inspiration for anti-FANFARE came during a lesson with Cynthia Johnston Turner where we were studying works for winds and percussion with atypical instrumentation. At the end of the lesson, we concluded that there was a gap in the repertoire for a short, exciting concert opener for woodwinds and percussion. I was particularly inspired by her “commission” that day: “You should write one, you know, an anti-fanfare.”

anti-Fanfare opens with a typical fanfare motive, but listeners will notice that the similarities end there. The piece employs the full complement of the woodwind and percussion sections (plus piano) in contrast to centuries of brass/orchestral fanfares. The typical stately cadence has been replaced by a quick triple meter, with the language of the piece inspired by the composer’s forays into contemporary jazz fusion and electronica. All of this, while giving the brass a well-deserved break.

The piece was premiered by the University of Georgia Hodgson Wind Ensemble in January 2020, with the composer conducting.

Judith Bingham (b. 21 June 1952, Nottingham, England) is an English composer. Bingham grew up in Sheffield and had already been composing actively for many years when she entered the Royal Academy of Music in 1970 to study composition and singing. Her teachers included Alan Bush and Eric Fenby, later Hans Keller, and Erich Vieth (for singing).

Her individual musical voice soon attracted attention and led to many requests for works, notably for the King’s Singers, Peter Pears and the Songmakers’ Almanac. In 1977 she won the BBC Young Composer Award and from 1983 to 1996 she was a regular member of the BBC Singers, for whom she has written eleven works: at the end of 2005 she became their associate composer.

While her orchestral and choral works have made a wide impact, Bingham has won particular acclaim for her scores for brass – ensemble, band and solo; she is also fast becoming recognized as a major composer of organ music. In 2005 her huge orchestral piece Chartres was selected for the Encore project and conducted by James MacMillan.

She was the 2004 winner of the Barlow Prize for choral music, and has won three British Composer awards in 2004 and 2006 for choral and liturgical music. New projects include works for St Paul’s Cathedral, the BBC Singers, choirs in Utah and Albuquerque, an organ concerto, and a series of violin pieces for Peter Sheppard Skaerved.
Bright Spirit, based on a poem of the same name by Percy Bysshe Shelley (1792-1822), was dedicated to Timothy and Hilary Reynish in memory of their son Will, who died in a climbing accident in 2001, at the age of 32. The poem is a brief elegy for Shelley’s son, also named William, who died in childhood.

Bingham’s seven-minute meditation on a parent’s loss of a child is a wordless reflection of the sentiments of anguished grief expressed in the poem.

Bright Spirit

My lost son William, thou in whom
Some bright spirit lived, and did
That decaying robe consume
Which its lustre faintly hid,
Here its ashes find a tomb.
But beneath this pyramid
Thou art not if a thing divine
Like thee can die, thy funeral shrine
Is thy mother’s grief and mine.

Where art thou gentle child?
Let me think thy spirit feeds,
Within its life intense and mild,
The love of living leaves and weeds,
Among these ruins cold and wild;
Let me think that through low seeds
Of the sweet flowers and sunny grass,
Into their hues and scents may pass
A portion –

Tara Islas, a native of Mobile, Alabama, recently retired as hornist and music arranger with The United States Air Force Band in Washington, D.C. During her more than 21 years in the band, she has performed more than 4,000 ceremonies before the highest-ranking officials, including the President and Vice President of the United States, the Secretary of Defense, the Secretary of the Air Force, and the Chairman of the Joint Chiefs of Staff. She also performs military honors for Air Force members and their families at Arlington National Cemetery.

She holds a Bachelor of Music Degree in Horn Performance from The Florida State University and a Master of Music Degree in Horn Performance at the Cincinnati College-Conservatory of Music. During her undergraduate studies, she was the winner of the Southeast Horn Workshop Solo Competitions in 1987 as well as the CCM Concerto Competition in 1991. During the summers, she attended the Brevard Music Center, the Aspen Music Festival, the Norfolk Chamber Music Festival, and the National Orchestral Institute. Her teachers have included Tony Cecere, William Capps, Michael Hatfield, William Purvis, and David Wakefield.

Before going into the Air Force, Ms. Islas was a private lesson instructor in the Richardson Independent School District in Texas. She served as Instructor of Horn at the University of Evansville and Principal Horn of the Evansville Philharmonic Orchestra, she was also on the faculty of Wright State University as instructor of horn. Ms. Islas has extensive performance experience including performances with the San Antonio Symphony, East Texas Symphony, Owensboro Symphony, Ohio Valley Symphony, Lawton Symphony, Albany (GA) Symphony and Tallahassee Symphony Orchestras, Dallas Wind Symphony, and the Evansville, Dayton and Lexington Philharmonic Orchestras.

Ascent to the Summit is a short rousing fanfare guaranteed to grab attention with its majestic theme and powerful dynamic peaks. It premiered on November 2016 by the Dallas Winds under conductor Jeremy Kondrat.
Fisher Tull spent his entire life in Texas. He attended public schools in Waco, Texas and eventually earned three degrees from the University of North Texas: a B.M. in music education (1956), a M.M. in music theory (1957), and a Ph.D. in music composition (1965). He studied trumpet with John Haynie and composition with Samuel Adler.

Tull entered into serious composition beginning in the early 1960s. His works are generally tonal but harmonically adventurous and rhythmically vigorous, and show a strong influence of Medieval and Renaissance music. His catalog of compositions include over 80 published works for orchestra, band, chorus, and chamber ensemble, although he is known particularly for his works for concert band, brass, and percussion ensemble.

His neo-classical band work Toccata (1969) won the Ostwald Award in 1970, and his highly revered compositions, including Sketches on a Tudor Psalm (1972), are considered staples of band repertoire. Tull was appointed to the faculty of Sam Houston State University in Huntsville, Tex., in 1957 and chaired the music department from 1965 to 1982.

The Binding is a work based on two hymn tunes, Deirdre and St. Patrick's Breastplate. The title was derived from the current Anglican text for the latter, “I bind unto myself today the strong name of the Trinity.”

Ludwig van Beethoven was a German composer and pianist born in Bonn. Beethoven remains one of the most admired composers in the history of Western music; his works rank amongst the most performed of the classical music repertoire. His works span the transition from the classical period to the romantic era in classical music. His career has conventionally been divided into early, middle, and late periods. The "early" period, during which he forged his craft, is typically considered to have lasted until 1802. From 1802 to around 1812, his "middle" period showed an individual development from the "classical" styles of Joseph Haydn and Wolfgang Amadeus Mozart, and is sometimes characterized as "heroic". During this time, he began to suffer increasingly from deafness. In his "late" period from 1812 to his death in 1827, he extended his innovations in musical form and expression.

On April 2, 1800, Beethoven gave his first Akademie, or concert, for his own benefit at the K.K. Hoftheater nächst der Burg, or Burgtheater, in Vienna. The program included an unidentified Mozart symphony, an aria and duet from Haydn’s oratorio The Creation, an unidentified piano concerto both performed and composed by Beethoven, Beethoven's Septet, Op. 20, an improvisation by Beethoven at the keyboard, and finally "a new grand symphony”—the Symphony No. 1 in C Major, Op. 21.

While Beethoven did not write a great deal of serious music for ensembles of wind instruments, he is significant in the history of wind music for the expanded roles that the wind instruments take on in his symphonies. The beginning of this process can be seen in his first symphony. In the review of Beethoven's April 1800 concert published in the Allgemeine musikalische Zeitung, the reviewer wrote: "...and at the end one of [Beethoven’s] symphonies was performed in which there is considerable art, novelty, and a wealth of ideas. The only flaw was that the wind instruments were used too much, so that there was more harmonic [wind music] than orchestral music as a whole.”

For 19th-century audiences, music, and particularly instrumental music, was privileged over other art forms. Because it was non-representational and did not use text, instrumental music could reflect the infinite, utopian, and sublime. The symphony was the most esteemed of 19th-century instrumental forms, and arrangements of popular symphonies for piano four-hands and Harmonie (wind ensembles) were common.

This transcription of Beethoven’s First Symphony was arranged by Georg Schmitt, who was the Harmonie director at the court of Prince August von Hohenlohe-Öhringen, in 1817. Schmitt joined the court in 1816 and died in the 1830s. In that short span, he produced more than a hundred arrangements for winds, including German and French operas, for Prince Hohenlohe-Öhringen’s court.

Paul Dooley is one of the most prolific and performed composers in America today. His path has embraced not only his Western Classical heritage, but also a cross-cultural range of contemporary music, dance, art, technology and the interactions between the human and natural worlds. His music has been described as “impressive and beautiful” by American composer Steve Reich.
Born in Santa Rosa, California in 1983, Dooley began his musical life listening to Beethoven, Bruce Hornsby, Nirvana and Rush. At the age of 13, Dooley began a long mentorship with singer, songwriter, improviser and gifted counselor Gary “Doc” Collins. In high school Dooley also studied composition with Charles Sepos, before earning bachelor degrees in mathematics and music composition at the University of Southern California (2002-2007) with Frank Ticheli and Stephen Hartke, and a master and doctorate degree at the University of Michigan (2007-2013) with Michael Daugherty, Bright Sheng and Evan Chambers. A key moment occurred for Dooley in 2010, with his participation in the inaugural Mizzou International Composers Festival. The festival commissioned Dooley’s breakout work *Point Blank*, which was premiered by the new music ensemble Alarm Will Sound.

Program notes from Paul Dooley:

*Point Blank* (2010 arr. 2010) for chamber winds is inspired by electronic music, in particular a style called Drum & Bass. I explore the interaction between computer generated musical material and the human performer. For the ensemble’s percussion battery, I transcribe tightly interlocking electronic rhythmic material. The drum set, mallets and timpani whirl the ensemble through an array of electronically inspired orchestrations, while the winds and brass shriek for dear life!

**William Grant Still** was long known as the "Dean of African-American Classical Composers," as well as one of America’s foremost composers. William Grant Still has had the distinction of becoming a legend in his own lifetime. On May 11, 1895, he was born in Woodville (Wilkinson County), Mississippi to parents who were teachers and musicians. His musical education began in Little Rock, Arkansas—with violin lessons from a private teacher, and with later inspiration from the Red Seal operatic recordings bought for him by his stepfather.

In the Twenties, Still made his first appearances as a serious composer in New York, and began a valued friendship with Dr. Howard Hanson of Rochester. Extended Guggenheim and Rosenwald Fellowships were given to him, as well as important commissions from the Columbia Broadcasting System, the New York World’s Fair 1939-40, Paul Whiteman, the League of Composers, the Cleveland Orchestra, the Southern Conference Educational Fund and the American Accordionsists Association. In 1944, he won the Jubilee prize of the Cincinnati Symphony Orchestra for the best Overture to celebrate its Jubilee season, with a work called *Festive Overture*. In 1953, a Freedoms Foundation Award came to him for his *To You, America* which honored West Points Sesquicentennial Celebration. In 1961, he received the prize offered by the U. S. Committee for the U.N., the N.F.M.C. and the Aeolian Music Foundation for his orchestral work, The *Peaceful Land*, cited as the best musical composition honoring the United Nations.

*Summerland* for band was originally the second movement from *Three Visions* for piano, written by Still for his wife, Verna Arvey, who first played the composition in Los Angeles in 1936. The three segments of the suite, “Dark Horsemen”, “Summerland”, and “Radiant Pinnacle”, tell the story of the human soul after death: the body expires, and the soul goes on to an apocalyptic judgment. If it is seen that the past life has been a good one, the soul may enter “heaven,” or “Summerland”. After a period of time, the soul may reincarnate to learn additional earthly lessons on the human plane. Some souls reincarnate many times in a constant circular progress toward Godly perfection.

**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 130 works are forty pieces for wind ensemble, including seven symphonies, fifteen 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.
Program Notes from David Maslanka:

There are times of stability in life, and times of significant transition. Transitions can be upsetting, often provoked or accompanied by physical or emotional troubles. They are times of uncertainty and unknowing, but also the times of greatest creative change. *On This Bright Morning* acknowledges the struggle, and the feelings of pain and loss in times of transition, but embodies the pure joy of realizing the bigger life. On this bright morning, life is new, life is possible. The following is from a Bill Moyers interview with the poet, Jane Kenyon, who suffered chronic depression, and who died of leukemia at age 48: “Yes, there are things in life that we must endure that are all but unendurable, and yet I feel that there is a great goodness. Why, when there could have been nothing, is there something? How, when there could have been nothing, does it happen that there is love, kindness, beauty?”

**John Philip Sousa**, byname The March King, was an American bandmaster and composer of military marches. In 1868 he enlisted in the U.S. Marine Corps as an apprentice in the Marine Band. He began building his formidable reputation as a bandmaster of great precision through his leadership (1880–92) of this group, which he raised to the highest standard of performance. In 1892 he formed his own band, a carefully selected group capable of equal virtuosity in both military and symphonic music; with it he toured the United States and Europe from (1900–05) and finally made a world tour from (1910–11).

Sousa composed 136 military marches, remarkable for their rhythmic and instrumental effects. They include the famous *Semper Fidelis* (1888), which became the official march of the U.S. Marine Corps, *The Washington Post* (1889), *The Liberty Bell* (1893), and *The Stars and Stripes Forever* (1897).

Sousa completed the band full score of *The Belle of Chicago* on July 23, 1892, in Washington, D.C. This date was precisely one week before his discharge from the Marine Corps to form his own civilian band, which, incidentally, was based in Chicago, so it is not at all surprising Sousa sought to curry favor with the Midwestern metropolis. Some have speculated the title was intended for Ada Blakely, wife of his new manager, David Blakely.

Upon forming his new band, one of the first major engagements was at the World’s Columbian Exposition in Chicago, where his band was temporarily known as the “World Fair Band.” The reception was such that the band was invited back for a repeat engagement in 1893. Chicago would prove an important performance site for Sousa for many years, and reviews from the Chicago press were always important. An unidentified press clipped from the Sousa Band press books demonstrates the initial reaction to *The Belle of Chicago* was not everything Sousa might have hoped. What he intended as a salute to the ladies of Chicago received this stinging criticism from one writer: “Mr. Sousa evidently regards the Chicago belle as a powerful creature, with the swinging stride of a giant, a voice like a fog-horn, and feet like sugar-cured ham.” This one negative review, while humorous, did not overshadow the fact this was one of Sousa’s best marches to date. The arresting four-bar introduction and the lean four-strain format (without breakup strain/dogfight/episode) is vigorous and exciting, with an irresistible momentum.

This new edition was prepared from the first published edition, and the original holograph score. Sousa Band performance practices are incorporated to emulate a performance similar to those Sousa himself would have conducted.
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 Band. 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.

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, Symphonic Band, 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 Wind Symphony
Anthony C. Marinello, III, conductor

**Flute**
Natalie Lindig
Rachel Nulf
Gina Russell
Brianna Steif
Samantha Wyland*

**Oboe**
Anastasia Ervin
Cara Fletcher
Alex Widomska*

**Clarinet**
Morgan Jasien
Alec Jenkins
Daniel King*
Trent Nolin
Christian Rucinski
Ladarius Young
Thomas Shermulis (bass)

**Bassoon**
Harrison Collins*
Kiara Price

**Saxophone**
Ryan Baur*
Caleb Gibson
Mike Jeszke
Hailey Wooock

**Horn**
Klara Farren
Allison Hoffman
Allyson Miller
Mary Monaghan*
Jimmy Spencer

**Trumpet**
Eric Caldwell
Trevor Gould*
Alice Kabira
Brendan Korak*
Jeri Rethford
Camrin Severino
Katherine Shindledecker

**Trombone**
Sophia Brattoli
Lucas Dahmm
Jem Frost*
Nathan Nigus
AJ Nemsick (bass)

**Euphonium**
Kaitlyn Bauman
Erik Eeg*

**Tuba**
David Basich
Joseph Ritchie*

**Percussion**
Lauren Bobarsky
Christopher Brandt
Jenn Carver
Elliott Godinez*
Ryan Lauciello
Chuck Willard

**Piano**
Shinae Lee

**Double Bass**
Mollie Zweiban

*Denotes Section Leaders
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Rachel Hockenbery, Horn
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Martha Horst, Theory and Composition
Mona Hubbard, Office Manager
Saorori Kataoka, Trumpet

John Koch, Voice
Marie Labonville, Musicology
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Rick Valentim, Creative Technologies
Justin Vickers, Voice
Michelle Vought, Voice
Mack Wood, Associate Director of Bands
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