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Concert: Ithaca College Wind Ensemble

Stephen Peterson

Ithaca College Wind Ensemble

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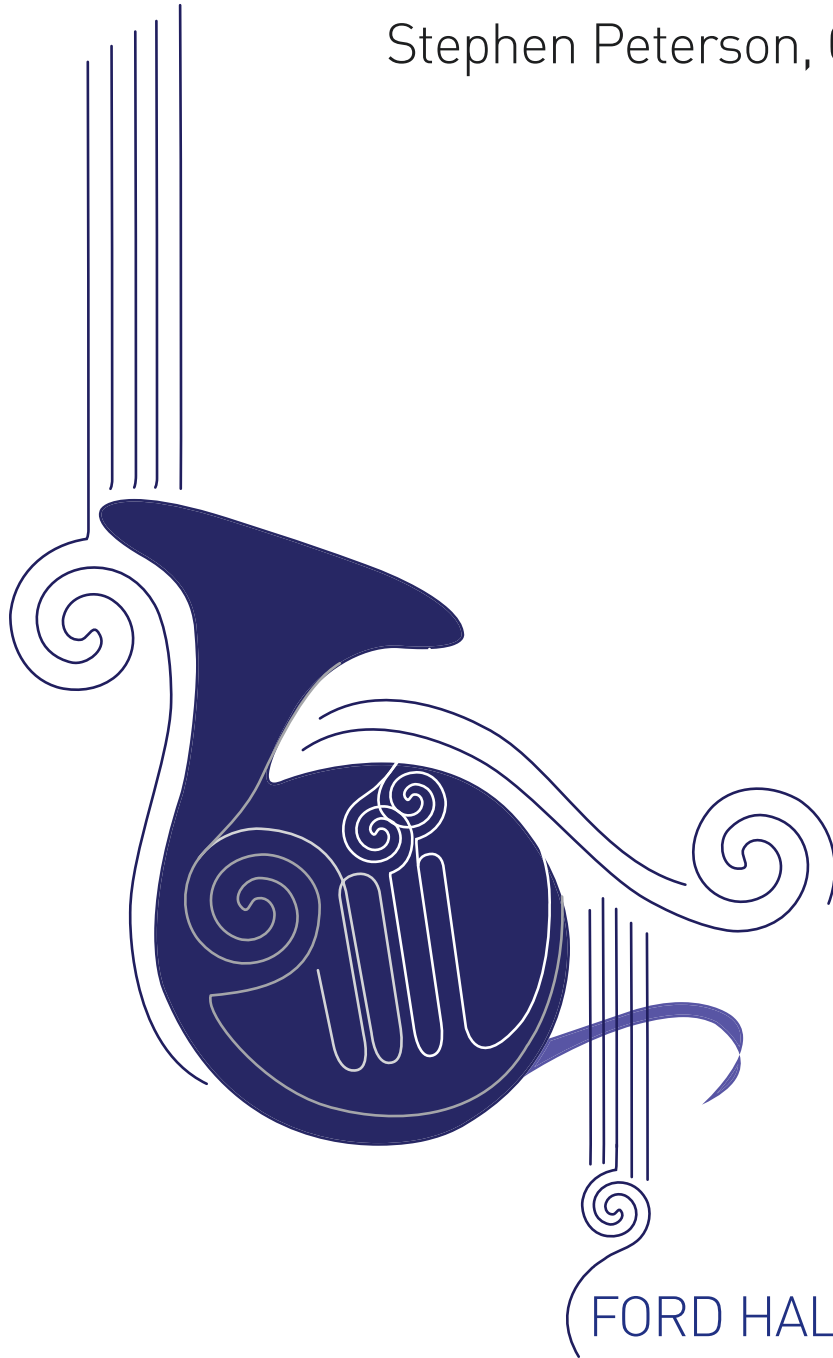
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WIND ENSEMBLE

Stephen Peterson, Conductor

ITHACA COLLEGE



(FORD HALL, ITHACA COLLEGE
February 26, 2011, 8:15 P.M.)

THE AMERICAN BANDMASTERS ASSOCIATION
ANNUAL CONVENTION, NORFOLK, VIRGINIA
March 3, 2011, 8:00 P.M.

ITHACA

THE ITHACA COLLEGE WIND ENSEMBLE
STEPHEN PETERSON, CONDUCTOR

FORD HALL
ITHACA COLLEGE
FEBRUARY 26, 2011
8:15 P.M.

THE AMERICAN BANDMASTERS ASSOCIATION
ANNUAL CONVENTION
NORFOLK, VIRGINIA
MARCH 3, 2011
7:30 P.M.

O CANADA

O Canada! Our home and native land!
True patriot love in all thy sons command.
With glowing hearts we see thee rise,
The True North strong and free!
From far and wide, O Canada,
We stand on guard for thee.
God keep our land glorious and free!
O Canada, we stand on guard for thee.
O Canada, we stand on guard for thee.

THE STAR-SPANGLED BANNER

Oh, say, can you see by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming?
Whose broad stripes and bright stars, through the perilous fight,
O'er the ramparts we watched, were so gallantly streaming?
And the rocket's red glare, the bombs bursting in air
Gave proof through the night that our flag was still there.
Oh, say, does that Star-Spangled Banner yet wave
O'er the land of the free and the home of the brave?

PROGRAM

O Canada

Calixa Lavallée (1842–1891)

arr. Kenneth Bray

The Star-Spangled Banner

Francis Scott Key (1779–1843)

arr. Edward Madden

Elizabeth B. Peterson, conductor

Overture to *Candide* (1956)

Leonard Bernstein (1918–1990)

trans. Walter S. Beeler (1908–1973)

Edward S. Lisk, conductor

Leonard Bernstein was one of the most influential musicians of the last century. Born in 1918, Bernstein began his musical career as a pianist before becoming a highly respected conductor, music lecturer, author, and television personality. He made his conducting debut with the New York Philharmonic in 1943, at the age of 25, when Bruno Walter, the orchestra's chief conductor, came down with the flu. This brought him sudden fame and marked the beginning of a long-term relationship with the New York Philharmonic, culminating with his tenure as principal conductor from 1958 to 1969. Following his post in New York, Bernstein went on to conduct many of the world's foremost orchestras. He is also remarkable in that he was one of the first American-born and educated conductors to receive international acclaim. A versatile composer, Bernstein wrote scores for orchestra, ballet, theater, film, solo voice, choir, and chamber groups.

Based on Voltaire's 1759 satire, *Candide* was Leonard Bernstein's third venture on Broadway. The original production premiered on December 1, 1956, but was deemed a failure and ran only two months. Later revivals of *Candide* with revised librettos were increasingly successful, but it was Bernstein's Overture that was an immediate triumph at its January 1957 concert premiere by the New York Philharmonic under the composer's baton. It incorporates music from "The Best of All Possible Worlds," "Battle Music," "Oh, Happy We," and "Glitter and Be Gay." Bernstein employs hemiola, syncopation, and unusually shifting metric patterns to lend this exuberant work a youthful bounce that has made it extremely popular. (Program note by Jonathan Musgrave and Brian Diller)

Cheetah (2007)

Karel Husa (b. 1921)

Fred J. Allen, conductor

Born in Prague on August 7, 1921, **Karel Husa's** life has geographically followed a course dictated by others. Narrowly escaping forced labor in a German factory in 1941, he continued studies at the Prague Conservatory until the final year of the war, when all classes were suspended until Allied liberation in 1945. In 1946, he traveled to Paris, honing his composition and conducting skills with the French masters of the day and earning accolades (both as composer and conductor) from the international press. In 1949, the communist government of Czechoslovakia rescinded his passport, making him a man without a country. In 1954, Husa came to America and joined the faculty of Cornell University and, later, Ithaca College, on whose faculties he remained for nearly forty years. During this time, Husa was awarded the Pulitzer Prize in Music, the Grawemeyer Award, the Friedheim Award, and the Sudler Award, among numerous other awards and honors. The output of Karel Husa remains forever exciting, changing,

and challenging. With numerous recordings of his music and countless performances of his landmark work, *Music for Prague 1968*, the works of Karel Husa are certainly part of the musical fabric of our time.

Rich instrumental hues, motivic intrigue, and intense lyricism join forces in Karel Husa's powerful and poetic *Cheetah* for wind ensemble. The musical metaphor suggested by the composer is evoked from the portrait of this "magnificent wild animal, now an endangered species—its colors, movements, power, speed." *Cheetah* was commissioned by the University of Louisville.

The energy unfolds from small, quiet flickers of rhythm and interval gestures in the horns and percussion, along with gentle cascades of woodwind lines that act as musical premonitions cast against a distant fanfare motive in the trombones. These statements expand bit by bit through an additive process to create a brooding sense of dramatic possibility. Emerging to shape the second section of the piece is an extended melodic *solì* from the saxophones. It is lyrical and strong, with a passionate vocal quality that grows in strength through widening intervals and ranges. Throughout, this lyrical statement is provoked by a motoric pattern in the woodwinds that pulsates as a reminder of the undercurrent of rhythmic energy that is at the music's core. Together, these elements unfold as the staging of a third section, identified by energetic fanfares from the trumpets and horns combined with rhythmic counterpoint from the percussion. Here, the music again gathers its rhythmic impulse to create rich, invigorated textures throughout the ensemble. At the same time, the fanfares, first heard in the trombones near the beginning, return to be reshaped, extended, and amplified through the entire brass section, culminating with the arrival at the climactic *fortissimo* of the work. Echoing out of this visceral release, Husa orchestrates a beautiful *dénouement*, dissolving the musical energy with subtle reminiscence, and suggesting a sort of sublime quality even, as the composer writes, in the "exhaustion after an unsuccessful chase." (Program note by Frederick Speck)

Bell-Piece (1953)

Percy Aldridge Grainger (1882–1961)

ed. Thomas Duffy and Barry Peter Ould

Brad Hougham, baritone

Mark Fonder, conductor

Percy Aldridge Grainger was one of the most significant composers for winds during the early part of the twentieth century. Grainger immigrated to America in 1914, and during World War I enlisted as a bandsman in the U.S. Army, where he learned to play most of the wind and percussion instruments, with special emphasis on the saxophones. Grainger was a pioneer in music, using irregular rhythms before Stravinsky, championing folk music at the same time as Ralph Vaughan Williams and Béla Bartók, and predating Edgard Varèse in experimentation with electronic music. He composed, set, or arranged, and edited some 400 works, with the number of all versions of these works exceeding 1,000. Grainger wrote many significant compositions for winds, including *Lincolnshire Posy*, *Colonial Song*, *Irish Tune from County Derry*, *Shepherd's Hey*, and *Children's March*.

Bell-Piece (Ramble on John Dowland's "Now, O now, I needs must part") is based partly on Grainger's piano solo transcription of the same Dowland melody which appears as No. 6 in his series of *Free Settings of Favorite Melodies*. In turn, Grainger's transcription was based on a transcription of the song by Sidney Beck as it appeared in a copy of *The First Book of Songs or*

Ayres of foure parts with Tabulature for the Lute. During his last years, Grainger would sing this song every night before retiring to bed. In terms of harmony, this *Ramble* is considered to be one of Grainger's finest achievements. In the version for voice and wind band, he adds a "tail-piece" which calls for an independent "bell" part, written for his wife, Ella, to play at various performances. (Program note by Thomas Duffy and Barry Peter Ould)

Santa Fe Saga (1956)

Morton Gould (1913–1996)

Richard Mayne, conductor

One of the great chameleons of American music, **Morton Gould** contributed to almost every musical genre in a wide variety of styles. As a teenager during the Depression, Gould found work in New York's vaudeville and movie theaters. He was the first staff pianist of the Radio City Music Hall and soon thereafter became engaged composing orchestral programs for WOR Mutual Radio. Gould gained national fame by reaching millions through his work in radio for which he drew upon his ability to deftly combine classical and popular programming. Capable of producing short entertainment works as well as longer concert works, Gould's serious compositions frequently contain influences of folk music, gospel, country western, jazz, and blues. Like many of his contemporaries, Gould often drew upon both popular idioms and advanced harmonies to create works that emphasized populist American themes.

Santa Fe Saga is one of Gould's numerous original works for band. His ability to connect to the masses is evident in this folksy and festive portrait that is reminiscent of the music of Aaron Copland and H. Owen Reed. The last commission of the Edwin Goldman's Band Series of the 1950s, it paints a picture of the land and people of the Southwest; the music is sometimes nostalgic and graceful, and at other times brash and rowdy. (Program note by Brian Diller)

A personal note from the director:

I have chosen this work in respectful memory of Richard Strange (1928–2009). "Doc" was an amazing pedagogue, a wonderful musician, and a selfless and generous mentor. Many of my ABA colleagues and I owe much of who we are to Doc, who patiently shepherded us through our early years as students and young band directors. We will be forever grateful. Santa Fe Saga was one of Doc's favorites, reflecting the music of the West, which he dearly loved. —S.P.

The Captivator March (1924)

Ernest S. Williams (1881–1947)

ed. Mark Fonder

Barry Martin, conductor

Cornetist and educator **Ernest S. Williams** was born in New Richmond, Indiana. He began playing the cornet at a very early age under the tutelage of his father. In 1901, John Philip Sousa selected Williams to tour with the Sousa Band on its European tour. Williams continued his successful performing career in 1917 as soloist with the Patrick Conway Band, first trumpet in Victor Herbert's Orchestra, and first trumpet with the Philadelphia Orchestra. From 1918 to 1922, Williams was also a soloist with the Goldman Band. In June 1929, following the death of Patrick Conway, Williams was appointed dean of the Conway Military Band School, affiliated with the Ithaca Conservatory of Music, the precursor to Ithaca College. In 1931, he founded the Ernest Williams School of Music at his home in Brooklyn. The Williams School in Brooklyn closed in

1943 when World War II took away so much of its student body. Although the training was rigorous, the school motto was, “To be Williams-trained is to be successful.” (Program note by Mark Fonder)

Aurora Awakes (2009)

John Mackey (b. 1973)

Winner of the 2009 American Bandmasters Association Sousa/Ostwald Award

Stephen Peterson, conductor

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 occurs 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 gray 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. (Program note by Jack Wallace)

John Mackey, born October 1, 1973, in New Philadelphia, Ohio, holds a master of music degree from the Julliard School and a bachelor of fine arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. His works have been performed widely throughout the world. Mackey has been recognized with numerous grants and awards from organizations including ASCAP, Morton Gould Young Composer Awards, the American Music Center, and the Mary Flagler Cary Charitable Trust, and the NEA. He has won the Walter Beeler Composition Prize, the NBA Revelli Award, and the ABA/Ostwald Award on two occasions. He served as composer in residence for several organizations and has held college residencies in many of the nation’s leading universities.

CONDUCTORS

ELIZABETH B. PETERSON

Elizabeth B. Peterson is conductor of the Symphonic Band and associate professor of music education at Ithaca College. Peterson teaches conducting and graduate and undergraduate methods courses in instrumental music, and supervises student teachers. She is currently the supervisor of the Junior Student Teaching Program at Ithaca College. She received a doctor of musical arts in music education from Shenandoah Conservatory, a master of music degree from Northwestern University, and bachelor's degrees in music and English from the University of Michigan. Before moving to Ithaca, Peterson was an arts administrator and director of bands at several public schools in Ohio and Illinois. Peterson played trumpet in the North Shore Community Band under the direction of John P. Paynter. She is active as a clinician, guest conductor, and adjudicator. For several years, Peterson has served as a "new music" reviewer for *The Instrumentalist*. She currently serves as co-conductor of the Ithaca Concert Band, Ithaca's adult community band.

EDWARD S. LISK

Edward S. Lisk is an internationally recognized clinician, conductor, and author. He is a graduate of the Syracuse University School of Music with graduate studies at Oswego State University, Ithaca College, and Syracuse University. Lisk is an inducted member of the prestigious American Bandmasters Association, and in 2000, served as the sixty-third president of this distinguished organization founded by Edwin Franko Goldman. He has an active guest-conducting schedule that includes all-state bands, honor bands, university bands, and professional bands. Since 1985, Lisk has served as an adjunct professor and appeared as a clinician/lecturer, adjudicator, and guest conductor throughout forty-six states and five Canadian provinces. He is the author of *The Creative Director Series* (9 pub.) published by Meredith Music Publications and is a coauthor of the highly acclaimed eight-volume publication by GIA, *Teaching Music through Performance in Band*. He is the editor of the *Edwin Franko Goldman March Series* for Carl Fischer Music Publications, which includes *On the Mall March*, *The ABA March*, *Bugles and Drums March*, *Onward-Upward March*, and *On Parade March*. Lisk is an appointed member of the Midwest Clinic Board of Directors and serves the John Philip Sousa Foundation as vice president for administration. He is a past president of the National Band Association (1990–1992) and served NBA as executive secretary treasurer (1997–2002). He is the recipient of many distinguished awards and titles.

FRED J. ALLEN

Fred J. Allen is director of bands at Stephen F. Austin State University in Nacogdoches, Texas. In addition to conducting the Wind Ensemble at SFA, he also teaches conducting, orchestration, and music education classes. He oversees nearly three hundred band students involved in the SFA band program, in four concert groups, the athletic bands, and several chamber ensembles. He is a past recipient of the Teaching Excellence Award from the SFA School of Music. Under his direction, the Wind Ensemble at SFA has performed regularly at conventions of the Texas Music Educators Association and College Band Directors National Association. His wind ensemble has performed with several guest artists and guest conductors. Under his leadership, the wind ensemble continues its long tradition of commissioning new works from composers. Allen conducts all-region and all-state bands throughout Texas and the United States, where he is also an active concert clinician and adjudicator. He has often served as guest conductor for bands playing at the Midwest Band Convention and the Texas Music Educators Association Convention, and has also conducted the Seoul Wind Ensemble and the Al Fine Concert Band in

Taegu, Korea. Allen has published several pieces for band that have been performed frequently at conventions and festivals across the United States, and recently, in Korea, Great Britain, Germany, and Australia.

MARK FONDER

Mark Fonder, professor of music, is the conductor of the Ithaca College Concert Band and has been teaching conducting and instrumental music education courses at Ithaca College since 1989. From 1994 to 2003, he was chairman of the Department of Music Education. He is active as a guest conductor, adjudicator, school music consultant, and clinician, and has served in these capacities throughout the United States. Internationally, he has guest conducted, given research presentations, or adjudicated bands in Austria, Japan, Canada, China, Singapore, Sweden, and the United Kingdom. He has served on the faculties of the University of Wisconsin–Green Bay, the University of Texas–San Antonio, the University of Washington, VanderCook College, and the Eastman School of Music. He was chair of the *Music Educators Journal* Editorial Committee from 1998 to 2002 and is currently the editor of the *Journal of Historical Research in Music Education*. In 1987, Fonder was awarded the National Band Association-Wisconsin Chapter Citation of Excellence, in 1998, the Ithaca College President’s Recognition Award, and was the recipient of a University of Wisconsin teaching fellowship. He has been elected to Phi Delta Kappa, an honorary education fraternity; Phi Kappa Phi, an honorary scholars fraternity; Pi Kappa Lambda, an honorary music fraternity; and the prestigious American Bandmasters Association.

RICHARD MAYNE

Richard Mayne currently serves as professor of music/associate director of bands at the University of Northern Colorado, and as second vice president for the National Band Association. Mayne is the conductor of the UNC Symphonic Band. This ensemble serves as the official ensemble for the annual UNC Conducting Symposium, which brings seventy-five music educators to campus each January. The UNC Symphonic Band is featured annually on the CD recording of Grand Mesa Music Company. Mayne has served as an adjudicator, clinician, and conductor throughout the United States and Canada. He is also very busy in the state of Colorado as a clinician, mentor, and colleague to the public school directors. He completed his Ph.D. in music education at Ohio State University, where he studied conducting with Craig Kirchoff and Rick Blatti and was the conductor of the University Band for two years. Mayne taught in Arizona at the high school level for eleven years, nine of those at Dobson High School. He served as president of the Arizona Band and Orchestra Directors Association and played trombone in the Tempe Symphony for ten years. He received his bachelor’s and master’s degrees in music education from Arizona State University, where he studied conducting with Richard Strange and Robert Fleming, and trombone with Gail Wilson.

BARRY MARTIN

Barry Martin is professor of music and director of university bands at Grand Valley State University. His responsibilities at GVSU include conducting the GVSU Symphonic Wind Ensemble and Chamber Winds, and teaching graduate and undergraduate conducting/repertoire in the Department of Music. In addition, he oversees all aspects of the band program, which has grown from two ensembles totaling one hundred ten students upon his arrival in 1994, to a program of four hundred students performing in six ensembles. Since 2004 he has served as the artistic director/conductor of the Grand Rapids Symphonic Band, an adult organization, which includes music educators and professional musicians from throughout the state of Michigan. He was a finalist for the Outstanding Teacher Award at Grand Valley State University in both 1998

and 1999. Martin received his B.M. degree in music education from the University of Akron and his master's degree in music education from the University of Illinois. In 2010, Martin was honored by being selected for membership in the prestigious American Bandmasters Association. Martin is a member of the National Band Association and CBDNA.

STEPHEN PETERSON

Stephen Peterson was appointed director of bands at Ithaca College in Ithaca, New York, in 1998, where he currently conducts the Ithaca College Wind Ensemble, teaches courses in conducting and wind literature, heads the M.M. wind conducting program, and oversees almost three hundred students in four concert bands. From 1988 to 1998 he served as associate director of bands at Northwestern University in Evanston, Illinois. Peterson was also conductor of the renowned North Shore Concert Band. He held positions as associate and interim director of bands at Stephen F. Austin State University in Nacogdoches, Texas, and has several years of successful teaching experience in the public schools in Arizona. Peterson holds the first doctor of music degree in conducting from Northwestern University and master's and bachelor's degrees from Arizona State University. His ensembles have appeared before national conventions of the American Bandmasters Association, the College Band Directors National Association, the National Association of College Wind and Percussion Instructors, the American School Band Directors Association, at Orchestra Hall with the Chicago Symphony Chorus, and at Lincoln Center. For many years Peterson served as a new music reviewer for *The Instrumentalist*, and has conducted throughout the United States, and in Canada, Ireland, the Republic of China, Luxembourg, and Qatar. He is a member of the Music Educators National Conference, the College Band Directors National Association (for which he will serve as president beginning in 2013), the World Association of Symphonic Bands and Ensembles, the New York State Band Directors Association, and the New York State School Music Association. Peterson has been honored with membership in Pi Kappa Lambda, Phi Kappa Phi, and the prestigious American Bandmasters Association.

SOLOIST

BRAD HOUGHAM

Lyric baritone Brad Hougham is a sought-after vocal pedagogue and clinician, and has served on the voice faculty at the Ithaca College School of Music since 2006. He has taught master classes and clinics in the United States, Europe, and Canada. Hougham studied music at the University of Saskatchewan, receiving a bachelor of music degree with great distinction. He earned a Professional Studies Diploma from the Mannes College of Music, a master of arts degree from the City University of New York, and a doctor of musical arts degree from Rutgers, the State University of New Jersey. Though his first love is concert and recital repertoire, Hougham has performed many opera roles with various companies, including Il Conte (*Le Nozze di Figaro*), Demetrius (*A Midsummer Night's Dream*), Guglielmo (*Così fan tutte*), Papageno (*Die Zauberflöte*), Mercutio (*Roméo et Juliette*), and Schaunard (*La Bohème*). He sang at the Metropolitan Opera for eight seasons, appearing in their productions of *Benvenuto Cellini*, *Fidelio*, *Götterdämmerung*, *Lohengrin*, *Die Meistersinger von Nürnberg*, *Moses und Aron*, *Oedipus Rex*, *Parsifal*, *Tannhäuser*, and *War and Peace*. Hougham has appeared as a soloist in many notable venues (Avery Fisher Hall, Merkin Hall, and Brooklyn Academy of Music, to name a few), and he has been featured as a soloist on National Public Radio. Hougham's singing can be heard on two recordings: *Rossini in Venice* (Albany Records) and *Soldier Stories* (Mulatta Records) with the Manhattan Chamber Orchestra.

THE ITHACA COLLEGE WIND ENSEMBLE

The Ithaca College Wind Ensemble was founded in 1981 and is the premier wind band at the School of Music. The ensemble on stage tonight includes fifty undergraduates and three M.M. students. Following in the rich tradition of Patrick Conway and Walter Beeler, the ensemble, conducted by Stephen Peterson, presents some ten concerts annually both on and off campus, including such venues as Lincoln Center. The ensemble presented a highly successful tour of England and Ireland in 1998 and returned to Ireland in the spring of 2007. Through a demanding schedule of concerts, tours, and recordings, the ensemble has developed a broad reputation for performing excellence, innovative programming, and commitment to new music. Concert programs include a wide variety of music, including wind band classics, chamber works from a variety of historic periods, new commissions, and those newer works that serve to expand the evolving repertoire for the wind ensemble. Guest conductors and composers from around the globe who have worked with the ensemble include Samuel Adler, David Amran, Frank Battisti, Warren Benson, Michael Colburn, John Corigliano, Paula Crider, Michael Daugherty, David Dzubay, Lukas Foss, Arnald Gabriel, John Harbison, Robert Jager, Karel Husa, Libby Larsen, John Mackey, David Maslanka, Sally Lamb McCune, Ron Nelson, Larry Rachleff, Carl St. Clair, Gunther Schuller, Joseph Schwantner, Elliot Schwartz, Richard Strange, Frank Ticheli, John Whitwell, and Neal Zaslaw. Membership in the forty-eight-member ensemble is determined by audition in the fall of each academic year. The wind and percussion players in the Ithaca College Wind Ensemble are among the most talented in the School of Music.



PERSONNEL

PICCOLO

Elizabeth Hamilton, Oxford, PA

FLUTE

Amelia Baran, Endicott, NY
Elizabeth Hamilton, Oxford, PA
Dana Miraglia, Trumbull, CT
*Andrea Reges, Clinton Township, MI

OBOE

Virginia Dodge, Livonia, NY
*Amy Kleinsmith, Reading, PA
Julia Perry, Charlottesville, PA

ENGLISH HORN

Virginia Dodge, Livonia, NY

E-FLAT CLARINET

Kelsey Paquin, Middletown, NJ

B-FLAT CLARINET

Jennifer Greenleaf, Foxborough, MA
Terrance Griswold, Scott City, KS
Brittany Gunther, Baltimore, MD
Katherine Hurd, East Hartford, CT
Michelle McGuire, Syracuse, NY
Emily Pecoraro, Guilford, CT
Michael Reinemann, Niskayuna, NY
*Brienne Remaley, New Windsor, NY
Jacqueline Widun, Southwick, MA

BASS CLARINET

Alyssa Barna, Southbury, CT
Brittany Gunther, Baltimore, MD
Emily Pecoraro, Guilford, CT

CONTRABASS CLARINET

Alyssa Barna, Southbury, CT

BASSOON

James Conte, Wallkill, NY
Judith Olson, Loudinville, NY
*Noah Wolfinger, Montoursville, PA

CONTRABASSOON

James Conte, Wallkill, NY

ALTO SAXOPHONE

Rachel Perry, Otselic, NY
*Eric Troiano, Middletown, CT

TENOR SAXOPHONE

Sara Emery, Barre, MA

BARITONE SAXOPHONE

Erika St. Denis, Amherst, MA

TRUMPET

Audrey Baron, Chapel Hill, NC
Alex Schwind, Newark, NY
Sam Thurston, Natick, MA
*Ethan Urtz, Liverpool, NY
Jenna Veverka, Pittsburgh, PA
Emily Waltz, Cinnaminson, NJ

HORN

Megan Carpenter, Camillus, NY
*Elizabeth Meade, Mahopac, NY
Robert Oldroyd, Troy, PA
Emma Staudacher, Canton, CT
Drew Welkie, Hershey, PA

TROMBONE

Jeff Dunn, Hillsborough, NJ
*Mark Neville, Oldhyme, CT
Eddie Steenstra, Baldwinsville, NY

BASS TROMBONE

Michael Nave, Baldwinsville, NY

EUPHONIUM

Jen Strayer, Murfreesboro, TN
*Steve Vaughn, Endicott, NY

TUBA

*William Connors, New Hope, PA
Kevin Kozik, Maynard, MA

PERCUSSION

Andrew Dobos, Rockville, MD
Elayne Harris, Fredericksburg, VA
Jon Keefner, Clinton Park, NY
Darren Lin, Hershey, PA
*Julia Ross, Syracuse, NY
Marco Schirripa, Syracuse, NY

TIMPANI

Sean Harvey, Mount Olive, NJ

DOUBLE BASS

Ben Dows, Elizabethtown, PA

PIANO

Brian Diller, Dayton, OH

HARP

†Myra Kovary, Ithaca, NY
†Vince Zentner, Norfolk, VA

GRADUATE ASSISTANTS

Brian Diller, Dayton, OH
Jonathan Musgrave, Golden, CO

*Principal
†Guest Artist

WIND AND PERCUSSION FACULTY

Wendy Mehne, flute
Kelly Covert, flute
Paige Morgan, oboe
Michael Galván, clarinet
Richard Faria, clarinet
Lee Goodhew Romm, bassoon
Steven Mauk, saxophone
Tim Rosenburg, (acting) saxophone
Kim Dunnick, trumpet
Frank Gabriel Campos, trumpet
Alex Shuhan, horn
Harold Reynolds, trombone
Jeffrey Gray, trombone
David Unland, euphonium and tuba
Gordon Stout, percussion
Conrad Alexander, percussion
Nicholas Walker, double bass

BAND CONDUCTING FACULTY

Andrew Benware, Concert Band (Spring 2011)
Mark Fonder, Concert Band
Daniel Isbell, Campus Band
Elizabeth B. Peterson, Symphonic Band
Stephen Peterson, Wind Ensemble

ADMINISTRATION

Thomas R. Rochon, President
Gregory Woodward, Dean, School of Music, and Interim Provost
Steven Mauk, Acting Dean, School of Music
Keith Kaiser, Interim Associate Dean, School of Music
Thomas Kline, Director of Admissions and Preparatory Programs
Christy Voytko, Tour Director, Senior Assistant to the Deans