

ILLINOIS WIND SYMPHONY

Kevin M. Gerald, *conductor*

Kimberly Fleming, *guest conductor*

Iura de Rezende, *clarinet*

LAKE ZURICH HIGH SCHOOL WIND ENSEMBLE

Joshua Thompson, *conductor*

Sheri Conover, *assistant conductor*

Foellinger Great Hall

Krannert Center for the Performing Arts

Thursday, April 6, 2023

7:30 PM

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LAKE ZURICH HIGH SCHOOL WIND ENSEMBLE

DANIEL KALLMAN      **The Jig is Up** (2003)  
(b. 1956)  
Sheri Conover, *conductor*

arr. OMAR THOMAS      **Shenandoah** (2019)  
(b. 1984)

PAUL HART      **Cartoon** (1991)  
(b. 1945)

**Intermission**

ILLINOIS WIND SYMPHONY

AARON COPLAND      **An Outdoor Overture** (1948)  
(1900 – 1990)  
Kimberly Fleming, *conductor*

SHUYING LI      **Kung Fu** (2021)  
(b. 1989)  
*Wushu Spirit*  
*Tai Chi*  
*Jianghu*

OSCAR NAVARRO      **II Concerto** (2012)  
(b. 1981)  
Iura de Rezende, *clarinet*

DONALD GRANTHAM      **J'ai été au bal** (1999)  
(b. 1947)

## Program Notes

### The Jig is Up – Dan Kallman

Daniel Kallman is an American composer who received his musical training at Luther College and at the University of Minnesota. Kallman's compositions for orchestra, winds, and choir are widely published and have been performed across North America, Europe and East Asia. His steady stream of commissions also includes music for worship, theater, dance, and the young musician. Kallman has composed for the National Symphony Orchestra, the Air Force Academy Band, the Hong Kong Children's Choir, the Minnesota Orchestra, A Prairie Home Companion, and a wide variety of vocal and instrumental ensembles. He has received support from the American Composers Forum, Meet the Composer, and the McKnight and Jerome Foundations.

The composer shares his thoughts on the work with the following.

My original intent in composing *The Jig is Up* was to create a playful, lighthearted tune and dance as an homage to composer Percy Aldridge Grainger, whose music for winds I have always admired and whose biography I had recently read. However, as is often the case with the musical treatment of Irish folk music these days (the main "jig" theme, while an original melody, has the sound and feel of an Irish folk tune), other ethnic elements found their way into the work, particularly in the percussion "jam" that underscores a large portion of the middle and end of the composition. A chorale-like segment comes out of the first jam and then transitions back to the 6/8 jig tune. With a return to the percussion tutti, the winds build to a unison flourish to conclude the piece.

—Biography by WindRep.org, program note provided by composer

### Shenandoah – Omar Thomas

Omar Thomas is an American composer, arranger and educator. Born to Guyanese parents, Omar moved to Boston in 2006 to pursue a Master of Music degree 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. Thomas' music has been performed in concert halls across the country. He has been commissioned to create works in both jazz and classical styles.

Thomas teaches composition at the University of Texas in Austin. Previously he was a member of both the Harmony and Music Education departments at Berklee, and the "Introduction to Music Education" course. He was nominated for the Distinguished Faculty Award after only three years at the college, and was awarded the Certificate of Distinction in Teaching from Harvard University three times, where he served as a teaching fellow.

The composer offers the following reflection on his composition:

*Shenandoah* is one of the most well-known and beloved Americana folk songs. Originally a river song detailing the lives and journeys of fur traders canoeing down the Missouri River, the symbolism of this culturally significant melody has been expanded to include its geographic namesake -- an area of the eastern United States that encompasses West Virginia and a good portion of the western part of Virginia -- and various parks, rivers, counties, and academic institutions found within.

Back in May of 2018, after hearing a really lovely duo arrangement of *Shenandoah* while adjudicating a music competition in Minneapolis, I asked myself, after hearing so many versions of this iconic and historic song, how would I set it differently? I thought about it and thought about it and thought about it, and before I realized it, I had composed and assembled just about all of this arrangement in my head by assigning bass notes to the melody and filling in the harmony in my head afterwards. I would intermittently check myself on the piano to make sure what I was imagining worked, and ended up changing almost nothing at all from what I'd heard in my mind's ear.

This arrangement recalls the beauty of Shenandoah Valley, not bathed in golden sunlight, but blanketed by low-hanging clouds and experiencing intermittent periods of heavy rainfall (created with a combination of percussion textures, generated both on instruments and from the body). There are a few musical moments where the sun attempts to pierce through the clouds, but ultimately the rains win out. This arrangement of *Shenandoah* is at times mysterious, somewhat ominous, constantly introspective, and deeply soulful.

—Biography by WindRep.org, program note provided by composer

### **Cartoon – Paul Hart**

Paul Hart is a British composer. Hart is one of Britain's most prolific film composers and jingle writers. With his partner Joe Campbell, he has also scored the music for numerous television themes and feature films including the feature film *May We Borrow Your Husband*. In 1991, he conducted his *Concerto for Guitar and Jazz Orchestra* at the Proms with John Williams. His works include a large-scale work for cathedral organ and jazz orchestra, commissioned by St. Albans Festival, and concert band commissions for the Royal Tournament series.

The composer sums up *Cartoon* with a short description:

It's all here! The big opening credits, the cat and mouse tease and chase, the strutting stagger, and

of course the BIG FINALE! Best of all, it can all happen in the imagination of the audience, not on the film screen.

—Biography by WindRep.org, program note by composer

### **An Outdoor Overture – Aaron Copland**

Aaron Copland was often referred to as "the Dean of American composers." He studied closely with the legendary pedagogue Nadia Boulanger, and his music achieved a balance between modern music and American folk styles, and the open, slowly changing harmonies of many of his works are said to evoke the vast American landscape. Copland incorporated percussive orchestration, changing meter, polyrhythms, polychords and tone rows.

In the 1970s, Copland virtually stopped composing, although he continued to conduct. In addition to composing and conducting, Copland wrote several books, including *What to Listen for in Music* (1939), *Music and Imagination* (1952), and *Copland on Music* (1960).

Copland was awarded the Pulitzer Prize in composition for *Appalachian Spring*. His scores for *Of Mice and Men* (1939), *Our Town* (1940), and *The North Star* (1943) all received Academy Award nominations, while *The Heiress* won Best Music in 1949.

Aaron Copland's buoyant, invigoratingly open-air piece, *An Outdoor Overture* owes its existence to a request from the orchestra director of the High School of Music and Art in New York City for a composition to begin the institution's long-term plan to concentrate on "American music for American Youth." And who better to inaugurate such a campaign than an American composer who had so recently affected a radical and crucial stylistic change in his music, a change from austerity and dissonance into folkish simplicity?

The melodic materials are the essence of simplicity, beginning with a main theme that proceeds from a descending C-major triad and contains plenty of straight-out scales, onto a rousing march tune – strangely enough with a slight Tchaikovsky and Prokofiev accent – and then to a lyric idea sung first by a flute. It is interesting to observe that, although *An Outdoor Overture* could be considered a kind of warm-up for the extended ballets that followed (although he interrupted work on *Billy the Kid* to write it) it still emerged as a fully-formed essay in the composer's new style.

—Biography by WindRep.org, program note by Orrin Howard

## Kung Fu – Shuying Li

Praised by the Seattle Times as “a real talent” with “skillful orchestral writing, very colorful language and huge waves of sound,” Shuying Li is an award-winning composer who began her musical education in her native China. In her sophomore year at the Shanghai Conservatory of Music, she won a scholarship to continue her undergraduate studies at The Hartt School in Connecticut. She holds doctoral and master’s degrees from the University of Michigan and is a research faculty member at the Shanghai Conservatory of Music. A passionate educator, Shuying has taught and directed the Composition/Music Theory Program at Gonzaga University. She joined the faculty at California State University, Sacramento in Fall 2022.

Shuying Li’s compositions have been performed by ensembles including the Orpheus Chamber Orchestra, Seattle Symphony, Boston Modern Orchestra Project, New Jersey Symphony, Alarm Will Sound, and she among her accomplishments are awards or grants from OPERA America, ASCAP/CBDNA Frederick Fennell Prize, The American Prize, and the International Antonin Dvorak Composition Competition.

A believer that music has the innate power to promote cultural diversity by connecting people through universally human passions and values, Shuying founded and is artistic director of the Four Corners Ensemble. Four Corners’ debut album, *World Map*, a series of chamber concertos Shuying composed for the members, has received acclaim published in Gramophone, American Record Guide, Pizzicato, and Take Effect.

For more information, please visit <http://www.shuyingli.com>.

The composer offers the following on the inspiration for *Kung Fu*.

Whenever people talk about kung fu, they think of China. However, as a composer who was born and grew up in China, my understanding of the term kung fu was rather ambiguous. True, kung fu has a strong connection with martial arts, which has attracted hundreds of thousands of admirers and followers worldwide. However, on the other hand, kung fu has become an umbrella term that encompasses many aspects of Chinese people’s daily lives, such as popular culture, exercise regimens, interpersonal relationships, aesthetics, philosophies, and so on.

It was not until I encountered a documentary on Bruce Lee’s journey with kung fu and Hollywood that I started to comprehend the core spirit that kung fu has in guiding one’s endeavors and life pursuits. As a result, I decided to compose a work with my own reflection of kung fu and its spirit.

In three movements, *Kung Fu* explores the different styles and levels of what kung fu represents to people in a rather universal way. A more general summary of the Wushu spirit in the first movement, a contrasting second movement focusing on the soft yet powerful Tai Chi, both lead to the final movement of Jiang Hu. Jianghu, in this case, is a representation of my ultimate understanding of kung fu. It represents a universal rule, belief, and practice that are rooted in all of us, as it serves as a catalyst to connect people in different backgrounds for a more harmonized society.

*Kung Fu* was commissioned by a consortium of 20 college bands led by conductor Glen Adsit and the Hartt Wind Ensemble.

—Biography and program note provided by composer

## **II Concerto – Oscar Navarro**

Oscar Navarro was born in the town of Novelda (Alicante), where he began his musical studies, with a specialty in clarinet, in the “Conservatorio Superior Oscar Espla” in Alicante (Spain). Later, he studied composition and conducting with Ferrer Ferrán at the Allegro Internacional Music Academy in Valencia, then attended the University of Southern California to specialize in Composition for Film and TV.

Navarro has had his works recorded in large studios such as Capitol Records, Paramount Pictures and Warner Bros. After finishing his studies, he received the “Harry Warren Endowed Scholarship for Scoring for Motion Pictures and TV” award as the most distinguished student in his class. To this day, Óscar Navarro has numerous national and international composition awards, and his music is performed and premiered in large concert halls around the world. Currently, Oscar Navarro is part of the Spanish Film Academy and of the Latin Grammy as an academic.

The *Second Concerto for Clarinet* was a commission of the Valencia Music Institute and dedicated to clarinetist José Franch Ballester. The work was written between November-December 2011 and January 2012.

The shape of this concerto is in one movement with three identifiable main sections. In the majority of the piece, the language is tonal, with lots of colors and a very rich orchestration. The work exploits most of the technical possibilities of the clarinet, while in many parts it is treated as the instrument par excellence, the voice.

The first major section of the work is divided into two parts:, a very cantabile opening section, and the second completely contrasting, typical of flamenco music of Spanish folklore. This part is accompanied by one of the instruments used in the world of flamenco, hand clapping. Clarinet, orchestra and hand clappers will create this dance that takes us to the slow section of the work.

This second section, with a minimalist touch, exploits the dynamic possibilities of expression of the clarinet, becoming at times very close to the human voice. The pianissimo and the high level of expression come to mesmerize the listener until the climax, which gives way to a final, ethereal and floating character with certain impressionistic strokes.

The last section, prestissimo, is framed as a big dance where the clarinetist uses great technical virtuosity, with dialogue between clarinet and ensemble very present throughout the course of this last section.

—Biography and program note by the composer

### **J'ai été au bal – Donald Grantham**

Composer Donald Grantham is the recipient of numerous awards and prizes in composition, including the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, First Prize in the Concordia Chamber Symphony's Awards to American Composers, a Guggenheim Fellowship, three grants from the National Endowment for the Arts, three First Prizes in the NBA/William Revelli Competition, two First Prizes in the ABA/Ostwald Competition, and First Prize in the National Opera Association's Biennial Composition Competition. His music has been praised for its "elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism" in a Citation awarded by the American Academy and Institute of Arts and Letters. In recent years his works have been performed by the orchestras of Cleveland, Dallas, Atlanta and the American Composers Orchestra among many others, and he has fulfilled commissions in media from solo instruments to opera. His music is published by Piquant Press, E. C. Schirmer, and G. Schirmer, and many of his works have been commercially recorded. The composer resides in Austin, Texas and is Frank C. Erwin, Jr. Centennial Professor of Composition at the University of Texas at Austin. With Kent Kennan he is coauthor of *THE TECHNIQUE OF ORCHESTRATION* (Prentice-Hall).

*J'ai été au bal* is a celebration of some of the popular/folk music styles of Louisiana, in particular Cajun music and the brass band tradition of New Orleans. The dance flavor of much of the music is suggested by the title ("I went to the dance"), and two traditional Cajun dance tunes are employed. The first appears near the beginning and later at the end. "Allons danser, Colinda" ('lets go dancing, Colinda') is a boy's attempt to coax Colinda into going dancing, and part of his

argument is “it’s not everyone who knows how to dance the two-beat waltzes.” The touching little tune does work better in a syncopated two, but is usually represented in the notation as 3+3+2. The second Cajun song is “Les flames d’enfer” (‘the flames of hell’), most often performed as a heavily-accented two-step. My version is much faster and lighter, and is introduced by a country-fiddle style tune. The brass band begins with solo tuba, followed by a duet with the euphonium, and culminating in a full brass presentation.

—Program note by Piquant Press

## **The Conductors**

### **Sheri Conover**

Sheri Conover, assistant band director at Lake Zurich High School for 17 years, has been involved in a variety of teaching capacities including working with all concert ensembles, marching band, and also has taught AP Music Theory, choir, American Popular Music, and Electronic Music Composition. Sheri is also the Tri-M Music Honor Society sponsor. Augustana College and Northern Illinois University are her alma maters for a business degree, then teaching certification and Master’s degree. She lives in Lake in the Hills with her husband Mike and enjoys her adult children and 3 grandsons.

### **Joshua Thompson**

Joshua Thompson has been the band director at Lake Zurich High School since 1997. Prior to that he taught for two years in the Kankakee School District. He directs Lake Zurich’s three concert bands, two jazz ensembles, pep band, pit orchestra and the 155 member marching band. Mr. Thompson grew up in Columbus, Ohio, going on to earn a Bachelor’s degree in Music Education from Northwestern University and his Masters in Music Education from Vandercook College of Music. He studied clarinet with Russell Dagon and Clark Brody and played in bands with Don Owens, John Paynter, and Steve Peterson. He was a member of the 1994 Disneyland All-American College band. In 2008 he was selected by the Lake Zurich Area Chamber of Commerce as the year’s “Outstanding Educator.” He met and married his wife Ruthie in 2000 and they now reside in Lake Zurich with their four children, JT, Kate, Dane and Gracie. Mr. Thompson is also involved in ILMEA, having served as District 7 Band Representative, Jazz Representative and the All-State Composition Track Chairperson. He was selected to conduct the All-State Jazz Ensemble at the Illinois Music Educators Convention in 2018.



## **Kimberly Fleming**

Kimberly Fleming is the assistant director of bands at the University of Illinois where her responsibilities include conducting the Hindsley Symphonic Band as well as teaching courses in the undergraduate conducting sequence. Before joining the faculty at Illinois, she completed her DMA at the University of Michigan where she served as a graduate student instructor for the undergraduate conducting courses, conducted the women's basketball and volleyball bands, directed the Michigan Alumni Concert Band, and conducted the Michigan Youth Symphonic Band.

Dr. Fleming has nine years of public school teaching experience including positions at Wauconda High School in Illinois and Woodcliff Middle School in New Jersey. In these roles, she directed curricular concert bands, conducted musical pit orchestras, and co-directed athletic band programs. In 2019, the Illinois Directors of Student Activities recognized her as an outstanding activity advisor for her work with students in the Wauconda High School band program. In addition to teaching, she is an active guest conductor and clinician. Her research on diverse programming practice in instrumental music teacher education has led to presentations at state and national conferences, including the Society for Music Teacher Education Symposium and the Instrumental Music Teacher Educators Colloquium.

Fleming earned her master of music in wind conducting from Northwestern University and her bachelor of music in music education from Ithaca College. Her professional affiliations include the College Band Directors National Association, the National Association for Music Education, and the National Band Association.

## **Kevin M. Gerald**

Kevin M. Gerald began his appointment as director of bands and associate professor of conducting at the University of Illinois in the fall of 2022. His responsibilities include conducting the internationally renowned Illinois Wind Symphony, guiding the graduate program in wind conducting, and providing administrative leadership for the university's comprehensive and historic band program. Previously, Dr. Gerald served as director of instrumental ensembles and professor of conducting at the University of North Carolina at Greensboro, where he joined the faculty in 2005. At UNCG, he conducted the Wind Ensemble, Symphony Orchestra, and Casella Sinfonietta, led the graduate program in instrumental conducting, taught undergraduate conducting, and guided the instrumental ensemble program. He has held additional faculty positions at Lander University in Greenwood, South Carolina, and in the public schools of Westchester, Illinois.

Ensembles under Dr. Gerald's guidance have presented acclaimed performances in significant venues in the United States and Europe, at national and state conventions, and through recordings on the Equilibrium, Centaur Records, and JustinTime labels. He maintains an active schedule as a guest conductor, clinician, and adjudicator with high school bands, orchestras, and honor ensembles, including appearances with the Greensboro Symphony, Xinghai Conservatory Symphony Orchestra (China), the Union Musicale de Roquetas de Mar (Spain), and numerous university ensembles. Dr. Gerald is a leader in commissioning and premiering new works for band and chamber ensemble and has earned praise for his collaborations with numerous significant composers and soloists.

Dr. Gerald is a co-author of *The Elements of Expressive Conducting*, a textbook for undergraduate conducting courses that is widely used around the United States. A dedicated proponent of music education, his articles for music educators on concert programming and effective rehearsal strategies have been published by *The Instrumentalist* and the *Music Educators Journal*, and he has contributed numerous conductor's guides for the *Teaching Music Through Performance in Band* series. He is a frequent presenter at international, national, and state conferences. His articles in *The Journal of Band Research* and the *WASBE Journal* address topics that reflect his interest in the history and performance practice of chamber music for winds, brass, and strings.

A native of Elmhurst, Illinois, Dr. Gerald holds the doctor of musical arts and master of music degrees in conducting from the University of Michigan, where he studied with Michael Haithcock and H. Robert Reynolds, and the bachelor of music education degree from Illinois Wesleyan University, where he studied conducting with Steven Eggleston. Additionally, he studied with teachers including Gustav Meier and Kenneth Kiesler and participated in conducting workshops with Pierre Boulez, Frederick Fennell, and Paul Vermet.

Dr. Gerald is a recipient of the Conductors Guild's Thelma A. Robinson Award and the Outstanding Teaching Award in the UNCG School of Music. He is a National Arts Associate of Sigma Alpha Iota and a member of the American Bandmasters Association, the College Band Directors National Association, the National Band Association, the National Association for Music Education, Pi Kappa Lambda, and Phi Mu Alpha Sinfonia.

## **The Soloist**

### **Iura de Rezende**

Clarinetist Iura de Rezende has appeared as a performing artist in venues throughout the US, South America, and Europe, such as the Tonhalle in Zurich, the Stadt Casino in Basel, Sala Guimar Novaes Rio de Janeiro, and at universities throughout North and South America.

As a soloist he has performed with the Basel Symphony Orchestra and the Neues Orchester Basel. An avid chamber musician, Iura has collaborated with musicians from around the world, including Brazilian cellist Antonio Meneses (former member of the Beaux-Arts Trio and Professor of Cello at Bern Conservatory), Russian pianist Jacob Katsnelson (Piano professor at the Moscow Conservatory), Boris Lifanovsky (principal cellist at the Bolshoi Ballet), and many other musicians from Europe, the US, Canada and South America. Dr. Rezende collaborates with composers on a regular basis, including George Rochberg in his work *Contra Mortem et Tempus*, in a recital sponsored by the Paul Sacher Foundation in Switzerland, as well as with composer Gualtiero Dazzi on tour in France and Switzerland. Exploring the full spectrum of the classical clarinet repertoire, he also performs early music on historical instruments. Besides having worked as principal clarinet at the Neues Orchester Basel in Switzerland, Dr. Rezende frequently receives invitations to collaborate with orchestral ensembles in his native Brazil.

In addition to his artistic activities, Dr. Rezende was a Professor of Clarinet at the Federal University of São João del Rei in Brazil. He has taught master classes at universities and schools of music throughout the United States, Brazil and South America. As a scholar, he supervises research in the fields of clarinet repertoire, and music performance. Additionally, he has published in and serves on the editorial board of the premier clarinet magazine in Brazil.

After concluding his undergraduate studies in his home country, Dr. Rezende completed a double master's degree at the Basel Music Academy in Switzerland, receiving a Soloist Diploma for his outstanding performance of Sandor Veress' Clarinet Concerto, and a clarinet pedagogy diploma. After continuing his studies at the University of the Arts in Berlin, Germany, Dr. Rezende obtained a doctorate in Clarinet Performance, Music History and Literature, and Early Music Performance from Indiana University at Bloomington as a Fulbright scholar. In 2020, Dr. Rezende won the FUNARTE (Brazilian National Foundation for the Arts) Respirarte prize for his video recording of Brahms' Clarinet quintet, op.115.

Dr. Rezende is a Vandoren Artist.

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## LAKE ZURICH HIGH SCHOOL WIND ENSEMBLE

Joshua Thompson, *conductor*

Sheri Conover, *assistant conductor*

### *flute*

Sanya Ahuja\*

Alexander Lueras\*

Maya Kiel\*

Dennis Szczech

Julia Chmiel

### *oboe*

Matthew Nerenberg

Tyler Ulbert

### *clarinet*

David Appel\*

Aarushi Bhagath

Meredith Buti\*, *bass*

Erica Kuehl\*

Marie Mina\*

Brandon Reed\*

Peter Shutkas

### *bassoon*

Will Biergens\*

### *saxophone*

Justin Charo, *tenor*

Ehren Kuehl, *tenor*

Dylan Meyers\*, *baritone*

Leo Michels, *alto*

Evan Mrazek\*, *alto*

Anubhav Nigam\*, *alto*

Mira Pietrzekiewicz, *alto*

### *horn*

Jacek Baydoun

Ethan Johnson-Skinner

### *trumpet*

Joseph Polites

Ava Malin\*

Aaron Crnkovic\*

Erik Kohl

### *trombone*

Reid Atchison\*

Colton Belew\*

Matthew Lenza\*

### *euphonium*

Stephanie Zbierowski

### *tuba*

Nathaniel Stall\*

### *percussion*

Matthew Swolsky\*

Zoe Hilton\*

Natalie Czarnik\*

Matty Winiarz\*

Cibi Vadivel

Jackson Turner\*

\*senior

The Lake Zurich High School Wind Ensemble has developed a tradition of excellence over the last 35 years, under the direction of Elizabeth Peterson and current directors, Josh Thompson and Sheri Conover. Among the group's performances were as a demonstration Ensemble at the Midwest Band & Orchestra Clinics(2012), the Chicagoland Invitational Concert Band Festival and the University of Illinois' Superstate Concert Band Festival. The band has also played joint concerts with the University of Illinois Hindsley Symphonic Band, New Trier HS and several local high school bands at Orchestra Hall. In addition, the band program consists of a curricular jazz program, basketball pep band and a marching band that has performed in Paris, London, Madrid and Dublin as well as around the United States.

# ILLINOIS WIND SYMPHONY

Kevin M. Gerald, *conductor*

## *flute/piccolo*

Abby Grace, *piccolo*  
Natasha Kozintseva  
Noah Livingston\*, *piccolo*  
Deepti Vadhiyar  
Yuyuan Yang

## *oboe/english horn*

Wesley Boehm\*  
Kaitlyn Dunn  
Evabeth Ellis  
Adrianna Mirabel

## *bassoon*

Michael Deresz, *contra*  
Alexis Esher  
Ashley Watkins\*

## *clarinet*

Axel Aguilera  
Becca Keller  
Matt Kelley, *E-flat*  
Jeremy Sison, *bass*  
Vanna Tsiknias\*  
Kevin Valois, *bass*  
Peter Varga\*  
Justina Wojahn  
Jason Wu

## *saxophone*

Jonathan Dufresne\*, *soprano/alto*  
Jack Govern, *alto*  
Kyle Soliz, *tenor*  
Nathan Maher, *baritone*  
Annika Marchi, *tenor*

## *horn*

Ian Welch\*  
Luke Suarez  
Jacob Arche  
Matthew Fonda  
David Martinez

## *trumpet*

Ela Eames  
Ryan Kazda  
Hana Marek  
Julia Stowell\*  
Noah Weisbard  
Luke Yoakam

## *trombone*

Peter Karda\*  
Poorna Kumar  
Lorraine Montana  
Jerry Min, *bass*

## *euphonium*

Jonathan Boudreaux  
Andrew McGowan\*

## *tuba*

Logan Clark\*  
Zac Gilbertson  
Isaac Brinberg

## *double bass*

Jacob Nagler

## *piano/celesta*

Dain Lee

## *harp*

Sabrina Vaughan

## *percussion*

Joe Cangelosi  
Noah Coughlen  
Tanner Day  
Chase Dunaway  
Matt Neuberger\*  
Collin Vanderkarr

## *graduate assistants*

Michelle Bell  
Isaac Brinberg  
Jeremy Sison

\*section leader

## **The University of Illinois Bands Staff**

Kevin M. Gerald, *director of bands*

Barry L. Houser, *associate director of bands | director of athletic bands*

Kimberly Fleming, *assistant director of bands*

Hannah Rudy, *assistant director of athletic bands*

Aaron Kavelman, *percussion instructor | properties manager*

Joy McLaugherty, *business administrative associate*

Jacob Arche, *graduate assistant*

Michelle Bell, *graduate assistant*

Isaac Brinberg, *graduate assistant*

Nathan Maher, *graduate assistant*

Andrew McGowan, *graduate assistant*

Lorraine Montana, *graduate assistant*

Jeremy Sison, *graduate assistant*

Luke Yoakam, *graduate assistant*

## **Bands at the University of Illinois**

The historic University of Illinois Bands program is among the most influential and comprehensive college band programs in the world, offering students the highest quality musical experiences in a variety of band ensembles. These ensembles include several concert bands led by the Illinois Wind Symphony, the Marching Illini “The Nation’s Premier College Marching Band,” two Basketball Bands, Volleyball Band, the Orange & Blues Pep Bands, and the community Summer Band. Students from every college on campus participate in the many ensembles, and the impact on the campus is substantial. Illinois Bands are a critical part of the fabric of the University of Illinois, and their influence on students—past, present, and future—is truly unique.

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