

Ithaca College Wind Ensemble

Aaron S. Burgess, graduate conductor

Wednesday, December 31st, 1969

7:00 pm

...near and dear



ITHACA COLLEGE

School of Music

Divertimento for Brass and Percussion (1958)	Karel Husa
I. Overture	(1921-2016)
II. Scherzo	9'
III. Song	
IV. Slovak Dance	

Irish Tune from County Derry (1918)	Percy Aldridge Grainger
	(1882-1961)
	5'

Christina's World (1997)	Kenneth Fuchs
	(b. 1956)
	11'

Symphony in B-flat (1951)	Paul Hindemith
I. Moderately fast, with vigor; Molto agitato	(1895-1963)
II. Andantino grazioso; Fast and Gay	19'
III. Fugue; Rather broad; Fast, energetic	

March Intercollegiate (c. 1892)	Charles Ives
	(1874-1954)
	Ed. Keith Brion
	4'

From the podium...

While it is a role of the conductor to facilitate meaningful connections between composers, performers and audience members (and this performance is no exception), recitals provide a unique opportunity to draw close the conductor and aforementioned constituents on a very personal level. This program has been on my mind for the better part of two years and after much cogitation, I could not be happier with the result. On the basis of artistic merit, these pieces are all worthy of performance, but they made the final cut because they are near and dear to me in that they reflect special moments in my life and project the person and musician that I hope to be. Sharing this music with the fine musicians of the Ithaca College Wind Ensemble has been a joy-filled and exhilarating experience and for this, I am profoundly grateful. Special thanks also go to Christopher Hughes, director of bands, Ben Rochford, associate director of bands, my colleague and dear friend Greg Harris, the graduate cohort and the faculty and staff of the school of music. Your unyielding support, patience and kindness mean more to me than words can describe. Lastly, to my parents, my brother, my family and my beloved husband Mason...this evening is for you. I have never felt alone on this journey because you have been by my side every step of the way.

Thank you for joining us this evening - we sincerely hope you enjoy the performance!

Notes on the program...

Karel Husa was destined to become an engineer but the Nazi takeover of his native Czechoslovakia on 18 November 1939 and their subsequent closure of the technical schools would forever change the trajectory of his life. Fortunately, Husa had shown remarkable promise as a violinist and elected to enter the Prague Conservatory, however the only opening at the school was in composition so Husa spent the remainder of 1939 and 1940 studying privately with Jaroslav Řídký in preparation for his entrance exams. Following successful completion of his degree work (summa cum laude!), he was awarded a French government fellowship to continue his studies in Paris with Arthur Honegger and Nadia Boulanger with additional coursework in conducting. In 1948, Czechoslovakia fell to communism and Husa made the difficult decision to remain in France to nurture his burgeoning career as a composer and conductor. By doing so, he forfeited his Czechoslovakian citizenship and any chance of seeing his family or homeland again. After being awarded the Lili Boulanger Prize (1950) and the Bilkhoven Contemporary Music Festival Prize (1952) for his First String Quartet, Husa became increasingly sought after as a composer and conductor. In 1954, he accepted a teaching position at Cornell University in idyllic central New York. The one-year post as a theory teacher and chamber music coach would evolve into a storied career that included work as a conductor, Pulitzer Prize-winning composer (1968-Third String Quartet) and teacher of composition, including work as a lecturer of composition at Ithaca College from 1967 until 1986. Aside from his brilliant mind, Karel Husa was the ultimate humanist who was deeply devoted to his family and students. According to Donald Hunsberger, conductor emeritus of the Eastman Wind Ensemble, "anyone who has had the pleasure of meeting Karel Husa is most

aware of his ever-present graciousness and consideration for others, and especially of his high standards and professional goals.” Despite building a new home in the spirit of the ‘American Dream,’ Husa’s love for his native Czechoslovakia never diminished and he was determined to teach his children about their heritage. According to Husa scholar and Ithaca College music historian Mark Radice, “in the summer of 1955... he completed several small works...The *Eight Czech Duets* for piano four hands were composed so that his children [ages one and three at the time] would know some of the Czechoslovakian folk songs and in order to make more twentieth-century music accessible to young performers and amateurs. Along with *Musique pour Harmonie* (1951), the *Eight Czech Duets* belongs with his *gebrauchsmusik*.” Radice goes on to explain that “as is the case with Hindemith’s *gebrauchsmusik*, Husa’s works exhibit artistic qualities while making only modest technical demands.” In 1958, Husa was approached by Robert Prins, Ithaca College colleague and conductor of the Ithaca Brass Ensemble, who asked him to compose a new work for the ensemble. Due to time limitations, Husa was unable to provide a new work but offered to arrange four movements of his *Eight Czech Duets* for brass and percussion. He orchestrated movements I, VI, VII, VIII and the Ithaca Brass Ensemble premiered ***Divertimento for Brass and Percussion*** on 17 February 1960 in Ford Hall. The first movement, *Overture*, is a polytonal ‘farmers dance’ in ABA’ form. Listeners familiar with Husa’s music will immediately recognize his hallmark thirty-second note followed by double- dotted eighth rhythmic signature that is presented in the second measure and throughout the remainder of the movement (and will return in the third movement). The second movement, *Scherzo*, is a modal ABA’[coda] burlesque that utilizes the humorous Czech folk melody: *Oj kdyby ne šafáře*. The translation is: *Oh, if the farmer had no daughter, the boys wouldn’t go into his yard. If the gates were made of iron from Styr, they wouldn’t keep me out of the master’s yard*. This movement is rhythmic, articulate, boisterous and rustic. The third movement is titled *Evening* in the *Eight Duets* but Husa renamed it *Song* for the brass ensemble version. The melodic material of this movement is taken from a modal folksong that Husa recalls his mother singing as she worked around the house. Božena Dongresová-Husová had died unexpectedly just before Husa penned the *Eight Czech Duets* so this movement reflects his profound sadness over the death of his mother and another wave of homesickness that resulted. The finale is a lively “couples” circle dance in ABA’ form, replete “stomp” motives, unsuspecting meter changes and a steady increase of tempo. As with the previous up-tempo movements, the finale is earthy and fun, providing a rousing conclusion. I dedicate this performance to the life and legacy of Karel Husa who passed away on 14 December 2016 and to the incredible people that are the Ithaca College School of Music.

The year 2018 marks the 100th anniversary of the publication of ***Irish Tune from County Derry***, Percy Grainger’s beloved folksong setting for military band! Like his colleagues and fellow folksong collectors Gustav Holst and Ralph Vaughan Williams, Percy Grainger is best known for his masterful reinventions of many of England’s most soulful native songs (it is important to note that the Irish county of Derry was still under English rule at this time). Grainger was born in Brighton, Victoria on 8 July 1882 but relocated to Germany for a brief period to study music before settling in London where he toured as a pianist and composed many of his most famous works. The source tune, titled *Londonderry Air*, is a “sturdy” two-part melody first collected, or possibly composed by a Miss Jane Ross of Limavady, Ireland. It

was later published in the *Petrie Collection of the Ancient Music of Ireland (1855)*. Grainger first arranged this melody in or just after 1902 (British Folk Music Setting #5) for “unaccompanied 6-part wordless chorus” as the text for *Danny Boy* by English lyricist Fred Weatherly was not set to the popular tune until 1912. It was through this “wordless” choir arrangement that Grainger was first introduced to Norwegian composer Edvard Grieg after a mutual friend shared *Irish Tune* with the Norwegian maestro unbeknownst to Grainger. Although Grieg died in 1907, he enjoyed a brief but warm friendship with Grainger and deeply admired the young Australian for his musical prowess and gifted piano playing. Sadly, Grainger always felt an element of rejection from his elder mentor as Grieg pushed Grainger to focus his efforts on piano, not on composition. Nevertheless, Grainger chose to dedicate this setting of ***Irish Tune from County Derry*** to his beloved friend. The military band edition was completed in 1918 after Grainger had relocated to the United States and joined the Army. He was stationed as a musician first at Fort Hamilton, NY before being reassigned to Governor’s Island, NY where he played saxophone in the band. He also wrote for and conducted the ensemble. This military band setting of *Londonderry Air* is richly scored with numerous countermelodies vying for the listener’s attention. Although Grainger never considered himself an accomplished orchestrator, he still managed to establish his compositional voice around unique and compelling blends of instrumental forces: take the first presentation of the tune – given to alto clarinet, baritone saxophone, horn 4, trombone 1 and 2 and euphonium. The other facets of his compositional voice lie in his piquant harmonizations and “inspired countermelodies,” both of which guide the ear through this beautiful and extremely moving lament. I was first introduced to ***Irish Tune from County Derry*** as a high school freshman and recall being struck by the beauty of this simple melody and the gut-wrenching harmonies and rhythmic eccentricities that Grainger wove around it. Years later, this work would be reintroduced to me as a member of the UConn Wind Ensemble, Dr. Jeffrey Renshaw, conductor. We studied the work in conducting classes and performed it at commencement each year – *Irish Tune* became the unofficial anthem of the department of music. It was through this piece that I first fell in love with Grainger’s music and began to recognize the expressive potential of organized sound. This performance is dedicated to Jeffrey Renshaw on the occasion of his retirement from the University of Connecticut earlier this year. I also extend this dedication to all my present and former teachers and mentors who have guided me on my musical journey and to all of my UConn classmates – we share a very special bond through music and through this piece.

To grasp the meaning behind Kenneth Fuchs’ ***Christina’s World***, you must first know award-winning American painter Andrew Wyeth’s work by the same name and more specifically, Anna Christina Olson, the subject of this, Wyeth’s most famous egg-tempera-on-board painting. (The painting will be projected during the performance) Born in 1893 in Cushing, Maine, Christina lived on her family’s dilapidated farm raising chickens and growing produce with her devoted brother Alvaro. Crippled by Polio as a child, Christina was unable to walk and had limited use of her arms. Due to her affliction, she became increasingly reclusive and self-conscious of her appearance but despite her vulnerability and physical limitations, Christina was resolute in her drive for independence; she preferred to drag her nearly paralyzed body around her home and property rather than use a wheelchair. Wyeth first met the Olson in 1939 through Betsy James, a mutual acquaintance who lived on

a neighboring farm. Wyeth would later marry Betsy and cultivate a lifelong friendship with Christina and Alvaro, who opened their farm and home to him as a source of inspiration. Wyeth established a studio in one of the Olson's unused upstairs bedrooms and it was there that he conceived this work. According to Randall C. Griffin, author of the 2010 American Art article *Andrew Wyeth's Christina's World*, "Christina's World had its origins in the summer of 1948, when Wyeth looked out the window of his third-floor studio and saw Christina on the grass below. He recalled that she was 'getting some vegetables and...was pulling herself slowly back toward the house. It was late afternoon.'" Betsy James Wyeth later made the following statement upon completion of the painting: "When Andrew Wyeth completed the tempera, he was hesitant to show it to Christina for fear she might not understand his feelings for her and her life, so he brought it back from Olson's, where it was painted, and hung it in our house. Several days later we invited Christina and Alvaro for dinner. Alvaro carried his sister into the living room and almost deliberately placed her on the couch directly under the painting, so that it was impossible for her to see it. When time came to serve dinner, I moved a small table into the room and sat her facing the picture. Not one word was mentioned about the painting during the entire meal. Later that evening, after they had left, my husband told me that while we were all out of the room, clearing the table, he came back and found Christina staring at the painting. He summoned up the courage and asked her how she liked it. She reached out with her crippled hand, caught his, and brought it to her lips..." It is not my place to interpret Wyeth's painting for you, but I promise that if you spend enough time with the work, it will resonate on a very personal level. Ken has created a composition that thoughtfully captures the scene: the highly textured landscape, the bleak sky and ramshackle farmhouse, Christina's youthful beauty despite her frail arms, the passage of time, tranquility, her courage and resolve to persevere despite the weight of her world. I first had the pleasure of meeting Juilliard trained and Grammy nominated composer Kenneth Fuchs in 2005 when he arrived at the University of Connecticut to interview for the position of chair of the department of music. As a member of the student interview panel, I was impressed by his energy and thoughtful responses to my questions, although I must confess that I knew little about his music. As a means of welcoming to our new leader, Jeffrey Renshaw, conductor of the UConn Wind Ensembles programmed Ken's ***Christina's World*** on the ensemble's 22 September 2005 concert at the Jorgensen Center for the Performing Arts. I recall rehearsing this work and being acutely aware of and deeply moved by its colorful, impressionistic and "American" sound. After spending time with the score and painting and learning as much as possible about Andrew Wyeth and Christina Olson, I have come to appreciate the brilliance of this composition anew. I dedicate this evening's performance to Ken - the first person to welcome me to the professional ranks as a musician and conductor - and a dear friend through music.

Paul Hindemith's (1895-1963) ***Symphony in B-flat*** (1951) is one of the seminal and truly revolutionary works of the band repertoire. It was composed during a period in wind band history when ensembles were still favoring orchestral transcriptions and novelty pieces - throwbacks from the era of the professional touring bands of the late nineteenth and early twentieth centuries. Mozart, Berlioz, Wagner, Holst, Vaughan Williams, Schmitt, Grainger, Milhaud and Schoenberg had already contributed important works to the wind band repertoire, but they remained firmly in the

minority at the midpoint of the 20th century. Hindemith was born on 16 November 1895 in Frankfurt, Germany. After initial musical training with his father, Hindemith entered the famed Hoch Conservatory in Frankfurt to study violin and composition (incidentally, Percy Grainger would begin his European musical training at the same institution years later). In addition to composing solo works for virtually every orchestral instrument, Hindemith's portfolio runs the gamut from his humble beginnings with late romantic-style works to his own form of expressionism where he pushed tonality to its outer limits, intensified orchestral coloration and simplified musical textures while infusing his music with an element of familiarity by using classical era formal structures. He would eventually depart from this style after recognizing that expressionistic music was far too inaccessible to the untrained ears of the listening public. By the late 1920's Hindemith felt compelled to clarify his moral position on music making by shifting his compositional focus to *gebrauchsmusik*, making the following statement concerning his new musical focus: "A composer should write today only if he knows for what purpose he is writing. The days of composing for the sake of composing are perhaps gone forever. On the other hand, the demand for music is so great that the composer and the consumer ought most emphatically to come at least to an understanding." During the second World War, the Nazis were suspect of Hindemith's music largely due to his controversial expressionist pieces, so he accepted a teaching position at Yale University in New Haven, CT.

Symphony in B-flat was composed while teaching at Yale. U.S. Army Band Commander Captain Hugh Curry invited Hindemith to guest conduct his ensemble. Not only did Hindemith accept this invitation but he also offered to write "something" for the occasion. The symphony was composed 7-9 March 1951 and received its premiere with the Army Band, Hindemith conducting on 5 April 1951 - exactly 67 years ago this very evening! ***Symphony in B-flat*** is a masterpiece of motivic development and unification and it is a perfect example of a long-form work in neo-classical style. The work can no longer be defined as *gebrauchsmusik* in a contemporary sense, but it was conceived to be performable by secondary school ensembles! Hindemith's chromatic tonal language and "busy" textures can be intimidating to the first-time listener but in short order, the piece becomes very accessible - almost addicting! Movement one is Hindemith's take on *sonata-allegro* form, beginning with a declamatory four-note pattern that serves as the foundational motive for the entire work. The exposition contains three distinctive and "singable" themes and traverses both tonic and dominant tonal centers. A fugue-like development with imitation and episodic interruptions utilizing the foundational motive and three themes follows and the movement closes with a condensed recapitulation of the exposition during which, the contrapuntal themes overlap seamlessly. The coda concludes with a resounding B-flat major chord, a satisfying and optimistic close to the chromatic but largely minor tendencies of the movement. Hindemith presents the second movement in ternary form (ABA') centered around the relative minor. The first segment is centered around a sleepy yet slightly seductive duet (cornet and alto saxophone) that is cast as a classical *rondo* (seven-part plus coda) before moving to a "scherzo-like" middle section. By setting the first segment of the movement as a self-contained *rondo*, he effectively created a four-movement symphony in the footprint of three - harkening back to the symphonic traditions of early Haydn. As with the first movement, Hindemith brilliantly blends the first and second section themes together in the final segment. The finale follows the ternary model of the second movement, beginning with a stately fugue, the subject of which is based on the

foundational motive of movement one. The second segment presents an expressive theme containing longer note values and, as with the previous two movements, Hindemith crafts the final segment by blending the previous themes. In one final act of genius, Hindemith capitalizes on the opportunity to present a coda that not only concludes the final movement but also reintroduces the first motive of movement one – effectively creating a coda for the entire work. Hindemith's contrapuntal mastery when combined with his sensibilities toward chromatic harmony, rhythmic energy, orchestrational color and textural clarity make for an incredibly convincing, accessible and thoroughly satisfying work.

March Intercollegiate is one of the earliest published works of Charles Edward Ives (1874-1954), a New York City insurance executive and hobbyist composer from Danbury, CT. Charlie was raised in a musical household; his grandmother was a church musician and his father, George was a successful Civil War bandleader, music teacher and conductor of the Danbury Town Band. George began harmony and ear training lessons with Charlie at an early age. Despite his rather traditional approach to music making, George had an experimental side and used polytonal singing exercises where he would perform a melody on the piano in one key and Charlie would sing along in a different key, setting the stage for a lifetime fascination with discordant sonorities. Charlie's exposure to his father's town band also had a profound impact on his compositional trajectory. He was born during the heyday of the American touring band with Sousa, Liberati, Conway, Creatore, Gilmore and many other famous band leaders commanding the attention of the American people. These men were the "rockstars" of the day and their ensembles were exceptional. In addition to transcriptions of classical masterpieces, these ensembles performed patriotic selections and popular songs, the vernacular music of the day. It is no wonder that as young Charles grew up around his father's band and began experimenting with composition that he tried his hand at "Sousa's genre," the march. *Intercollegiate* exists in three versions: an undated and incomplete score in F major, a full score in C major with the following inscription: "Played at Danbury Fairgrounds by Danbury Band Oct. 1892," and the final version, discovered in the CBS music library in New York City consisting of sixteen parts in C major, printed by Pepper & Co. of Philadelphia with a copyright date of 1896. Further records indicate that the **Intercollegiate March** of 1895 was performed by the New Haven Band and Washington Marine Band [combined] for the McKinley Inauguration of 1897. Ives also lists in his memos a "March Intercollegiate for full military band - 1896" (published by Pepper & Co., Philadelphia, PA). *Intercollegiate* is a *da capo* march meaning that the introduction, first and second strains are repeated at the end of the piece. An otherwise traditional formal structure is used including a break-up strain and trio as an 1892 listener would have come to expect. Although this is one of Ives' earliest published compositions, it does contain elements that would become characteristics of Ives's unique compositional voice, including: a direct quotation of the popular (at the time) American ballad *Annie Lisle* (1857) by Boston minstrel musician H.S. Thompson and a rather abrupt and unusual third-related modulation from C major to A-flat major between the break-up strain and the trio. Ives also modifies the *Annie Lisle* tune from its original simple meter to conform with this compound meter march and further adjusts the rhythm in measure 39 to create a syncopation that further enhances the 'rollicking' nature of this piece. I have always loved a good march, especially a compound-meter march written by someone with "soul" and "intellect." As a Connecticut

native, I am very proud to call Charles Ives our local son. His groundbreaking compositional voice is still refreshingly original all these years later and his message is nostalgic and deeply personal. This is my third encounter with the *Annie Lisle* tune. My first introduction occurred many years ago as an impressionable boy scout at Camp Mattatuck in rural Plymouth, CT. I have countless fond memories from camp and can think of no single organization that had a greater impact on my life than the Boy Scouts. The camp song was set to this beautiful melody and I can still remember *most* of the words! My next encounter with *Annie Lisle* occurred while attending a ceremony at Cornell with my husband Mason, a Cornell School of Veterinary Medicine alumnus. Low and behold, *Annie Lisle* is the tune to which Cornell's *alma mater* is set! The soul-stirring text and beautiful tune still brings a tear to my eye. With this performance of ***March Intercollegiate***, I tip my hat to the BSA and my home state, but in a very special way I honor my hero and soul-mate, Mason – *Hail, all hail, Cornell!*

Wind Ensemble Personnel

Piccolo

Julia Muller

Flute

Caitlin Miret
Carmen Vieyetz
Julia Muller

Oboe

Bethany Cripps
Sarah Pinto
Stefanie Nicou

English Horn

Stefanie Nicou

E-Flat Clarinet

Alec Targett

Clarinet

Valerie Nuzzolo
Bryan Filetto
Madeline DeNofio
Rebecca Rice
Steven Foti
Griffin Charyn
Alec Targett

Bass Clarinet

Katherine Filatov

Contra Bass Clarinet

Griffin Charyn

Bassoon

Brittany Giles
Olivia Fletcher

Soprano Saxophone

Jessica Small

Alto Saxophone

Jessica Small
Sara Mercurio

Tenor Saxophone

Scott Byers

Baritone Saxophone

Jared Banker

Trumpet

Matthew Brockman
Kristen Kasky
Aleya Ashenfarb
Shaun Rimkunas
Kevin Biernat
Michael Salamone

French Horn

Benjamin
Futterman
Sydney Rosen
Christian DeFreese
Patrick Holcomb

Trombone

Matthew Flores
Andrea Dollinger
Dante Marrocco

Bass Trombone

Johanna Wiley

Euphonium

Christian Dow
Elizabeth Rutan

Tuba

Jasmine Pigott
Jonathan Aldave

Double Bass

Tristen Jarvis

Harp

Anna Lenhert

Timpani

Dan Monte

Percussion

Leah Gardner
Alex Hoerig
Will Hope
Ian Lisi
Jordan Sonderegger

Upcoming Performances

United States Air Force Band and Singing Sergeants

Wednesday, April 11, 2018 - 7:00PM in Ford Hall

***Tickets Required - visit: www.usafband.eventbrite.com

Ithaca College Wind Ensemble and Ithaca College Wind Symphony

Thursday, April 26, 2018 - 8:15PM in Ford Hall

Ithaca College Wind Ensemble - Concert Tour to Troy, New York

Friday, April 27, 2018 - Troy Music Hall

Ithaca College Concert Band and Ithaca College Campus Band

Wednesday, May 2, 2018 - 8:15PM in Ford Hall

Ithaca College Bands Ensemble Offerings

Ithaca College School of Music is proud to offer a full complement of large and chamber ensembles. Ensembles hold auditions for membership in the new three-tiered model at the beginning of the year and requirements are published well in advance. If you dream of being a professional musician, just enjoy playing an instrument, or anywhere in between, there is a place for you in IC BANDS! Included in the offerings are eight distinctive ensembles. (* Requires an audition for membership)

Wind Ensemble* (Dr. Christopher Hughes, conductor)

The IC Wind Ensemble is a band of 50 highly qualified graduate and undergraduate students, chosen by audition, and performs a varied repertoire of the highest quality literature for winds. Members of the Wind Ensemble will also perform selections of chamber winds repertoire each semester. The Wind Ensemble is dedicated to professional level performance while fostering the musical growth of its members.

Wind Symphony* (Mr. Benjamin Rochford, conductor)

The IC Wind Symphony is a select ensemble of approximately 60 musicians, chosen by audition. The Wind Symphony exists as a preparatory experience for the Wind Ensemble and provides a challenging musical environment for skilled musicians by performing repertoire that ranges from works for chamber winds, to standards of the band literature, to brand-new works for the wind band medium.

Concert Band* (Mr. Benjamin Rochford, conductor)

The IC Concert Band is an ensemble for underclassmen to learn and upperclassmen to lead the journey to professional level performance. This band provides instruction in ensemble performance skills through quality repertoire that is fit for the student, allowing her / him to have time to assimilate knowledge, skills, and attitudes necessary for advancement into the Wind Symphony and Wind Ensemble or for any future musical endeavors.

Campus Band (Mr. Aaron Burgess & Mr. Gregory Harris, graduate wind conductors)

The Campus Band is a non-auditioned ensemble designed to meet the needs of students from all majors across campus. Music majors are encouraged to enroll while performing on a secondary instrument. This ensemble provides an educational experience and serves as an outlet for students who wish to remain musically active in a less intense setting. The course will be administered by the Director of Bands and conducted by the graduate conducting associates.

IC Bands Staff

Christopher Hughes, Director of Bands

Benjamin Rochford, Associate Director of Bands

Aaron Burgess, Graduate Assistant Conductor

Gregory Harris, Graduate Assistant Conductor

Margaret Tippet, Student Assistant

Becky Jordan, Manager, Library of Ensemble Music

The IC Bands extend a very special thanks to...

Karl Paulnack, Dean, Ithaca College School of Music

David Pacun, Associate Dean, Ithaca College School of Music

Erik Kibelsbeck, Manager of Concerts and Facilities, Ithaca College School of Music

Alexandria Kemp, Scheduling and Events Assistant, Ithaca College School of Music

Ford Hall Stage Crew

Ithaca College School of Music Wind, Brass, Percussion, and Keyboard Faculty

Becky Jordan, Manager of Ensembles & Kinyon Music Education Collections and her dedicated staff

Kristina Shanton, Music Librarian