
NORSEMAN BAND

MICHAEL BUCK, *CONDUCTOR*

ST. OLAF PHILHARMONIA

CHUNG PARK, *CONDUCTOR*



SUNDAY, NOVEMBER 19, 2023 | 7:30 P.M.

BOE MEMORIAL CHAPEL

PROGRAM

NORSEMAN BAND MICHAEL BUCK '89, *CONDUCTOR*

Fanfare No. 1 (1997)	Wataru Hokoyama (b. 1974)
Laputa (Castle in the Sky) (1986, 2009)	Joe Hisaishi (b. 1950) arr. Kazuhiro Morita (b. 1952)
English Folk Song Suite (1923) I. March: "Seventeen come Sunday" II. Intermezzo: "My Bonny Boy" III. March: "Folk Songs from Somerset"	Ralph Vaughan Williams (1872–1958)
Rejouissance (Fantasia on Ein Feste Burg) (1987)	James Curnow (b. 1943)

ST. OLAF PHILHARMONIA CHUNG PARK, *CONDUCTOR*

Plink, Plank, Plunk!	Leroy Anderson (1908–1975)
Five Variants of "Dives and Lazarus"	Ralph Vaughan Williams (1872–1958)
Ouverture No. 2 in E-flat, Op. 24	Louise Farrenc (1804–1875)
March Slav	Peter Ilych Tchaikovsky (1840–1893)

PROGRAM NOTES

NORSEMAN BAND MICHAEL BUCK '89, CONDUCTOR

Fanfare No. 1 (1997)

Wataru Hokoyama (b. 1974)

Written just before Hokoyama's 21st birthday, *Fanfare No. 1* bears the additional inscription Opus 1. It was composed for John Stanley Ross and the Interlochen Arts Academy Band.

Wataru Hokoyama is a Japanese composer, conductor, and orchestrator. He moved from Japan at the age of 16 to attend the Interlochen Arts Academy in Interlochen, Michigan, the Cleveland Institute of Music, and the USC Thornton School of Music. His works include the original scores for *Bean Cake*, *Ocha Cups for Christmas*, *One*, *Afrika*, and *Soul Sacrifice*. Hokoyama is known for his work in game soundtracks. In 2008, he composed, orchestrated, and conducted all the music for the video game *Afrika* and was awarded Best Original Video Game Score by The Hollywood Music Awards. He has also worked on *Resident Evil 5*, *Soul Sacrifice*, and *Knack*. In 2007, he was commissioned by the United States Air Force Band to premiere a new piece for the 400th anniversary of Jamestown's settlement and the 60th anniversary of U.S. Air Force.

— Excerpted from Sacramento State Symphonic Wind Ensemble concert program, 8 May 2019

Laputa (Castle in the Sky) (1986, 2009)

Joe Hisaishi (b. 1950)
arr. Kazuhiro Morita (b. 1952)

Laputa: Castle in the Sky (Japanese: 天空の城ラピュタ), released as *Castle in the Sky* in North America, is a 1986 Japanese animated fantasy adventure film [written and directed by Hayao Miyazaki] . . . The film follows orphans Sheeta and Pazu, who are chased by Muska, the army, and a group of pirates over Sheeta's crystal necklace. They discover that the crystal leads them to Laputa, a mythical castle flying in the sky, and join the pirates on their journey to reach the island before the military. Laputa turns out to harbor a dangerous weapons system, which Sheeta and Pazu destroy to halt Muska's destruction, causing Laputa to rise into space.

The island of Laputa is used to highlight the theme of environmentalism, exploring the relationships between humanity, nature, and technology, a reflection of Miyazaki's ecological philosophy . . . Many aspects of the film's retro futuristic style — the flying machines in particular — are influenced by 19th-century approaches, which has earned the film a reputation in the modern steampunk genre.

The film was released in Japanese theaters on August 2, 1986 . . . An English dub commissioned by Tokuma Shoten in 1988 was distributed in North America by Streamline Pictures, and another dub was produced by Disney in 1998, released internationally by Buena Vista in 2003. The film's score was composed by Joe Hisaishi, who would become a close collaborator of Miyazaki's; Hisaishi also composed a reworked soundtrack for the 2003 English dub. The film was generally acclaimed by critics, though the 2003 English dub received mixed reviews. It was well-received by audiences, being voted as one of the greatest animated films of all time in later years. The film also received several notable accolades . . . and has influenced several notable artists working in multiple media.

— Program note excerpted from https://en.wikipedia.org/wiki/Castle_in_the_Sky

English Folk Song Suite (1923)

Ralph Vaughan Williams (1872–1958)

- I. March: “Seventeen come Sunday”
- II. Intermezzo: “My Bonny Boy”
- III. March: “Folk Songs from Somerset”

The wind band works of Ralph Vaughan Williams, Gustav Holst, and Percy Grainger set the standard in the early 20th century for serious music composed specifically for the wind band genre. Vaughan Williams was especially interested in collecting and notating the melodies of folk tunes from his native Great Britain. His wind band settings of these tunes comprise a large portion of his published concert band works. Folk or folk-like melodies became an important cornerstone of the wind band repertoire. These newly crafted compositions, along with the appeal of familiar and singable tunes, undoubtedly provided legitimacy to the outdoor military band transition to the indoor concert stage.

Preceding this development, technical innovations in the mid to late 19th-century post-industrial age allowed for the creation of more refined musical instrument mechanisms and even inventions of new instruments (like the saxophone). The rapid growth of the wind band genre followed the confluence of these events.

Prior to Vaughan Williams and his contemporaries, the military band repertoire consisted mostly of marches, comedic overtures, and orchestral transcriptions. The *English Folk Song Suite* was one of the first compositions that was originally written for the indoor wind band to be later transcribed for full orchestra. It seems most fitting that we should perform this piece in the centennial year of its creation.

Set as an English-style march, the first movement utilizes three folk songs, *I'm Seventeen Come Sunday*, *Pretty Caroline*, and *Dives and Lazarus*. The subject matter for the first two songs tells the story of military men falling in love and marrying beautiful women. The contrasting styles of these melodies fit nicely in the march idiom, featuring a bouncy and jovial first theme followed by a legato and cantabile second section. The tune of *Dives and Lazarus* provides a fitting musical backdrop for the dogfight — the culminating section of the march before the *da capo*. In the story, Lazarus, a poor man, repeatedly begs Dives, a rich man, for food. Dives denies food and drink to Lazarus and throws him out to be whipped, beaten, and bitten by dogs. Depicting the egregious nature of the story, Vaughan Williams juxtaposes the simple duple meter melody in the low brass against a compound duple meter countermelody in the upper winds.

The Intermezzo highlights Vaughan Williams's creative arranging and rich orchestration abilities. Both folk songs found in the movement depict the lament of love and betrayal. A sparse texture with many open-fifth sonorities begins the movement, using the haunting F Dorian-mode tune, *My Bonny Boy*. A more playful, major key *scherzando* interrupts the mood for a short bit, featuring the tune *Green Bushes*, but the movement closes with the return of the opening melody in a rich and more densely-scored texture. All hope is not lost, as the movement ends with a major-sonority Picardy third.

The story lines found in the four folk songs in the final movement, *Folk Songs from Somerset*, would provide a great plot for a Romantic era opera, including themes of unrequited love, loss, a sinister longing for love, and celebration. The curtain opens to an idyllic scene, as a country boy attempts to seduce a young girl. However, the maiden quickly outwits the would-be lover (*Blow Away the Morning Dew*). Meanwhile, the story moves to the lament of a woman whose lover and three brothers are called off to war (*High Germany*). Longing for love, a maiden is urged by her mother to only whistle, and marriage, including love, will certainly follow. The act may not be so simple, as it is understood in many folklore tales that whistling summons the powers of darkness and desire (*Whistle Daughter Whistle*). Finally, all's well that ends well, as the harvesting of grain brings sustenance and liquid merriment, culminating in a swashbuckling celebration (*John Barleycorn*).

— Program notes by Michael Buck

Rejouissance (Fantasia on *Ein Feste Burg*) (1987)

James Curnow (b. 1943)

James Curnow was commissioned to write *Rejouissance* by the St. Joseph, Michigan Municipal Band in honor of their conductor's 40th year. The title, meaning “enjoyment” or “rejoicing,” was often affixed to short pieces composed to bring enjoyment to listeners in the 17th and 18th centuries.

Curnow's *Rejouissance* is a “free flight of fancy” on Martin Luther's *Ein Feste Burg* (“A Mighty Fortress Is Our God”). Luther's famous *Ninety-five Theses*, which sparked the Protestant Reformation movement, were penned in 1517, [just over] 500 years ago. He brought high church music to the masses through German hymn composition, and “*Ein Feste Burg*” is one of his most famous works.

Curnow was born in Port Huron, Michigan. Part of his early instrumental training was provided by the Salvation Army Instrumental Programs. He taught both in public schools and at the University of Illinois, Georgia State University, and Asbury College. Curnow is most recognized for his compositions, transcriptions, and arrangements, having published over 400 pieces. His works were awarded the ASBDA/Volkwein Composition Award twice and the ABA/Ostwald Award twice, in addition to other international awards. He is the editor of all music publications for the Salvation Army and is president of a music publishing company, Curnow Music Press.

— Program notes by Joseph Scheivert, guest conductor of the University Band at the University of Iowa, December 4, 2017

ST. OLAF PHILHARMONIA CHUNG PARK, CONDUCTOR

Plink, Plank, Plunk!

Leroy Anderson (1908–1975)

Leroy Anderson was an American composer well known for light orchestral pieces such as the holiday classic *Sleigh Ride*, *The Syncopated Clock*, and other staples of “pops” orchestra repertoire. *Plink, Plank, Plunk!* is another one of his most recognizable pieces, popularized by its use as the theme for a 1950s CBS panel show *I've Got a Secret*. The lively piece is performed entirely by using the pizzicato technique, where a string player plucks the string rather than bowing it. It includes other fun techniques such as glissando, where the player creates a sliding effect from one note to another and a percussive technique where the player slides their hand across the wood of their instrument to create a squeaking sound. *Plink, Plank, Plunk!* is by far the St. Olaf Philharmonia's favorite piece to play and we hope you love it too!

— Program notes by Mariana Rogan '24

Five Variants of “Dives and Lazarus”

Ralph Vaughan Williams (1872–1958)

Ralph Vaughan Williams's *Five Variants on Dives and Lazarus* was an extremely personal and sentimental work for the composer. Vaughan Williams frequently incorporated folk music and hymnody from the British Isles in his works, but the original tune of “Dives and Lazarus” was a particular favorite from his childhood. The tune itself dates back to the 16th century and has accompanied several different texts in England, Ireland, and Scotland. Vaughan Williams uses the tune as the basis for this work in the genre of theme and variation. He begins by stating the original tune in a simple harmonic arrangement, setting up a contemplative mood. He then moves through the five variations by playing with meter, tempo, and melodic inversions, but imbuing each variation with the expansive and rich harmonic style he is known for. The final variation marks a climax that the piece has been yearning for since the very beginning. The violins reach dizzying heights and split off into increasingly complex and layered harmonies, which cut out suddenly to a few *solis* players. The introduction of D-sharp in the final measures allows B-major to shine through the minor piece like the sun through English fog, a calm after the storm of the five variations. The piece opened the Commemoration in Music at Vaughan Williams's funeral service in Westminster Abbey in 1958, his recollections of a tune from childhood marking his final moments.

— Program notes by Mariana Rogan '24

Ouverture No. 2 in E-flat, Op. 24

Louise Farrenc (1804–1875)

Louise Farrenc was a virtuosic concert pianist and composer trained in the tradition of the Paris Conservatory and is now widely regarded as an important feminist figure in music and composition. She was the only woman in the 19th century to hold the professor of piano position at the Paris Conservatory, and successfully advocated for herself to receive equal pay with her male counterparts. She is most well known for her solo piano and chamber music compositions, but opera was the dominant popular musical form in France in her time. Despite her efforts, she never succeeded in being given a libretto to set to music by Parisian opera theaters. Her ambitions to be an operatic composer survive in the form of her two concert overtures. Composed in 1834, *Ouverture No. 2 in E-flat* matches the extreme dramatics of other French operas. The piece opens with a slow, creeping theme in minor, but quickly launches into the first of several lively themes in the E-flat major *allegro* section. Farrenc shows immense mastery of Romantic-era chromaticism by modulating through A and D major at a dizzying speed, landing back in E-flat for a triumphant recapitulation of the main themes. Farrenc's rollercoaster journey between extreme tempos, dynamics, and several key signatures perfectly captures the drama of 19th-century French opera. Sadly, the audience is left only to imagine the characters and plot of the full-length opera that might have followed this overture.

— Program notes by Mariana Rogan '24

March Slav

Peter Ilych Tchaikovsky (1840–1893)

Tchaikovsky's *March Slav* (or *Slavonic March*) was commissioned for an 1876 benefit concert for the Red Cross Society, in aid of wounded Serbian soldiers in the Serbian-Ottoman War. Tchaikovsky had originally titled the work the *Russo-Serbian March*, indicative of the fervent support for Serbia and Russian patriotism that the work expresses. The piece begins in somber B-flat minor, quoting two Serbian folk songs: "Bright sun, you do not shine equally" and "Gladly does the Serb become a soldier." The piece then moves to D-flat major, where it quotes "God Save the Tsar," which was the Russian imperial anthem in the pre-Soviet era. If it sounds familiar, that's because Tchaikovsky also quotes it in his *1812 Overture*. During the Soviet era, this theme was often replaced in both pieces with "Glory, Glory to you, holy Rus!" which was a chorus from a Glinka opera that served as an unofficial Russian anthem. The piece then moves back to B-flat minor, restating the Serbian folk themes from earlier in the piece. The piece ends triumphantly in B-flat major, predicting the ultimate victory of the united Slavonic people over the Ottoman Empire.

— Program notes by Mariana Rogan '24

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FLUTE

Mina Howard, *St. Paul, Minn.*
Lily Kamrath, *Excelsior, Minn.*
Kaitlyn Kinsch, *Cary, Ill.*
Elsa Kirkegaard, *Kewaskum, Wis.*
Kayla McMayer, *Bloomington, Minn.*
Grace Moeller, *Lake Crystal, Minn.*
Kaisa Nilsson, *Boise, Idaho*
Jasmine Patterson-LaBaw, *Rochester, Minn.*
*Alyssa Schneider, *Minnetrista, Minn.*
†Mindyrose Sinykin, *Minneapolis, Minn.*
Ani Spoor, *Eagan, Minn.*
Jessica Thanghe, *Minneapolis, Minn.*
*Hnukusha Vue, *St. Paul, Minn.*
Caleb Waltz, *Waukesha, Wis.*

OBOE

Connor Coleman, *Geneseo, Ill.*
†*Angeline Domeyer, *River Falls, Wis.*
†Ori Eikenberry, *St. Paul, Minn.*
Kiera Hasan, *Elgin, Ill.*

CLARINET

Mathea Benson, *St. Paul, Minn.*
Elizabeth Bunnell, *Savage, Minn.*
Anne Flanagan, *Elmhurst, Ill.*
-Cora Harpel, *Ellendale, Minn.*
†Sydney LaVoi, *Bemidji, Minn.*
Nicholas Magnusson, *Roseau, Minn.*
Alia Mclaughlin, *Mountain Lakes, N.J.*
Emily Nachreiner, *Mound, Minn.*
Jenna Pollard, *Lawrence, Kan.*
Cael Roberts, *Pella, Iowa*
*Alyssa Schumacher, *Lino Lakes, Minn.*
Charlotte Thomson, *Arlington, Va.*

BASS CLARINET

Isabella Charter, *Shakopee, Minn.*
^Hauseng Lor, *Bloomington, Minn.*

BASSOON

†*Ryan Carlisle, *Vermillion, S.D.*
Anders Herfindahl-Quint, *Kasson, Minn.*

ALTO SAXOPHONE

^Bailey Larson, *Lincoln, Neb.*
†Brooke LaVoi, *Bemidji, Minn.*
*Danielle Perez, *Hastings, Minn.*
Abigail Shanahan, *Superior, Colo.*
Brady Teegarden, *Hastings, Minn.*

TENOR SAXOPHONE

Leo Goodwin, *St. Paul, Minn.*

BARITONE SAXOPHONE

Hayden Joseph, *Minneapolis, Minn.*

HORN

*Maureen Bowen, *Abu Dhabi, United Arab Emirates*
Caleb Martin, *Lakeville, Minn.*
Sam Mattson, *Baxter, Minn.*
Rowan Nordin, *Edina, Minn.*
Cooper Oleyar, *Rosemount, Minn.*
*Kaisa Olson, *Mercer Island, Wash.*
Maxwell Pringle, *Apple Valley, Minn.*
†*Adam Rickman, *Minnetonka, Minn.*
Emily Schneider, *Minnetrista, Minn.*
Lindsey Sobania, *Little Falls, Minn.*
Neil Stewart, *St. Paul, Minn.*
Elizabeth Weber, *St. Paul, Minn.*

CORNET/TRUMPET

Margot Charette, *Minneapolis, Minn.*
Hero Czarnik, *St. Paul, Minn.*
Claire Koenig, *Centennial, Colo.*
William Markwyn, *Waukesha, Wis.*
Soren Miller, *Eau Claire, Wis.*
Arzu Pahl, *Silver Spring, Md.*
Logan Rasmussen, *Apple Valley, Minn.*
†Benjamin Reister, *Northfield, Minn.*
Jeremy Schreiner, *Savage, Minn.*
*•Margo Williams, *Kensington, Md.*

TROMBONE

Grace Dragt, *Cottage Grove, Minn.*
Maclain Everson-Rose, *Minneapolis, Minn.*
•Angelo Fiataruolo, *Maple Grove, Minn.*
Anna Gargamelli, *Durham, Conn.*
Elias Hanson, *Chaska, Minn.*
Evan Moran, *Waconia, Minn.*
Aaron Pence, *Minneapolis, Minn.*
†Wyatt Shultz, *Duluth, Minn.*
*Roxi Wessel, *Fort Collins, Colo.*

BASS TROMBONE

Aria Giefer, *Osceola, Wis.*

EUPHONIUM

^Kathryn (Katie) Bergquist, *Prior Lake, Minn.*
*Olivia Ceminsky, *North Mankato, Minn.*
†Benjamin Fisher, *St. Paul, Minn.*
Cole Willardson, *Minneapolis, Minn.*

TUBA

†Austin Larson, *Plymouth, Minn.*
*Lorelei Larson, *Ham Lake, Minn.*
Makayla Rodriguez, *Mazeppa, Minn.*
Timothy Sullivan, *Forest Lake, Minn.*

HARP

Fiona Boskovic, *Seattle, Wash.*

PERCUSSION

Luke Butler, *Duluth, Minn.*
Benjamin Coffey, *Farmington, Minn.*
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Connor Fogarty, *Ogallala, Neb.*
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Aaron Jesse, *Minneapolis, Minn.*
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Meghan Moore, *Moorhead, Minn.*
Hannah Reiser, *Takoma Park, Md.*
-Mariana Rogan, *Minnetonka, Minn.*
Paavo Rundman, *Edina, Minn.*
Sylvia Sandhorst, *Decorah, Iowa*
Audrey Scarlett, *Bettendorf, Iowa*
Parker Scott, *Rochester, Minn.*
Brennan Sele, *Minneapolis, Minn.*
Dylan Thomas, *Bemidji, Minn.*
Ari Unowsky, *Minneapolis, Minn.*

VIOLA

Mio Aoki-Sherwood, *Minneapolis, Minn.*
Aidan Busse, *Bloomington, Minn.*
Asterisk Graber, *Eden Prairie, Minn.*
Ryan Harvey, *Monticello, Minn.*
Rose Hummer, *Santa Monica, Calif.*
**^Annika Knudson, *Bemidji, Minn.*
Victoria Menge, *Golden Valley, Minn.*
Forest Menter, *Greenwood Village, Colo.*
Ryan Moore, *Arden Hills, Minn.*
Lauren Nordling, *Ham Lake, Minn.*
Oden Pedersen, *Duluth, Minn.*
Claire Preheim, *Newton, Kan.*
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OBOE

Connor Coleman, *Geneseo, Ill.*
**^Phoebe Joy, *Illinois City, Ill.*
Karin Juhl, *Hilbert, Wis.*
**Allison Tanabe, *St. Paul, Minn.*

CLARINET

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Elijah Samuelson, *Milwaukee Wis.*
Róisín Walsh, *Tinley Park, Ill.*

TRUMPET/CORNET

Tait Butterfield, *Portland, Ore.*
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Samuel Hall, *Charlottesville, Va.*
Isabella Marek, *St. Paul, Minn.*

TROMBONE

Anna Gargamelli, *Durham, Conn.*
•Tarkel Price, *Seattle, Wash.*
**•Brenden Ravndal, *St. Anthony Village, Minn.*

BASS TROMBONE

Aria Giefer, *Osceola, Wis.*

TUBA

**Erik Olson, *River Falls, Wis.*

HARP

**Amalia Ranstrom, *Minneapolis, Minn.*

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