



A LITTLE JAZZ

THURSDAY, FEBRUARY 26TH, 2015

7:30 PM

FERST CENTER

WWW.MUSIC.GATECH.EDU - WWW.GTCMT.GATECH.EDU

PROGRAM

PERCUSSION ENSEMBLE II

SHOCK AND AWE

JAMEISON CARR

CYCLONE

JIM CASELLA

PERCUSSION ENSEMBLE I

METHENY DREAM

ARRANGED BY JAMES ANCONA

WHIRLWIND

DAVID GILLINGHAM

CONCERT BAND

MELODIOUS THUNK

DAVID BIEDENBENDER

FOR ANGELS, SLOW ASCENDING

GREG SIMON

INTERMISSION

PROGRAM

FOLLOWING THE INTERMISSION

SYMPHONIC BAND

OVERTURE TO "CANDIDE"

LEONARD BERNSTEIN

TRANSCRIBED BY CLAIRE GRUNDMAN

SECOND PRELUDE
FROM "THREE PRELUDES"

GEORGE GERSHWIN

ARRANGED BY JOHN KRANCE

EBONY CONCERTO

IGOR STRAVINSKY

TED GURCH, CLARINET

I. ALLEGRO MODERATO

II. ANDANTE

III. MODERATO-CON MOTO-VIVO

BARON CIMÉTIÈRE'S MAMBO

DONALD GRANTHAM

Special thanks to:

Kappa Kappa Psi & Tau Beta Sigma for their help with the equipment for this concert.

Please join us for a post concert reception provided by Tau Beta Sigma.

GEORGIA TECH PERCUSSION ENSEMBLE

PERCUSSION ENSEMBLE II

Erica Chai	Computational Media	Norcross, GA
Aaron George	Biomedical Engineering	Marietta, GA
Dylan Headrick	Mechanical Engineering	McDonough, GA
Wes Hunt	Civil Engineering	Canton, GA
Jesse Locklear	Electrical Engineering	Dallas, GA
Ashley Medlock	Chemical & Biomolecular Engineering	Dacula, GA
Sean Pettit	Electrical Engineering	Roswell, GA
Stew Pinckard	Chemical Engineering	Dothan, AL
Allen Rawl	Nuclear & Biomedical Engineering	Woodbine, GA
Erin Seligsohn	Mechanical Engineering	Tampa, FL
Hazel Shah	Biochemistry	Stockbridge, GA
Alyssa Shapiro	Mechanical Engineering	Peachtree City, GA
Bobby Stocking III	Physics	Chapel Hill, NC
Sara Lydia Tuell	Mechanical Engineering	Madison, GA
Courtney Widjaja	Biology	Suwanee, GA

PERCUSSION ENSEMBLE I

Benny Ben-David	Mechanical Engineering	Milton, GA
Alyssa Candelmo	Industrial Engineering	Milton, GA
Anthony DeFilippo	Biomedical Engineering	Cartersville, GA
Aaron Fisher	Industrial & Systems Engineering	Coppell, TX
Zachary Guthrie	Computational Media	Roswell, GA
Anna Gwaltney	Chemical & Biomedical Engineering	Marietta, GA
Wayne Lu	Computer Science	Roswell, GA
Tyler Romeau	Chemical & Biomolecular Engineering	Marietta, GA

* DENOTES A SECTION LEADER

GEORGIA TECH CONCERT BAND

PICCOLO

Sydney Butler*
Kayla Carter
Megan Shaffer

Civil Engineering
Biology
Computational Media

Cumming, GA
Fulton, MD
Honolulu, HI

FLUTE

Kelsie Akin
Colleen Becton
Lauren Gagnon
Vikram Krishnamurthy*
Valerie Lowe
Tristan McPhail
Thomas Speers

Industrial Engineering
Civil Engineering
Mechanical Engineering
Electrical Engineering
Environmental Engineering
Chemical and Biomolecular Engineering
Aerospace Engineering

Bremen, GA
Valdosta, GA
North Bend, OR
Lexington, SC
Long Beach, CA
West Chester, OH
Elmhurst, IL

OBOE

Caitlin Berrigan
Xenia Wirth*

Aerospace Engineering
Civil and Environmental Engineering

Ann Arbor, Michigan
Atlanta, Georgia

CLARINET

Megan Beebe
Rishav Bose
Laura Corpe
Paul Cromer
Erin Flynn
Lorita Freeman
Alex Lewis
Steven Kou*
Ariana Olalde
Jessica Pfeffer
Angelique Soulakos
Nicole Vitiello

Computer Science
Computer Science
Business Administration
Mechanical Engineering
Materials Science and Engineering
Computer Science
Computer Science
Aerospace engineering
Civil Engineering
Aerospace Engineering
Psychology
Mechanical Engineering

Perdido Key, FL
Westford, MA
Augusta, GA
Cumming, GA
Roswell, GA
Grovetown, GA
Grovetown, GA
San Jose, CA
Gainesville, GA
Lancaster, CA
Peachtree City, GA
Senoia, GA

ALTO SAXOPHONE

Thomas Anderson
Theresa Blandino
Matthew Lichtenstein
Jonas Lonzanida*
Philip Lucius
Natalie Schloeder
Sterling Smith

Industrial Engineering
Mechanical Engineering
Computer Science
Civil Engineering
Electrical Engineering
Aerospace Engineering PhD Candidate
Chemical & Biomolecular Engineering

Augusta, GA
Lexington, VA
Princeton Junction, NJ
McDonough, GA
Kathleen, GA
Jackson, NJ
Corning, NY

TENOR SAX

Aaron McCollum

Mechanical Engineering

Martinez, GA

BARITONE SAX

W. Calvin Millar*
David Rowland

Physics
Mechanical Engineering

Saratoga Springs, NY
Annapolis, MD

* DENOTES A SECTION LEADER

GEORGIA TECH CONCERT BAND

HORN

Heather Noyes
Clay Proctor
Jason Kahei Tam
Nathan Whitley*

Biomedical Engineering
Computer Engineering
Civil Engineering
Biomedical Engineering

Golden, CO
Ringgold, GA
Hong Kong
Decatur, AL

TRUMPET

Anthony Betts
Ryan Burns*
Kevin Cleaves
Michael Dickerson
Alan Guan
Jihwan Oh
Alexander Torres

Aerospace Engineering
Computer Science
Aerospace Engineering
Business Administration
Aerospace engineering
Industrial Engineering
Computer Engineering

Evergreen Park, IL
Cumming, GA
West Chester, OH
Dalton, GA
Albany, GA
Macon, GA
Appling, GA

EUPHONIUM

Caitlin Bowles
Corey Burke
J. Wyatt Martin
Kyle Sartin*

Biomedical Engineering
Electrical Engineering
Biochemistry
Business Administration

LaGrange, GA
Augusta, GA
Cumming, GA
Lawrenceville, GA

TROMBONE

Bradley Carter
Christopher Hanes
William Macon
Elliot Manassa
Dana Ochs*

Chemical & Biomolecular Engineering
Mechanical Engineering
Aerospace Engineering
Mechanical Engineering
Applied Mathematics

Woodbine, GA
Alpharetta, GA
Suwanee, GA
Riverwoods, IL
Cumming, GA

TUBA

Andrew Joyce
Edward Mauger
Thomas Mauger
Rebecca Withers*

Environmental Engineering
Mechanical Engineering
Mechanical Engineering
Aerospace Engineering

Atlanta, GA
Lake Spivey, GA
Jonesboro, GA
Clayton, NC

PERCUSSION

Andy Chen
Cheng Hann Gan
Allen Rawl
Joseph Santilli
Hans Webster

Chemical & Biomolecular Engineering
Computer Science
Nuclear & Radiological Engineering
Computer Engineering
Physics

Chandler, AZ
Wheaton, IL
Woodbine, GA
Miami, FL
Greensboro, NC

* DENOTES A SECTION LEADER

BIOGRAPHY

GUEST SOLOIST

Ted Gurch is the Associate Principal/E-flat Clarinetist with the Atlanta Symphony Orchestra (ASO) — a position he has held since 1989. Prior to coming to Atlanta, he served for three seasons as Principal Clarinetist with the Mississippi Symphony Orchestra.

Mr. Gurch continues to play saxophone on jazz, pop and classical programs and has appeared as a concerto soloist with the ASO on saxophone as well as clarinet. An active presenter of new music, he has performed and recorded with the contemporary group Luna Nova and with the Atlanta-based ensembles Thamyris and Bent Frequency. He is also a founding member of the Georgia Tech-based new music group Sonic Generator, which specializes in the intersection of music and technology. Additionally, he has been a performer with the Atlanta, Riverside and Georgian Chamber players, the Atlanta Winds and the Grand Teton Music Festival. He has also appeared locally as a soloist with the Atlanta Wind Symphony and the DeKalb Symphony Orchestra.

Mr. Gurch attended the Eastman School of Music, where he studied with Stanley Hasty and Charles Neidich and earned a bachelor's degree and performer's certificate. While at Eastman, he performed with the Rochester Philharmonic and the Rochester Chamber Orchestra and was also active as a saxophonist in the school's jazz program as a member of the award-winning Eastman Jazz Ensemble.

GEORGIA TECH SYMPHONIC BAND

FLUTE

Dawn Andrews
Juliet Benjamin
Jonas Braun
Emily Littrell
Carahline Stark
Victoria Tuck*

Aerospace Engineering
Computer Science
Materials Science and Engineering
Materials Science and Engineering
Chemical & Biomolecular Engineering
Electrical Engineering

Norcross, GA
Basking Ridge, NJ
Weston, FL
Aiken, SC
Franklin, TN
Dunwoody, GA

OBOE

Sarah Kingsley*
Emily Pitts
Karla Wagner

Biomedical Engineering
Computer Engineering
Materials Science and Engineering

Atlanta, GA
Lawrenceville, GA
Marietta, GA

BASSOON

Cullen Mowery*
Joshua Neely
Sean Yllander

Mechanical Engineering
Mechanical Engineering
Electrical Engineering

Marietta, GA
Gwinnett Co, GA
Warner Robins, GA

CLARINET

Kirsten Carella
Brian Decker
Daniel Dotson
Arthur Eubanks
John Jung*
Theresa Kilian
Tobias Oberhardt
Catherine Schramm
Kaie Westmaas
Ben Yamamoto
Michael Yu

Computational Media
Mechanical Engineering
Aerospace Engineering
Computer Science
MS Civil Engineering
Mechanical Engineering
Engineering Science and Mechanics
Chemical and Biomolecular Engineering
Undeclared
Environmental Engineering
Electrical Engineering

Suwanee, GA
Bonaire, GA
Cumming, GA
Lakewood, CO
Alpharetta, GA
Roswell, GA
Erleubach, Germany
Naples, FL
Marietta, GA
Seattle, WA
Lilburn, GA

BASS CLARINET

Connor Hutcheson
Avery Zickar*

Mechanical Engineering
Biochemistry

Acworth, GA
Marietta, GA

ALTO SAXOPHONE

Thomas Anderson
Caleb Baldwin
Adam Fultz*
Jackson Sheu
Alex Zickar

Industrial Engineering
Mechanical Engineering
Chemical & Biomedical Engineering
Electrical Engineering
Civil Engineering

Augusta, GA
Acworth, GA
Alpharetta, GA
Marietta, GA
Marietta, GA

TENOR SAXOPHONE

Lindsay Hall

Biomedical Engineering

Norcross, GA

BARITONE SAXOPHONE

Jason Morcos

Aerospace Engineering

Corrallis, Oregon

* DENOTES A SECTION LEADER

GEORGIA TECH SYMPHONIC BAND

TRUMPET

Nicholas Button*
Joshua Dotson
Aaron Perreault
Dale Rivera
Steven Seligsohn

Undecided Engineering
Computer Science
Chemical & Biomolecular Engineering
Computer Science
Computer Engineering

Lilburn, GA
Cumming, GA
Lake Mary, FL
Norcross, GA
Tampa, FL

FRENCH HORN

Gregory Cooke
Laura Dudley
Brendan Dukes
John Morrison
Colin Sanders*

Electrical Engineering
Civil Engineering
Biology
Aerospace Engineering
Electrical Engineering

Lawrenceville, GA
Fayetteville, GA
Clarkesville, GA
St. Simons Island, GA
Jupiter, FL

TROMBONE

Hannah Carlton*
Alex Herbig
Sean Tighe
Preston Turner

Computer Science
Computer Science
Materials Science and Engineering
Computer Science

Ringgold, GA
Lawrenceville, GA
Milledgeville, GA
Conyers, GA

EUPHONIUM

Andrew Blanchard*
Conor Hill
Kyle Schadt

Aerospace Engineering
Mechanical Engineering
Biomedical Engineering

Stockbridge, GA
Fayetteville, GA
Arlington, TX

TUBA

Leo Espinosa
Alex Herdt*

Chemical & Biomolecular Engineering
Chemical & Biomolecular Engineering

Kennesaw, GA
Woodstock, GA

DOUBLE BASS

Dennis Frank

Civil Engineering

Dunwoody, GA

PERCUSSION

Benny Ben-David
Alyssa Candelmo
Anthony De Filippo
Aaron Fisher
Aaron George
Harrison Katz

Mechanical Engineering
Industrial Engineering
Biomedical Engineering
Industrial Engineering
Biomedical Engineering
Computer Science

Milton, GA
Milton, GA
Cartersville, GA
Coppell, TX
Marietta, GA
Athens, GA

PIANO

Daniel Hester

Physics

Rome, GA

CONTRABASS

Dennis Frank

Civil Engineering

Dunwoody, GA

* DENOTES A SECTION LEADER

PROGRAM NOTES

CONCERT BAND

David Biedenbender, *Melodious Thunk*

thunk [tuhngk] noun & verb

1. [n.] an abrupt, flat, hollow sound (example: The book landed on the floor with a thunk.); synonym: thud
2. [v.] to produce an abrupt, flat, hollow sound
3. [v.] colloquial past tense and past participle of think.

Melodious Thunk was inspired by the famous jazz pianist Thelonious Monk. Monk's wife, Nellie Smith, nicknamed him "Melodious Thunk" because of his clunky, awkward, and brilliant(!) piano playing, and his, somewhat scatterbrained and disoriented nature. I really liked the idea of playing around with Monk's name—first, because I personally really enjoy goofing around with "spoonerisms" (silly, ridiculous, mix-and-match letter games, which often happen by accident: for example, slip of the tongue becomes tip of the slung), and, second, because this nickname actually provided great musical inspiration. *Melodious*—well, that's fairly obvious—and *thunk* (which is a great onomatopoeia!) became the starting points for the piece. Big, fat thunks are interspersed with pointy, clunky, bluesy blips, which are then transformed into a long, smooth, laid-back melody accompanied by a funky bass line. I haven't consciously borrowed any specific tunes or licks from Monk, although I do use a small fragment of Dizzy Gillespie's tune *Salt Peanuts*, but I hope you'll hear some similarities between this piece and Monk's iconic musical style and quirky attitude.

Greg Simon, *For Angels, Slow Ascending*

In December of 2013, we watched in silence and shock as a massacre at Sandy Hook Elementary School in Newtown, CT claimed the lives of 27 people, including twenty young children. Nearly a year later, Gio Santos asked me for a piece for his band at Loma Linda Academy, a Seventh-Day Adventist school in California. I had wanted to write a tribute to the victims of this tragedy for a while, but hadn't found the right project; when Gio offered me the chance to write for his band, full of talented young people who remember being the age of the children at Newtown, I knew immediately that this was the moment. The title *For Angels, Slow Ascending* isn't strictly Christian imagery. Rather, it refers to our collective understanding of angels as otherworldly, beautiful messengers who might bridge the gap between this world and whatever lays beyond. With the title (as with the music), I hoped to convey a reflective mourning that ultimately gives way to a prayer for peace.

For Angels, Slow Ascending is dedicated to Gio Santos.

PROGRAM NOTES

SYMPHONIC BAND

Overture to "Candide"- Leonard Bernstein (1918-1990)

Leonard Bernstein was an American composer, conductor, author, music lecturer, and pianist. He was among the first conductors born and educated in the United States of America to receive worldwide acclaim. According to The New York Times, he was "one of the most prodigiously talented and successful musicians in American history."

His fame derived from his long tenure as the music director of the New York Philharmonic, from his conducting of concerts with most of the world's leading orchestras, and from his music for West Side Story, Wonderful Town, On the Town and his own Mass.

Bernstein was also the first conductor to give numerous television lectures on classical music, starting in 1954 and continuing until his death. He was a skilled pianist, often conducting piano concertos from the keyboard.

As a composer he wrote in many styles encompassing symphonic and orchestral music, ballet, film and theatre music, choral works, opera, chamber music and pieces for the piano. Many of his works are regularly performed around the world, although none has matched the tremendous popular and commercial success of West Side Story.

Candide is an operetta with music composed by Leonard Bernstein, based on the novella of the same name by Voltaire. The operetta was first performed in 1956 with a libretto by Lillian Hellman, but since 1974, it has been generally performed with a book by Hugh Wheeler, which is more faithful to Voltaire's novel. The primary lyricist was the poet Richard Wilbur. Although unsuccessful, at its premiere, Candide has now overcome the unenthusiastic reaction of early audiences and critics and achieved enormous popularity.

The Overture to "Candide" soon earned a place in the orchestral repertoire. After a successful first concert performance on January 26, 1957, by the New York Philharmonic under the composer's baton, it quickly became popular and was performed by nearly 100 other orchestras within the next two years. Since that time, it has become one of the most frequently performed orchestral compositions by a 20th century composer. In 1986, Claire Grundman created a faithful transcription for band.

Second Prelude (from "Three Preludes")- George Gershwin (1898-1937)

George Gershwin was an American composer and pianist, whose compositions spanned both popular and classical genres, and his melodies are widely known. Among his best known works are An American in Paris and the opera, Porgy and Bess. He and his brother, Ira, created Show Girl (1929), Girl Crazy (1930), which introduced the standard, I Got Rhythm, and Of Thee I Sing (1931), the first musical comedy to win a Pulitzer Prize.

The only solo piano pieces for concert performance, which Gershwin wrote were five Piano preludes, which he himself premiered in December of 1926 in New York City. Of the original five, three have remained, having been published in 1927. Of these three, the Second Prelude is by far the most popular. Cast in a simple song-form (ABA), its plaintive "blues" melody unfolds and is gradually developed through a richly harmonic accompaniment in to a contrasting "Con Moto" middle section, whereupon the original theme returns and the piece ends in quiet repose. The overall mood is one of contemplation and introspection. John Krance provided this fantastic band arrangement of the original piano piece.

PROGRAM NOTES

Ebony Concerto- Igor Stravinsky (1882-1971)

Igor Fyodorovich Stravinsky was a pianist, composer and conductor, greatly revered for his contributions to music. He is regarded as one of the most popular and influential composers of the 20th century. His works enjoyed wide popularity due to his use of innovative stylistic variations, which had changed many conventional concepts of composing and pushed the boundaries of music. Stravinsky's works were marked by distinctive rhythmic structure.

According to him, "music is, by its very nature, essentially powerless to express anything at all." Stravinsky was so passionate to learn more, no matter what it is. Music, art, literature, life—he liked to learn about everything. He researched Russian folklore and classical literature and made use of this knowledge in his works. His researches were not confined to Russian literature. He researched extensively in English literature including medieval literature to satisfy his eager desire to learn more. He wrote an autobiography namely "Chronicles of My Life".

On analyzing Stravinsky's compositions, one can clearly distinguish three different phases. During the initial stages, he expressed a tendency to use large orchestra and his scoring pattern was markedly influenced by Rimsky-Korsakov. His work exhibited development in the stylistic aspect. He had used a style influenced by Rimsky-Korsakov in "The Firebird" and also pandiatonicism where he used diatonic scale without being limited by tonality. Later on, in "The Rite of Spring" he adopted polytonality. If "The Firebird" was made on imaginative orchestration, in "The Rite of Spring" he attempted to depict the brutality of a Pagan musically.

In the next period, Stravinsky adopted a neoclassic style. His work "Mavra" is believed to be the first work based on this style. His last neoclassical work was an opera "The Rake's Progress", composed in 1951. He then moved to serialism. He used serial techniques like dodecaphony during this phase. This style is well demonstrated in his works like "Cantata" and "Septet". He had experimented with many styles in composing, using different techniques, rhythm and harmony, which is why he is considered to be "one of music's truly epochal innovators". Stravinsky's compositions exhibit motivic development in which the musical figures are repeated in different guises throughout the entire composition or a section of composition. Famous musician Andrew J. Browne had commented on Stravinsky's experiments with rhythms. He said "Stravinsky is perhaps the only composer who has raised rhythm in itself to the dignity of art."

Premiering on March 25, 1946, at New York's Carnegie Hall, composer Igor Stravinsky's Ebony Concerto for clarinet and jazz band was written shortly after the end of World War II and represents a highly celebrated work from his neo-classical period. Written specifically for clarinetist Woody Herman and his orchestra, Stravinsky described his stylistic approach to the piece as "a jazz concerto grosso with a blues slow movement."

During this period in his renowned, international career, Stravinsky's 1940 emigration to America brought about his increasing immersion in the world of commercial music, while also spending much of his time in California, moving largely in émigré circles, surrounded by friends such as Sziget, Rubinstein, Rachmaninoff, and others. From his home in West Hollywood (1941), Stravinsky had been composing numerous works for Broadway, radio, and film, including his Scherzo à la russe for a 1944 broadcast of the Paul Whiteman Orchestra, as well as the Broadway dance-revue Scènes de ballet that same year, and various film-music sketches that would eventually result in his Symphony in Three Movements (1945).

By the time of his collaboration with Stravinsky, clarinetist Woody Herman had become world renowned for both his instrumental abilities and his transformative role at the forefront of the American big band era. During their 1946 Carnegie Hall performance, the Woody Herman Orchestra consisted of numerous, gifted instrumentalists, and their performances included the world premieres of both Stravinsky's Ebony Concerto and the extended work Summer Sequence by celebrated, American composer Ralph Burns.

PROGRAM NOTES

By the time Stravinsky had gained his full, U.S. citizenship, in 1945, he had long-since embraced the defining spirit at the heart of the American experience, and continued to be influenced by its literature, music, and philosophy, throughout his lifetime. In a discussion with his long-time associate and friend Robert Craft, Stravinsky stated "Ebony Concerto is my contribution to the blues, and the flute, harp and clarinet music of the slow movement of my Symphony in Three Movements is my gift to boogie-woogie."

Baron Cimetière's Mambo- Donald Grantham (b. 1947)

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, Peer-Southern, E. C. Schirmer, G. Schirmer, Warner Bros. and Mark Foster, and a number 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 co-author of THE TECHNIQUE OF ORCHESTRATION.

In Voodoo lore, Baron Cimetière is a loa (spirit) who is the keeper and guardian of cemeteries. Depictions of him are, needless to say, quite chilling. He is usually pictured in dark tailcoat and tall dark hat, like an undertaker, wearing dark glasses with one lens missing. He carries a cane, smokes cigars, and is a notorious mocker and trickster. The Haitian dictator 'Papa Doc' Duvalier is said to have adopted his sartorial style in order to intimidate any opponents who were practitioners of voodoo. Grantham first came across Baron Cimetière in Russell Banks' novel, Continental Drift, which deals with the collision between American and Haitian culture during the "boat people" episodes in the late 1970s and 80s. Voodoo is a strong element of that novel and when this mambo began to take a dark, mordant, sinister quality, the composer decided to link it to the Baron. Baron Cimetière's Mambo was composed in 2004 and was originally commissioned for the J.P. Taravella High School Wind Orchestra in Coral Springs, Florida.

Frank Clark, Ph.D.
Chair and Professor of Music

Cameron Crotts, D.M.A.
Director of Jazz Studies

Benjamin Diden, M.M.
Assistant Director of Bands

Jason Freeman, D.M.A.
Associate Professor, Center for Music Technology

Timothy Hsu, Ph.D.
Visiting Assistant Professor of Music

Alexander Lerch, Ph.D.
Assistant Professor, Center for Music Technology

Chris Moore, M.M.
Director of Athletic Bands

Chaowen Ting, D.M.A.
Director of Orchestral Studies

Jerry Ulrich, D.M.A.
Director of Choral Activities

Gil Weinberg, Ph.D.
Director of Music Technology

Elizabeth L. Wilson, M.M.
Director of Women's Choir

Peter Ciaschini,
Adjunct Faculty

Leslie Bennett
Academic Program Coordinator

Corissa James
Academic Program Manager

Joshua Smith
Building Coordinator