

144th Season | Spring 2018 Tour of Southern California



AUGUSTANA COLLEGE
SYMPHONIC
BAND Variations, Dedications
and Rituals

JAMES M. LAMBRECHT, CONDUCTOR

Augustana College
Rock Island, Illinois

A MESSAGE FROM PRESIDENT STEVEN C. BAHLS

Thank you for joining our students today, and for being part of the 2018 tour of the Augustana Symphonic Band. While tours like this have long been part of the story of Augustana's music ensembles, this year marks the centennial of perhaps the most extraordinary tour of them all.

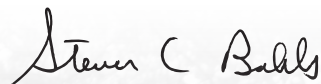
Having enlisted as a unit for service in World War I, the predecessors of the students you'll hear today shipped off for service in France as the Sixth Illinois Regimental Band. And in 1918—100 years ago—all of those students returned home safely after the war. Ten years later, the Augustana Band would return to a peacetime Europe for its first multi-nation tour in 1928.

Since the establishment of the Augustana Silver Cornet Band in 1874, student musicians from Augustana have traveled around the world, from the Great Wall of China to the Royal Palace in Stockholm, and from the Musashino Academy in Tokyo to Carnegie Hall in New York.

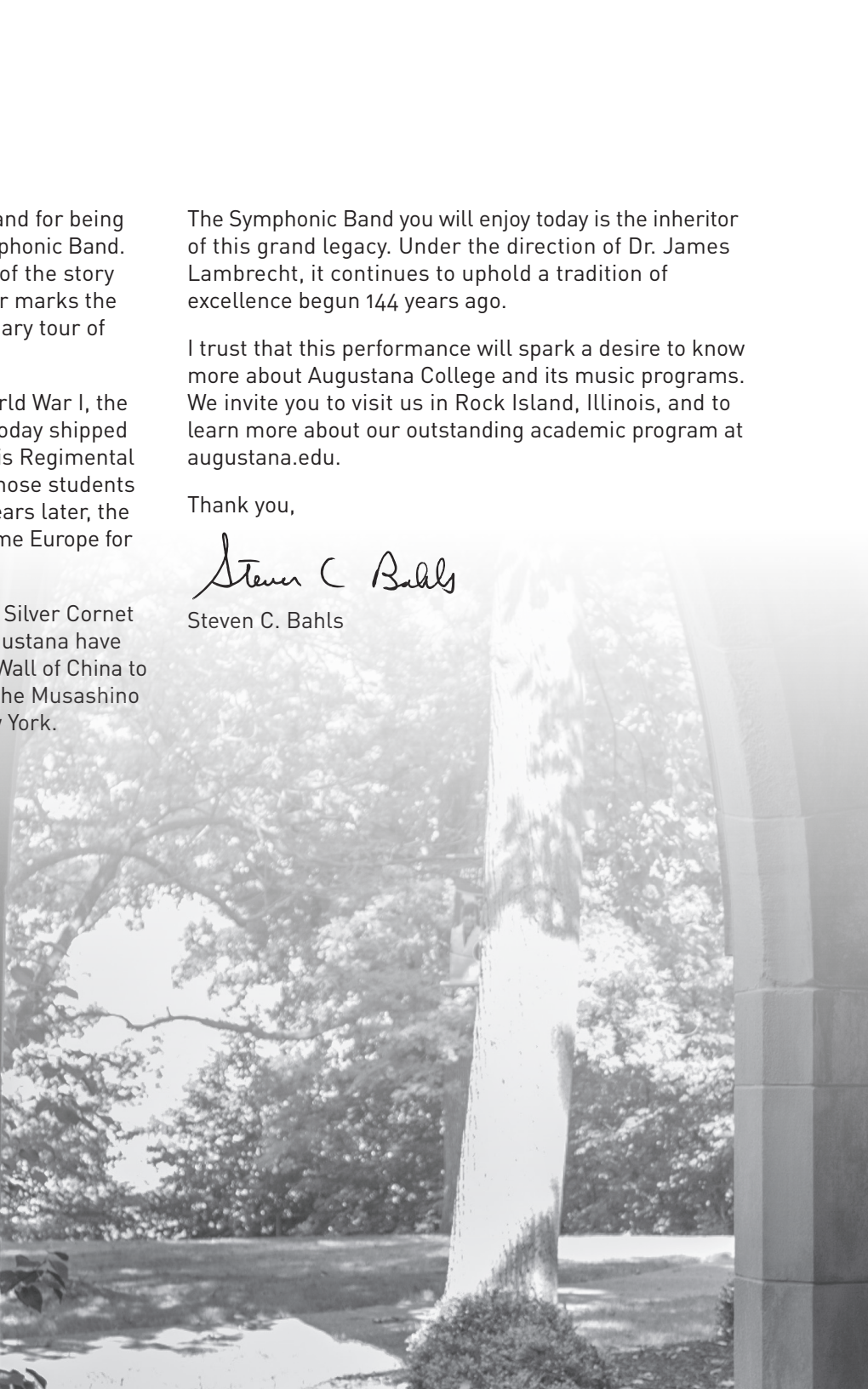
The Symphonic Band you will enjoy today is the inheritor of this grand legacy. Under the direction of Dr. James Lambrecht, it continues to uphold a tradition of excellence begun 144 years ago.

I trust that this performance will spark a desire to know more about Augustana College and its music programs. We invite you to visit us in Rock Island, Illinois, and to learn more about our outstanding academic program at augustana.edu.

Thank you,



Steven C. Bahls



PROGRAM

Water Fanfare (2008)

Joseph T. Spaniola (born 1963)

Be Thou My Vision (1999)

David Gillingham (born 1947)

Flourishes And Meditations on a Renaissance Theme (2010)

Michael Gandolfi (born 1956)

Crónica: del ultimo año en la vida de un Mexicano...

Op. 45 (2010 version)

Ian Krouse (born 1956)

Intermission

Variations on the "Porazzi" Theme of Wagner from Symphony No. 3 (1988)

Alfred Reed (1921-2005)

Symphony No. 4 "Unforsaken" (2017)

Kevin Walczyk (born 1964)

Whip and Spur (1902)

Thomas S. Allen (1876-1919)

Arr. Ray E. Cramer



PROGRAM NOTES

JOSEPH T. SPANIOLA

Water Fanfare (2008)

Born in Corunna, Michigan, 1963

For some time, I have wanted to write a series of four fanfares, one of each of the elements – Earth, Wind, Fire, and Water. It will be *The Fanfares of the Elements*. I had had the basic ideas for both the Earth and Water Fanfares, but no time to work on them. In early 2008, when Paul Compton approached me to write a fanfare to be premiered at the 2008 International Trombone Festival by his Oklahoma State University Trombone Ensemble, I immediately thought about one of the elements fanfares. Since OSU is in Stillwater and I had just moved to the water (close to the beautiful Gulf Coast beaches in Pensacola, Florida), it seemed that the *Water Fanfare* needed to be written.

The band version, which was started shortly after the completion of the original, is formally like the trombone version, but it takes advantage of the expanded color and textural possibilities.

[Joseph T. Spaniola]



MADI PARKS '21

**Music Performance, German
West Lafayette, Indiana**

The main thing that led me to choose Augustana was not only the ability to be involved in so many different ensembles, but the welcoming environment of the community.

My favorite aspect of the Augustana Symphonic Band is how close my section has become. We have trumpet dinners multiple times a term, and hanging out with them has turned into more than a friendship; we're like a family now.

DAVID GILLINGHAM

Be Thou My Vision (1999)

Born in Waukesha, Wisconsin, 1947

It was an honor and privilege to compose this work for Ray and Molly Cramer in honor of their parents. The work is heartfelt, expressive and hopefully inspiring. The hymn tune, "Slane," is one of my favorites and inspired me to compose a countermelody that is likened to an old Irish ballad. Since "Slane" is, in fact, an old Irish ballad, the two tunes share this unique camaraderie. The work opens with a medieval-like flavor of reverence leading to the first presentation of "Slane" (*Be Thou My Vision*) in D-minor stated in chant-like somberness by the euphonium. Following, the newly composed Irish ballad is sung by the flute that leads to a dramatic statement of *Be Thou My Vision* by the full ensemble in A-Major. The work is interrupted by a prayerful interlude. Following is the marriage of the two Irish tunes in D-flat-Major that grows to a glorious climax and then subsides. A heavenly benediction closes the work.

[David R. Gillingham]

MICHAEL GANDOLFI

Flourishes and Meditations on a Renaissance Theme (2010)

Born in Melrose, Massachusetts, 1956

This work was commissioned by "The President's Own" United States Marine Band and is dedicated to them, their Director, Colonel Michael J. Colburn, and their Assistant Director, Major Jason K. Fettig. *Flourishes and Meditations on a Renaissance Theme* is a set of seven variations on an anonymous Renaissance melody that is simply titled "Spagnoletta." It is derived from a popular melody titled "Españoleta" or "Little Spanish Tune." The titles of the different variations are as follows:

Variation I. (A Cubist Kaleidoscope)

Variation II. (Cantus in augmentation: speed demon)

Variation III. (Carnival)

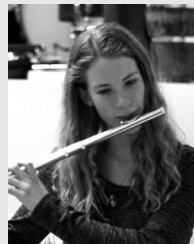
Variation IV. (Tune's in the round)
Variation V. (Spike)
Variation VI. (Rewind/Fast Forward)
Variation VII. (Echoes: a surreal reprise)

The form of "Spagnoletta" is AA BB and Coda. The first part of *Flourishes and Meditations on a Renaissance Theme* consists of variations I and II. Each of these variations adheres strictly to the form of "Spagnoletta." Additionally, Variation I has a kinship to cubist painting in which various features of the original are fragmented, framed and juxtaposed, resulting in a kaleidoscopic amplification of its details. Variation II uses the entire "Spagnoletta" melody as a *cantus firmus* while new melodies and lines are sounded over it, an ancient musical technique popular in medieval and renaissance times.

Variations III, IV and V comprise the second part. These variations are the most wide-ranging of the set but always maintain motivic connections to "Spagnoletta." Variations III and V are each expressed in AA form and largely derived from the original. Variation IV uses the original motives in layered ostinato in canon.

Variations VI and VII form the third and final part of the piece and function as the coda, recycling previously heard thematic material that leads to a final cadence. In this spirit, Variation VI points in two directions: it forecasts the main texture of Variation VII while briefly reflecting upon each variation already heard (in reverse order). Variation VII returns to the original "Spagnoletta" melodies but places them in a new "dream-like" environment featuring a series of pulsating patterns and textures interwoven with strands of each of the original melodies, all of which move the piece to a gentle close.

[Michael Gandolfi]



SARAH LISAK '20
Environmental Studies, Biology
Frankfort, Illinois

Ever since I started playing flute, music has always been a part of my life. I wanted to be able to continue music through college.

At Augustana, I am given the opportunity to continue to be involved in the arts while still focusing on my academics. Not only am I able to play in the Symphonic Band but I also am a member of the orchestra, pit orchestra, and flute choir.

My favorite aspect of the Augustana Symphonic Band is the sense of community.... students from all different majors are given the chance to be a part of a family through the sharing of music. We all are part of a team, where we depend on each other. Each individual plays a unique role in our band. Together, we make a one-of-a-kind community.

IAN KROUSE

Crónica: del ultimo año en la vida de un Mexicano...

Op. 45 (2010 version)

Born in Olney, Maryland, 1956

Crónica was directly inspired by the moving narrative that follows. I was aware during its composition that there were several ways the music could 'map' to this narrative.... Cognizant of the fact that the work was not to have been about death, but instead its contemplation, anticipation, and deferral, I chose to depict the sacrifice at the outset. Ultimately, I wanted to build towards an image of transcendent, triumphal sacrifice.

The piece falls into two broad sections of approximately equal length: the first (inner sacrifice), largely in slow tempos and flat-side minor modes, the second (outward or public sacrifice), in very fast tempos and sharp-side major keys. My primary intention was to 'chronicle' in abstract, musical terms, the subjective awareness of the passage of time....

The selection of the particular piece I paraphrased, *En un portalejo pobre*, a 16th-century 'Romance a 3' by a converted Indian composer named Gaspar Fernandes (as transcribed by Robert Stevenson), was made for no other reason than its simple beauty and sensual qualities. As sung by the brass, it resounds above the din in the penultimate section of the work.

Despite the fact that the work explores many neo-mesoamerican colors, especially in the large percussion group, I made no conscious efforts to sound Mexican or Aztec... Many of my materials were drawn from the charts of ocarina tunings found in Robert Stevenson's *Music in the Aztec and Inca Territories*. I was fascinated, among other personal revelations, to learn that the Aztecs had developed flutes capable of sounding three or four notes at a time. Having several times played through a series of such chords given in Prof. Stevenson's book, I couldn't help but notice how musical the sequence was, and decided at a very early point to use these chords (almost literally) as the basis for several of the brass fanfares featured in the second part of the piece. The ominous drum solo near the beginning was my realization of a contemporaneous post-contact description of an Aztec call. It is the closest I could get to an authentic Aztec 'found object'.

Epilogue

"At the festival of the sixth month they sacrificed a handsome youth whose body was perfectly proportioned... They selected for this purpose the best looking among their captives...and took great pains to choose the most intelligent...and one without the least physical defect. The youth chosen was carefully trained to play the flute well, and taught...how to walk about as do the nobles and people of the court...The one chosen for the sacrifice... was greatly venerated by all those who met him...He who was thus chosen to die at the next great feast went through the streets playing the flute and carrying flowers... On his legs he wore golden bells which rang at every step

he took...Twenty days before the feast...they married him to four beautiful maidens... Five days before the sacrifice they worshiped the young man as one of their gods... [After four days of preparation, they at last] took him to a small and poorly decorated temple which stood near the highway outside the city...Upon reaching the foot [of the temple] the young man mounted the steps by himself. As he mounted he broke one of the flutes he had played during the past year of his prosperity; on the second step, another, and so on successively until he had broken them all, and had reached the summit. There he was awaited by the priests who were to kill him, and these now grabbed him and threw him on the stone-block. After seeing him pinned down on his back with feet, hands, and head securely held, the priest who had the stone knife buried it deep in the victim's breast. Then drawing the knife out, the priest thrust one hand into the opening and tore out the heart, which he offered at once to the sun... Thus ended the life of this unfortunate youth who had for an entire year been petted and honored by everyone."

Sahagún, 1547

(*Music in Mexico: a historical survey* by Robert Stevenson, New York: Crowell, 1952, p.23).

[Ian Krouse]



ANDRE ALFONSO RIVERA '19 **Music Education** **Antioch, Illinois**

Like many others, I chose Augustana because of Dr. Lambrecht. Doc's rehearsals are the highlight of my day and I am fortunate to spend most days making music in his ensemble.

My favorite part about the Symphonic Band is the amount of music-making that we do on a daily basis. The literature is challenging, my section pushes me to become a better player and we are all working towards the same goal.

My favorite memory with the Augustana Symphonic Band was busking on the streets of Valencia, Spain in the middle of a busy street cafe.



REBEKAH GOHL '18
Music, Psychology
Colorado Springs, Colorado

I chose Augustana because of the personalized experience I received each time I came to campus. The professors in the music department and my admissions counselor were willing to sit down with my mom and me and get to know us, even though there was a chance I could have picked another school. I appreciated the personal touch that came from choosing a smaller school, and I have continued to experience that throughout my time at Augustana.

My favorite aspect of the Augustana Symphonic Band is the way it brings people together. Many of its members are not music majors, and there is a chance I would not have met them if it weren't for band. We come from many different backgrounds but we still get together four days a week to make music, and that's really something special.

My experience at Augustana and in the Symphonic Band has really pushed me to work hard for the things I want in life, and for what I find important.

In symphonic band, I have learned how to be a leader but also a member of a family. I've learned more about being a team player and a part of a family from symphonic band than any other aspect of my life thus far, and it will always be a very special part of my time at Augustana.

ALFRED REED

Variations on the "Porazzi" Theme of Wagner, from Symphony No. 3 (1988)
Born in New York City, 1921; died in Miami, Florida, 2005

Like the Symphony No. 2 of 1978, Symphony No. 3 represents a summation of Alfred Reed's approach to the modern, fully integrated wind/brass/percussion ensemble and the exploitation of its many-faceted potential for large-scale, serious writing. While its technical demands may be great, its language draws on past and present techniques, representing an attempt to forge a consistent, individual style that will speak to both contemporary musicians and audiences, in a logical and convincing manner.

The second movement of the Symphony No. 3 is a freely developed variation form based on what is probably the last piece of music that Richard Wagner wrote before his death. Intended as a private, loving tribute to his wife, Cosima, it has come to be called the "Porazzi" theme, named after the villa in Italy where the Wagner family had been staying for several months. Now believed to have begun during the years 1858-59 while Wagner was composing the opera *Tristan und Isolde* in exile, it was

only completed after his final opera *Parsifal*. It is also almost certain that this was the music that he was reported to have been playing on the piano the night before he died in February 1883 at the Palazzo Vendramin Calergi in Venice, as Cosima's diary notes, represents his "last musical thoughts."

[COMPOSER'S EDITIONS]

KEVIN WALCZYK

Symphony No. 4 "Unforsaken" (2017)
Born in Portland, Oregon 1964

Symphony No. 4 "Unforsaken" was commissioned by the Musashino Academia Musicae Wind Ensemble, directed by Ray E. Cramer, and commemorates the 2017 opening of the academy's new facilities. The commissioning ensemble premiered the work on July 11, 2017, at the Opera City Concert Hall in Tokyo, Japan.

The work's primary pitch materials come from the ciphering of the word Musashino and multiple Japanese modes, including Akebono, Hirajōshi, Insen, Iwato, Min'yō, and Yō. The Symphony's form utilizes a palindromic 5-part arch, or bridge form [A-B-C-B'-A']. The A sections are

further broken down into a ternary structure that includes, in the outsets of the section, the Musashino call motive. In between the two calls, beginning in measure 31, is the work's powerful fanfare. The final 'A' section of the Symphony, beginning in measure 305, repeats this formal layout. The close of the Symphony reprises the call motive and brief interjections of melodic motives from the entire work.

The Symphony's 'B' sections comprise the energetic scherzo (beginning in measures 84 and 270 respectively) that features the Japanese Min'yō mode. The middle 'C' section also utilizes a ternary structure in which call motives (measures 176 and 251 respectively) serve as the bookends to the composer's lyrical Emblems of Sacrifice hymn (beginning in measure 186). ...

The Symphony's title, *Unforsaken*, is in response to another work by the composer that was also composed for the Musashino Academia Musicae Wind Ensemble, entitled, *Eloi, Eloi*, which asks the question, "My God, My God, why have you forsaken me?" (Matthew 27:46). Symphony No. 4 – *Unforsaken* answers this inquiry with God's response, "...and lo, I am with you always, even to the end of the age." (Matthew 28:20). The connection to the two works is also referenced through melodic pitch content and contour, in which the Symphony's motives to both the scherzo and hymn are similar to the opening motif in *Eloi, Eloi*.

[Kevin Walczyk]

THOMAS S. ALLEN
Whip and Spur (1902)

Born in Natick, Massachusetts, 1876; died in Boston, Massachusetts, 1919
arr. Ray E. Cramer

The music of Allen reflects his life as professional musician in the world of entertainment. He was a violinist and made his debut with a professional dance orchestra in Massachusetts at the age of 20. He later played in an Opera House orchestra in Boston. He was the business manager for Edwin G. Bates Musicians for a time, but returned to orchestra playing. He was an early figure in the famous Tin Pan Alley of vaudeville composers and musicians.

Although Allen wrote a great amount of music for a variety of dances, acrobatic acts, and short dramatic sketches, most all is forgotten. Only a few rags and galops are still heard in rodeos, circuses, and concerts. Some titles still occasionally heard are *General Mixup, U.S.A., Blue Streak Galop, Saddle Back Galop, Horse Marines, Battle Royal*, and *Majestic*. *Whip and Spur Galop* is usually taken in one, or a very fast two beats per bar, thus it sounds "difficult." However, the notes are all quarter and eighth notes, and fall easily under a player's fingers. It is an exciting little galop, fun to play and certainly fun for the audience to listen to.

[TRN Music]



JAMES M. LAMBRECHT, conductor

James M. Lambrecht is the director of bands and professor of trumpet at Augustana College, where he conducts the Symphonic Band and teaches studio trumpet, wind conducting and brass methods. He is co-chair of the

Department of Music at Augustana, a term which began in the fall of 2016. Dr. Lambrecht also has conducted the Opera@Augustana Orchestra and served as the conductor and music director of the Quad City Youth Symphony Orchestra from 1994-1998. Before coming to Augustana in 1988, he was director of bands and assistant professor of music at Olivet College in Olivet, Michigan.

In the fall of 2009 and 2011, he served as guest conductor of the Musashino Academia Musicae Wind Ensemble in Tokyo, Japan, one of the top collegiate wind ensembles in Japan. In the summer of 2014, he returned to Musashino for his third appointment as guest conductor. He is scheduled to next conduct the Musashino Wind Ensemble in the summer of 2019. He also has been granted the singular honor of conducting both the 2011 and 2012 Illinois All-State Honors Band in Peoria, Illinois.

In addition to serving frequently as a guest conductor, clinician, adjudicator and soloist, Dr. Lambrecht has performed with the Augustana Brass Quintet, the Quad City Brass Quintet, the Fort Wayne (Indiana) Philharmonic, and the Indianapolis Symphony Orchestra, and has been a member of the Quad City Symphony Orchestra, the Madison (Wisconsin) Symphony, the Beloit-Janesville (Wisconsin) Symphony, and the Battle Creek (Michigan) Symphony. He is a member of the College Band Directors National Association, National Association for Music Education, the International Trumpet Guild, the National Band Association, the World Association of Symphonic Bands and Ensembles, and Pi Kappa Lambda.

Dr. Lambrecht holds a B.M. degree from the University of Wisconsin-Whitewater, and an M.M. and D.M. from Indiana University.

[Keith Brion]

ABOUT AUGUSTANA COLLEGE

Founded in 1860 by Swedish settlers, Augustana College is an independent, selective college of the liberal arts and sciences, related to the Evangelical Lutheran Church in America. A Phi Beta Kappa school ranked by the Carnegie Foundation as a Liberal Arts and Sciences plus Professions institution, the college grants baccalaureate degrees in nearly 90 areas of study, including interdisciplinary curricula, international programs, honors curricula and pre-professional programs. The 12:1 student/teacher ratio helps students develop close and productive relationships with their professors. The campus is located on 115 wooded acres above and along the Mississippi River Valley in Rock Island, part of the metropolitan area known as the Quad Cities, 165 miles west of Chicago.

ABOUT THE DEPARTMENT OF MUSIC AT AUGUSTANA COLLEGE

The Department of Music at Augustana has achieved a national reputation for its excellent faculty, ensembles, and classroom and studio instruction. It offers a curriculum that supports performance and academics for both music majors and non-music majors. The hallmark of Augustana's music program is its large and dedicated faculty whose primary commitment is to teaching.

Learn more about the Augustana Symphonic Band on Facebook at facebook.com/augustanaband.

AUGUSTANA COLLEGE BAND HISTORY

1874

The Augustana Symphonic Band was organized in the fall of 1874 in Paxton, Illinois, before the college moved to Rock Island, Illinois. The band is the college's oldest musical organization. From the original 12 members, Augustana's band program has expanded to include three ensembles. Under the leadership of Dr. James Lambrecht, the 58-member Augustana Symphonic Band is the college's premier touring band.



1917

When the United States entered into World War I, the 33-member Honor Band, as the ensemble was then named, under the leadership of Carl Harry Kalquist, enlisted as a Military Band to serve with the United States' Armed Forces. During the following two years' service on foreign soil, the band earned the distinction of being one of the best bands in the service. Because the entire membership of the band had answered the call to military service, there was no band at home to perform concerts.



1890s to 1929

The annual May Day sunrise concert, an Augustana custom that began in the 1890s, was one of the band's most cherished traditions. Then composed of all men, the band rose at 5 a.m. to serenade the occupants of the women's dorm at sunrise. The concert was about half an hour long and usually included well known marches and popular songs of the day. After the program, the band was served breakfast in the cafeteria.



1928

In the summer of 1928, the Augustana Band embarked on the first overseas trip taken by a group of Augustana students. The group took a four-week concert tour of 10 eastern states before flying out of Montreal. The band then toured Sweden and Norway for a month, then went on a sightseeing tour of northern and central Europe. The band's European tour was said to be the greatest adventure ever undertaken by an Augustana student organization. Everywhere the band went, they were well received and the tour was pronounced a musical success.



1960

In November of 1960, Vice President Nixon came to the Quad Cities for a rally for the upcoming election. The Augustana College Band, along with the Moline Boys Choir, was chosen to perform at Nixon's reception at the airport.



1988

Dr. James Lambrecht, conductor and professor of music, came to Augustana as the Symphonic Band's director in 1988. One of his goals was to tour more extensively, especially into the South. During his years as the director of the college's premier touring band ensemble, Dr. Lambrecht has continued the legacy of exceptional wind ensemble music and excellent musicianship.

2018

The Augustana Symphonic Band tours internationally every three years. In 2014, the band embarked upon its very first tour of Japan, and in 2017, the band made the first Augustana College music tour to Spain.



AUGUSTANA COLLEGE SYMPHONIC BAND

James M. Lambrecht,
Conductor

PICCOLO

Emilee Campisi '21
Biology
Wonder Lake, Illinois

FLUTE

Shelby Burroughs '19
Communication Sciences
and Disorders, Religion
Milan, Illinois

Sophie Harvey '21
Music
Tega Cay, South Carolina

Paola Hernandez '21
Biology
Elgin, Illinois

Emily Jorgenson '19
Neuroscience, Biology
West Dundee, Illinois

Rebecca Knuth '21
Communication Sciences
and Disorders
Rock Island, Illinois

Sarah Lisak '20
Environmental Studies, Biology
Frankfort, Illinois

Nicole Romano '18*
Accounting, Business
Park Ridge, Illinois

OBOE

Bailey Driscoll '18
Art
Davenport, Iowa

Rebecca Hobson '19*
Music Performance,
Pre-Occupational Therapy
Hartland, Wisconsin

Gillian Nevins '21
Biology, Pre-Veterinary
Medicine
Mokena, Illinois

ENGLISH HORN

Gillian Nevins '21
Biology, Pre-Veterinary
Medicine
Mokena, Illinois

BASSOON

Alana Webster '20
Physics
Oswego, Illinois

E♭ CLARINET

Julia Fraterrigo '19
Psychology, Sociology
Lake Zurich, Illinois

CLARINET

Emily Blicharz '20
Communication Sciences
and Disorders
Washington, Illinois

Douglas Ganster '19
Music Composition, Business
Administration-Management
Braidwood, Illinois

Monica Gil '18
Music Education, Music
Composition
Vernon Hills, Illinois

Rebekah Gohl '18*
Music, Psychology
Colorado Springs, Colorado

Cora Habeger '20
Neuroscience,
Pre-Occupational Therapy
Chillicothe, Illinois

Audrey Mast '19
Art, Psychology
Carol Stream, Illinois

Alyssa Nestor '18
Biochemistry, Mathematics
Pontiac, Illinois

Joel Padgett '21
Music Composition, Geology
Indianapolis, Indiana

Christine Rogers '20
Music Education, German
Studies
Naperville, Illinois

Miranda Zuroske '21
Biology
Loves Park, Illinois

BASS CLARINET

Matthew Koch '18*
Pre-Medicine, Public Health
Lake Bluff, Illinois

Courtney Wehmeier '21
Business Administration-
Marketing
Orland Park, Illinois

CONTRA CLARINET

Matthew Koch '18*
Pre-Medicine, Public Health
Lake Bluff, Illinois

ALTO/SOPRANO SAXOPHONE

Lexie Aguilar '19*
Music Performance, French
LeClaire, Iowa

Kate Pisarczyk '18
Music, Psychology
Spring Valley, Illinois

Evan Sammons '20*
Music Performance
Geneseo, Illinois

TENOR SAXOPHONE

Kendall Hengst '20
Music Education, Music
Performance
Bettendorf, Iowa

BARITONE SAXOPHONE

Melissa Hagerty '20
Anthropology
Rock Island, Illinois

TRUMPET

Kathryn Boyle '21
Communication Sciences and
Disorders, French
Naperville, Illinois

Christopher O'Neill '18
Pre-Medicine, Psychology
Chicago, Illinois

Madi Parks '21
Music Performance
West Lafayette, Indiana

Andre Alfonso Rivera '19*
Music Education
Antioch, Illinois

Allison Rodwell '20
Music Education
Villa Park, Illinois

Georgia Votta '21
Physics
Essex, Illinois

Gabe Zeigler '21
Business Administration-
Management
Sterling, Illinois

HORN

Michelle Alano '18
Accounting, Business
Administration-Finance,
Spanish for Professional Use
Crest Hill, Illinois

Carstyn Joiner '21
Biology, Pre-Veterinary
Medicine, Spanish for
Professional Use
Lombard, Illinois

Eliot Kmiec '20
Biology, Pre-Medicine,
Public Health
Cary, Illinois

Alina Lundholm '18*
Creative Writing,
Scandinavian Studies
Palatine, Illinois

Joseph Marcet '21
Liberal Studies
Naperville, Illinois

TROMBONE

Joshua Morano '18*
Music, Psychology
Sugar Grove, Illinois

Gina Superczynski '20
Elementary Education
Homer Glen, Illinois

Eric Tabaka '20
Music Education
Monroe, Wisconsin

BASS TROMBONE

Anthony Roldan '21
Music Education
Lindenhurst, Illinois

EUPHONIUM

Luke Mcmillan '21
Music Education
Moline, Illinois

Tj Mulcahy '20
Music Education
Plainfield, Illinois

Carmella Russell '21*
Physics
Minooka, Illinois

TUBA

Curtis Marek '21
Music Education
Carpentersville, Illinois

Cole Neder '18*
Political Science,
Communication Studies
Rock Island, Illinois

STRING BASS

Allessandra West '20
Music Education, Music
Performance
Geneva, Illinois

PERCUSSION

Sean Harty '18*
Music, Psychology
Plainfield, Illinois

Ariane Omerza '21
Music Education
Aurora, Illinois

Oscar Peterson-Veach '21
Physics, Music
Winfield, Kansas

Daniel Skelton '18*
Sociology, Religion
Colona, Illinois

Caitlin Thom '18
Music Performance, Music
Composition
Bettendorf, Iowa

Kathryn Weber '21
History, Secondary Education
Silvis, Illinois

PIANO

Joel Padgett '21
Music Composition, Geology
Indianapolis, Indiana

HARP

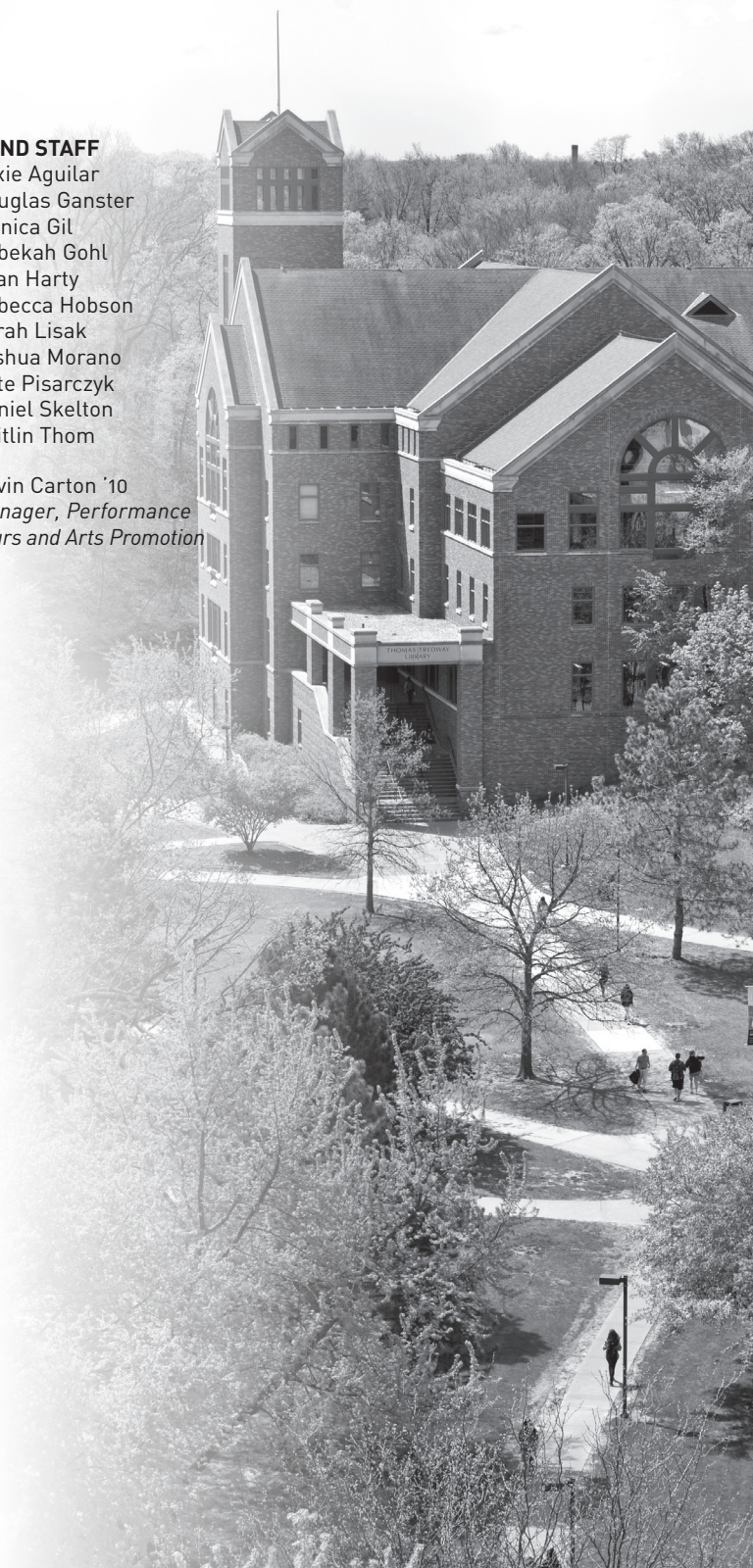
Caitlin Thom '18
Music Performance, Music
Composition
Bettendorf, Iowa

*principal player or section
leader

BAND STAFF

Lexie Aguilar
Douglas Ganster
Monica Gil
Rebekah Gohl
Sean Harty
Rebecca Hobson
Sarah Lisak
Joshua Morano
Kate Pisarczyk
Daniel Skelton
Caitlin Thom

Kevin Carton '10
*Manager, Performance
Tours and Arts Promotion*



AUGUSTANA MUSIC FACULTY

GAIL BALDWIN, Instructor
Piano, Accompanist
B.A., St. Ambrose; M.S., Wisconsin

JACOB BANCKS, Assistant Professor
Composition, Musicianship
B.M., Wheaton; M.M., Eastman; Ph.D., Chicago

SUSAN BAWDEN, Instructor
Bassoon, Woodwind Methods
B.M., Iowa

SARAH BURNS, Visiting Assistant Professor
Music Education, Music Appreciation
B.S., Freed-Hardeman; M.M. Capital; D.M.A., Shenandoah

DANIEL CHETEL, Assistant Professor
Director of Orchestral Activities, Conducting,
Music Appreciation
B. A., Harvard; M.M., Maryland; D.M.A. Kentucky

GARY CICCOTELLI, Instructor
Drum Set
B.M.E., Augustana

MICHELLE CROUCH, Adjunct Assistant Professor
Voice, Opera, Musicianship
B.Ch.M., Prairie; B.M., M.M., Alberta; D.M.A., Iowa

JOHN CUMMINS, Instructor
Saxophone
B.M., Minnesota; M.M., Bowling Green

DEBORAH DAKIN, Adjunct Assistant Professor
Viola, Music Appreciation
B.M., New School; M.M., SUNY-Binghamton; D.M.A., Iowa

DORTHA DEWIT, Instructor
Violin
B.M., Oberlin; M.M., Indiana

SHEILA DOAK, Accompanist
B.M., Northwestern

JANINA EHRLICH, Professor
Cello, Music History, Music Appreciation
B.M., Drake; M.M., Indiana; D.M.A., Iowa

ROBERT ELFLINE, Associate Professor
Piano, Music Appreciation, Senior Inquiry
B.M., Illinois Wesleyan; M.M., Rice; D.M.A., Cincinnati

MARGARET ELLIS, Instructor,
Administrative Assistant Musicianship, Trumpet
B.M., Augustana; M.M., Northwestern

ERIN FREUND, Part-Time Assistant Professor
Harp
B.M., Oberlin; M.M., D.M.A., Northwestern

RANDALL HALL, Associate Professor
Saxophone, Improvisation, Musicianship, Electronic Music, Music
Appreciation
B.S., Warner Pacific; M.M., New England;
D.M.A., Eastman; Premier Prix-CNR Boulogne-Billancourt

JOHN W. HILDRETH, Gassman Family Professor of Music
Ethnomusicology, Musicology, Music Appreciation
B.A., Concordia (Fort Wayne); B.Mus., M.M., Roosevelt; Ph.D.,
Northwestern

KELLY HILL, Instructor
Voice
B.M., Northern Iowa; M.M., Yale School of Music

MAUREEN HOLMES, Instructor
Voice
B.M., Drake University; M.M., Westminster Choir

JON HURTY, Henry Veld Professor of Music
Director of Choral Activities, Augustana Choir, Chamber Singers,
Augustana Academic Chorus, Conducting
B.A., Bethany; M.A., California State-Northridge; D.M.A., Illinois

SONJA HURTY, Adjunct Instructor
Voice, Augustana Concert Chorale, Musicianship
B.A., Bethany; M.A., California State-Northridge

RICK JAESCHKE, Associate Professor
Music Education
B.M.E., Susquehanna; M.M.E., James Madison; Ed.D., Columbia

SAMANTHA KEEHN, Assistant Professor
Trombone, Brass Methods, Music Appreciation
B.M., Texas Tech; M.M., Baylor; D.M.A., Colorado

CYNTHIA LAMBRECHT, Instructor
Oboe, Woodwind Methods
B.M., Illinois State; M.M., Indiana

JAMES LAMBRECHT, Professor, Co-chair
Director of Bands, Trumpet, Conducting, Brass Methods
B.M., Wisconsin-Whitewater; M.M., D.M., Indiana

GOLDEN LUND, Instructor
Tuba
B.M. Utah; M.M., Indiana;
D.M.A. Nebraska

SAUL NACHE, Instructor
Voice
B.M., Western Illinois; M.M., Illinois

MARY NEIL, Professor
Piano, Musicianship
B.A., Western Illinois; M.F.A., D.M.A., Iowa

CHRISTOPHER NELSON, College Organist,
Instructor of Organ, Accompanist
B.A., Bethany College; M.S.M., Luther Seminary

TONY OLIVER, Assistant Professor
Percussion, Concert Band, Percussion Methods, Music
Appreciation, Percussion Ensemble, World Drumming
B.M., M.A., Iowa; D.M.A., Rutgers

JOSEPH OTT, Adjunct Instructor
Jazz, Jazz History, Jazz Improvisation, Jazz Combos,
Jazz Methods
B.S., Eastern Illinois

ANDY PARROTT, Instructor
Jazz Guitar, Electric Bass
B.M., Iowa

JOHN PFAUTZ, Professor
Voice, Church Music, West African Music
B.S., Eastern Nazarene; M.M., Missouri;
D.M.A., West Virginia

RANDY POBANZ, Instructor
Guitar, Guitar Ensemble
B.A., M.M., Southern Illinois

SANGEETHA RAYAPATI, Professor
Voice, Vocal Pedagogy, Diction
B.M., Valparaiso; M.M., D.M.A., Minnesota

CHARLES SCHMIDT, Assistant Professor
Piano, Class Piano, Musicianship
B.A., M.M., Missouri-Kansas City; D.M.A., Michigan State

SUSAN SCHWAEGLER, Instructor
Clarinet, Clarinet Choir, Woodwind Methods
B.M.E., Northwestern; M.P.S., St. Ambrose

PATRICIA SILVA, Instructor
Double Bass, String Methods
B.M. Universidade Federal de Minas Gerais, Brazil;
M.M., Southern Mississippi; D.M.A., Iowa

JANET STODD, Instructor
Flute, Flute Choir, Woodwind Methods
B.A., Augustana; M.M., Western Illinois

SUSAN E. STONE, Professor
Violin, Music Appreciation, Musicianship, String Methods
B.M., Valparaiso; M.M., Northwestern;
D.M.A., Southern California

RACHEL VICKERS, Instructor
Voice
B.M., Wartburg; M.M., Minnesota

MICHAEL ZEMEK, Associate Professor, Co-chair
Music Education, Jenny Lind Vocal Ensemble, Augustana Academic
Chorus, Conducting
B.A., Gustavus Adolphus; M.M., St. Cloud; Ed.D., Illinois

MARC ZYLA, Instructor
Horn
B.M., West Virginia; M.M., Carnegie Mellon; D.M.A., Illinois

TOUR SCHEDULE

February 17, 7 p.m.

Calvary Lutheran Church, Solana Beach

February 18, 4 p.m.

Community Lutheran Church, Rancho Santa Margarita

February 20, 7 p.m.

Canyon Crest Academy, San Diego, in a joint concert
with the Canyon Crest Academy Band

February 21, 7 p.m.

Rancho Verde High School, Moreno Valley, in a joint
concert with the Rancho Verde High School and Citrus
Hill High School

Feb. 22, 7 p.m.

Cathedral City High School, Cathedral City, in a joint
concert with the Cathedral City High School Band

Feb. 23, 7 p.m.

Ascension Lutheran, Thousand Oaks