



University of North Texas Wind Ensemble

Dr. Daniel Cook, Conductor
John Clemons, Graduate Conductor
John W. Richmond, Narrator

present

IN STATE

Tuesday, September 27, 2022
7:30 pm
Winspear Hall
Murchison Performing Arts Center

PROGRAM

Overture to *Candide* (1956) Leonard Bernstein (1918–1990)
trans. Clare Grundman

A Movement for Rosa (1992) Mark Camphouse (b. 1954)

Of Our New Day Begun (2015) Omar Thomas (b. 1982)

--Intermission--

Chester (1778/1957) William Schuman (1910–1992)

John Clemons, graduate conductor

Lincoln Portrait (1942/1951) Aaron Copland (1900–1990)

John W. Richmond, narrator
Dean, College of Music



Fifty-eighth program of the 2022–2023 season
Photography and videography are prohibited

PROGRAM NOTES

Very few American composers have reached the acclaim and recognition of that of **Leonard Bernstein (1918–1990)**, and his contribution to twentieth century composing, conducting, teaching, and performing is unequivocal. Bernstein's versatility as a composer is evident as he dabbled in multiple genres including symphonies, ballets, a film score, Broadway musicals, and several works for solo and chamber music groups. He divided his affections between traditional classical music and the Tin Pan Alley sound of popular America. Bernstein incorporated the element of jazz into many of his compositions, including his *Mass* and the score to *West Side Story*.

Bernstein was an advocate for promoting civil rights on many fronts. He marched from Selma to Montgomery with acclaimed actor and musician Harry Belafonte in 1965, he invited black conductors to Tanglewood in the 1950s, and was the first to integrate the New York Philharmonic when he hired violinist Sanford Allen in 1962. Bernstein's connection to many American composers and musicians was particularly remarkable as well. He programmed Copland's music on many occasions. Copland and Bernstein share a connection with another fairly unknown American composer of the time, William Schuman. Catapulting the young Schuman to fame, Copland encouraged Schuman to submit his Second Symphony for performance with the Boston Symphony, under the baton of Serge Koussevitsky. During this stay in Boston, Bernstein opened his home to the young Schuman.

In addition to the multitude of compositions above, he claimed he wanted to write "the Great American Opera." Initially completed in 1956, *Candide* probably comes closest to achieving this goal as a "comic operatta." Following his earlier Broadway musicals, *On the Town* and *Wonderful Town*, Bernstein worked with Lillian Hellman to bring *Candide* to life from her adaptation of Voltaire's eighteenth-century satire on oblivious optimism. The story highlights the main characters Candide and Cunégonde who ultimately travel the world only to discover the trials of reality in the form of crime and suffering—and disillusionment. Candide declares, "You've been a fool, and so have I, But come and be my wife, And let us try before we die, To make good sense of life. We're neither pure nor wise nor good; We'll do the best we know; We'll build our house, and chop our wood, And make our garden grow."

Opened on Broadway on December 1, 1956, *Candide* did not witness immediate success as it was deemed a bit too "heady" for audiences. The musical score did win acclaim, and the show was revived on a number of occasions. Just before his death, Bernstein spent substantial time and energy recording a new concert version of the piece in 1989, remarking, "There's more of me in that piece than anything else I've done."

Alluding to the conflicting and evolving perceptions and content of its origin musical, Bernstein's writing in the **Overture to *Candide* (1956)** is deceptively straightforward with its joyful and brilliant sounds against a highly complex rhythmic construction as meters are skewed for the musician and listener.

PROGRAM NOTES

The *Overture* has become a staple in many concert halls in the United States, including that of the New York Philharmonic, where the work is often performed as a concert opener sans conductor. William Schuman said of Bernstein: "He is an authentic American hero, a new breed of hero, an arts hero, showing that America does honor her artists." He perhaps has done more than anyone else to make listening to music exciting and understandable to the layman. His vast talents, charming personality, and mastery of semantics succeeded where many have failed in communicating his own intense enthusiasm for and love of music. In that vein, the *Overture to Candide* is, in the words of musicologist William Runyon, a "thoroughly American" work to hear.

On December 1, 1955, Rosa Parks was arrested for refusing to give up her seat to a white man on a segregated city bus in Montgomery, Alabama. Mrs. Parks earned the title "Mother to a Movement" for her act of personal courage, sparking the Civil Rights Movement of the 1950s. So significant and inspiring was her peaceful act of defiance that the Rev. Dr. Martin Luther King, Jr., inscribed the following words on the frontispiece of his book, *Stride Toward Freedom*, a copy of which he gave to Mrs. Parks: "To Rosa Parks, whose creative witness was the great force that led to the modern stride toward freedom."

Throughout the history of our great nation, we have glorified (and rightly so) various heroes, most frequently presidents, military figures, and athletes. But we must not forget heroes who are perhaps less conspicuous but every bit as significant. Rosa Parks, who worked as a tailor's assistant in a men's clothing store, became secretary of the Montgomery NAACP and the impetus to a major social movement.

America's proud heritage and the accomplishments of its people have been and continue to be darkened by racial discrimination. This blight on our country takes many forms, whether subtle or more overt, as with cowardly acts of intimidation and violence by various extremist hate groups. Mrs. Parks addresses this continuing problem in her 1992 book entitled *Rosa Parks: My Story*. The final three paragraphs of that book are quite powerful:

I look back now and realize that since that evening on the bus in Montgomery, Alabama, we have made a lot of progress in some ways.

All those laws against segregation have been passed, and all that progress has been made. But a whole lot of white people's hearts have not been changed. Dr. King used to talk about the fact that if a law was changed, it might not change hearts but it would offer some protection. He was right. We now have some protection, but there is still much racism and racial violence.

PROGRAM NOTES

In recent years there has been a resurgence of reactionary attitudes. I am troubled by the recent decisions of the Supreme Court that make it harder to prove a pattern of racial discrimination in employment and by the fact that the national government does not seem very interested in pursuing violations of civil rights. What troubles me is that so many young people, including college students, have come out for white supremacy and that there have been more and more incidents of racism and racial violence on college campuses. It has not been widespread, but still it is troublesome. It seems like we still have a long way to go.

Clearly, Rosa Parks met those challenges and responsibilities with great dignity and courage. As Congressman John Conyers aptly said: "Rosa Parks moved civil rights issues from the back of the bus to the front of America's conscience."

A Movement for Rosa (1992) was commissioned by the Florida Bandmasters Association honoring civil rights heroine Rosa Parks and was composed and orchestrated over a three-month period: August-November 1992. With a duration of approximately 11 1/2 minutes, this 'movement'—a quasi-tone poem—contains three contrasting sections. Section I evokes Rosa's early years, from birth, Feb. 1913 in Tuskegee, Alabama, through her marriage in 1932 to Raymond Parks in Pine Level, Alabama. Section II portrays years of racial strife in Montgomery and the quest for social equality. Section III is one of quiet strength and serenity. The work's final measures serve as an ominous reminder of racism's lingering presence in modern American society.--**Mark Camphouse (b. 1954)**

Born to Guyanese parents in Brooklyn, New York, **Omar Thomas's (b. 1984)** music has been performed in concert halls the world over. He has been commissioned to create works in both jazz and classical styles. His work has been performed by such diverse groups as the Eastman New Jazz Ensemble, San Francisco and Boston Gay Men's Choruses, and Colorado Symphony Orchestra, in addition to a number of the country's top collegiate music ensembles.

Only two weeks following the tragic shooting which took place in Charleston, South Carolina on June 17, 2015, the Western Kentucky University Wind Ensemble received an invitation to perform at a state conference. Dr. Gary Schallert reached out to Thomas to commission a work honoring the victims, and Thomas noted one of the greatest challenges of composing a work of this nature would be to balance the line between reverence for the victims and families against the bitterness toward the perpetrator.

PROGRAM NOTES

Thomas further writes:

Of Our New Day Begun was written to honor nine beautiful souls who lost their lives to a callous act of hatred and domestic terrorism on the evening of June 17, 2015 while worshipping in their beloved sanctuary, the historic Emanuel African Methodist Episcopal Church (affectionately referred to as “Mother Emanuel”) in Charleston, South Carolina. My greatest challenge in creating this work was walking the line between reverence for the victims and their families, and honoring my strong, bitter feelings towards both the perpetrator and the segments of our society that continue to create people like him. I realized that the most powerful musical expression I could offer incorporated elements from both sides of that line—embracing my pain and anger while being moved by the displays of grace and forgiveness demonstrated by the victims’ families.

Historically, black Americans have, in great number, turned to the church to find refuge and grounding in the most trying of times. Thus, the musical themes and ideas for *Of Our New Day Begun* are rooted in the Black American church tradition. The piece is anchored by James and John Johnson’s time-honored song, *Lift Every Voice and Sing* (known endearingly as the “Negro National Anthem”), and peppered with blues harmonies and melodies. Singing, stomping, and clapping are also prominent features of this work, as they have always been a mainstay of black music traditions, and the inclusion of the tambourine in these sections is a direct nod to black worship services.

Of Our New Day Begun begins with a unison statement of a melodic cell from *Lift Every Voice and Sing* before suddenly giving way to ghostly, bluesy chords in the horns and bassoons. This section moves to a dolorous and bitter dirge presentation of the anthem in irregularly shifting 12/8 and 6/8 meter, which grows in intensity as it offers fleeting glimmers of hope and relief answered by cries of blues-inspired licks. A maddening, ostinato-driven section representing a frustration and weariness that words cannot, grows into a group singing of *Lift Every Voice and Sing*, fueled by the stomping and clapping reminiscent of the black church.

In the latter half of the piece the music turns hopeful, settling into 9/8 time and modulating up a step during its ascent to a glorious statement of the final lines of *Lift Every Voice and Sing* in 4/4, honoring the powerful display of humanity set forth by the families of the victims. There is a long and emotional decrescendo that lands on a pensive and cathartic gospel-inspired hymnsong. Returning to 9/8 time, the piece comes to rest on a unison F that grows from a very distant hum to a thunderous roar, driven forward by march-like stomping to represent the ceaseless marching of black Americans towards equality.

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The melody on which **Chester (1778/1957)** is based was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings entitled *The Singing Master's Assistant*. This book became known as "Billings' best" following as it did his first book, *The New England Psalm Singer* published in 1770. The composition was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around the campfires of the Continental Army and played by fifers on the march. The music and words, both composed by Billings, expressed perfectly the burning desire for freedom which sustained the colonists through the difficult years of the Revolution:

Let tyrants shake their iron rod,
And Slav'ry clank her galling chains,
We fear them not, We trust in God,
New England's God forever reigns.

The Foe comes on with haughty stride,
Our troops advance with martial noise,
Their Vet'rans flee, before our Youth,
And Gen'rals yield to beardless Boys.

What grateful Off'ring shall we bring?
What shall we render to this Lord?
Loud Hallelujah let us sing,
And praise His Name on Ev'ry Chord.

Billings himself is described by William Bentley of Salem, a contemporary, as "the father of our New England Music. Many who have imitated have excelled him, but none of them had better original power. He was a singular man, of moderate size, short of one leg, with one eye, without any address, and with an uncommon negligence of person. Still he spake and sang and thought as a man above the common abilities." Billings, born in Boston in 1746, started his career in life as a tanner's apprentice but soon gave up this trade for music in which he was apparently self-taught. He organized singing schools, composing music for them which was all the more welcome because relations with England had reached the breaking point and the colonists were glad to have their own native music. Billings' many "fuguing tunes" achieved great popularity, but by the time he died in 1800 this kind of music gradually fell into disfavor leaving Billings poor and neglected. Today given the perspective of history we see Billings as a major figure in American music. His indomitable spirit still shines through the sturdy tunes he wrote.--**William Schuman (1910-1992)**

PROGRAM NOTES

Russian-born conductor Andre Kostelanetz, who emigrated from Russia in 1922 and arrived in New York that same year, first approached American composer Aaron Copland about composing a musical portrait of a distinguished American figure during the early days of World War II. In Kostelanetz's words, the idea was to portray the "magnificent spirit of our country." Interestingly, Copland's first choice of subject was poet Walt Whitman. It was Kostelanetz who eventually convinced Copland that President Abraham Lincoln would be a more appropriate subject for the patriotic atmosphere of the time.

Fresh off the success of the 1939 ballet *Billy the Kid*, and employing similar musical themes and styles, Copland wrote his **Lincoln Portrait**. It was premiered by the Cincinnati Symphony on May 14, 1942, Andre Kostelanetz conducting. The version for winds was transcribed by Walter Beeler in 1951.

Copland (1900–1990) wrote the following note for the Boston Symphony Orchestra performance of *Lincoln Portrait* in 1943:

The first sketches were made in February, and the portrait finished on 16 April 1942. I worked with musical materials of my own with the exception of the two songs of the period: the famous *Camptown Races* which, when used by Lincoln's supporters during his Presidential campaign of 1860, was sung to the words, "we're bound to work all night, bound to work all day. I'll bet my money on the Lincoln hoss..." and a ballad that was first published in 1840 under the title *The Pesky Sa[e]rpent*, but it is better known today as *Springfield Mountain*. In neither case is the treatment a literal one. The tunes are used freely in the manner of my use of cowboy songs in *Billy the Kid*.

The composition is roughly divided into three main sections. In the opening section I wanted to suggest something of the mysterious sense of fatality that surrounds Lincoln's personality. Also, near the end of that section, something of his gentleness and simplicity of spirit. The quick middle section briefly sketches in the background of the times he lived. This merges into the concluding section where my sole purpose was to draw a simple but impressive frame about the words of Lincoln himself.

BIOGRAPHIES

Daniel Cook is currently on the faculty at the University of North Texas where he conducts the Wind Ensemble, teaches courses in wind band literature, graduate and undergraduate conducting and serves as the director of athletic bands. In this capacity, he is proud to lead the 425-member Green Brigade Marching Band and oversee performances at various other university events. Cook earned doctor of musical arts and master of music degrees in conducting from Northwestern University in Evanston, Illinois, where he studied with Dr. Mallory Thompson. He graduated *magna cum laude* with his bachelor of music degree in music education from the University of Georgia in Athens. There, he was also recognized as a Theodore Presser Scholar.

Cook is an in-demand clinician, adjudicator, speaker, and guest conductor. In addition to his work at UNT, he is also the resident conductor for the Dallas Brass Band, the metroplex's only brass band of its kind. Established in early 2017, the ensemble is rooted in the standard British tradition and performs several concerts a year. His lecture and research interests focus on the adaptation of trends in positive psychology to enhance the efficacy of music classroom instruction. Cook has also participated in prestigious masterclasses, such as the inaugural Reynolds Conducting Institute at the Midwest Clinic, and as a winner/invited conductor for the Young Conductor/Mentor Project sponsored by the National Band Association.

Prior to graduate work, Cook was the director of bands at DeLand High School in Florida. Ensembles under his direction consistently received accolades for their performances, notably appearing at the Music for All National Concert Band Festival in Indianapolis and at the Florida Music Educators Association In-Service Conference. During his time in Florida, he was a member of the Florida Bandmasters Association and chaired numerous marching and concert band events. Additionally, he served as staff pianist and organist at Our Lady of Lourdes Catholic Church in Daytona Beach. An active drum and bugle corps instructor, Cook is currently on staff at the Santa Clara Vanguard as an ensemble specialist. He was previously the assistant brass caption head at the Phantom Regiment Drum and Bugle Corps and prior to that was on the brass instructional team at the Blue Knights. Cook was a marching member of Carolina Crown. His professional affiliations include the Collegiate Band Directors National Association, National Association for Music Education, National Band Association, Kappa Kappa Psi and Phi Mu Alpha Sinfonia.

John Clemons is pursuing the doctor of musical arts degree in wind conducting at the University of North Texas. As a graduate teaching assistant in the wind studies area, he is a student of Professor Eugene Migliaro Corporon, Dr. Andrew Trachsel, and Dr. Daniel Cook. Prior to UNT, Mr. Clemons taught in the public schools of Illinois and Indiana, where groups under his direction consistently received superior ratings in jazz and concert band at both state and local festivals. A native of Tinley Park, IL, he has served as a clinician, conductor, and adjudicator throughout the Chicagoland area, including guest conducting appearances with the Harper College Wind Symphony and Chamber Winds, Chicago Clarinet Ensemble, and North Suburban Wind Ensemble. Mr. Clemons earned the master of music degree in wind conducting from Northwestern University, where he was a student of Dr. Mallory Thompson, and the bachelor of music education degree from the University of Illinois.

BIOGRAPHIES

John W. Richmond was appointed tenured Professor and Dean of the College of Music at the University of North Texas on August 1, 2016. He began his second, five-year term as Dean on August 1, 2021. Previously, Richmond served as Professor and Director of the Glenn Korff School of Music at the University of Nebraska-Lincoln (UNL; 2003-2016) and as Professor and in various administrative appointments in the School of Music at the University of South Florida-Tampa (USF; 1987-2003).

During Dean Richmond's tenure at UNT, the College of Music has (1) launched a college-wide strategic planning initiative, including a series of college-wide faculty/staff retreats, (2) reversed 6 years of steady enrollment declines, increasing the College enrollment by 9 percent, (3) secured funding and completed a facilities-programming project for a renovation and expansion of the UNT music facilities, utilizing the team of BRW, HGA, and Kirkegaard Associates, (4) secured \$9.2M in facilities funding to renovate the Spec's Charitable Foundation Courtyard, the Choral/Recital Room, the Recital Hall, the Merrill Ellis Intermedia Theater, and Lab West, (5) completed 40 music faculty searches, including 8 new tenure-track faculty lines (6) completed 15 staff searches, (7) completed the reappointment reviews of 9 division (department) chairs, (8) appointed a new Associate Dean for Operations and a new Assistant Dean for Business and Finance, (9) responded comprehensively to the COVID-19 pandemic, (10) secured approval and deployed the "Accept'd" CRM platform for all College of Music camp/workshop/college applications and registrations, (11) launched a new artistic/scholarly initiative with institutions and artists in Austria, China, The Czech Republic, Germany, and Thailand, (12) funded a new music-business-plan writing competition in the Music Entrepreneurship Program, (13) secured approval and funding from the UNT Office of Research and Innovation for a college-wide faculty development initiative to pair as mentors UNT Guggenheim Fellows in music with UNT music faculty currently seeking Guggenheim fellowships. Thus far, two UNT music faculty have been awarded Guggenheim Fellowships -- Sungji Hong and Panayiotis Kokoras, (14) launched a Meida Composer in Residence for film/TV composer Bruce Broughton, (15) secured support from the VP of Enrollment to fund 4 full-tuition undergraduate string quartets in the College of Music, (16) provided funding for a graduate woodwind quintet and a graduate brass quintet in our Center for Chamber Music Studies, (17) worked in partnership with UNT's residential high-school Texas Academy of Math and Science (TAMS) to create a new music track within it, (19) in partnership with UNT System, completed a transition audit of all COM financial affairs, (19) expanded College of Music high-definition webcasting capabilities from one concert venue to seven, and (20) grown its endowment by 91 percent to over \$36.9 million. For a summary of current rankings for the UNT College of Music, please see <https://www.unt.edu/rankings/college-music>. New curricula in the College of Music since 2016 include the undergraduate "Music Electronics" concentration in Composition Studies, the BA in Critical Studies in Music and Society, the MBA in Music Business (offered in partnership with our G. Brint Ryan College of Music), the Commercial Music minor, and the Music Business minor.

Richmond earned a Bachelor of Science degree (summa cum laude) in music education from William Jewell College, a Master of Music degree in choral conducting from the Conservatory of Music at the University of Missouri at Kansas City, and a Doctor of Philosophy (Ph.D.) degree in music education from Northwestern University. In 2015, he was a recipient of the 2015 Citation for Achievement Award from William Jewell College, its highest alumni award.

WIND ENSEMBLE

Flute

Seth Adams
Paige Andree
Brandon Revilla
Abigail Rieger
Hannah Vander Tuig
Sebastian Villanueva*

Oboe

Ava Bigalke
Kirsten Haddox
Francisco Rubio*

Bassoon

Sonakshi Bhatia*
Sam Hardcastle
Mikey Kreuzer
Omari Wiseman

Clarinet

Jordan Cotter
Cecelia Flatt
Oziel Flores
Blain Laumer
Iliana Leal*
Hasani Little
Mauricio Orellana
Anthony Pineiro
Sam Poage
Kenneth Reed
Rey Rostro
Alex Yanez

Saxophone

Ronald Bonitatibus
Andrew Bryson
Ryan Fillingner*
Kyle Leonard
Gabriel McQuade
Joseph Zapp

Horn

Sabrina Allard*
Andrew Bennett
Justin Beyer
Abigail D'Acunto
Trampus Marek
Amanda Strickland

Trumpet

Alex Black
Gavin Blehm*
Tais Loye
Michael McWhorter
Andrew Morales
Jack Nagel
Jade Rhea

Tenor Trombone

Austin Hallmark
Molly Lum*
Ian McGuire
Matt Wood

Bass Trombone

Aaron Anderton-Coss

Euphonium

Keaton Costlow
Jordan Meza*
Cuyler Murata
Joseph Nguyen

Tuba

Wesley Arnold*
Charles Moats
Jennifer Yulfo

Percussion

Evan Bahm
Matthew Estrada
Luke Gibson
Sam Koch
Logan Myers*
Krish Shahidpur
Jack Spelman

Piano

Yongseok Kwon

Harp

Chi-Yun Chien
Maria De Jesus Contreras

Double Bass

Camryn Lafargue
Zachary Seymour

*Section Manager

Members of the **Wind Ensemble** are listed alphabetically to acknowledge each performer's unique contribution. Every individual is considered to be a principal player.

The **North Texas Wind Ensemble** is dedicated to broadening the artistic level and interest of its members while performing challenging music of artistic and historical significance. The members of the ensemble are selected from the most talented musicians in the Wind Studies area. Through flexible instrumentation, members of the Wind Ensemble will broaden and expand performance skills to experience the highest level of music making. The Wind Ensemble was named the 2021 first-place winner of the American Prize for large collegiate wind band performance.

FACULTY AND STAFF

Wind Studies

Eugene Migliaro Corporon, Director of Wind Studies; Conductor, Wind Symphony
Andrew Trachsel, Professor of Wind Studies; Conductor, Wind Orchestra
Daniel Cook, Director of Athletic Bands; Conductor, Wind Ensemble
Daniel Childs and Raquel Rodriguez Samayoa, Conductors, Brass Band
Dachuan Cao, John Clemons, Jerianne Larson, Amy Woody, Doctoral Conducting

Associates

ME5 Aik Kee K. Steven Tan, Master's Conducting Associate
Heather Coffin, Administrative Coordinator
Tyler Hudson, Erick Morales, Catherine Yang, Librarians
Connor Altagen, Megan Courson, Nathan Davis, David Molina, Steven Ohakwe,
Aidan Olesen, Alena Scott, Catherine Yang, Stage Crew
Floyd Graham, Director of Bands, Emeritus (1927–1937)
Robert Lincoln Marquis, Jr., Director of Bands, Emeritus (1936–1945)
Maurice McAdow, Director of Bands, Emeritus (1945–1975)
Robert Winslow, Director of Bands, Emeritus (1975–1993)
Dennis Fisher, Professor of Wind Studies, Emeritus (1982–2019)

Instrumental Studies & Jazz Studies (*Adjunct)

Mary Karen Clardy, flute	Tony Baker, trombone
Elizabeth McNutt, flute	Nick Finzer, trombone
*James Scott, flute	Natalie Mannix, trombone
Terri Sundberg, flute	Steven Menard, trombone
Jung Choi, oboe	David Childs, euphonium
Daryl Coad, clarinet	*Matthew Good, tuba
Deb Fabian, clarinet	Don Little, tuba
Kimberly Cole Luevano, clarinet	Jeffrey Bradetich, double bass
Phillip Paglialonga, clarinet	Gudrun Raschen, double bass
*Gregory Raden, clarinet	Lynn Seaton, double bass
Darrel Hale, bassoon	*Stephen Barnes, drumset
Brad Leali, saxophone	Quincy Davis, drumset
Eric Nestler, saxophone	*Stockton Helbing, drumset
Philip Dizack, trumpet	Mark Ford, percussion
Adam Gordon, trumpet	David P. Hall, percussion
John Holt, trumpet	Paul Rennick, percussion
Caleb Hudson, trumpet	*Sandi Rennick, percussion
Rob Parton, trumpet	Jaymee Haefner, harp
Raquel Rodriguez Samayoa, trumpet	Adam Wodnicki, piano
Stacie Mickens, horn	Jesse Eschbach, organ
*Natalie Young, horn	

College of Music Administration

John W. Richmond - Dean
Warren H. Henry - Senior Associate Dean, Academic Affairs
Felix Olschofka - Associate Dean, Operations
Emilita Marin - Assistant Dean, Business and Finance
Raymond Rowell - Assistant Dean, Scholarships and External Affairs
Kirsten Soriano Broberg - Director, Undergraduate Studies
Jaymee Haefner - Director, Graduate Studies
Andrew Trachsel - Chair, Division of Conducting and Ensembles
Matt Hardman - Director, Communications, Marketing and Public Relations
Joel D. Wiley - Director, Admissions