



Georgia Institute of Technology

presents

Sonic Generator

**sponsored by the Gvu Center
presented by the Music Department**

Tuesday, February 12, 2008, 8:00 PM

Georgia Tech Alumni House

www.gvu.gatech.edu
www.music.gatech.edu
www.sonicgenerator.gatech.edu

PROGRAM

Kaleidoscope I (*world premiere*) Chris Arrell

Jessica Peek Sherwood, flute
Ted Gurch, clarinet
Helen Hwaya Kim, violin
Brad Ritchie, cello
Lisa Leong, piano
Tom Sherwood, synthesizer

Between You and Me Belinda Reynolds

Helen Hwaya Kim, violin
Tom Sherwood, vibraphone
Jessica Peek Sherwood, sampler
Matt Gilbert, video

Fast Break! Charles Mason

Jessica Peek Sherwood, flute
Ted Gurch, clarinet
Helen Hwaya Kim, violin
Brad Ritchie, cello
Lisa Leong, piano
Tom Sherwood, conductor

Intermission

Tombeau de Messiaen Jonathan Harvey

Lisa Leong, piano

September Canons Ingram Marshall

Helen Hwaya Kim, violin

Rain on a Frail Cutie Nick Didkovsky

Jessica Peek Sherwood, flute
Ted Gurch, bass clarinet
Helen Hwaya Kim, violin
Brad Ritchie, cello
Lisa Leong, piano
Tom Sherwood, percussion
Charles Settle, conductor

*Xiang Cao and Chris Moore, sound reinforcement
Mark Godfrey and Jason Freeman, live electronic processing*

NOTES ON THE PROGRAM

Chris Arrell writes of **Kaleidoscope I** (2007): "I loved kaleidoscopes as a kid and spent many an afternoon lost in their vivid constellations. Guiding computer-generated amphibians through rush hour traffic and blasting electronic arthropods eventually replaced the simple pleasure of gazing into Sir David Brewster's nineteenth-century invention, but I was reminded of my childhood fascination for kaleidoscopes in the final days of writing this composition by the music's continual play with instrumental color, shifting patterns, and repetition. Tonight's performance is the premiere of *Kaleidoscope I*, and I would like to thank Jason Freeman and Mark Godfrey for their help in realizing the electronics."

Performances of **Chris Arrell's** music include those given by Bent Frequency, the California EAR Unit, Ensemble Green, Maya Hoover, Lisa Leong, Neophonia, newear, Scott Pool, Sonic Generator, Sospeso, Rhonda Taylor, and Thamyris, at venues such as the Aspen Festival of Music, Bowling Green, CalArts, MATA (NY), the Pacific Contemporary Music Center New Music Festival (LA), Spivey Hall, Acousmania (Romania), the Goethe Institute of Rome, En Red O Soundscapes Symposium (Barcelona), and the 14th World Saxophone Congress (Slovenia). Arrell's awards, commissions, and honors include those from the Fromm Foundation, Music at the Anthology, Spivey Hall, the Salvatore Martirano Competition, the League of Composers/International Society for Contemporary Music, the Society of Composers, and ASCAP, among others. Arrell currently serves on the faculty of Clayton State University in suburban Atlanta, where he teaches courses in composition, theory, and music technology. He completed his D.M.A. at Cornell University where he studied with Steven Stucky and Roberto Sierra, and also studied with Tristan Murail through the Cornell/Columbia Exchange Scholar Program.

Notes by the composer on **Between You and Me...** (1997/2001): "...Lies. Secrets. How people deal with lying is the focus of this work. In 1997, I interviewed five women, of different ages and backgrounds. Of each of them I asked the following questions: "What is your definition of a lie?", "When, if ever, is it okay to lie?", "Tell me about an experience in which you either lied or were lied to", and "Do men and women lie differently?" The tapes from these interviews became the basis for this simple, yet disturbing work. *Between You and Me...* was commissioned in 1997 for Twisted Tutu as part of the Common Sense Composers' Collective Fourth Annual Collaboration Project. The video projections are of original photos of the women whose voices I sampled. I decided to do an arrangement for ELECTRA in 2001, after they expressed interest in performing a recording of the piece as a pre-concert opener to one of their shows. I felt the music could work beautifully with violin and vibes, while maintaining the intimate nature of the women's voices I had recorded."

Belinda Reynolds completed her Doctor of Musical Arts and Masters of Musical Arts at Yale University, where she studied with Martin Bresnick, Jacob Druckman, Jonathan Berger, and Tania León. Ms. Reynolds also studied with Tristan Murail at the American Conservatory in Fontainebleau and with Louis Andriessen at the Atlantic Center for the Arts. Reynolds is Vice-President of the composers' cooperative, Common Sense, which has been responsible for the commission of over 50 new works, written for such organizations such as the Albany Symphony and the Meridian Arts Ensemble. Reynolds' music has been performed by many organizations

including the Da Capo Players, New Music Consort, the New Millennium Ensemble, Essential Music, Earplay, and The Albany Symphony's Dogs of Desire. Her music has been featured in the Spoleto 2000 Music Festival, Chicago Artists' Series, the Portugal New Music Festival, *Wie Es Ihr Gefält*, and the Aspen Music Festival. Reynolds has received grants and awards for her work from ASCAP, Meet the Composer, the American Composers Forum, the International League of Women Composers, and the New England Foundation for the Arts, among others.

According to composer Charles Mason: "**Fast Break!** (2004) is an example of my Hyper-Connectivism pieces. The word Connective refers to the idea of disparate parts working together towards a common goal. The term Hyper refers to on the one hand, the edge where great things happen; on the other hand to the point where at any moment, all could fall into disarray, the border right before chaos. With this piece I wanted to capture the exhilaration of many parts, man and his machines, suddenly working together towards a common goal. The term 'Fast Break' comes from basketball and signifies when there is a sudden race towards the end of the court. The idea for the title came from reading a short essay by the poet Edward Hirsch writing about his poem 'Fast Break.' In that essay he writes, 'I wanted a poem that could reclaim an instant of fullness and well-being, a moment of radiance propelled forward and given special poignance and momentum by a sudden feeling of loss.'" Hirsch's desire for his poem was similar to what I was trying to achieve with my composition. *Fast Break!* was jointly commissioned by Luna Nova and Alejandro Escuer and the Onix Ensemble (Mexico)."

Charles Norman Mason won the 2005-2006 Samuel Barber Rome Prize Fellowship in composition. Mason's other awards include International Society for Bassists Composition Competition, Premi Internacional de Composicion Musical Ciutat de Tarragona Orchestra Music prize, National Endowment of the Arts Artist Fellowship, Dale Warland Singers Commission Prize, BMI Young Composers Award, and Bourges Electro-Acoustic Composition Competition. His music has been performed throughout the world including the Aspen Summer Music Festival, Foro Internacional de Musica Nueva, Yerba Buena Center for the Arts in San Francisco, and new music festivals in Prague, Bucharest, Bulgaria, and Sao Paulo. Mason is executive director of Living Music Foundation and professor of music at Birmingham-Southern College.

With its long strands of modally-derived chords and colorful harmonies, Harvey pays tribute to Messiaen in **Tombeau de Messiaen** (1994). What Harvey honors most here is Messiaen's role as a forerunner of French spectralism. He writes: "This work is a modest offering in response to the death of a great musical and spiritual presence. Messiaen was a protospectralist, that is to say, he was fascinated by the colors of the harmonic series and its distortions, and found therein a prismatic play of light." In *Tombeau de Messiaen*, the live piano often plays in "unison" with an electronically generated piano, but the match is never precise because the latter is tuned utilizing a "natural" harmonic series (involving perfect whole-number ratios: 1:2:3:4:5:6 etc.), while the live piano is in equal temperament (a "compromised" tuning system invented in the early 18th century to facilitate Western tonal motions). This blend can be disconcerting at first — the tape piano seems "out of tune" — but gradually what emerges is a subtle play between two voices seeking unison and "in tuneness" with one another, while nevertheless preserving the tensions of their distance. Only at the end, in a grand Messiaen-like affirmation, is there a sense of arrival — although even this is dissipated by the final bars, in which the piano (extending the idea of falling implied by the word "tombeau") is heard "flinging itself into a downwards vortex to the abyss."

Born in Warwickshire in 1939, **Jonathan Harvey** was a chorister at St Michael's College, Tenbury, and later a major music scholar at St John's College, Cambridge. He gained doctorates from the universities of Glasgow and Cambridge and also studied privately (on the advice of Benjamin Britten) with Erwin Stein and Hans Keller. He was a Harkness Fellow at Princeton (1969-70). An invitation from Boulez to work at IRCAM in the early 1980s has resulted in eight realizations at the Institute, or for the Ensemble Intercontemporain, including the tape piece *Mortuos Plango Vivos Voco*, *Ritual Melodies* for computer-manipulated sounds, and *Advaya* for cello and live and pre-recorded sounds. His music has been extensively played and toured by, amongst others, Ensemble Modern, Ensemble Intercontemporain, and Ictus Ensemble of Brussels. About 50 recordings are available on CD. He is regularly performed and featured at all the major international contemporary music festivals, and is one of the most skilled and imaginative composers working in electronic music. He has honorary doctorates from the universities of Southampton and Bristol, is a Member of Academia Europaea, and in 1993 was awarded the prestigious Britten Award for composition. He published two books in 1999, on inspiration and spirituality respectively. He was Visiting Professor of Music at Imperial College, London and is Honorary Professor at Sussex University. From 2005 he is Composer-in-Residence at the BBC Scottish Symphony Orchestra.

September Canons (2002) was commissioned by a friend of the composer to commemorate 9/11. It was written for violinist Todd Reynolds, who premiered it at the Galapagos Art Space in New York City as part of his "Still Life with Microphone" series (an ongoing theater piece which incorporates his own written and improvised music, compositions written for him, and elements of video and theatrical arts). He has since performed it on numerous occasions, including at the 2007 International Conference on New Instruments for Musical Expression (NIME). Marshall notes that there are several musical references in *September Canons*, including those to Bach's *Chaconne in d* and Ives' use of "In the Sweet Bye and Bye" from *Hanover Square*. Marshall also references his own *Gradual Requiem*. According to the composer, the live processing in the piece is "basically a series of reverberations, delays and loops."

Composer **Ingram Marshall** was educated at Lake Forest College, Columbia University (where he worked with Vladimir Ussachevsky) and California Institute of the Arts (where he worked with Morton Subotnick). Marshall went on to study gamelan music in Bali and Java in 1971. Over the next several years, Marshall further cultivated his interest in Indonesian music and continued the experimental work in electronic music. Much of Marshall's music has a quality of slowed-down sense of time and dreamy evocativeness that is clearly derived from what he heard and played in Indonesia. The gamelan gong forms have also influenced the way his music is structured in some works, but he has not made a major theoretical issue out of this, feeling that form and procedure is largely intuitive and personal. Marshall has performed his own live electronic music in the U.S. and Europe, and has collaborated with various artists and choreographers including photographer Jim Bengston and choreographers Stuart Pimsler and Paula Josa-Jones. Marshall has been the recipient of awards, grants and commissions from the Rockefeller Foundation, the National Endowment for the Arts, the Fromm Foundation, California Arts Council, the Washington State Arts Commission, and others.

Composer Nick Didkovsky explains his computer-generated composition: "**Rain on a Frail Cutie** (2005) was composed using software I wrote in Java Music Specification Language. Every run of the program holds the promise of hearing something radically new. It is like opening the door

to a rehearsal room of an improvising ensemble, and when something magical happens in the music, being able to transcribe it with the touch of a button. While composing a piece, the software does not have much memory of material it generated previously, so I found that its output held my attention for shorter pieces ranging from one to three minutes in length. *Cutie's* first two movements contain material as originally spouted by the software. The third movement resulted from a fair amount of human rearrangement: mostly reordering measures, changing their repeat counts, and an occasional tweak to the drum set part.

“The software organizes a new composition by creating general descriptions of time spans and their subdivisions. A piece is made up of a sequence of ‘MetaSections’, each of which is created by a ‘MetaSectionGenerator’. A MetaSectionGenerator contains a duration and other generative parameters, such as its overall density, harmonic complexity, fracture index (the number of measures the section is split into), and fracture balance (whether these measures are all the same length, or the degree to which they may vary). For each measure of the section, a ‘MetaMeasureGenerator’ is chosen. A MetaMeasureGenerator creates some number of alternative descriptions of each measure’s contents, including its time signature, pitch generator, rhythm generator, density, probability that material will be mutated, etc. This group of ‘MetaMeasures’ forms a pool from which each instrument chooses to have its music generated for a particular measure. Instruments that choose the same MetaMeasure form a subgroup of the ensemble that shares common musical material without necessarily playing in rhythmic or melodic unison. The result is a section with a global ‘feel’, consisting of measures and subgroups of the ensemble that conform to this feel within varying amounts of wriggle room. All the material contained in *Rain on a Frail Cutie* was generated by the process described above.” *Rain On A Frail Cutie* was originally composed for the California EAR Unit.

Nick Didkovsky's music joins the furious energy of rock with intricate composition, some of which finds its origins in rich software systems of his own design. His non-didactic approach to combining human and machine creativity is his unique fingerprint in a musical world that pushes the boundaries of rock music, algorithmic composition, and contemporary music. A guitarist, composer, and software programmer, Didkovsky founded the avant-rock septet Doctor Nerve (www.doctornerve.org) in 1983 and continues to compose, record, and perform new material with his band. He presently resides in New York City, where besides composing, he creates music software and teaches computer music composition at New York University and Columbia University. With Phil Burk, Didkovsky developed the computer music language Java Music Specification Language (www.algomusic.com). He is the recipient of numerous grants, awards, and commissions, and has composed new works for ETHEL String Quartet, Bang On A Can All-Stars, Meridian Arts Ensemble, Fred Frith Guitar Quartet, California EAR Unit, New Century Players, Electric Kompany, ARTE Quartett, Glass Farm, and other ensembles. He is director of bioinformatics for the GENSAT project at The Rockefeller University.

ABOUT THE ENSEMBLE

Sonic Generator is the contemporary music ensemble-in-residence at the Georgia Institute of Technology dedicated to the performance and exploration of music composed, shaped, influenced, enhanced, and created by the use of technology.

Besides presenting a series of concerts, the group works with composers, faculty, students and other performers in the Music Department and at the GVU Center on specific projects involving the creation, development, and implementation of electronic music technologies. Furthermore, the ensemble serves as an educational resource for the larger university community and the surrounding local community through concerts, lectures, workshops, and master classes.

For more information, please visit www.sonicgenerator.gatech.edu.

ABOUT THE MUSICIANS

Jason Freeman's (executive director) works break down conventional barriers between composers, performers, and listeners, using cutting-edge technology and unconventional notation to turn audiences and musicians into compositional collaborators. His music has been performed by the American Composers Orchestra, Speculum Musicae, the So Percussion Group, the Nieuw Ensemble, Le Nouvel Ensemble Moderne, and Evan Ziporyn; and his interactive installations and software art have been exhibited at the Lincoln Center Festival, the Boston CyberArt Festival, and the Transmediale Festival and featured in the New York Times and on National Public Radio. Freeman received his B.A. in music from Yale University and his M.A. and D.M.A. in composition from Columbia University. He is currently an assistant professor in the music department at Georgia Tech.

Matt Gilbert (video) has built up a broad set of skills through self-initiated projects, commissioned pieces and commercial work. He studied visual art starting in high school at the South Carolina Governor's School for the Arts and Humanities, then received a BFA in graphic design from the Art Center College of Design. Matt has also studied in Georgia Tech's Human-Computer Interaction masters program. During all of these studies, Matt has developed an art and design practice that includes interactive electronics, custom software development, web development, and other media. Matt is currently working and living at Railroad Earth, a collective, audio and video production studio, and venue in Atlanta.

Ted Gurch (clarinet) is Associate Principal/E-flat Clarinetist with the Atlanta Symphony Orchestra, 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. He attended the Eastman School of Music where he studied with Stanley Hasty and Charles Neidich, earning a Bachelor's Degree and the Performer's Certificate. While at Eastman he was active as a saxophonist in the school's jazz program, and was a member of the award-winning Eastman Jazz Ensemble. He 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 chamber musician, he is a member of the contemporary music ensembles Thamyris and Bent Frequency in Atlanta, and is a member of Luna Nova, the contemporary music ensemble of the

NITLE college association. He is an Artist in Residence at Kennesaw State University, an Artist Affiliate at Emory University and coaches the clarinet section of the Atlanta Symphony Youth Orchestra.

Helen Hwaya Kim (violin) made her orchestral debut with the Calgary Philharmonic at the age of six, and has gone on to become a respected and sought-after artist. She recently appeared as a soloist with the Boston Pops at Boston's Symphony Hall, as well as with the Milwaukee and Atlanta Symphony Orchestras. Ms. Kim earned her Master's Degree from the Juilliard School, where her teachers included Cho-Liang Lin and Dorothy DeLay. She is the recipient of more than one hundred national and international awards. In 1992, she won the prestigious Artists International Competition in New York and, as a result, gave debut recitals at Carnegie Weill Hall and the Aspen Summer Music Festival. A native of Canada, Ms. Kim has been engaged by many of Canada's leading orchestras, including the National Arts Center Orchestra, Montreal Metropolitan Orchestra, Vancouver Symphony, McGill Chamber Orchestra, and the Windsor, Regina, Victoria and Prince George Symphonies. She has also appeared with the Dekalb, New Orleans, Aspen and Banff Festival Orchestras, and with orchestras in the United Kingdom, Germany and Poland. Ms. Kim has toured extensively throughout Canada and the United States, including performances at Alice Tully Hall and the Sante Fe and La Jolla International Music Festivals, where she performed with Cho-Liang Lin, Gary Hoffman, Andre Previn, and the Orion String Quartet. She performed Bach's Double violin concerto with Hilary Hahn at the 2002 Amelia Island Chamber music festival. Ms. Kim currently resides in Atlanta, Georgia where she served as assistant and associate concertmaster for the Atlanta Symphony for three seasons. She is currently the assistant concertmaster of the Atlanta Opera Orchestra and assistant professor of violin at Kennesaw State University.

Lisa Leong (piano) has worked with composers such as John Cage, Mario Davidovsky, Steven Stucky, Gunther Schuller, Alvin Singleton and Chen Yi. Her interest in new music has led to performances with the Auros Group for New Music and Underground Composers in Boston, Ensemble X, Mother Mallard's Portable masterpiece, Cornell Contemporary Chamber Players, Milwaukee Symphony clarinetist William Helmers, Thamyris, and Soli. As a winner of the Schubert Club's Young Artist of the Year, she appeared as soloist in Ravel's Piano Concerto in G with the Saint Paul Chamber Orchestra. In June 2004, she appeared at the Institute and Festival of Contemporary Performance at Mannes College in New York, alongside members of Speculum Musicae. Her performances have been broadcast on Radio France, WGBH in Boston, Georgia Public Radio's "Atlanta Music Scene," and recorded by National Public Radio's "Performance Today". Ms. Leong is Artist Affiliate at Emory University and adjunct faculty at Clayton State University. She graduated with an MM in Piano Performance at New England Conservatory where she studied with Veronica Jochum and Stephen Drury. She is also the pianist and artistic board member of Atlanta-based ensemble Bent Frequency.

Brad Ritchie (cello) is from Portland, Oregon and is in his eighth season with the Atlanta Chamber Players and Atlanta Symphony Orchestra. He received his Bachelor of Music degree from Indiana University, where he studied with Tsuyoshi Tsutsumi and Janos Starker. His graduate degree was earned at the Hochschule für Musik in Freiburg, Germany, where he studied with Adriana Contino. As a member of the Felici String Quartet, Mr. Ritchie was a winner of the Kuttner String Quartet scholarship at Indiana University and subsequently played in Japan, France and Germany. Prior to coming to Atlanta, he was a member of the New World Symphony

in Miami Beach, Florida. He has twice performed chamber music on Japanese TV and recorded a CD in Tokyo, Chocolate Fashion. In the spring of 2001, he was featured in an ACP performance of the Beethoven Triple Concerto with the DeKalb Symphony Orchestra. Over the past five seasons, Mr. Ritchie has also collaborated with performers in Mammoth Lakes, Ca. as part of the Chamber Music America Rural Residency Program.

Charles Settle (conductor) is in his fourth year as percussionist with the Atlanta Symphony Orchestra. Before coming to Atlanta, he was a member of the New World Symphony under the direction of Michael Tilson Thomas from 2000-2004. At New World, Charles worked with Jack Van Geem and Nancy Zeltsman on Tilson Thomas's "Island Music" for four Marimbas and two Percussion with premiere performances in Miami Beach, PASIC '03 and two performances in Carnegie Hall. He also performed regularly with the Philadelphia Orchestra. Charles attended the Curtis Institute of Music in Philadelphia, PA and studied with the late Michael Booksman and Don Liuzzi. Charles was born in Princeton, KY and first studied music with his mother and a local piano teacher before starting percussion lessons with his uncle in the fifth grade.

Jessica Peek Sherwood (flute) has been Principal Flute with the Cobb Symphony Orchestra since the 2000-2001 season. An active free-lance musician, she has performed with the Atlanta, Alabama, and Charleston Symphony Orchestras, the Atlanta Opera Orchestra, as well as Thamyris New Music Ensemble. Prior to moving to Atlanta, Ms. Sherwood performed extensively throughout the South Florida region, including work with the New World Symphony and the Naples Philharmonic. She held the Principal Piccolo position with the Ann Arbor, Flint, and Greater Lansing Symphony Orchestras while living in Michigan. Chamber music performances include the Renaud Chamber Orchestra (Lansing, Michigan), Michigan Chamber Players (Ann Arbor, Michigan), and the Contemporary Arts Octet (Ann Arbor, Michigan). She currently serves as chamber music coach and woodwind coordinator for the Georgia Youth Symphony Orchestra (Kennesaw, Georgia) and teaches a large studio of private flute students. A native of Philadelphia, Ms. Sherwood received her Bachelor of Music from the University of Michigan in Ann Arbor, where she graduated a member of the Pi Kappa Lambda Honor Society. Her primary teachers include the late Clement Barone, Kazuo Tokito and David Cramer.

Tom Sherwood (percussion) is the Principal Percussionist of the Atlanta Symphony Orchestra. A native of Fairfax, Virginia, his musical career began at a young age when he discovered his father's old drum set packed away in the garage. He graduated with his Bachelor of Music in Percussion Performance from the University of Illinois at Champaign-Urbana. A student of Tom Siwe, he was the youngest recipient of the Edgar Varese Memorial Scholarship. He went on to earn his Master of Music from Temple University, where he studied with Alan Abel (former Associate Principal Percussionist of the Philadelphia Orchestra). Tom made his solo debut with the Atlanta Symphony Orchestra in the 2004-2005 season, performing Tan Dun's Concerto for Water Percussion and Orchestra under the baton of Maestro Robert Spano. He can be heard with the ASO on Telarc and Deutsche Grammophon recordings. Prior to joining the ASO, Tom performed regularly with the Naples Philharmonic Orchestra, and was also a member of the New World Symphony. An active teacher and clinician, he has presented masterclasses at the 2001 and 2003 Percussive Arts Society International Conventions. Tom is an endorser of Pearl Drums and Adams Musical Instruments.

SPECIAL THANKS

Vamsi Bharadwaj
Andrew Beck
Xiang Cao
Aaron Bobick
Parag Chordia
Frank Clark
Mark Godfrey
Jagadeeswaran Jayaprakash
Corissa Jones
Chris Moore
Beth Mynatt
Alex Rae
Don Schoner
Sriram Viswanathan
Gil Weinberg
Taylor Ward

UPCOMING EVENTS

Friday and Saturday, February 22 and 23, 2008
Journalism 3G Symposium
www.gvu.gatech.edu

Wednesday, April 2, 2008
Sonic Generator concert at the Georgia Tech Alumni House
www.sonicgenerator.gatech.edu

Wednesday, March 12, and April 16, 2008
Dorkbot Art and Technology Forum at the Couch Building
dorkbot.org/dorkbotatl

Thursday, April 24, 2008
Listening Machines at the Eyedrum Music and Art Gallery
www.music.gatech.edu/mtg

April 28-30, 2008
Living Game Worlds Symposium
gameworlds.gatech.edu



GEORGIA TECH MUSIC DEPARTMENT

Donald F. Allen
Assistant Director of Band

Parag Chordia, Ph.D.
Music Technology

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

Jason Freeman, D.M.A.
Composition and Music Technology

Ron Mendola
Director of Orchestra and Jazz Ensemble

Chris Moore
Associate Director of Bands, Director of Percussion Studies

Andrea Strauss, Ph.D.
Director of Bands

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

Gil Weinberg, Ph.D.
Director of Music Technology

2007 – 2008 ADJUNCT FACULTY

Catherine Bull, Flute

Peter Ciaschini, Strings

Elise Eskew, Vocal

Rebecca Kier, Vocal

Adam Knight, Guitar

Susan Sigmon, Piano