



Georgia Institute of Technology

presents

Sonic Generator

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

Thursday, April 3, 2008, 8:00 PM

Georgia Tech Alumni House

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PROGRAM

Pillaging Music..... Nico Muhly

Lisa Leong, piano
Tom Sherwood, percussion

Cheap Thrills Henrik Strindberg

Jessica Peek Sherwood, alto flute
Ted Gurch, bass clarinet
Lisa Leong, piano
Tom Sherwood, percussion
Helen Hwaya Kim, sampler
Brad Ritchie, conductor

Let Me Tell U About R Specials Eric Moe

Jessica Peek Sherwood, flute
Ozge Samanci and Geoffrey Thomas, video

Intermission

Suspicious Motives Eric Chasalow

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

The Song of Songs Karen Tanaka

Brad Ritchie, cello

passing vanities...*(world premiere)* Nickitas Demos

Ted Gurch, clarinet
Helen Hwaya Kim, violin
little Jen, DJ

B.Y.O.D. Randall Woolf

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

*Mark Godfrey and Jason Freeman, technical supervision
Xiang Cao, sound reinforcement*

NOTES ON THE PROGRAM

Keyboardist, conductor, arranger, and composer **Nico Muhly** (b. 1981) has collaborated with such diverse and distinguished artists as Philip Glass and Björk, but his idiosyncratic musical style is fast gaining recognition in its own right. In 2005, Muhly created a 30-minute song cycle based on Strunk & White's *The Elements of Style*, which premiered at the New York Public Library. An album of his music, *Speaks Volumes*, was released in Spring 2006 on independent label *Bedroom Community*. Born in Vermont and raised in Providence, Rhode Island, Muhly graduated from Columbia University in 2003 with a degree in English Literature and from the Juilliard School in 2004 with a Masters in Composition, where he studied with Christopher Rouse and John Corigliano. Muhly's orchestral works have been premiered and commissioned by the American Symphony Orchestra, the Juilliard Orchestra, the Boston University Tanglewood Institute Orchestra, and the Boston Pops, as well as the Chicago Symphony MusicNOW.

Pillaging Music (2005) is an extreme and exuberant example of Muhly's trademark playful, hyperactive mode. Muhly names Pierre Boulez as the inspiration for *Pillaging Music*, and it's easy to hear the influence of pieces like *Répons* on this metallic piano/percussion texture with its wild, electronic antiphony. A junk drawer's worth of found instruments complements the battery of percussion, and the tape component is edited with an ear-popping ruthlessness. More obviously, where Boulez's convulsive rhythms and atonal harmonies reject the familiar, inhabitable spaces of classical music, Muhly pushes the drama of his tonal language across the threshold of camp.

Henrik Strindberg (b. 1954) has written commissions for the American New Juilliard Ensemble, the Dutch Nieuw Ensemble, and the Norwegian Cikada. According to Swedish critic Rolf Haglund, Strindberg's scores present an "architecturally sophisticated investigation of polyphonic sounds and rhythmic patterns." Strindberg's CD *Within Trees* was selected Record of the Year by three of the leading newspapers in Sweden in 2004. Strindberg's eclectic background ranges from being a multi-instrumentalist in a group called Ragnarök, part of the Swedish Progressive Music Movement in the seventies, to studying composition at the Royal University College of Music in Stockholm. His teachers include Gunnar Bucht, Sven-David Sandström, Brian Ferneyhough, and Iannis Xenakis. He has also studied at IRCAM in Paris. Strindberg now teaches composition at the Gotland School of Music Composition and the Gotland Baltic Music Academy in Sweden.

Strindberg explains the title of his **Cheap Thrills (1993)** as a play of references "to famous musicians, working methods, attitudes." Evoking Janis Joplin and Frank Zappa, it also involves the manipulation of a three-pitch fragment taken from the album "The Jewel in the Lotus" by legendary jazz saxophonist Bennie Maupin (also to be heard in Miles Davis' *Bitches Brew* and Herbie Hancock's *Mwandishi* recordings). In Strindberg's eyes, *Cheap Thrills* "seems to live a strange life of its own." This is true in part because the work borrows from the jazz world not just in its distinctive tone colors (vibraphone, alto flute, and bass clarinet), but also in its impression of improvisation, even though its score is quite rigorous. *Cheap Thrills* was commissioned by the Samtida Musik society for KammarensembleN (Sweden).

Eric Moe (b. 1954) has received numerous grants and awards for his work, including the Lakond Award from the American Academy of Arts and Letters, a Guggenheim Fellowship, and commissions from the Pittsburgh Symphony Orchestra, the Fromm Foundation, the Koussevitzky Foundation, and Meet-the-Composer USA. Also a pianist and keyboard player, Moe's playing can be heard on the Koch, CRI, Mode, and AK/Coburg labels in the music of John Cage, Roger Zahab, Marc-Antonio Consoli, Mathew Rosenblum, and Felix Draeseke. A founding member of the San Francisco-based EARPLAY ensemble, he currently co-directs the *Music on the Edge* new music concert series in Pittsburgh. Moe was educated at the University of California at Berkeley (M.A., Ph.D.) and at Princeton University (A.B.). He is currently Professor of Composition and Theory at the University of Pittsburgh, where he directs the graduate program in composition and the department's electro-acoustic music studio.

The composer writes: "**Let Me Tell U About R Specials (2005)** is a meditation upon a commonplace narrative, dining in a contemporary American restaurant. I became aware at some point that all restaurants, the places I can afford anyway, had given the food servers the same script to work from, beginning with, "I'm _____, I'll be helping you out this evening!" and ending with "Have a nice night!" (My favorite line in the middle is "Are you still working on that?") By creating a piece of music that follows this familiar set of signs for beginning, middle, and end, I hope to give listeners a sense of where they are at any given point. And I invite them to ponder the disturbing similarities between high art and the service economy. *Let Me Tell U About R Specials* was commissioned by the extraordinary Patti Monson. The pre-recorded part of *Let Me Tell U* is made up entirely of Patti's flute playing (and waitperson-speech). Aside from copious pitch shifting, these sounds receive minimal processing."

Eric Chasalow (b. 1955) is as comfortable with electro-acoustic music as he is with music for traditional ensembles. ARRAY, the journal of the International Computer Music Association, wrote that his 2003 CD *Left to his own Devices* "clearly establishes him as one of the leaders of our times...offering a wondrous fusion between distinct styles and mediums." A member of the Brandeis University faculty since 1990, Chasalow directs the Brandeis Electro-Acoustic Music Studio. Since 1996 he has curated The Video Archive of Electroacoustic Music, an oral history project chronicling the pioneer electronic music composers and engineers from 1950 to the present. A product of the famed Columbia-Princeton Electronic Music Center, Chasalow studied composition with Mario Davidovsky and flute with Harvey Sollberger. He has been honored by the Guggenheim Foundation, National Endowment for the Arts, the Fromm Foundation at Harvard, the New York Foundation for the Arts, and the American Academy of Arts and Letters.

Chasalow writes: "**Suspicious Motives (1999)** was composed at the request of Boston Musica Viva. Like the concert series for which it was composed, *Suspicious Motives* looks both backward and forward in time. It is an homage to Davidovsky, relentlessly saturating the texture with two motives from his music – primarily the opening to *Synchronisms #6* for piano and electronic sound. It also recapitulates old motives from my own music. The electronic portion often sounds quite classical, as if it had been made in an old analog studio, but these sounds are layered with and enriched by vocal samples, including one word extracted from an interview with Davidovsky. The electronic part to *Suspicious Motives* was composed using software from Soundforge, Cakewalk, Waves, and a Kyma workstation from Symbolic Sound Corporation."

Karen Tanaka (b. 1961) is acclaimed as one of the leading living composers from Japan. After studying French literature at Aoyama Gakuin University in Tokyo, she studied composition with Akira Miyoshi at Toho Gakuen School of Music. During four years of study there, she won several major awards in Japan and Europe for her composition, including prizes at the Viotti and Trieste competitions and the Japan Symphony Foundation Award. In 1986 with the aid of a French Government Scholarship she moved to Paris to study composition with Tristan Murail and work at IRCAM as an intern. She then studied with Luciano Berio in Florence in 1990-91 with funds from the Nadia Boulanger Foundation and a Japanese Government Scholarship. In recent years, Tanaka's love of nature and concern for the environment has influenced many of her works. Her recent works develop new directions in her musical language using the latest technology and reflecting different aspects of contemporary culture. She currently lives in Santa Barbara, California.

About **The Song of Songs**, she writes: "The title comes from the *Song of Solomon* of the Old Testament, which is a beautiful song of love. It begins as follows.

The song of songs, which is Solomon's.

Let him kiss me with the kisses of his mouth: for thy love is better than wine.

Because of the savour of thy good ointments thy name is as ointment poured forth, therefore do the virgins love thee.

I have attempted to project this sensual song of love onto the sound of cello and computer. My intention was to weave color and scent into the sound while blending the ancient story and today's technology. The sound of the cello is consistently gentle and tender. The pitch organization is intentionally very simple, centered around the pitch D and its harmonics."

Nickitas Demos (b. 1962) holds a DMA in Composition from the Cleveland Institute of Music, where he studied with Donald Erb. His commissions include works for the Cleveland Orchestra, Nashville Chamber Orchestra, Atlanta Chamber Players, and the Georgia Music Teachers Association. He is the recipient of numerous grants and awards including Grand Prize: 2004 Millennium Arts International Competition for Composers, Grand Prize: 2005 Holyoke Civic Symphony Composition Competition, and ten ASCAP Awards, among others. His music is published by MMB Music, Inc. and has been recorded by MSR Classics and Capstone Records. An Associate Professor and the Coordinator of Composition Studies at the Georgia State University School of Music, Demos is the Artistic Director of the neoPhonia New Music Ensemble, serves on the Executive Committee of the Society of Composers, Inc. (SCI) and is the Co-Founder and Composer-In-Residence for Bent Frequency, a professional new music ensemble based in Atlanta.

About **passing vanities....(2008)**, Demos writes: "The ancient Church Fathers often speak of the stages an individual must pass through to engage in sin. Typically, the pattern follows the following form: an inappropriate thought randomly occurs to a person, the individual then holds on to the thought and contemplates it, finally, the thought is acted upon. I have always found it interesting to note that simply having the thoughts or impulses is *not* the root cause of behavior contrary to the Will of God. It is what we do with the thoughts that is of paramount concern.

Within the brief confines of this work, I was interested in exploring the first and second stages described above. The music is filled with rapid passages that continually assail the listener. Both the acoustic instruments (representing, for me, the individual) and the DJ (representing outside forces) fall in and out of passing impulses and thoughts. Some of these passages are abandoned but others are developed in much the same manner a person might entertain a passing idea. The title of the work is a paraphrase from an Orthodox Christian prayer offered daily at the Ninth Hour (that is, 3:00 PM in the daily cycle of prayers). The prayer, in part, reads: "...*In Your incomparable mercy, spare us; for Your name's sake, save us. Though we have spent our days in vanities of every sort, snatch us out of the hands of our foe and forgive us our sins...*"

Randall Woolf (b. 1959) is a composer whose works combine traditional orchestral instruments, digital processing, amplified instruments, video, and theatrics, creating a richly varied and genre-bending fusion of elements both ancient and futuristic. His works have been performed at the Bang on a Can Festival and Tanglewood, where he was commissioned to write *White Heat*, a work later performed by the American Composers' Orchestra at Carnegie Hall. Recently, he has been playing turntable on his own works, notably in a series of concerts for young people presented by the Chamber Music Society of Lincoln Center. He has collaborated with art-rock musician John Cale on film scores such as *American Psycho*. He also writes and plays piano for SOUP, a soul/jazz/blues/urban band with singer/songwriter Tyrone Henderson and has arranged music for David Lang and the Kronos Quartet. Recently, Woolf collaborated with noise-core/house music composer Atau Tanaka on a work for electronics, theremin, and orchestra for the Royal Chamber Orchestra of Wallonie in Belgium.

B.Y.O.D. (2000) (Bring Your Own Dancer, subtitled "a concert-infomercial") is what the composer has called "an intrusion of television culture into the concert hall, and an invasion of the world of cheesy commercialism by the downtown art world." Commissioned by the Pittsburgh New Music Ensemble, it is scored for mixed ensemble, electronic soundtrack, and video projections. *B.Y.O.D.* offers "a smiling host, vending a beautiful dancer to our entranced home audience, while live musicians present an overly friendly and catchy, toe-tapping soundtrack." Writer/director Valerie Vasilevski, videographer Margaret Busch, and dancer Heidi Latsky collaborated with Woolf to create the eccentric aural-visual world of *B.Y.O.D.*

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 GVI 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.

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.

Little Jen (DJ) has been a DJ for 14 years, performing throughout the East Coast with the biggest acts in electronic music. With a Masters in Music Composition, little Jen has mastered the art of combining lush soundscapes over crunchy beats in everything from ambient to drum&bass. "Lullabye," her first electronic music endeavor, was released by Sonic Soul Recordings in 1997 on *Cloudwatch: a Freeform Gathering*. She was voted DJ of the year in 1998 on the Sonic Soul website and Reader's Choice: Atlanta's Best DJ for 2005 in Atlanta's *Creative Loafing*. She has been reviewed in such magazines as *Urb*, *Elemental*, and the *Jive* magazine website. Having completed remixes of Stravinsky and Brahms, little Jen's electronic excursions can be heard at Fringe, the Atlanta-based classical chamber music series. She can currently be heard djing locally in numerous lounges, clubs, and bistros in the Atlanta area.

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.

Ozge Samanci (video) is a Ph.D. student in the Digital Media Department at Georgia Tech. Her background is in mathematics, film, design, and communication studies. Her current research area includes interactive narrations, digital performance spaces, and full-body interactive installations. She is a cartoonist and has published her work in several humor-film-art magazines of Turkey. Recently, she has drawn for her online comics journal, *Ordinary Things* (www.ordinarycomics.com).

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 Bookspan 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.

Geoffrey Thomas (video) has worked as a programmer, interaction designer, and university professor. He has trained in the fields of fine art, animation, and multimedia. His work has been exhibited and screened at CiberArt Bilbao, File, Images Festival, Seoul Net Festival, SXSW Interactive, Siggraph, Transmediale, and featured online at Mediatopia.net, Rhizome.org, SoundToys.net, and turbulence.org. He is currently pursuing a PhD in Digital Media at Georgia Tech.

SPECIAL THANKS

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Corissa Jones
Chris Moore
Beth Mynatt
Alex Rae
Don Schoner
Sriram Viswanathan
Gil Weinberg
Taylor Ward

UPCOMING EVENTS

Wednesday, 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
lm.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