

**SOUTH DAKOTA
STATE UNIVERSITY**

School of Performing Arts



South Dakota State University
Wind Symphony

firelight



Welcome to the SDSU School of Performing Arts!

The School of Performing Arts fosters and provides opportunities for creativity, performance, and both artistic and intellectual understanding through the study and practice of performing arts within contemporary and historical cultures. Mindful of the university's land-grant mission, we strive to provide events and activities that create meaningful connections among students, the University, and the broader community.

As members of an artistic community, the faculty, staff and students of the School of Performing Arts:

- value the welfare of the school's staff and students;
- support the artistic pursuits of a combined artistic community;
- champion collaboration, new ideas, and open-mindedness;
- actively participate in the managerial systems required of a vibrant arts community;
- thoughtfully consider other points of view while contributing one's own;
- practice shared problem solving by resolving conflicts directly and addressing issues rather than personalities; and
- demonstrate truthfulness, integrity, transparency, pride of ownership, and—when appropriate—confidentiality.



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www.sdstate.edu/school-performing-arts

SDSU Wind Symphony

Jacob Wallace, conductor
Kevin Kessler, associate conductor

firelight



in association with the
South Dakota Bandmasters Association
82nd Annual Conference

with John Mackey, composer
and She-e Wu, percussion

Friday, February 9, 2018 • 7:30 PM
Larson Memorial Concert Hall
SDSU Performing Arts Center

SOUTH DAKOTA STATE UNIVERSITY WIND SYMPHONY

Jacob Wallace, *conductor*



—program—

LEONARD BERNSTEIN CENTENNIAL CELEBRATION

LEONARD BERNSTEIN Overture to *Candide* (1956)
(1918-1992)
transcribed by Walter Beeler

Kevin Kessler, *conductor*

JOHN MACKEY *This Cruel Moon* (2017)
(born 1973)

PAUL LANSKY *Touch and Go* (2012)
(born 1944) Tap
 Stroke
 Tag

She-e Wu, *percussion*
SOUTH DAKOTA PREMIERE

—intermission—

JENNIFER JOLLEY *Lichtweg/Lightway* (2017)
(born 1981)

SOUTH DAKOTA PREMIERE

GUSTAV HOLST *First Suite in E-flat for Military Band* (1909)
(1874-1934) Chaconne
 Intermezzo
 March

JOHN MACKEY *Kingfishers Catch Fire* (2007)
 Following falls and falls of rain
 Kingfishers catch fire

David Reynolds, *offstage trumpet*
SOUTH DAKOTA PREMIERE

SDSU WIND SYMPHONY

FLUTE/PICCOLO

* Jenna Harrison *Rapid City*
Emma Smith *Litchfield, MN*
Alyssa Mueller *Rapid City*
Kyong Yarde *Sioux City, IA*
Hope Rasmussen *Rock Rapids, IA*
Sheridan Coyle *Brandon*

OBOE/ENGLISH HORN

* Evan Tarrell *Sioux Falls*
Hannah Olson *Sioux Falls*

BASSOON

* Bailey Jones *Rapid City*

B-FLAT CLARINET

* MaryEllen Kennedy *Beresford*
Emily Peirce *Elk Point*
Sylvia Larson *Harrisburg*
Kendra Zirpel *Mitchell*
Alyssa Anderson *Hartford*
Jennifer Luczak *Mitchell*

BASS CLARINET

Lillianna Mallak *Silver Lake, MN*

CONTRABASS CLARINET

Sylvia Larson *Harrisburg*

SOPRANO/ALTO SAXOPHONE

* Andy Horst *Brookings*
Michael Donadio *Carver, MN*
Devin Kortan *Omaha, NE*

TENOR SAXOPHONE

* Brittany Kruger *Darwin, MN*

BARITONE SAXOPHONE

Katie Schlenker *Sioux Falls*

HORN

* Mitchell Thompson *Cold Spring, MN*
Tyler Youngquist *Lennox*
Vitoria Heier *Aberdeen*
Caitlin Westlund *Rosemount, MN*
Mikaela Rustand *Brandon*

TRUMPET

* Aaron Bartz *Sioux Falls*
Michael Bailey *Sioux Falls*
Liz Pauli *Madison*
Jonathan Neswick *Sioux City, IA*
Jace Waybright *Lincoln, NE*
Tanner Goodall *Tea*
Julia Okerman *Fairmont, MN*

TROMBONE

* Chris Robinson *Yankton*
Daniel Sharp *Bath*
Sahil Kalia *Sioux Falls*
Joel Kocer *Sioux Falls*
Ian Ellis *Clara City, MN*

EUPHONIUM

* Alex Barthel *Brookings*
Bob Ortman *Brookings*

TUBA

* Matthew Avenson *Richfield, MN*
Tyler Hall *Rapid City*
Tyler Lebeda *Presho*

PIANO/KEYBOARDS

* Megan LeMaster *Sioux Falls*

CONTRABASS

† Andrew Reinartz *Sioux Falls*

PERCUSSION

* Devon Melillo *Sioux Falls*
Tanna Waltman *Parkston*
Carson Vanduch *Brookings*
Matt Fowler *Yankton*
Alex Kisecker *Sioux Falls*
Ryan Hoag *Sioux Falls*
Brooke Bigge *Parkston*
Brady DeBelts *Sioux Falls*

ADDITIONAL TRUMPETS

† Robert McCurdy *Brookings*
† Tyler Nettetstad (BME '10) *Lennox*
† David Reynolds *Brookings*

* – principal/co-principal

† – faculty/guest performer

ABOUT THE ARTISTS



JOHN MACKEY holds degrees from the Juilliard School and the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. John has received commissions from the Alvin Ailey Dance Company, the Brooklyn Philharmonic, the Parsons Dance Company, the New York Youth Symphony, the Cleveland Orchestra Youth Orchestra, the Dallas Theater Center, New York City Ballet, the Dallas Wind Symphony, the American Bandmasters Association, and many universities, high schools, middle schools, and military bands. His trombone concerto *Harvest*, composed for New York Philharmonic principal trombonist Joseph Alessi, has received dozens of performances worldwide and been commercially recorded three times.

John has served as composer-in-residence at the Cabrillo Contemporary Music Festival, the Vail Valley Music Festival, and with youth orchestras in Minneapolis and Seattle. He has received performances by the Dallas Symphony, the BBC Symphony Orchestra, the Minnesota Orchestra, the Bergen (Norway) Philharmonic, as well as thousands of middle school, high school, university, and military concert bands and wind ensembles. He is a

two-time recipient of the ABA/Ostwald Prize, first for *Redline Tango* (his first wind band piece), and then for *Aurora Awakes* (which also received the NBA/Revelli Prize, making it one of only three pieces to ever win both prizes). The US Olympic Synchronized Swim Team won a bronze medal in the 2004 Athens Olympics performing to John's score, *Damn*.

John was inducted into the American Bandmasters Association in 2013. He currently lives in Cambridge, Massachusetts.



Internationally renowned solo artist, composer, and educator **SHE-E WU** is associate professor of music and the head of the percussion program at Northwestern University. She has appeared as a soloist at festivals worldwide, including at the 25th, 27th, and 30th Percussive Arts Society International Convention among many others. She has performed with the Chicago Symphony Orchestra at Carnegie Hall and Symphony Center, Chicago Chamber Musicians, and the Philadelphia Orchestra Chamber Music Series in Pearlman Hall at the Kimmel Center. Ms. Wu has performed as guest recitalist and clinician at universities, colleges, and conservatories in France, Belgium, Italy, Sweden, Denmark, England, Scotland, Germany, Spain, Greece, Japan, and Korea, as well as American music institutions.

Ms. Wu has commissioned and premiered numerous works by Eric Ewazen, Ronald Caltabiano, Robin Engleman, Gerald Chenoweth, and many others.

Ms. Wu's recent commissions are pieces written by Lee Hyla, Paul Lansky, and Dafnis Prieto. Ms. Wu has served as a judge for the Paris International Marimba Competition, Greece International Competition, Italy International Competition, Atlanta Snare Drum Competition, PASIC Marimba Competition, P.A.S. Composition Competition (Large Percussion Ensemble), and International Percussion Ensemble Competition (College).

Ms. Wu's recordings include Marimba Concerto by Eric Ewazen with the International Sejong Soloists, the solo marimba CD *Snapshot*, Suite for Marimba and Flute by Alec Wilder with flautist Bart Feller, *A Set of Songs and Dances* by Doug Hill featuring Gail Williams on horn, and a chamber music recording with the American Brass Quintet of music by David Sampson. Her recording of Nos. 1, 2, and 3 of the Six Suites for Solo Cello by J. S. Bach, with Baroque embellishments by George B. Stauffer, was released in fall of 2014.

Ms. Wu is a clinician and recitalist for the Majestic, Mapex, Innovative Percussion, and Evans and Zildjian companies. Her signature mallets with Innovative Percussion are available worldwide. She plays on a concert marimba of her design by Majestic.

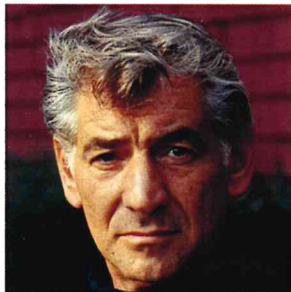
PROGRAM NOTES

As kingfishers catch fire, dragonflies draw flame;
As tumbled over rim in roundy wells
Stones ring; like each tucked string tells, each hung bell's
Bow swung finds tongue to fling out broad its name;
Each mortal thing does one thing and the same:
Deals out that being indoors each one dwells;
Selves — goes itself; *myself* it speaks and spells,
Crying *What I dó is me: for that I came.*

— Gerard Manley Hopkins, S.J.

The words of the Reverend Hopkins resonate with the idea of natural order. His concept of *inscape*, present here, identifies a catalogue of characteristics that make each thing in the universe unique. In the case of the kingfisher, the dragonfly, the stone cast into a well, the plucked string of an instrument, or a bell that is rung, each sends the essence of its being out into the universe through its action. Whether consciously or not, they project their glorious identities in doing what comes naturally to them. In a similar manner, the works collected on this program each sing out with unique character. They are unabashedly themselves: sometimes exuberant, sometimes restrained, but always colorful and diverse. They paint a canvas of air with vibrant color and give the whole of the ensemble on stage a chance to express their own distinct spirits through displays of artistry and craft. Tonight's concert stands as a celebration of this joyful sense of being. We sincerely hope you enjoy

finelight



Leonard Bernstein's operetta *Candide* is a work that occupied a large portion of the composer's later years. Though it was composed in 1956, he revised it continually for over three decades following, finally releasing what he considered his final authoritative version in 1989, just one year before his death. This was likely a reaction to the poor reception the operetta initially received (the original production ran for only two months on Broadway), even though Bernstein's music was consistently praised even in negative reviews of the show. In years since, the work has received many revivals and has built a strong cadre of supporters of its whimsical storyline (setting Voltaire's novella of the same name) and clever, mischievous sound.

The **OVERTURE TO CANDIDE** is a flurry of virtuosity, a reflection of the remarkably absurd story that the music sets. In traditional fashion, the overture presents a pastiche of the musical themes that would later be sung in arias. The songs arranged in the overture include "The Best of All Possible Worlds," "Battle Music," "Oh, Happy We" and, finally, "Glitter and Be Gay." Where a traditional overture might take time to develop these themes, however, Bernstein departs from the model, slamming all of this music (as well as some originally composed themes) into a four-minute package and always keeping the audience guessing with its complex metrics and ever-increasing pace. Tonight's presentation of the Overture is among the first of many performances on SDSU's campus this year featuring the music of Leonard Bernstein, whose centennial we celebrate in 2018.

John Mackey's **THIS CRUEL MOON** is the third iteration of its compositional material in his oeuvre. This piece began its existence as the central movement of the composer's 2014 *Wine-Dark Sea: Symphony for Band*, which uses Homer's *Odyssey* as its principal influence. The symphony covers a large portion of the Odyssean epic's narrative, but the striking nature of the second movement ("Immortal thread, so weak"), which depicts the tale of Odysseus with Kalypso, led to a further exploration of the musical and emotional materials therein. In 2015,

Mackey composed the cycle *Songs from the End of the World* for soprano and chamber ensemble with an original text created by the composer's wife, A. E. Jaques. This three-song set uses its singer as the voice of Kalypso, from prior to Odysseus' arrival on her magical island through his inevitable and tragic departure. Here, the same material appears as the final song in the cycle, titled "At sea." *This Cruel Moon* came from the desire to rescoring the instrumental original for more conventional forces, and makes the piece more technically accessible to a wider range of ensembles. Writing about the inspiration for the piece, Ms. Jaques describes the narrative as follows:

This is the song of the beautiful and immortal nymph Kalypso, who finds Odysseus near death, washed up on the shore of the island where she lives all alone. She nurses him back to health, and sings as she moves back and forth with a golden shuttle at her loom. Odysseus shares her bed; seven years pass. The tapestry she began when she nursed him becomes a record of their love.

But one day Odysseus remembers his home. He tells Kalypso he wants to leave her, to return to his wife and son. He scoffs at all she has given him. Kalypso is heartbroken.

And yet, that night, Kalypso again paces at her loom. She unravels her tapestry and weaves it into a sail for Odysseus. In the morning, she shows Odysseus a raft, equipped with the sail she has made and stocked with bread and wine, and calls up a gentle and steady wind to carry him home. Shattered, she watches him go; he does not look back.

This Cruel Moon was commissioned by a consortium of ensembles that includes the South Dakota State University Wind Symphony, with the generous support of the SDSU School of Performing Arts. Ms. Jaques beautiful and somber text for the final song of *Songs from the End of the World*, which adds a tremendous depth of pathos, is included here:

At sea

Again, alone.
Again, forever.
Solitude and I, once more, together.

And now—forget?
Or yet remember?
If I hold fast will I still surrender?

Shall I cling to memory, and polish thoughts like bright stones?
But every touch erodes them; to love their light is to lose it.
Remembering. Dismembering.

Forget, then.
Forget him.

Forget him.
Forget, yes.

And cast away the empty oyster shell.
Tide take him.
But watch—who knows what waters wash home?

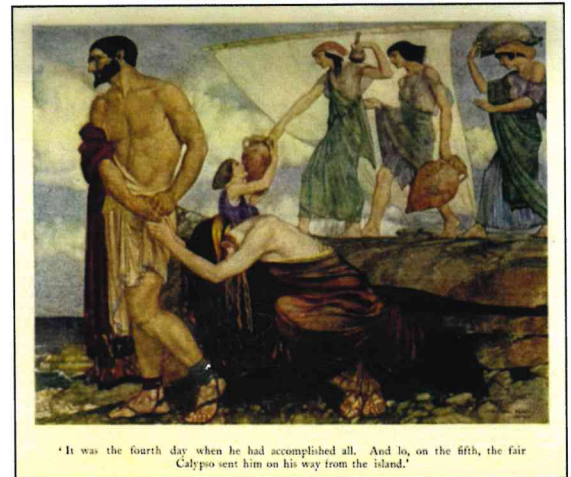
Forget him?
Forget, how?

This cruel moon brings ghosts in waves now, to haunt me.
Too-cruel moon brings ghosts to haunt me, to taunt me now.
This tide that gives and takes and tolls the time,
the time, the long and longing time alone.

I can't forget;
I can't remember.
The loss remains, so hard, so tender

And all my rhymes are ravings
my words the wailing of a lost one,
storm-tossed one

(text by A. E. Jaques, note adapted from A. E. Jaques.)



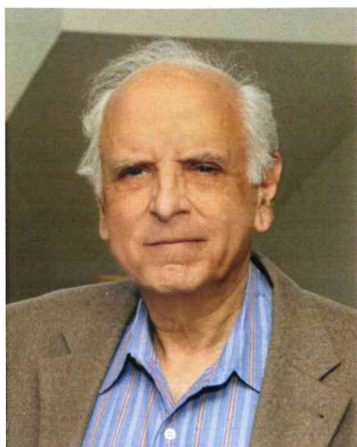
The sea won't hear.
The sky won't care.
No different to them,
my silence or song.

No words, so.
Unheard, so.

Why go on then?
Why cry this silence?

Alone.
Alone.

All cast away now.
Just ghosts to stay now.
Alone, all lost at sea.



A native of New York, Paul Lansky is known as one of the pioneers of computer music. After graduating from Queens College in 1965, he continued his education at Princeton University where he earned a doctoral degree in composition. Lansky remained at Princeton as a professor until his retirement in 2014 at which point he was named the William Shubael Conant Professor of Music Emeritus. For the majority of his career, Lansky composed almost exclusively for computer-generated tape but has recently turned his attention to instrumental music. His latest works include a string quartet, *Ricercare Plus*, for the Brentano Quartet; a guitar concerto, *With the Grain*, commissioned for David Starobin; and *Shapeshifters*, commissioned for the piano duo Quattro Mani and the Alabama Symphony Orchestra. Other recent works include *Etudes and Parodies* for horn, violin, and piano, written for Bill Purvis; a percussion quartet, *Threads*, written for Sō Percussion; and *Travel Diary*, a percussion duet commissioned by the Meehan Perkins Duo. In May 2010, his orchestral work, *Imaginary Islands*, was commissioned and premiered by the Alabama Symphony.

Lansky writes the following about his percussion concerto, ***TOUCH AND GO***:

In 2005, when I wrote my first extended percussion piece, *Threads*, for the Sō Percussion ensemble, I had a major conceptual breakthrough when I realized that writing for percussion is a lot like choreography. Almost every note a percussionist plays involves more significant body motion than most instruments. This realization really influenced the composition process. (I assume everyone else knows this, but it's just one of those things you have to learn by yourself.) I also learned that percussionists are among the most adventurous and voracious performers and generators of new music. With this in mind *Touch and Go* came into being. Its three movements indulge in different ways for a percussionist to dance: gracefully, gently, forcefully, slowly, rapidly, and so on.

The three movements of the concerto demonstrate a potpourri of styles and emotional underpinnings. The opening movement, "Tap," is heavily punctuated by syncopated rhythms that add an offbeat sense of quirk. These rhythms often interlock between voices, creating a dense machinery of notes as its constituent gears. "Stroke," the middle movement, is more delicate and graceful, with a lilting sensation that is almost waltz-like in its construction save one prominent detail: most of the movement is in a practically undanceable 5/8 meter. "Tag," which concludes the work, is a lighthearted romp of a movement, with playful melodies of rolling sixteenth notes passed between pairs of instruments in a quasi-rondo form. Throughout, the soloist dazzles, performing on marimba, vibraphone, and additional auxiliary percussion. Whereas in many solo features for percussion, these parts would be separated out into large sections, Lansky places the added demand of using all three nearly *simultaneously*, with deft leaps across the equipment to accomplish his musical goals. Though the work is bright in spirit, it is thrilling both from a listening and viewing and perspective. *Touch and Go*, for solo percussion and wind ensemble, was commissioned by the Northwestern University Bienen School of Music for its percussion professor, She-e Wu. The work was premiered in January 30, 2015, by She-e Wu and the Northwestern University Symphonic Wind Ensemble, conducted by Dr. Mallory Thompson.

Composer Jennifer Jolley's diverse catalog includes choral, orchestral, wind ensemble, chamber, and electronic works. She has been commissioned by ensembles and institutions across the United States, including the Vermont Symphony Orchestra, University of Texas at Austin, Bowling Green State University, Quince Contemporary Vocal Ensemble, The Canales Project, Left Coast Chamber Ensemble, and the University of Cincinnati, among others. She is Assistant Professor of Music at Ohio Wesleyan University and is a member of the composition faculty at Interlochen Arts Camp.

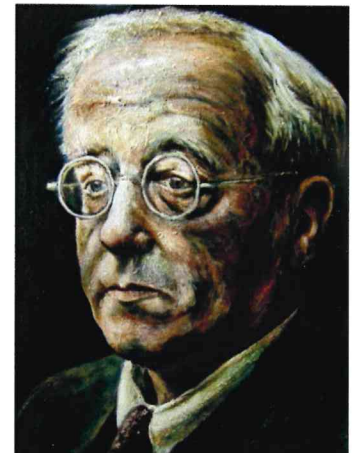


In recent years, Jennifer has been increasingly drawn toward subjects that are political and even provocative. Her 2015 collaboration with librettist Kendall A. Prisoner of Conscience, sets to music statements made by the Russian punk-rock band Pussy Riot as they stood trial in Moscow for "hooliganism" and "religious hatred." Quince Contemporary Vocal Ensemble has performed the piece widely and will release a recording in Spring 2018. Jennifer's 2017 piece *The Eyes of the World Are Upon You*, commissioned by the University of Texas at Austin Wind Ensemble, reflects on the first-ever campus shooting in America, which took place at UT-Austin in 1966. Jennifer's blog—on which she has catalogued more than 100 rejection letters from competitions, festivals, and prizes—is widely read and admired by professional musicians. She is particularly passionate about this project as a composition teacher, and enjoys removing the taboo around "failure" for her students.

Jennifer deeply values the relationship that is created between composers and the communities with whom they collaborate. She has been composer-in-residence at Brevard College, University of Toledo, and the Vermont Symphony, and will be in-residence at the Central Michigan University School of Music and the Alba Music Festival in Italy in 2018. She holds degrees from the University of Southern California and the Cincinnati College-Conservatory of Music, where her principal teachers included Stephen Hartke, Frank Ticheli, Michael Fiday, Joel Hoffman, and Douglas Knehans.

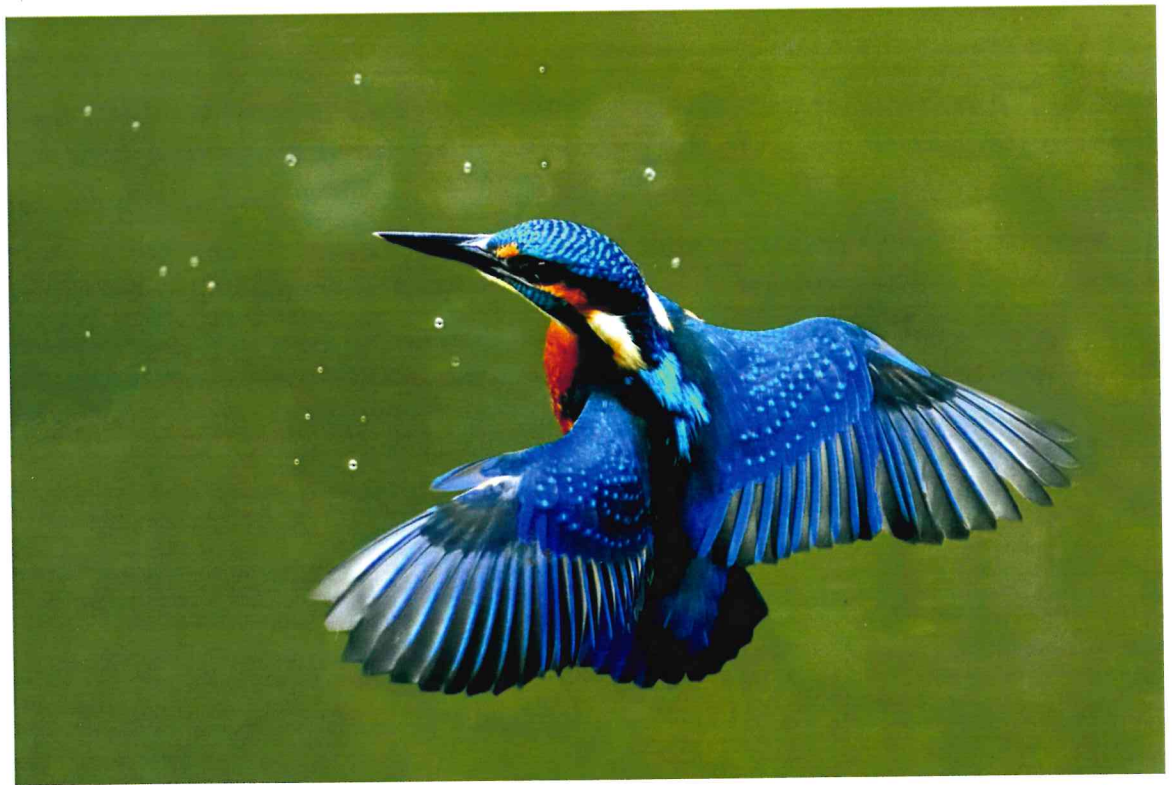
LICHTWEG/LIGHTWAY is a wind ensemble piece based on the Keith Sonnier's light installation in Connecting Level 03 in Terminal 1 at the Munich Airport. Bright fluorescent neon lights line the walls of a typical airport walkway to both guide travelers to where they are going and to help them cope with the stress of being in transit. In this piece I musically portray the rhythmic placement of red and blue light emanating from this neon installation by creating a constant eighth-note ostinato that is heard throughout the piece. Just as the panes of glass, mirrors, and aluminum sheets refract and scatter the colorful neon light, this ostinato is diffused amongst the different colors in the ensemble.

Gustav Holst's **FIRST SUITE IN E-FLAT FOR MILITARY BAND** occupies a legendary position in the wind band repertory and can be seen, in retrospect, as one of the earliest examples of the modern wind band instrumentation that is still frequently performed today. Its influence is so significant, that several composers have recently made quotation or allusion to it, including Steven Bryant, John Mackey, and Jonathan Newman. Holst begins his work with a Chaconne – a traditional Baroque form that sets a series of variations over a ground bass theme. That eight-measure theme is stated at the outset in tubas and euphoniums and, in all, fifteen variations are presented in quick succession. The three pitches that begin the work – E-flat, F, and B-flat, ascending – serve as the generating cell for the entire work, as the primary theme of each movement begins in exactly the same way. Holst also will duplicate the intervallic content of these three pitches, but descend, for several melodic statements (a compositional trick not dissimilar to the inversion process employed by the later serialist movement, which included such composers as Schoenberg and Webern). These inverted melodies contrast the optimism and bright energy of the rest of the work, typically introducing a sense of melancholy or shocking surprise. The second half of the Chaconne, for instance, presents a somber inversion of the ground bass that eventually emerges from its gloom into the exuberant final variations.



The Intermezzo, which follows, is a quirky rhythmic frenzy that contrasts everything that has preceded it. It opens in C minor, and starts and stops with abrupt transitions throughout its primary theme group. The contrasting midsection is introduced with a mournful melody, stated in F Dorian by the clarinet before being taken up by much of the ensemble. At the movement's conclusion, the two sections are woven together, the motives laid together in complementary fashion in an optimistic C major. The March that follows immediately begins shockingly, with a furious trill in the woodwinds articulated by aggressive statements by brass and percussion. This sets up the lighthearted and humorous mood for the final movement, which eventually does take the more reserved and traditional regal mood of a British march and is simply interrupted from time to time by an uncouth accent or thunderous bass drum note. The coda of the work makes brief mention of elements from both the Chaconne and Intermezzo before closing joyfully.

The program concludes with John Mackey's **KINGFISHERS CATCH FIRE**, a work that celebrates another element of nature – a rare but beautiful bird. The kingfisher is a tiny creature with an ebullient spirit and a brilliant confluence of calming cerulean and fiery orange in their coat. The two movements of Mackey's work are meant to depict this jovial bird in two very different scenes. The first—"Following falls and falls of rain"—is somber and pensive, with still and expansive textures expressing warmth and mystery. Over this texture, an antiphonal trumpet cries out with a longing melody of ascension. This gesture is not resolved, at least in this movement, and leaves the air brimming with anticipation of what is to follow: the eponymous "Kingfishers catch fire." The stillness of the first movement is immediately broken with a percolating sequence in clarinets, bubbling forward with precocious speed. As this ostinato takes hold of the texture, a beautiful chorale emerges atop it in the brass. The movement cycles twice, with the reset point beginning the ostinato anew. Finally, the texture is slowed by the chorale in a triumphant allargando, with antiphonal trumpets casting virtuosic rips down upon the listeners. The piece's last moments are a clever allusion to Stravinsky's *Firebird*, with the clattering of metal percussion accompanying several dense brass chords before the final exclamation – trumpets ascending out of time as the kingfishers, in droves, soar toward the sky in a dazzling explosion of fire and light.



ABOUT SDSU BANDS

The South Dakota State University Bands have a long and rich tradition of excellence on the campus of SDSU with over 125 years of service to the state land grant institution founded in 1881. The SDSU Band area comprises "The Pride of the Dakotas" Marching Band, the SDSU Wind Symphony, Concert Band, CommUniversity Band, and athletic pep bands that meet throughout the year and perform both on-campus and across the country regularly. The Pride of the Dakotas has been featured multiple times at both the Presidential Inaugural Parade and at the Tournament of Roses Parade, among of host of other accolades and toured Washington, D.C. in May 2017 as a featured performing ensemble in the National Memorial Day Parade. The Wind Symphony has traveled throughout the Midwest, performs at conferences and workshops throughout the region including the annual conference of the South Dakota Bandmasters Association, and is most recently embarked on a five-day tour of Chicago in Spring 2017 culminating with a performance at Chicago Symphony Center and a clinic with internationally renowned composer Frank Ticheli.

Students may elect to be involved with *any* ensembles at SDSU (bands, choirs, orchestras, and jazz ensembles) regardless of major. Some ensembles may require an entrance audition.

Competitive scholarships are available for students participating in ensembles, regardless of major. Students must prepare a solo work or etude to perform for the audition panel. Auditions are held annually on campus at SDSU as well as at remote sites. For more information on scholarships, see our website.



<http://www.sdstate.edu/music/>

2018 SCHOLARSHIP AUDITIONS

Friday, February 16, 2018 – Brookings

Monday, February 19, 2018 – Rapid City

Monday, February 19, 2018 – Sioux City, IA

Saturday, February 24, 2018 – Brookings

SPECIAL THANKS

SDSU Bands thanks for their support...

President Barry Dunn and Mrs. Jane Dunn
Dean Jason Zimmerman
Mr. Jay Vanduch and the Performing Arts Center Staff
Mr. James Taggart
Ms. Amanda Roehl and Ms. Connie Lemke
The Beta Psi Chapter of Tau Beta Sigma

SCHOOL OF PERFORMING ARTS FACULTY

DR. DAVID REYNOLDS, *director*

J.D. Ackman Theatre	Kevin Kessler Bands	John Walker Piano
John Brawand Orchestral Activities	Melissa Hauschild-Mork Dance	Mary Ermel Walker Piano
Yiqun Chen Saxophone	Aaron Ragsdale Percussion	Jacob Wallace Bands
Don Crowe Music Education	David Reynolds Trumpet	Michael Walsh Clarinet
Laura Diddle Choral Activities	Andrew Robinette Choral Activities	Lonnie Wilburn Theatre
Anna DeGraff Voice	Corey Shelsta Theatre	W. James Wood Theatre
Anthony Lis Music Theory	Emily Toronto Voice	Tammy Yonce Flute

SOUTH DAKOTA STATE UNIVERSITY

We are the state's largest university—and if you ask us, the best. With South Dakota's most comprehensive range of academic offerings, there's no better place to explore everything from aerospace to zoology.



No matter which of our more than 180 fields of study our students pursue, they get a personal, practical education on our vibrant campus with faculty that are engaged - not only in the classroom - but throughout campus. SDSU provides hands-on learning with internship opportunities, study abroad experiences and

the experiential learning today's students seek. The value of SDSU is found in its excellent academics, affordable tuition, scholarship opportunities and a campus community that creates Jackrabbits for life - not to mention the more than 200 student organizations to ensure there is something for everyone.

As a land-grant university, we've always served South Dakota; today we build on that tradition by developing responsible global leaders. So it's no surprise that our students' prospects after commencement are the envy of their friends from other universities—95 percent of our students go onto jobs, graduate school, or other opportunities such as internships and fellowships.



Be Great. Start Here.



Spring 2018 Performing Arts Major Events

February 11	SDSU Music presents the SDSU/Civic Symphony <i>4:00 p.m., PAC Larson Concert Hall</i>
February 20-24	State University Theatre presents <i>True West</i> <i>7:30 p.m., Doner Auditorium</i>
February 25	State University Theatre presents <i>True West</i> <i>2:00 p.m. matinee, Doner Auditorium</i>
February 25	Brooking Chamber Music Society presents Laura Wilde, soprano <i>2:30 p.m., PAC Larson Concert Hall</i>
February 23	SDSU Music presents the SDSU Concert Band and Choralia Women's Chorus <i>7:30 p.m., PAC Larson Concert Hall</i>
March 17	SDSU Dance presents a <i>Spring Dance Concert</i> <i>7:30 p.m., Doner Auditorium)</i>
March 18	SDSU Dance presents a <i>Spring Dance Concert</i> <i>2:00 p.m. matinee, Doner Auditorium)</i>
April 6-7	SDSU Opera presents <i>Cinderella</i> <i>7:30 p.m., Peterson Recital Hall)</i>
April 8	Brooking Chamber Music Society presents Quey Percussion Duo <i>2:30 p.m., PAC Larson Concert Hall</i>
April 9	Percussion Ensemble <i>7:30 p.m., PAC Larson Concert Hall</i>
April 12	Wind Symphony <i>7:30 p.m., PAC Larson Concert Hall</i>
April 17	Woodbine Productions presents Leslie Odom, Jr. <i>7:30 p.m., PAC Larson Concert Hall</i>
April 18-21	State University Theatre presents <i>Seussical the Musical</i> <i>7:30 p.m., Doner Auditorium</i>
April 22	State University Theatre presents <i>Seussical the Musical</i> <i>2:00 p.m. matinee, Doner Auditorium</i>
April 27	SDSU Music presents the SDSU Choirs <i>7:30 p.m., PAC Larson Concert Hall</i>
April 28	SDSU Music presents the SDSU Opera and Orchestra <i>2:30 p.m., PAC Larson Concert Hall</i>
April 28	SDSU Music presents the SDSU Bands <i>7:30 p.m., PAC Larson Concert Hall</i>
April 29	SDSU Music presents the SDSU Jazz Ensembles <i>2:30 p.m., PAC Larson Concert Hall</i>
April 29	SDSU Music presents a Chamber Music Concert <i>7:30 p.m., PAC Larson Concert Hall</i>