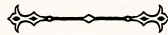


ARKANSAS STATE UNIVERSITY WIND ENSEMBLE



Nicholas Balla, conductor

College Band Directors National Association
Southwestern Division Conference

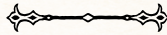
February 27, 2026, 2:00 PM
Margot and Bill Winspear Performance Hall
University of North Texas





ARKANSAS STATE UNIVERSITY

DEPARTMENT OF MUSIC



BACHELOR DEGREES

BACHELOR OF MUSIC

EMPHASIS IN PERFORMANCE

EMPHASIS IN PERFORMANCE (JAZZ STUDIES)

EMPHASIS IN PERFORMANCE (MUSIC INDUSTRY)

EMPHASIS IN COMPOSITION

BACHELOR OF MUSIC EDUCATION

EMPHASIS IN INSTRUMENTAL MUSIC

EMPHASIS IN VOCAL MUSIC

MASTER DEGREES

MASTER OF MUSIC

EMPHASIS IN PERFORMANCE

EMPHASIS IN COLLABORATIVE PIANO

EMPHASIS IN PIANO PERFORMANCE & PEDAGOGY

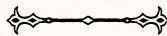
EMPHASIS IN COMPOSITION

EMPHASIS IN CONDUCTING

MASTER OF MUSIC EDUCATION

EMPHASIS IN INSTRUMENTAL MUSIC

EMPHASIS IN VOCAL MUSIC



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Dear Colleagues and Friends,

On behalf of the Arkansas State University Department of Music, it is my great pleasure to welcome you to this CBDNA conference performance by the Arkansas State University Wind Ensemble, under the direction of Dr. Nicholas Balla. We are deeply honored to have our ensemble perform at this prestigious gathering, and we are grateful for the opportunity to share our music with colleagues and friends from across the nation. This invitation reflects the dedication, artistry, and professionalism of our students and faculty, and we are proud to represent Arkansas State University at this distinguished event.

Band has been an integral part of the Arkansas State legacy for more than 95 years. What began as a modest ensemble of just 16 musicians has grown into a vibrant and comprehensive program serving more than 200 music majors and minors. This remarkable growth—both in size and in artistic scope—is the result of inspired leadership and a long tradition of excellence within the A-State band program. We are especially fortunate to be in an exciting and transformative chapter of our history, guided by an energetic and visionary faculty: Dr. Nicholas Balla, Director of Bands; Dr. Andrew Bohn, Associate Director of Bands and Music Education; and Dr. Allegra Fisher, Director of Athletic Bands. Their commitment to musical excellence, innovation, and student success continues to shape the future of our program.

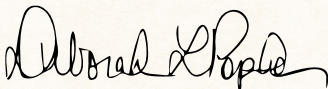
At Arkansas State University, our mission is to prepare well-rounded, thoughtful, and dynamic musicians and scholars for leadership roles as performers, educators, composers, and engaged arts advocates. Through rigorous study, meaningful performance experiences, and a collaborative learning environment, we strive to enrich the collegiate experience for our students while serving as a center of artistic excellence, music education, and outreach for the Mid-South region and beyond. Our ensembles, courses, and community engagement reflect a belief in music as a powerful force for connection, expression, and lifelong learning.

While strong leadership and dedicated faculty are essential, the true heart of the A-State band program is our students. Their passion, discipline, and commitment to their craft inspire us daily. These musicians balance the demands of academic study with the pursuit of performance excellence, bringing curiosity, resilience, and artistry to every rehearsal and performance. It is their collective effort and shared dedication that make moments like today possible.

Thank you for joining us for this special performance and for celebrating the artistry of our Wind Ensemble. We hope this program adds meaning and inspiration to your conference experience, and we wish you a week filled with learning, collaboration, and renewed creative energy.

Wolves up!

With gratitude,



Deborah Popham
Chair, Department of Music
Arkansas State University



PROGRAM

UMBERTO GIORDANO

Andrea Chénier
(1896/1900/1949/2010)

arr. Giuseppe Vaninetti,
Joseph John Richards
ed. Andrew Glover

GRIFFIN CANDEY

Double Aviary
(2023)

I. First Aviary
II. –
III. Second Aviary

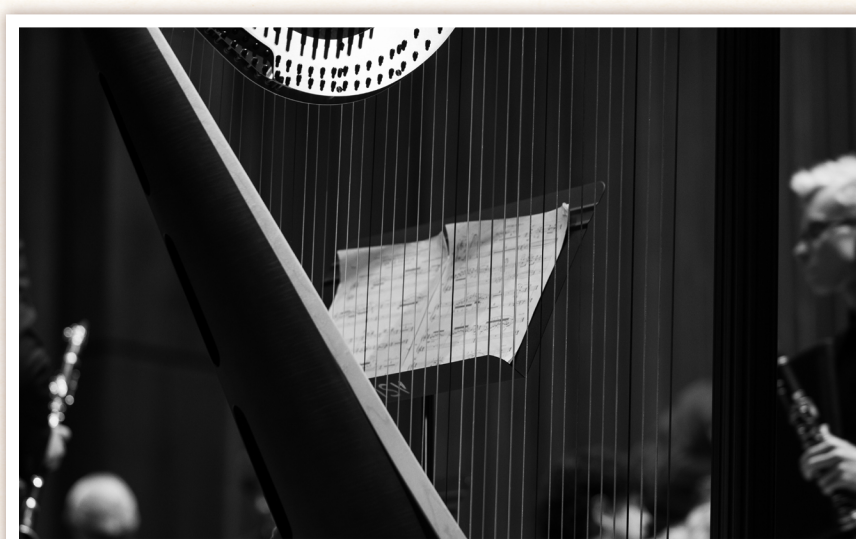
Dr. Elissa Kana, tenor saxophone
Version World Premiere

VINCENT PERSICETTI

Masquerade, op. 102
(1965)

VISKAMOL CHAIWANICHSIRI

Khaen
(2025)





Andrea Chénier

Umberto Giordano

Sitting isolated and illuminated at the center of Charles Louis Müller's painting *Calling Out the Last Victims of the Terror at Saint Lazare Prison on the 7-9 Thermidor, Year II [25-27 July 1794]* (1850) is French poet **Andrea Chénier**. During the French Revolution which began in 1789, he penned political pamphlets espousing his hopes for the regeneration of France as well as condemning the excesses of Maximilien Robespierre's "Reign of Terror." It is likely this criticism which led to his imprisonment in March 1794 at St. Lazare. During his 140-day imprisonment he wrote what is considered one of his greatest poems "La Jeune Captive" ("The Young Captive") inspired by fellow prisoner Anne-Françoise-Aimée de Franquetot de Coigny. Chénier was executed by guillotine on July 25, 1794, three days before Robespierre was guillotined himself marking the end of the Reign of Terror.

Umberto Giordano's verismo opera *Andrea Chénier* (1896) depicts the ambitious poet at the point of his imprisonment at the same time when he falls in love with the similarly doomed Maddalena di Coigny (based upon de Franquetot). Though it was composed a century after the French Revolution, the libretto by Luigi Illica drew contemporary parallels with the Italian government's use of military force upon socialist and anarchist uprisings of the late 19th-century. Giordano's lush score was an immediate success, so much so that **Giuseppe Vaninetti**, leader of the Turin Municipal Band, arranged highlights of the opera for band in 1900. The Sousa Band first programmed the work on its 1901 tour, and in 1949, C. L. Barnhouse publishing commissioned **Joseph John Richards**, conductor of the Long Beach Municipal Band, to edit the Vaninetti arrangement for publication. This afternoon's edition was completed by **Andrew Glover** utilizing the Vaninetti and Richards arrangements as well as Giordano's orchestral score.



Double Aviary

Griffin Candey

Double Aviary follows an arc of climate disaster and renewal through a simple lens: shore birds. Bird populations are a core indicator of shoreline health. Because of their rich infrastructure of marsh plants, algae, and insects, shorelines attract a tremendous array of birds, all of whom play important roles in maintaining watershed biodiversity. In the case of the Lake Erie shoreline, the focus of this work, avian populations plummeted with the rise of massive industrialization in the 19th and 20th centuries, suffocated by deforestation and depletion of prey. Only after sizeable climate activism in response to climate disasters did the tide begin to turn for Erie, a renewed health especially signaled by one key factor: the reemergence of its bird populations.

Double Aviary draws a three-movement arc through all of this. In "First Aviary," we see an unspoiled image of the shore before the industrial intervention, built upon the song of an Erie native, the red-winged blackbird (pictured above); in a second, unnamed movement, we follow the cycle of human error that never self-corrects until the weight of its short-sightedness is too grave to ignore; and the last movement, "Second Aviary," depicts a (not-so-distant) future in which the watershed flourishes again in earnest, an intentional and thoughtful equilibrium, reviving the songs from native Erie birds.

Griffin Candey's works have been praised for their "charming and elaborate complexity" and their "lyricism and emotional depth." A tireless advocate for American opera, Candey served as Composer-in-Residence with Cleveland Opera Theatre from 2016 to 2022, premiering his adaptation of Federico García Lorca's *The House of Bernarda Alba* (with librettist Caridad Svich) in Summer 2022. Candey serves as Assistant Professor of Composition and Music Theory at Tennessee Tech University and earned his DMA in Composition at the University of Michigan, studying with Dr. Kristin Kuster, Dr. Evan Chambers, and Dr. Roshanne Etezady.

Flowing

Piano *mp* *legato*

Masquerade, op. 102

Vincent Persichetti

In 1961, Vincent Persichetti wrote one of the definitive books on modern compositional techniques, *Twentieth Century Harmony: Creative Aspects and Practice*. Persichetti composed original musical exercises for the text, several of which were the creative inspiration for **Masquerade for Band**, composed in 1965. *Masquerade* was commissioned by the Baldwin-Wallace College Conservatory of Music and received its premiere on January 23, 1966. Today is a celebration of its 60th anniversary.

In a 1981 interview, Persichetti stated:

After writing examples for the *Twentieth Century Harmony*, I forgot about them – or so I thought – they began to ferment and began haunting me. I realized that certain examples had a thematic kernel in common. These examples from the harmony book evolved into a set of variations for fifty wind and percussion instruments. The work is a masquerade of my book.

The work consists of a theme followed by ten variations built around various concepts from Persichetti's text such as whole tone scales, pentatonic scales, bitonality, modality, double pedal points, altered harmony, and counterchordal progression.

Born in Philadelphia in 1915, **Vincent Persichetti** began studying piano and organ at age five, and at age sixteen he was appointed organist and choir director for the Arch Street Presbyterian Church in Philadelphia, a post he held for nearly twenty years. Persichetti received graduate degrees in conducting and piano from the Curtis Institute of Music and the Philadelphia Conservatory. In 1941 he was appointed head of the theory and composition departments at the Philadelphia Conservatory, and in 1947 he joined the faculty of the Juilliard School of Music where he assumed chairmanship of the Composition Department in 1963. Persichetti received numerous awards which include two Pulitzer Prizes for Music, three Guggenheim Fellowships, two grants from the National Foundation on the Arts and Humanities, one from the National Institute of Arts and Letters, the first Kennedy Center Friedheim Award, and a Medal of Honor from the Italian Government.



Khaen

Viskamol Chaiwanichsiri

Khaen is a bamboo free-reed mouth organ from Northeast Thailand and Laos (pictured above). This composition brings the khaen's distinctive timbre—drone-like textures and rhythmic ostinatos—into the wind ensemble setting. Structured in multiple contrasting sections, the piece highlights the essential characteristics of the khaen: resonant open chords that evoke its rich harmonics, lively ostinato figures inspired by traditional accompaniment patterns, energetic dance-like passages, and nostalgic lyricism. Building towards its climax, the piece culminates in an explosive, high-energy dance which drives forward with rhythmic intensity.

Viskamol Chaiwanichsiri is a composer, conductor, and music educator passionate about creating spaces where music brings people together. His approach to composition is rooted in polystylism, weaving together diverse musical languages into a single tapestry. He often integrates elements of Thai musical traditions—traditional modes, heterophonic textures, rhythmic patterns inspired by folk dance, timbral quality—within the framework of Western orchestration. By blending these elements, he aims to create works that foster cultural exchange and dialogue between the two worlds. Chaiwanichsiri's compositions have been performed by esteemed ensembles such as the Thailand Philharmonic Orchestra, Siam Sinfonietta, Tacet(i) Ensemble, Cory Band (United Kingdom), Meiden High School Symphonic Band (Japan), University of Missouri–Kansas City Conservatory, and featured at numerous international major festivals. Chaiwanichsiri taught at College of Music, Mahidol University and served as Affiliated Education Program Coordinator and Project Leader. He holds a bachelor's in composition and master's in conducting from the College of Music, Mahidol University where his primary teacher was Valeriy Rizayev (composition) and Dr. Thanapol Setabrahmana (conducting). He is a member of ASCAP and currently pursues a doctorate degree in composition with a secondary emphasis in conducting at the University of Missouri–Kansas City Conservatory.

WIND ENSEMBLE PERSONNEL

Flute

Nakita Box, Bay, AR

Instrumental Music Education

Anna Joy Myrick, Sheffield, AL

MM Flute Performance

Jacob Joseph Vickery, Poplar Bluff, MO

Flute Performance

Molly Wakefield*, Oakland, CA

MM Flute Performance

Oboe

Caleb Downs, Alma, AR

Oboe Performance, Math

Kiri McMann*, Pocahontas, AR

Oboe Performance,

Piano Perf., English

Lucas Pfitzner, Batesville, AR

Music Composition

Bassoon

Erin Bryan, Jonesboro, AR

Fashion Merchandising

Lupita Guerrero*, Jonesboro, AR

Bassoon Performance, Chemistry

Clarinet

Sergio Blanco, Jonesboro, AR

Nursing

Victoria Brownhill*, Searcy, AR

MM Clarinet Performance

Damien Ehie, Jonesboro, AR

Accounting

Quinn Jordan, Highland, AR

Clarinet Performance

Alexander Peck, Pottsville, AR

Instrumental Music Education

Heather Scudder, Paragould, AR

Instrumental Music Education

Brodey Sexton, Jonesboro, AR

Exercise Science

Braden Shepherd, Springdale, AR

MM Wind Band Conducting

Ben Wooten, Highland, AR

Instrumental Music Education

Saxophone

Calley Earnhart, Pocahontas, AR

Instrumental Music Education

Rylan Kincannon, Amity, AR

Instrumental Music Education

Ethan Scurlock*, Brookland, AR

MM Saxophone Performance

Destiny Shaw, Jonesboro, AR

Instrumental Music Education

Saige Smith, Sulphur Rock, AR

Instrumental Music Education

Trumpet

Audrey Alpha, Lewisburg, MS

MM Trumpet Performance

Matthew Dawes, DeWitt, AR

Instrumental Music Education

Lane Evans, Highland, AR

Instrumental Music Education

Sarah Hanks, Brookland, AR

Instrumental Music Education

Logan Hayungs, Harrisonburg, VA

MM Trumpet Performance

Zane Kenzik, Mason, OH

Instrumental Music Education,

Trumpet Performance

Mason Kibble*, Cincinnati, OH

MM Trumpet Performance

Carlos Mejia, Springdale, AR

MM Trumpet Performance

Horn

Andrew Baldrige, Brookland, AR

Instrumental Music Education

Nicholas Bratten*, Jonesboro, AR

Instrumental Music Education

Kyla James, Salem, AR

Instrumental Music Education

Isaac Mirafuentes, Jonesboro, AR

Instrumental Music Education

Brier Tyson, Atkins, AR

Instrumental Music Education

Trombone

- Alexander Burnett*, Jonesboro, AR
Instrumental Music Education
- Ethan Campagna, Pocahontas, AR
Trombone Performance
- Faith Carson, Jonesboro, AR
Instrumental Music Education

Bass Trombone

- Alex Avery, Jonesboro, AR
Trombone Performance
- Kristen George, Batesville, AR
Instrumental Music Education

Euphonium

- Blake Goforth*, Jonesboro, AR
Instrumental Music Education
- Lari Norwood, Paragould, AR
Euphonium Performance

Tuba

- Cyler Hilton, Bryant, AR
Instrumental Music Education
- Landon Samples, White Hall, AR
Instrumental Music Education
- Calem Sykes*, Jonesboro, AR
Tuba Performance, Composition

Piano

- Braden Shepherd, Springdale, AR
MM Wind Band Conducting

Percussion

- William Beckett, Osceola, AR
*Instrumental Music Education,
Percussion Performance*
- Carson Dickson, Paragould, AR
Composition
- Nathan Hartness, Paragould, AR
Instrumental Music Education
- Mason Richie*, Conway, AR
Instrumental Music Education
- Sam Sumpter, Jonesboro, AR
Music Industry

Listed Alphabetically, * Indicates Principal



Nicholas Balla

Dr. Nicholas Balla serves as the Director of Bands & Coordinator of Wind & Percussion Studies at Arkansas State University where conducts the University Wind Ensemble, instructs undergraduate conducting, and coordinates the wind band graduate conducting program. Driven by a passion for building community through music, Dr. Balla also conducts the Jonesboro Community Wind Ensemble and previously led Northeast Arkansas's Diamond Brass Band.

Prior to his appointment at A-State, Dr. Balla taught band in Lebanon, MO for several years. His research interests

include the music of Vincent Persichetti, the application of atmospheric studies to the instrumental music classroom, and conducting pedagogy. He has presented these topics at regional, national, and international conferences including the Midwest Clinic, All-Illinois Junior Band Clinic, College Band Directors National Association National Conference, Symposium for Music Teacher Education, and professional music educator conferences in Arkansas, Illinois, Michigan, and South Carolina.

In continuing with the rich tradition of commissioning for the wind band medium, he has supported new works by composers including Steve Danyew, Paul Dooley, Gala Flagello, Ricky Ian Gordon, Joel Love, Carlos Simon, Adrian Wong, and recently conducted the world premieres of *Easy Tiger* (2025) by Griffin Candey, *Into the Labyrinth: A History of Physics from Galileo to Dark Matter* (2023) by Alberto Rojo (a 35-minute concerto for narrator, guitarist, tenor, and jazz drummer), and today's performance of *Double Aviary* by Griffin Candey. Dr. Balla received bachelor's degrees in music education and audio engineering from Missouri State University and holds a Master of Music and Doctor of Musical Arts in Band & Wind Ensemble Conducting from the University of Michigan.



Allegra Fisher

Dr. Allegra Fisher is the Associate Director of Bands/Director of Athletic Bands at Arkansas State University. She conducts The Sound of the Natural State Marching Band, Howlers Basketball and Volleyball Bands, Friday Night Hype Band, and A-State Concert Band. In addition, she instructs undergraduate marching band methods and oversees Band Graduate Assistants. She serves as the musical director for the Grind City Brass Band in Memphis, Tennessee.

Dr. Fisher completed a Ph.D. in Curriculum and Instruction with a cognate in music at Kansas State University,

where she taught as a Graduate Student Instructor for the K-State Marching Band, Basketball Bands, Volleyball Band, Pub Crawl Bands, Concert Band, Woodwind Chamber Ensembles, Brass Chamber Ensembles, University Bands, and undergraduate conducting courses. Prior to K-State, Dr. Fisher received a Master's in Ethnomusicology from University College Dublin in Ireland where she served as a Graduate Student Instructor for Popular Music.

Dr. Fisher previously taught in Iowa at Dordt University where she began the university's first athletic band program and conducted the Campus Community Band. Simultaneously, she taught middle school band and choir focusing on growing and establishing a flourishing program. She began a drum line that performed in annual festivals, doubled the jazz band, and began an in-school private lesson program for every band student. She writes drill for high school marching bands, continues to perform on bassoon, and is an active adjudicator, guest conductor, and clinician for concert and athletic ensembles in Arkansas, Tennessee, Kansas, Iowa, and South Dakota.

Her research interests include leadership development in university marching bands, a topic she continues to actively explore, as well as enhancing the marching band culture and retention. Dr. Fisher received a Bachelor of Arts in Music at Kansas State University.



Andrew Bohn

Andrew Bohn is the Assistant Director of Bands and Coordinator of Music Education at Arkansas State University. He conducts the A-State Symphonic Winds, teaches courses in music education, graduate research techniques, as well as supervises student teachers.

Dr. Bohn is a Ph.D. Candidate in Music Education at Michigan State University where he is currently completing his dissertation studying teacher agency in the music classroom. While attending MSU, he was a graduate assistant where he taught undergraduate courses in music education, co-conducted the University Campus Band, supervised student teachers, and collaborated with the MSU Community Music School. A native of Florida, he also holds degrees in music education from the University of Michigan and Florida State University. Prior to his work at MSU, Andrew taught band and orchestra in St. Petersburg, Florida for several years. In addition to full-time teaching, he also coordinated all-county middle school concert and jazz bands, adjudicated all-state auditions, and taught summer music camps, in addition to serving as a mentor for new teachers in instrumental music classrooms.

He remains a frequent clinician in school music programs and aims to be a resource for local music teachers. Andrew has presented at state, national, and international research and practitioner conferences including AERA, SMTE, RIME, NAFME, and the Midwest Clinic. His research interests include examining inclusive teaching practices, teacher agency, education policy, and instrumental music pedagogy/curriculum design.

He remains a frequent clinician in school music programs and aims to be a resource for local music teachers. Andrew has presented at state, national, and international research and practitioner conferences including AERA, SMTE, RIME, NAFME, and the Midwest Clinic. His research interests include examining inclusive teaching practices, teacher agency, education policy, and instrumental music pedagogy/curriculum design.



Lucas Kaspar

Dr. Lucas Kaspar, Instructor of Trombone and Director of Jazz Studies, is in his 2nd year of teaching at Arkansas State University. Prior to his appointment at Arkansas State University, Kaspar was Director of Bands/low brass instructor at Cameron University for four years. Kaspar has also taught applied trombone at Muskingum University and Ohio Wesleyan University. Dr. Kaspar completed his Doctor of Musical Arts Degree in Trombone Performance from The Ohio State University in 2018 and his Master of Music in Trombone Performance from the University of Alabama in 2013.



Dr. Kaspar is a sought-after trombonist. He has performed with many premier orchestras in the United States, including the Buffalo Philharmonic, Fort Worth Symphony, Arkansas Symphony, Columbus Symphony, Oklahoma City Philharmonic, Mobile Symphony, and many more. Kaspar is a member of the TromboKordion Duo, a unique duo focusing on new arrangements and compositions for trombone and accordion. TromboKordion Duo recently performed full recitals at the Big 12 Trombone Conference and the 2025 International Trombone Conference held in London-Ontario, Canada. Dr. Kaspar recently recorded his first album: *Autumn Illusions*, which will be released in early 2026.



Elissa Kana

Solo Artist

Saxophonist Dr. Elissa Kana strives to bring new contemporary works and ideas to audiences in accessible ways. Her performance record as a soloist and chamber musician includes both wide experience and several awards, including a Gold Medal at the Fischhoff National Chamber Music Competition, First Prize at the Plowman Chamber Music Competition, Second Prize at the International Saxophone Symposium and Competition, and featured performances at meetings of the North American Saxophone Alliance. In addition to performing regularly as a guest artist at institutions throughout the nation, she

also regularly presents on-campus recitals at Arkansas State University, where she has served as Instructor of Saxophone since 2022.

As a founding member of the award-winning Colere Quartet, Elissa regularly performs on chamber music series and delivers educational outreach programming to young musicians nationwide. She also regularly collaborates with the Bantam Winds, comprised of her woodwind colleagues at Arkansas State, and fellow saxophonist John Cummins to promote music written for woodwind quintet and saxophone duos, respectively.

Prior to her time at Arkansas State University, Elissa served on the faculty of Monmouth College and the University of Northern Iowa, and since 2018, has spent her summers teaching at the Blue Lake Fine Arts Camp in Twin Lake, Michigan.

Elissa earned degrees in saxophone performance from the University of Iowa (DMA), Bowling Green State University (MM), and Northwestern University (BM), and her principal teachers include Frederick L. Hemke, John Sampen, Kenneth Tse, and Karen Wylie.



WIND, BRASS, AND PERCUSSION FACULTY

Dr. Stephanie Hoeckley, *flute*

Dr. Kristin Leitterman, *oboe & bassoon*

Dr. Erin Cameron, *clarinet*

Dr. John Cummins, *saxophone*

Dr. Elissa Kana, *saxophone*

Tyler Helms, *trumpet*

Dr. Nairam Simoes, *trumpet*

Evan Mino, *horn*

Dr. Lucas Kaspar, *trombone*

Dr. Ed Owen, *tuba & euphonium*

Dr. Brian Graiser, *percussion*

Jarrett Robinett, *percussion*

Dr. Joshua Watkins, *percussion*

Dr. Lauren Schack Clark, *piano*

Dr. Alaina Graiser, *harp*



ACKNOWLEDGEMENTS

The Arkansas State University Wind Ensemble extends its warmest thanks to the CBDNA Southwestern Division for the invitation to perform. Many thanks to Dr. Andrew Trachsel and the University of North Texas for organizing and hosting this year's conference. We would also like to acknowledge the many individuals who made today's performance possible:

Dr. Calvin White Jr.

*A-State Provost
and Executive Vice Chancellor*

Dr. Cherisse Jones-Branch

*A-State Dean of College
of Liberal Arts and Communication*

Dr. Jill Simons

*A-State Associate Dean of College
of Liberal Arts and Communication*

Dr. Gina Hogue

*A-State Associate Dean of College
of Liberal Arts and Communication*

Dr. Deborah Popham

*A-State Chair of Department
of Music*

Dr. Lauren Schack Clack

*A-State Director
of Keyboard Studies*

Alandria Maddox

*A-State Department of Music
Administrative Assistant*

Keith Matthews

*Director of Bands,
Bryant High School, Bryant, AR*

Nachel Konemann

*Director of Bands,
Ryan High School, Denton, TX*

Audrey Alpha

A-State Bands Graduate Assistant

Victoria Brownhill

A-State Bands Graduate Assistant

Parker Long

A-State Bands Graduate Assistant

Ethan Scurlock

A-State Bands Graduate Assistant

Braden Shepherd

A-State Bands Graduate Assistant

Rebecca Worthington

Photographer

Lourdes Hernandez

*A-State Publications &
Creative Services Graphic Artist*

Funding for the A-State Wind Ensemble's appearance at CBDNA-SW was provided by:

Arkansas State University Office of Academic Affairs and Research
Arkansas State University College of Liberal Arts & Communication
Arkansas State University Department of Music

We wish to express our sincere thanks to those graduated students who performed with the A-State Wind Ensemble on performances submitted for invitation during the 2024-2025 academic year.

Sarah "Eren" Ernes, *flute*
Julia Sweat, *flute*
Hayley Sewell, *clarinet*
Norah Wilborn, *clarinet*
Zion Loyd, *saxophone*
Layton Sanders, *saxophone*
David Truett, *saxophone*
Jasper Webb, *saxophone*
Silas Weinert-Palomino, *saxophone*
Andrew Williams, *saxophone*
Zane Wuelling, *saxophone*
Jeremiah Hendrix, *trumpet*
Cameron Monroe, *trumpet*
Molly Boroughs, *horn*
Dustie Hall, *horn*

James Falcón-Santana, *horn*
Landon Wiley, *horn*
Gerson Rangel, *trombone*
Rike Robinson, *trombone*
Alex Pequignot, *bass trombone*
Charles Dixon, *euphonium*
Tyler Chamberlain, *tuba*
Travis Slaughter, *tuba*
Matthew Brown, *percussion*
Matthew Hardin, *percussion*
Joshua Huffstutler, *percussion*
Parker Long, *percussion*
Madeline Sumpter, *percussion*
Tanner Tyler, *percussion*
Ethan Williamson, *piano*





A-STATE BANDS INFORMATION

The Arkansas State University Band Program, established in 1929, is approaching its centennial celebration in 2029. Over its long history, the program has grown into a vibrant and diverse musical community that serves students regardless of degree of study from across the A-State campus.

Students participate in a wide array of ensembles, including the Wind Ensemble, Symphonic Winds, Concert Band, Jazz Orchestra, Jazz Lab Band, the Sound of the Natural State Marching Band, and the Howlers Volleyball and Basketball Bands. Each ensemble provides unique opportunities for performance, artistic growth, and service to the university.

With a distinguished record of excellence, the A-State Bands are proud to mark their eighth appearance at the College Band Directors National Association (CBDNA) Conference, following previous invitations in 1986, 1992, 1998, 2010, 2014, and 2020. This tradition of achievement underscores the program's commitment to A-State's mission to educate, enhance, and enrich student and community growth.

AState.edu

Facebook: A-State Bands

Instagram: @astatebands