



# Louisiana Tech University

## School of the Performing Arts



# **LMEA**

Louisiana Music  
Educators Association

November 20 - 24, 2014  
**2014 Conference**  
Baton Rouge, Louisiana



# LOUISIANA TECH UNIVERSITY

Louisiana Tech University is the flagship university of North Louisiana.

Established: 1894

**Mission:** As a selective admissions, comprehensive public university, Louisiana Tech is committed to quality in teaching, research, creative activity, public service and economic development. Louisiana Tech maintains as its highest priority the education and development of its students in a challenging, yet safe and supportive, community of learners. Louisiana Tech provides a technology-rich, interdisciplinary teaching, learning and research environment to ensure student and faculty success.

- Total Enrollment: 11,014 students from 44 states and 65 countries.
- Freshman Class: 1,552
- Student/Faculty Ratio: 24:1
- Average Freshman ACT: 24.5
- Athletics: 16 NCAA Division I men's and women's teams competing in Conference USA

How to enroll:

- Apply online; complete information at [LaTech.edu/Admissions](http://LaTech.edu/Admissions)
- Apply on campus at Hale Hall
- Call (318) 257-3036 or (800) 528-3241



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## BULLDOG BEST!

- Louisiana Tech is ranked as a Tier One National University in U.S. News & World Report's 2014 Best Colleges Report
- #1 in Louisiana in starting median pay and return on investment (ROI) for graduates (PayScale.com's 2013- 2014 College Salary Report)
- One of the nation's 25 Most Affordable Colleges for both in-state and out-of-state students (Newsweek and The Daily Beast)
- Top 25 in the nation for graduating students with the least amount of debt, in four of the past five years (2010, 2011, 2012, 2014 US News & World Report Best Colleges Lists)
- #1 in Louisiana and #21 in the nation for providing graduates with the best returns on their investments (ROI) in their college educations (AdvisorOne)
- Louisiana Tech is ranked highest in the state of Louisiana and #17 in nation among "Low Cost Colleges with High Starting Salaries for Graduates" (Affordable Colleges Online)
- Notable Alums: Terry Bradshaw (NFL Hall of Fame, Four-time Super Bowl Champion) Teresa Weatherspoon (Basketball Hall of Fame, Olympic Gold Medalist) Trace Adkins (Country Music Superstar) Phil Robertson ("Duck Dynasty") Rosemary Ellis (Editor-in-Chief of Good Housekeeping Magazine) Kix Brooks (Country Music Super Duo "Brooks and Dunn") Karl Malone (Basketball Hall of Fame)

## LMEA Schedule

### Thursday, November 20

\*Vocal Music Evening Open House

### Friday, November 21

1:00pm Chamber Singers (page 8)

6:00pm Faculty Recital (page 10)

### Saturday, November 22

12:00pm Jazz Ensemble (page 11)

\*Instrumental Music Evening Open House

### Sunday, November 23

8:00pm Wind Ensemble (page 12)

\*Receptions will begin following the last conference event of the day.  
Check with the Crowne Plaza Staff for the room location.

## Welcome from President Guice



Dear Attendees and Guests,

It is my distinct pleasure to welcome you to the 2014 Louisiana Music Educators Association Annual Conference and performances by the Louisiana Tech Wind Ensemble, Chamber Singers, and Jazz Ensemble. As this year's featured institution, Louisiana Tech University and its Department of Music are proud to showcase the people and performances that have become such an integral part of the college experience for all of our students. I believe strongly that the talented musicians and educators who will participate in this convention and those who will perform as part of the All-State Band, Choir, Orchestra, and Jazz Ensemble are an important part of our state's cultural and artistic identity and appeal.

Louisiana Tech's long and rich history of celebrating musicianship and performance is at the heart of our campus and community. Our Department of Music has a steadfast commitment to providing students with a strong foundation for personal growth in music performance and education, fostering development in the field of music, and enriching the cultural life of the campus and surrounding communities. If you have not yet visited Louisiana Tech, I hope you will soon have an opportunity to join us and experience the Spirit of Tech for yourself.

We hope your time here at the 2014 LMEA Annual Convention will be memorable and one worthy of sharing with your students and peers. Your accomplishments are to be applauded and your contributions to strengthening Louisiana's dynamic and diverse music community are greatly appreciated. On behalf of the students, faculty, and staff of Louisiana Tech University, I wish you all the best and hope you enjoy the conference and the outstanding performances to come.

Sincerely,

**Dr. Les Guice**  
President

Louisiana Tech University  
Ruston, Louisiana

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# The School of the Performing Arts & The Department of Music



## The School of the Performing Arts

The School of the Performing Arts is at the heart of the cultural experience that is Louisiana Tech University. Housed in historic Howard Auditorium, the School has been designated a “unique area of excellence” in the state of Louisiana. It is dedicated to the creative growth and development of the artist through education, training, and performance.

The School of the Performing Arts offers programs of study in Music and Theatre and is home to the Louisiana Tech Concert Association (LTCA). LTCA presents multiple performances each year by internationally renowned performing artists.

The School of the Performing Arts focuses on its mission of enhancing the cultural lives of students, faculty, staff, and surrounding communities while providing entertainment and education of the highest quality.

With abundant opportunities for education, training, performance, and entertainment the School of the Performing Arts at Louisiana Tech University is an active part of the Louisiana Tech experience and a viable and productive member of Ruston and the surrounding community.

## The Department of Music

The Department of Music at Louisiana Tech University has been an integral part of the University since its founding in 1894. The first degree in music was awarded in 1898. Accredited by the National Association of Schools of Music since 1959, the Department of Music offers a well-rounded and challenging curriculum designed to prepare our graduates for a variety of careers in music. The Department of Music encourages all students regardless of major to continue to participate in music by joining one of our many ensembles, taking a music class, or taking applied lessons.

Our mission is four-fold:

- To lay the foundation for personal growth in music performance, pedagogy, and education.
- To foster the development of knowledge, skills, achievement, and integrity in the field of music.
- To enrich the cultural life of the campus and surrounding communities.
- To maintain the highest quality of academic, performance, and professional standards for students and faculty.

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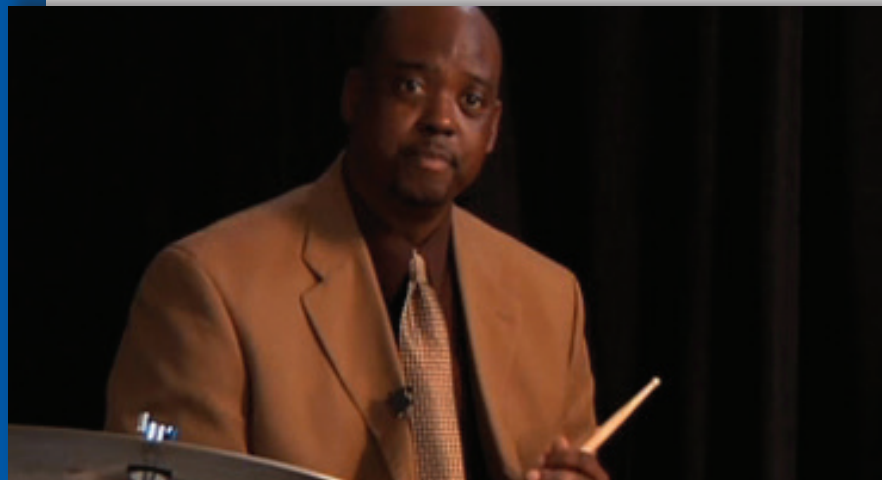


# Alumni Success

## Leon Anderson, JR. BA Music Education '92

Alum of the year 2012

Leon Anderson, JR. joined the Florida State University faculty in 1998 and is an Associate Professor and Director of Jazz Studies. His musical experience includes that of a classical and jazz percussionist, educator, clinician, and composer. Mr. Anderson received the B.A. degree in Music Education at Louisiana Tech University and in 1996 completed the M.A. degree in Percussion Performance at Southeastern Louisiana University. His mentors have included Ellis Marsalis and Victor Goines of the New Orleans jazz scene. In 1997 Mr. Anderson was a featured soloist with The Marcus Roberts Trio, the Los Angeles Philharmonic Orchestra at the Hollywood Bowl, and at the "Great Saxophone Legends" concert at the Jacksonville Jazz Festival. His professional recordings include Victor Goines' Joe's Blues (1998), To Those We Love So Dearly (1999), and Sunrise to Midnight (2000); Marcus Roberts' Cole After Midnight Vol. I, (1998); Five By Design's Club Swing (2001); Richie Summa's Tear It Down (2001); and Etienne Charles' Culture Shock (2006).



## David Wylie BM Vocal Performance '67

Alum of the year 2013

David Wylie began his studies at Louisiana Tech in 1959 where he completed an art degree (1964) and the BM in Vocal Performance (1967). David continued his education at the University of Arkansas, Fayetteville where he earned a Master of Music in Vocal Performance (1969). He pursued additional training in New York City at the prestigious Juilliard School and the American Opera Center. Prior to joining the faculty at Louisiana Tech in 1978 David performed extensively in the United States and in Europe. In 1972 he was the first place winner in the Munich International Voice Competition. He was a tenor soloist for a large number of operas, oratorios, recitals, and music theatre productions including performances with the Cincinnati Opera, Boston Pops Orchestra, Wolf Trap presents the Metropolitan Opera production of Carmen (role of El Remendado), Washington Opera, New York City Opera, Cologne Opera, Zurich Opera, and the Oregon Bach Festival. David joined the faculty at Louisiana Tech in 1978 and taught for 29 years in the areas of private voice, opera workshop, and musical theatre. He used his extensive professional contacts to bring guest performers to campus to enrich the educational experiences of the students. Upon retirement in 2007 David was awarded the rank of Professor Emeritus.



## Sean Holt BM '89

Alum of the year 2014

Sean Holt is an American musician, producer, songwriter and artist. Originally from Shreveport, Louisiana, Holt's early musical influences were a unique collection of Louisiana blues, gospel, soul and jazz from that region. He began his professional career in 1989 in Los Angeles, where he currently resides. For the last 2 decades, Holt has enjoyed an extremely diverse and multi-faceted role in the international music scene. He is an accomplished, creative business owner with years of experience in music production and supervision. Holt co-produced the worldwide theme music for Al Gore's "Live Earth a Climate in Crisis," 24 hours of music from 9 concerts across 7 continents that reached an audience of 2 billion people. Holt is the co-founder of the Believe Foundation, a California 501(c)(3), providing intensive educational programs that cultivate the discipline, dedication, and commitment necessary to achieve excellence in the arts. Most recently, Sean was a member of the five-musician ensemble, Posse 2.0, the house band for the 2013-14 season of the Arsenio Hall Show.



# Performance Opportunities

The Department of Music offers a wide variety of performance opportunities for students of all majors. A core part of our mission is to encourage students to be active participants in the performance of music from a wide variety of style periods in traditional ensembles such as band and choir as well as chamber groups. Department of Music ensembles present numerous concerts throughout the academic year on- and off-campus.



## Instrumental Ensembles

- Symphonic Wind Ensembles
- Jazz Ensemble
- Band of Pride Marching Band
- Hoop Troop

## Vocal Ensembles

- University Choir
- Chamber Singers
- Opera Workshop

## Chamber Ensembles

- Low Brass Ensemble
- Percussion Ensemble
- String Quartet
- Saxophone Choir
- Guitar Ensemble
- Brass Quintet





# Bachelor of Arts in Music

The Department of Music offers a Bachelor of Arts in Music with three concentration options: 1.) Liberal Arts, 2.) Performance, and 3.) Education. All concentrations share a core set of classes in music theory, music history, applied lessons, keyboard skills, and ensembles, while each contains a unique set of additional classes designed to prepare the student for their chosen career. For a complete description of course work for each concentration, visit our website at [music.latech.edu](http://music.latech.edu).



## Liberal Arts

The Liberal Arts concentration is designed for those desiring a liberal arts education with a concentration in music. Students who complete this degree plan build a solid foundation for a variety of careers in music and/or graduate school. Students with an interest in technology can take elective courses in multimedia production taught in our new Multimedia Studio. This concentration requires a minor in another subject allowing the student to combine music study with a complimentary area of interest.



## Performance

The Performance concentration is designed for those particularly interested in the performing and pedagogical aspects of their area of study: percussion, guitar, voice, keyboard, woodwinds, and brass. The performance concentration features a rigorous curriculum designed to prepare students for music study at the graduate level and auditions for professional performing organizations. The curriculum includes advanced courses in music theory and pedagogy and requires a junior and senior recital.



## Education

The Vocal and Instrumental education concentrations are designed for those planning to teach vocal and/or instrumental music in the public schools. Upon completion of the degree, the graduate will be eligible for K-12 certification by the Louisiana Department of Education. In addition to completing the music core classes, including numerous pedagogy courses designed for music educators, students complete 28 credit hours of course work in the College of Education. The final quarter of study consists of a student teaching internship under the mentorship of an experienced music educator at an area school.

# Chamber Singers

Friday, November 21, 1:00 pm

Dr. John Petzet, Director of Choral Activities

Peter Achi, Accompanist



## Program

Imbakwa Jim Papoulis/ed. Nunez  
*Ryan Willis, tenor*

Alma Redemptoris Mater Giovanni Palestrina  
*Orlando Shelly, baritone*

As the Deer Pants for Streams of Water Jim Taylor

Canst Thou Love Me, Lady? Andrea Ramsey

La Reina Jim Taylor  
*Emmie Lancon, soprano*  
*Dr. Cain Budds, guitar*  
*Orlando Shelly, Michael Tullis,*  
*Christian Amos, Andrew Serio, percussion*

The Roof Andrea Ramsey

Shakespeare Songs Matthew Harris  
Who is Silvia?  
And Will A' Not Come Again?  
It was a Lover and His Lass  
O Heart  
When That I Was and a Little Tiny Boy  
Daffodils

*Haley Flores-Turner, Aaron White,*  
*Alex Spiers, Bethany Cardenas, soloists*

O, My Luve's Like a Red, Red Rose David Dickau

Love Walked In arr. Steve Zegree  
*Emmie Lancon, soprano*

The Longest Time Billy Joel/arr. Huff  
*Alex Spiers, tenor*

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# Personnel and Program Notes

## SOPRANO

Bethany Cardenas  
Ashley Davis  
Alanna Kelly  
Emmie Lancon  
Victoria Wheat

## ALTO

Kathryn Ebeyer  
Marian Fields  
Kat Finney  
Haley Flores-Turner  
Sydney Lombardo  
Elizabeth Thomas  
Gabrielle Wehner

## TENOR

Garrett Brown  
Trey Carpenter  
Matthew Martin  
Alex Spiers  
Aaron White  
Ryan Willis

## BASS

Christian Amos  
Ben Culver  
Jarmen Hill  
Taylor Michiels  
Andrew Serio  
Orlando Shelley  
Michael Tullis

### **Imbakwa**

Imbakwa was written for a film score about TunaHAKI, an organization that benefits orphans in Tanzania by using the arts to empower children, a concept that is central to every choral conductor's mission. Translation: Sing for the heart; you can hear, I cry, I touch my cheek, the children cry, I'm telling you, listen to me, hear my heart.

### **Alma Redemptoris Mater**

Translation: Loving Mother of the Redeemer, who remains the accessible Gateway of Heaven and Star of the Sea, give aid to a falling people that strives to rise; O Thou who begot thy holy Creator, while all Nature marveled, Virgin before and after receiving that "Ave" from the mouth of Gabriel, have mercy on sinners.

### **As the Deer Pants for Streams of Water**

This a cappella setting of Psalm 42 declaims the text most passionately, highlighting the questions, "When can I meet with God?" and "Why so disturbed within me?" Tempo and dynamic changes also add excitement until the soft fugato section begins, "The Lord by day bestows his love." Once all voice parts enter, the music grows louder and fuller until a modulation prepares the recapitulation. The bookended "Alleluias" exemplify the comfort the Lord offers humankind.

### **The Roof**

This text was written by an adolescent "figuring out" the many issues in high school. Isabel Zacharias, the student, expounds upon this concept of "the roof," because "it's sheltering, inclusive, warm, and steady, and those are things I really needed to feel at that time." She "realized how important it is for her to always love, defend, and value herself..."

### **Canst Thou Love Me Lady?**

Text: Canst thou love me, lady? I've not learned to woo: Still I love thee dearly! And my heart is true. Thou hast lands and thou hast wealth, But I love thee merely for thyself. Love me, lady, do. Wilt thou love me, fairest, Though I am not fair? I, unkempt and common, Thou, beyond compare. Thou are bright and thou are kind, Canst thou love a man of simple mind? Love me, lady, do. Love me, lady, dearly, If you'll be so good; Though I don't see clearly On what ground you should. Yet, love me true and be my bride. Do not simply shove me aside. Canst thou love me, lady? What does thou say, lady? Love me, truly, lady? You do.

### **La Reina**

Jim Taylor is the Director of Choral Activities at Kilgore College in Texas. This text describes the inspiration, attraction, and the idiosyncratic desire embodied by the human female. Translation: I have named you queen. There are taller ones than you, taller. There are purer ones than you, purer. There are lovelier than you, lovelier. But you are the queen. When you go through the streets, no one recognizes you. No one sees your crystal crown, no one looks at the carpet of red gold that you tread as you pass, the nonexistent carpet. And when you appear all the rivers sound in my body, bells shake the sky, and a hymn fills the world. Only you and I, my love, listen to it.

### **Shakespeare Songs**

These pieces explore the conflation of choral music and American popular music styles. "Who is Silvia?" is a unique doo-wop interpretation of the famous text. "And Will A' Not" is a sad funeral dirge denoting Hamlet's death. "Lover and Lass" is a beautiful conventional choral madrigal. "O Heart" returns briefly to the style of doo-wop, followed by "When That I Was," a folk tune ending with a 16 part coda. Finally, "Daffodils" concludes the set in the country style replete with scooped, bent, and blue notes.

### **O, My Luv'e's Like a Red, Red Rose**

This famous text is set in ternary structure (ABA) and begins with the upper voices, adding the basses during the repeat to complete and fortify the texture. The B section highlights the women's and men's voices separately, as does the closing A section.

### **Love Walked In**

Written by George and Ira Gershwin for the *The Goldwyn Follies* (1938), this short, effervescent arrangement uses vocal jazz and rubato to convey the romance and devotion of true love.

### **The Longest Time**

Harkening back to doo-wop yet again, Billy Joel topped the charts with this hit in 1984 from the album *An Innocent Man*. This song was recorded with only one instrument, a bass guitar. All other audible sounds are percussion, such as hand claps or finger snaps, and Joel's 14 background vocal tracks.

# Faculty Recital

Friday, November 21, 6:00 pm

Steele Moegle, piano  
Randall Sorensen, trumpet  
Joe L. Alexander, tuba

Lisa Maxedon, soprano  
Shayla Blake, piano  
Cain Budds, guitar



## Program

Danzas Argentinas Alberto Ginastera (1916-1983)  
I. Danza del viejo boyero ("Dance of the Old Cowherd")  
II. Danza de la moza donosa ("Dance of the Graceful Young Girl")  
III. Danza del gaucho matrero ("Dance of the Clever Herdsman")  
*Steele Moegle, piano*

Pop Music Suite Joe L. Alexander, (b. 1958)  
I. Pop Music  
II. Third Pop Music  
*Joe L. Alexander, tuba*

Elegie Johann Kaspar Mertz (1806-1856)  
*Cain Budds, guitar*

Framed Cecelia McDowall (b. 1951)  
1. ball at the moulin de la galette  
2. nocturne in blue and gold  
3. walking man  
*Randall Sorensen, trumpet*  
*Steele Moegle, piano*

Will There Really Be a Morning? Ricky Ian Gordon (b. 1956)  
I carry your heart John Duke (1899-1984)  
Reward John Jacob Niles (1892-1980)  
*Lisa Maxedon, soprano*  
*Shayla Blake, piano*

Sonata for Trumpet, Tuba, and Piano Arthur Frackenpohl (b. 1924)  
1. Fast  
3. Lively  
*Randall Sorensen, trumpet*  
*Joe L. Alexander, tuba*  
*Shayla Blake, piano*

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# Jazz Ensemble

Saturday, November 22, 2014 12:00 pm

Lawrence Gibbs, Director

## Program

To be selected from the following

The Blues Story	Gene Roland
Traffic Jam	Artie Shaw/Theodore McRae
23 Degrees North/ 82 Degrees West	William Russo
The Sleaze Factor	Randy Brecker
Honk	Jeff Jarvis
Backrow Politics	Gordon Goodwin
There's Only So Much Oil in the Ground	Stephen Kupka/Emilio Castillo

## Personnel

### Saxes

Lead Alto	Brian Smith	Bossier City, LA
2nd Alto	Elliott Ayo	Gonzales, LA
Lead Tenor	Kevin Keeler	Haughton, LA
2nd Tenor	Tyler Smith	Bossier City, LA
Baritone Sax	Robert Holloway	Homer, LA

### Trumpets

1st	Jeremy Scott	Haughton, LA
2nd	Bryce Leonard	West Monroe, LA
3rd	Brian Ross	Chicago, IL
4th	Zack Hile	Mandeville, LA
5th	Jessica Borne	New Orleans, LA

### Trombones

Lead	Michael Maxey	Minden, LA
2nd	Josh Mattison	Haughton, LA
3rd	La Darius Jones	Shreveport, LA
4th Bass	Dalton Johnson	Carrollton, TX
5th Bass	Stephen Brashear	Mandeville, LA

### Rhythm Section

Drum Set	Taylor Young	Ruston, LA
Auxilliary Percussion	Chuck Szekacs	Haughton, LA
Piano	Joey Richard	Baton Rouge, LA
String Bass	Larry Scott Williams	West Monroe, LA
Electric Bass	Jonathan Mercer	West Monroe, LA
Guitar	Andrew Bayer	Mandeville, LA



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# Symphonic Wind Ensemble

Sunday, November 23, 8:00 pm

Jim Robken, Director of Bands

## Program

Weiner Philharmoniker Fanfare	Richard Strauss Edited by Jim Robken
Frenergy	John Estacio Transcribed by Fraser Linklater
Willson Suite II. In a Gentle Rain <i>Cody Ford – Euphonium</i>	Robert W. Smith (ASCAP)
Trek	H.W. Bassett
Luftwaffe March (Aces High)	Ron Goodwin Arranged by James Mears
English Folk Song Suite II. Intermezzo	Ralph Vaughan-Williams
Children's March (Over the hills and far away)	Percy Aldridge Grainger Edited by R. Mark Rogers
March from "1941"	John Williams Transcribed by John Lavender

## Program Notes

### Weiner Philharmoniker Fanfare

Written in 1924, the *Weiner Philharmoniker Fanfare* has been played at every annual ball of the Vienna Philharmonic. The benefit ball is held during what we know as Mardi Gras. This piece is played at the arrival of guests of honor. The fanfare is a prime example of Strauss' masterful ability to score for brass.

### Frenergy

As the composer explains, the title of this work, *Frenergy*, is an amalgamation of the words "frenetic" and "energy". Originally conceived as a scherzo section of a larger work, the composer decided to discard these musical ideas from the final version. He thought the section was too good to completely throw away. Hence, a standalone composition was born.

### Willson Suite

*Willson Suite* for solo euphonium is a concerto that draws upon the forces of nature. The three movements are "Tronada", "In a Gentle Rain", and "Hurricane". Tonight we feature music major Cody Ford in a performance of the second movement. The audience will be invited to participate in the performance.



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# Personnel and Program Notes

## TREK

Herb Bassett, the current band director at LaSalle and Jena High Schools, has found his niche as a prime example of what can happen when a master teacher champions the cause of smaller band programs. He has composed many wonderful works for smaller bands. Herb has been a great friend of the Louisiana Tech Band Program, and as such we are proud to feature one of his most entertaining compositions for band, *TREK*. This programmatic work is a musical depiction of a bike ride through hilly trails, and across highways, complete with Doppler effects of passing traffic along the way.

## Luftwaffe March (Aces High)

Written for the 1969 film *Battle of Britain*, the *Luftwaffe March*, later renamed *Aces High*, is a wonderful work in the German march tradition, written by an Englishman, with soaring melodies that the listener will find himself humming from time to time. James Mears is an alumnus of Louisiana Tech University who has begun transcribing a number of heretofore exclusively orchestral works for band. We are proud to present his new transcription of this delightful march.

## Intermezzo from English Folk Song Suite

Ralph Vaughan-Williams' *English Folk Song Suite*, along with Gustav Holst's *Suite in Eb* and his *Second Suite in F*, is one of the cornerstones of wind band literature. Tonight we perform the "Intermezzo" of the suite and feature our string section.

## Children's March

Percy Grainger's musical genius has given the wind band many basic repertoire pieces. The *Children's March* is one of the most famous and arguably effective works. Most of Grainger's works are based on existing folk melodies, but in this rare case he composed his own original tune. Grainger loved to exploit the lower woodwinds of the wind band and this piece embodies that penchant. The prominent role of the piano and the unexpected vocal section performed by band members are a testament to Grainger's remarkable creativity.

## March from "1941"

There is virtually no disagreement that John Williams is one of America's best composers. His particular skill has won him several Oscars for film scoring. Interestingly, *March from "1941"*, was written between his film scores for *Close Encounters* and *Raiders of the Lost Ark*. A light musical parody of the march, the score was intended to match the subject matter of Steven Spielberg's less than successful film *1941*. *March from "1941"* is indeed a remarkable romp filled with fun march clichés.

### Flute

\*Sammi Hill, Sulphur  
Erica Clark, Downsville  
Emily O'Rear, Hatfield  
Channing Dorr, Dubach  
Andrew Bays, Mandeville  
Lauren Bonnell, Tallsheek  
Terriana Jones, Marrero

### Clarinet

Zeping Cheng, Dubach  
\*Brian Smith, Bossier City  
Shawn Nacquin, Mamou  
Stephanie Carr, Shreveport  
Tess Grodner, Baton Rouge  
Brandon Frierson, Shreveport  
Destinee Harrell, West Monroe  
Karly Hooper, Ponchatoula  
Ambriell Kaufmann, Denham Springs  
Colleen Heneghan, Metairie  
Shauna Tranter, Sheridan (AR)  
Danielle Marlar, Wylie (TX)  
Joshua Schexnayder, Westwego

### Bass Clarinet

Victorija Morris, Slidell  
Robert Aucoin, Bossier City

### Alto Saxophone

\*Amy Royal, Farmerville  
Elliott Ayo, Gonzales  
Katie Nugent, Olla

### Tenor Saxophone

Kevin Keeler, Haughton  
Tyler Smith, Bossier City

### Baritone Saxophone

Robert Holloway, Homer

### Oboe

\*Sharon Kim, Bossier City  
Jared Dembrun, Kenner

### Bassoon

\*Jonathan Mercer, West Monroe  
John Robken, Ruston

### Trumpet

Michael Toler, Ruston  
\*Bryce Leonard, West Monroe  
James McCrianahan, Denham Springs  
Jeremy Scott, Haughton  
Zachary Hile, Palm Coast (FL)  
Brian Ross, Chicago (IL)  
Cohen Stockman, Ruston  
Frank Jurotich, Lucas  
Jessica Borne, Metairie

### French Horn

\*Daniel Cooper, Houston (TX)  
Tori Guzy, Acworth  
Ben Serio, Ruston  
Haley Dishman, New Iberia  
Krystin Swanner, West Monroe  
Emily Gregg, Saginaw  
Katerine Coleman, Slidell  
Kerri Crites, Grapevine

### Trombone

\*Michael Maxey, Minden  
Joshua Mattison, Haughton  
Joshua Farrar, Mansfield (TX)

Stephen Brashear, Mandeville  
Cory Ford, Montz  
Carlos Shaw, Bastrop

### Euphonium

\*Cody Ford, Jonesville  
Rodarius Tatum, Bastrop  
Daniel Coker, Haughton  
Daniel LeCompte, Haughton

### Tuba

Scott Williams, Calhoun  
\*Cole Thompson, Benton  
Kyle Williams, West Monroe  
Dalton Johnson, Carrollton

### Percussion

\*Bradlee Martin, Ruston  
Matthew Cardenas, Ruston  
Alek Gonzalez, Bossier City  
Michael Horn, Jasper City (TX)  
William Cody Livingston, Ruston  
Tyler Cating, Lake Charles  
Alaycia Sandifer, Bossier City  
Jennifer Schultz, Farmerville

### Cello

Erin Risinger, Shreveport

### String Bass

Nathan Bourque, Prairieville

### Piano

Ashley Price, Winnfield

\* Denotes Principal Player

# Faculty



**Dr. Joe L. Alexander**  
Professor of Music

Music Theory, Composition,  
Applied Low Brass,  
and Head of Theory

DMA, University of North Texas  
MM, James Madison University  
BM, East Carolina University



**Shayla Blake**  
Staff Accompanist

MM, Texas Tech University  
BM, Stetson University



**Dr. Cain Budds**  
Associate Professor of Music

Applied Guitar  
and Music Theory

DMA, Arizona State University  
MM and BM, Illinois State  
University



**Lawrence Gibbs**  
Associate Professor of Music

Applied Single Reeds,  
Director of Jazz Activities,  
and Associate Director of Bands

MA, Louisiana Tech University  
BA, Northeast Louisiana  
University (ULM)



**Dr. Gregory Lyons**  
Assistant Professor of Music

Applied Percussion, Head of  
Instrumental Music Education,  
and Assistant Director of Bands

DMA, The Ohio State University  
MM, Central Michigan University  
BME, The Wheaton College  
Conservatory of Music



**Dr. Lisa Maxedon**  
Associate Professor of Music

Applied Voice,  
Head of Vocal Studies, and  
Director of Opera Workshop

DA, University of Mississippi  
MM, Southern Illinois  
University at Edwardsville  
BM, Millikin University





**Dr. Steele Moegle**  
Associate Professor of Music

Applied Piano, Head of Keyboard Studies, and Head of Music History

DMA, University of Colorado at Boulder  
MA and BM, Middle Tennessee State University



**Dr. John Petzet**  
Assistant Professor of Music

Director of Choral Activities and Applied Voice

DMA, Texas Tech University  
MM, University of Kansas  
BME, University of Tulsa



**Jim Robken**  
Assistant Professor of Music

Director of Bands

MM, University of Arkansas  
BA, Louisiana Tech University



**Ann Sorensen**  
Instructor

Orchestral Strings and Music Appreciation

MM, Ball State University  
BA, St. Cloud State University



**Dr. Randall Sorensen**  
Associate Professor of Music

Coordinator of Music, Applied High Brass, Music Theory and Technology

DA, Ball State University  
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