The Princeton University Jazz Program presents
Celebrating Jazz and the World
with the Princeton University Concert Jazz Ensemble
directed by Dr. Anthony D.J. Branker
featuring International mima Conference
Keynote Address and Special Performance by
Brazilian singer-songwriter
GILBERTO GIL

Saturday,
October 16, 2010
at 8:00 pm
Richardson Auditorium
in Alexander Hall
Princeton University
Program
Concert Jazz Ensemble

Papiro .......................................................... Michael Philip Mossman
Little “J” ....................................................... Thad Jones
Âgua De Beber (Water to Drink) ............ Antonio Carlos Jobim
   lyrics by Vinicius de Moraes and Norman Gimbel
   arr. Michael Philip Mossman

The Biddle-De-Bop Samba .................. Thad Jones
HowInsensitive (Insensatez) ............... Antonio Carlos Jobim
   with vocalist Charmaine Lee
   lyrics by Vinicius de Moraes and Norman Gimbel
   arr. John Clayton

El Caborojeno ........................................ Bob Mintzer

Intermission
Gilberto Gil

International MIMA Conference Keynote Address
“The Role of Cultural Ambassadorship”
Gilberto Gil, legendary Brazilian singer-songwriter and
Former Minister of Culture

Performance by Gilberto Gil and Friends
(selections to be announced from the stage)
Gilberto Gil

Grammy Award-winning Brazilian singer, guitarist, and songwriter Gilberto Gil, who has served as Brazil's Minister of Culture in the administration of President Luiz Inácio Lula da Silva from 2003 to 2008, will provide tonight's keynote address on the role of cultural ambassadorship and will perform with friends as part of MIMA Music's 10th Anniversary International MIMA Conference. Gil started to play music as a child and was still a teenager when he joined his first band. Rhythms from the northeast of Brazil like the baiao, apart from samba and bossa nova were fundamental in his formation. Using them as a starting point, Gil forged his own music to which he incorporated rock, reggae, funk and rhythms from Bahia such as axolot. Known for both his musical innovation and unyielding commitment to social, racial, and cultural matters, Gil has tackled a wide variety of issues in his lyrics, pertinent to modern reality. The mastery with which Gil explores these subjects makes him one of the greatest Brazilian composer-lyricists and social commentators.

Gil's importance to the culture of his country goes back to the 1960's, when he and Caetano Veloso created Tropicalism. Radically innovative in the music scene, the movement assimilated pop culture to national genres; deeply critical on political and moral levels, Tropicalism ended up being repressed by the authoritarian regime. Gil and Caetano were imprisoned and exiled. In London, Gil recorded an album in English for the local Phillips. When he returned to Brazil, he began a series of anthological records in the 70's:

"Expresso 2222," "Gil Jorge" (with Jorge Ben Jor), "Os Doces Bárbaros" (with the baianos Caetano, Gal Costa and Maria Bethânia) and a conceptual trilogy made up by "Refazenda" (of country extraction), "Refavela" (with rhythms from Jamaica, Nigeria, Rio and Bahia) and "Realize." With 52 albums released, Gilberto Gil has 12 gold records, 5 platinum albums, 7 Grammy Awards and more than 4 million records sold. For his unflinching creative engagement in bringing to the world the heart and soul of the Brazilian music, Gilberto Gil has received numerous honors in Brazil and around the world. Simply stated, he is a unique composer powered by immense talent and curiosity; a unique musical ambassador powered by firm cultural conviction.

Cidinho Teixeira

The name Cidinho Teixeira is synonymous with Brazilian groove. Born in Rio Grande do Sul, Brazil, Cidinho Teixeira began his musical career at 15 as a piano and accordion virtuoso. He then moved to Rio de Janeiro where he established a solid name on the musical scene, performing, touring and recording with artists such as Gilberto Gil, Simone, Gal Costa, Eliana Pitman and with his own group, Som Tropical, which recorded for Polygram Records. His extensive international experience includes tours to Germany, France, Portugal, Venezuela, Mexico, Panama, Argentina, Uruguay, Italy, Caribbean cruises and a tour of Africa with Gilberto Gil.

Since moving to the US, Cidinho has been highly sought after to perform in Brazilian nightclubs and jazz festivals, both with his own groups and accompanying singers. With his sister, vocalist Vera Mara and guitarist Paul
Meyers, he co-led one of the most popular Brazilian bands in New York City, “Terra Brasil.” He has recorded with noted American jazz artist Mark Murphy, and he arranged most of the music for the latest CD by Blossom Dearie. He also worked with the great Harry Belafonte. A master of many genres and a prolific composer, Mr. Teixeira has appeared on dozens of recordings as both soloist and as a sideman. His most recent recording is “Luz Maior,” 2007, with Vera Mara (vocals), Taiguara Brandão (bass) and Vanderlei Pereira (drums). He is currently working on an instructional book, “Brazilian Rhythms for the Keyboard.” Most recently, he played a European tour with the legendary Johnny Alf and Alãide Costa. Witness Cidinho’s groove mastery at the Zinc Bar, the treasure of Brazilian music gigs in Manhattan. You might find yourself sitting next to Aito, Flora, Tania Maria, or whoever’s headlining at the Blue Note!

Princeton University Jazz Program

Throughout the years, the Princeton University Jazz Program under the direction of Dr. Anthony D.J. Branker has sought to educate and expose the university community to the artistic and historical significance of jazz by presenting artists and repertoire that are representative of the wide spectrum of styles and conceptual approaches found throughout the music’s evolution. Students involved in jazz performance have numerous opportunities to concertize, participate in master classes, study privately, and to pursue independent projects. They also have the opportunity to participate in academic courses from the music department curriculum that encourage the study of the historical, social, theoretical, stylistic, and creative issues that pertain to the jazz idiom. In 2008, Princeton University received a $4 million gift that will enhance the study and performance of jazz, significantly expanding the university’s ability to support performances and develop innovative research and teaching in this uniquely American and broadly influential art form. As a result of this generous contribution to the development of jazz studies at Princeton, we are proud to announce the establishment of the newly created Certificate Program in Jazz Studies at Princeton University.

Presently, the ensemble program features one 17-piece big band and an ever changing variety of small groups, which have included Jazz Composers Collective, Crossing Borders Improvisational Music Ensemble, Free to Be Ensemble, Jazz Vocal Collective, Tadd Dameron Ensemble, Horace Silver Ensemble, Old & New Stories Collective, Ralph Bowen Ensemble, Modal Ensemble, Pat Metheny Ensemble, New Voices Collective, Miles Davis Ensemble, Wayne Shorter Ensemble, Afro-Latin Ensemble, Jazz Messengers Ensemble, Ornette Coleman Ensemble, Swingtet, Fusion Ensemble, Ellington/Strayhorn Ensemble, Afro-Groove Ensemble, John Coltrane Ensemble, Horace Silver Ensemble, Ensemble X, New Orleans Ensemble, Jazz Saxophone Quartet, Art Blakey Ensemble, Avant Garde Ensemble, Monk/Mingus Ensemble, Hard Bop Ensemble, Jazznet, and the Jazz Vesper Ensemble. Qualified students have the opportunity to pursue further studies in jazz performance through the Music Department’s Certificate Program in Musical Performance.

In an effort to provide ensemble members with the opportunity to learn from recognized jazz masters, Princeton’s national award-winning jazz program has been fortunate to sponsor master class residencies and feature its ensembles in concert performances with such internationally renowned jazz artists as Clark Terry, Phil Woods, Slide Hampton, Jimmy Heath, Jon Faddis, Conrad Herwig, Oliver Lake, Frank Foster, Benny Carter, Ted Curson, Stanley Jordan, Bobby Watson, Terence Blanchard, Bob Mintzer, Ralph Peterson, Steve Nelson, Antonio Hart, Don Braden, Jacky Terrasson, Jonny King, Walt Weiskopf, Valery Ponomarev, Bryan Carroll, Michael Philip Mossman, Rick Margitza, Ralph Bowen, Mark Gross, Clifford Adams, Jeffery Smith, Guilherme Franco, Renato Thom, and Winston Byrd. The program has also been fortunate to feature Dr. Billy Taylor, Maria Schneider, Geri Allen, Omar Sosa, Victor Lewis, Bill Frisell, Fred Hersch, Joanne Brackeen, Roy Hargrove, Hugh Masekela, James Williams, Craig Handy, Jeremy Pelt, Gene Bertoncini, Jim Black, Bruce Williams, Scott Lee, and Wilson “Willie Tee” Turnston as guest lecturers in master class situations.

Over the years, the award-winning Concert Jazz Ensemble has dedicated itself to the performance of the historically significant music of Duke Ellington and Billy Strayhorn. They have presented such works as: The Far East Suite and New Orleans Suite with the Juilliard Jazz Orchestra; Ellington’s extended orchestral composition, A Tone Parallel to Harlem with the Delaware Valley Philharmonic Orchestra and the Princeton University Orchestra; New World A Comin’ with the Princeton University Orchestra; The Sacred Concert Music of Duke Ellington with the Princeton University Chapel Choir as well as with the University Glee Club and Gospel Ensemble; the all-Strayhorn program of big band music entitled, A Lush Life: The Music of Billy Strayhorn; as well as the Ellington/Strayhorn collaborative adaptation of Peter Ilyich Tchaikovsky’s Nutcracker Suite and Edvard Grieg’s Peer Gynt Suites Nos. 1 & 2. The Concert Jazz Ensemble has also been proud to present a number of concerts devoted to the works of guest composers. Such programs have focused on the music of Jimmy Heath, Frank Foster, Slide Hampton, Bob Mintzer, Oliver Lake, Michael Philip Mossman, Bobby Watson, Ralph Bowen, Conrad Herwig, Ted Curson, Ralph Peterson, Jonny King and Walt Weiskopf.

Between 2003 and 2006, Princeton’s jazz program worked in collaboration
with The Commission Project (TCP) from Rochester, New York to present new works for big band. Jazz composers who have received TCP commissions to write for the University Concert Jazz Ensemble have included Jimmy Heath, Bob Mintzer, Michael Philip Mossman, and Ralph Bowen. Of these commissioned works, Bob Mintzer’s “March Majestic” has been made available through Alfred Publishing and appears on recordings by the Bob Mintzer Big Band (Old School: New Lessons) and the Yellowjackets (Altered State), and Michael Mossman’s three-movement “John Coltrane Suite” has been performed by university and conservatory jazz programs throughout the United States and is published by RGM. Randy Bauer, a recent Ph.D. recipient and graduate of Princeton’s composition program was named the winner of an Honorable Mention Award in the 2004-2005 ASCAP Foundation Young Jazz Composers Award Competition for his composition, “Wide-Eyed Wonder.” This work was also made possible thanks to a commission from The Commission Project® and was premiered by the University Concert Jazz Ensemble in 2003. In 2007, through funding from Sons of Sound Productions, the jazz program commissioned trombonist Conrad Herwig to compose the Afro-Latin influenced “Reflections of a Man Facing South,” a suite that was premiered by the Concert Jazz Ensemble. Recently, the Concert Jazz Ensemble collaborated with the University Sinfonia and the vocal ensemble Fuma Sura to present the world premiere of “In Another Time,” a five-movement work by composer Laurie Altman.

Princeton offers a number of outstanding jazz performance groups. The University Jazz Composers Collective recently traveled to Estonia for a series of concerts sponsored by the Department of State of the United States of America, the U.S. Embassy in Estonia, and the Estonian Academy of Music. The ensemble performed three concerts, including a performance at the Estonian Academy of Music in Tallinn, where they premiered The Eeest Jazz Suite composed by the group’s director, Dr. Anthony D.J. Branker during his fall 2005 residency as a U.S. Fulbright Scholar and visiting professor of music at the academy of music. The University Jazz Composers Collective also gave performances at the Geneva Night Club in the city of Narva, which was recorded for broadcast on Estonian National Radio, and at Theatre No. 99 in Tallinn where they featured two sets of original music created by students in the ensemble and were joined by Estonian jazz vocalist Kadi Vroom and guitarist Jaak Soolik, chair of the jazz department at the academy of music. The Jazz Composers Collective was also featured in performance on Estonian National Television (ETV). In addition, the University Jazz Composers Collective traveled to Hong Kong, China in March of 2008 for a series of performances, including a night at the Vibe Jazz Club, and the University Crossing Borders Improvisational Music Ensemble collaborated with the experimental jazz quartet Amparo from the Royal College of Music in Stockholm, Sweden in concert at Princeton University.

In 1999, the University Monk/Mingus Ensemble was named winner of Down Beat magazine’s Student Music Award for “Best College Jazz Instrumental Group” and Ensemble X was selected by Down Beat as the winner of “Outstanding Performance” honors in the jazz instrumental group category in 2003. The jazz program received its third national prize from Down Beat in 2007 when pianist Julia Brev was awarded “Outstanding Performance” honors in the “Best College Jazz Soloist” category. In addition, Ms. Brev was selected to the International Association for Jazz Education (IAJE) Sisters in Jazz Colleague All-Star Quintet and performed with the group at the IAJE 35th Annual Conference in Toronto, Canada and at the Kennedy Center in Washington, DC.

The University Concert Jazz Ensemble has been featured in performance at the International Association for Jazz Education International Conference in Washington, D.C., the National Endowment for the Humanities Paul Robeson Institute at Rutgers University, Down Beat Music Fest U.S.A. National Finals (Oakland, California), and has received numerous awards at intercollegiate jazz festivals held at the University of Notre Dame, Villanova University, and Rowan (Glassboro) University. In addition, several students from the Concert Jazz Ensemble were named winners of prestigious “Outstanding Soloist” awards at Down Beat’s Musicfest U.S.A. National Finals and at the Notre Dame Intercollegiate Jazz Festival. The University Afro-Groove Ensemble was featured at the 2004 New Jersey Music Educators Association (NJMEA) State Conference and at the 4th Annual North Texas Jazz Festival with two members of the group receiving “Outstanding Soloist” awards. In addition, the University Jazztet has held at the Trenton 24th Women in Jazz Festival, the Princeton Jazz Fest Jazz Festival, as well as for numerous jazz-in-the-schools programs in the greater Princeton area.

Princeton’s jazz program, in partnership with the Princeton Public Library, was the proud recipient of a 2006-2007 Looking At: Jazz, America’s Art Form grant from the National Endowment for the Humanities in collaboration with Jazz at Lincoln Center, the American Library Association and Re: New Media. The Looking At: Jazz project series was dedicated to exploring the cultural and social history of jazz through the presentation of six compelling documentary films, accompanied by viewing and discussion programs, essays by eminent scholars, and live performances for the community that featured the Princeton University Concert Jazz Ensemble, Swingtet, and Afro-Latin Ensemble.

Princeton’s jazz program has also produced eleven recording projects over the past twenty years, which include Blue/Yellow Dances (Jazz

**The Conductor**

Dr. Anthony D.J. Branker holds the endowed chair of the Anthony H.P. Lee ’79 P’11 P’14 Senior Lecturer in Jazz Studies, is Founder/Director of the Program in Jazz Studies, and serves as Associate Director of the Program in Musical Performance at Princeton University, where he directs an extensive list of ensembles and teaches courses in jazz theory through improvisation & composition, jazz performance practice in historical and cultural context, jazz composition, and the evolution of jazz styles. He has served as a U.S. Fulbright Scholar and visiting professor at the Estonian Academy of Music and Theatre in Tallinn, Estonia and has also been a member of the faculty at the Manhattan School of Music, Rutgers University Mason Gross School of the Arts, Hunter College of the City University of New York, Ursinus College, and the New Jersey Summer Arts Institute. He has been honored by the United States Department of Education with a Presidential Scholars Teacher Recognition Award, the Institute for Arts and Humanities Education Distinguished Teaching Award, the International Association of Jazz Educators Award for Outstanding Service to Jazz Education, and was the recipient of the 2004 Alumni Award presented by the Association of Black Princeton Alumni. Recently, the New Jersey Association for Jazz Education honored Dr. Branker at the New Jersey Performing Arts Center in Newark by presenting him with the 2009 Jazz Education Achievement Award for “Outstanding Accomplishment in the Field of Jazz Studies and Continued Dedication to the New Jersey Jazz Education Community.”

As a conductor, Dr. Branker has had the opportunity to work with such internationally renowned artists as Clark Terry, Phil Woods, Slide Hampton, Jimmy Heath, Jon Faddis, Conrad Herwig, Oliver Lake, Frank Foster, Benny Carter, Ted Curson, Stanley Jordan, Bobby Watson, Terence Blanchard, Bob Mintzer, Ralph Peterson, Steve Nelson, Antonio Hart, Don Braden, Jacky Terrasson, Jonny King, Walt Weiskopf, Valery Ponomarev, Bryan Carrott, Michael Philip Mossman, Rick Margitza, Ralph Bowen, Mark Gross, Clifford Adams, Jeffery Smith, Guilherme Franco, Benny Powell, Michael Cochrane, and Patience Higgins. In addition, he has collaborated with the Juilliard Jazz Orchestra and conductors Wynton Gordon, Loren Schoenberg, and Ceci Bridgewater on joint big band performances of Duke Ellington and Billy Strayhorn’s *The Far East Suite* and Ellington’s *The New Orleans Suite* at McCarter Theatre in Princeton. Mr. Branker has also appeared as guest jazz conductor with the Jugend Sinfonie Orchester (Bremen, Germany), Israel’s Kiryat Ono Symphonic Youth Band, Japan’s Fukuju Junior Orchestra, Estonian Academy of Music Big Band (Tallinn, Estonia), Hunter Jazz Repertory Orchestra (New York), Rutgers University Mason Gross School of the Arts Jazz Ensemble, New Jersey IAJE Intercollegiate All State Jazz Ensemble, and the 2008 New Jersey All State High School Jazz Ensemble. While at Princeton, Professor Branker has led performances that have featured the Princeton University Orchestra, Sinfonia, Chapel Choir, Glee Club/Concert Choir, and Gospel Ensemble, and has directed two national award-winning jazz groups, including the Monk/Mingus Ensemble, winner of the Down Beat magazine Student Music Award for “Best Jazz Instrumental Group,” and Ensemble X, recipient of a 2003 Down Beat music award for “Outstanding Performance.” In addition, the University Jazz Composers Collective has traveled to Estonia for a series of concerts sponsored by the Department of State of the United States of America, the U.S. Embassy in Estonia, and the Estonian Academy of Music, and to Hong Kong, China to perform at the Vibe Jazz Club. Professor Branker has also conducted such extended works as Lalo Schifrin’s *Gillespiana Suite*, Ellington’s *A Tone Parallel to Harlem, New World A Comin*, *Music From the Sacred Concerts*, the Ellington/Strayhorn collaborative adaptation of Peter Ilyich Tchaikovsky’s *Nutcracker Suite* and Edward Grieg’s *Peer Gynt Suites Nos. 1 & 2*, as well as world premieres of two dance works choreographed to the orchestral music of Claude Debussy’s *To Box and John Alden Carpenter’s Krazy Kat*. In addition, he has conducted premieres of such commissioned works as Jimmy Heath’s *For the Love Of*, Michael Philip Mossman’s *John Coltrane Suite*, Bob Mintzer’s *March Majestic*, Ralph Bowen’s *Little Miss B*, Conrad Herwig’s *Reflections of a Man Facing South*, Randy Bauer’s *Wide-Eyed Wonder*, and Laurie Altman’s *In Another Time*.

As a composer, Branker has received composition prizes, commissions, served as composer-in-residence, and has had his music featured in performance at the Pori International Jazz Festival (Finland), Leningrad/St. Petersburg International Jazz Festival (Russia), Kaunas International Jazz Festival (Lithuania), Estonia International Jazz Festival (Estonia), Mt. Fuji International Jazz Festival (Japan), JVC Jazz Festival (New York); concert and club appearances in China, Russia, France, and Germany; as well as
in performance at such venues as the Iridium Jazz Club, Sweet Basil Jazz Club, The Five Spot, New York's Symphony Space, the Fez under the Time Café, Trumpets Jazz Club, Estonian Academy of Music and Theatre, and the Schomburg Center for Research in Black Culture. In addition, his music has appeared on National Public Radio, was spotlighted at the International Jazz Composers Symposium at the University of South Florida, and has been performed by the Shanghai Jazz Orchestra in Shanghai, China. His works have been performed and/or recorded by Steve Nelson, Stanley Jordan, Taalib Kibwe, Conrad Herwig, Mark Gross, Curtis Lundy, James Weidman, Steve Koon, Rick Margitza, Jann Parker, and the Spirit of Life Ensemble and have featured such guest soloists as Kenny Barron, Eddie Henderson, Winard Harper, John Hicks, Valery Ponomares, Joe Ford, Cecil Brooks III, Onaje Ali Gumbs, Alex Blake, Sarah Jane Cion, and Benny Carter.

Professor Branker is also an Origin Records recording artist/composer and leads the group Anthony Branker & Ascent, a jazz collective formed in 2004 dedicated to the performance of original new music by its founder, which has featured some of the most significant jazz artists working today. The ensemble will be releasing its third recording project, Dance Music, on the Origin Records label on November 16, 2010, which will feature performances by alto saxophonist Tia Fuller, tenor & soprano saxophonist Ralph Bowen, trombonist Clifford Adams Jr., pianist Jenny King, bassist Kenny Davis, drummer Adam Cruz, guitarist Freddie Bryant, and Estonia vocalist Kadri Voorand. The group's first CD project Spirit Songs - with alto & soprano saxophonist Antonio Hart, Bowen, Adams, King, bassist John Benitez, and drummer Ralph Peterson - was released internationally in 2006 on the Sons of Sound record label and was chided by the Jazz Journalists Association as one of the "Top 10 new jazz releases for 2006" with the composition "Imani (Faith)" being named one of the "Top 10 best new compositions of the year." Blessings, the collective's second CD, which featured alto saxophonist Steve Wilson, Bowen, Adams, vibraphonist Bryan Carroll, King, bassist Belden Bullock, conguero Renato Thomas, and drummer Wilby Fletcher, was released on Origin Records, the 2009 JazzWeek "Record Label of the Year," and was named to the First Round in the 52nd Annual Grammy Awards Balloting in the "Best Jazz Instrumental Album" category, along with Branker's composition 'Crystal Angel' for "Best Instrumental Composition," and Ralph Bowen's soprano saxophone feature on Branker's composition "The Holy Innocent" for "Best Jazz Instrumental Solo."

As a trumpeter, Branker has performed and recorded with the Spirit of Life Ensemble - including a five-year residency at New York's internationally renowned Sweet Basil jazz club. He has also appeared at the Port International Jazz Festival (Russia); Kaunas International Jazz Festival (Lithuania); Estonia International Jazz Festival (Tartu, Estonia); JVC Jazz Festival at Sweet Basil (New York); Panasonic Village Jazz Festival (New York); as well as jazz club performances in France, Finland, Germany, Russia, and New York. In addition, he has worked in a variety of musical settings with such artists as Ted Curson, Taalib Kibwe, Guillerme Franco & Nova Bossa Nova, Steve Nelson, Michael Cochrane, Calvin Hill, James Weidman. Eddie Henderson. Stanley Jordan, Benny Carter, Ralph Peterson, Terence Blanchard, Big John Patton, Roscoe Mitchell, Rick Margitza, Gary Burton, the R&B group Tavares, and has performed in the critically acclaimed Off-Broadway production of Dinah Was: The Dinah Washington Musical.

Dr. Branker has received fellowships or grants from the J. William Fulbright Foreign Scholarship Board/Council for International Exchange of Scholars, the National Endowment for the Humanities, Rutgers Institute of Jazz Studies, Princeton University, and Ursinus College. He has presented research at conferences of the International Society for Music Education, College Music Society, International Jazz Composers Symposium, International Association for Jazz Education, New Jersey Music Educators Association, and the Princeton University Regional Conference – "Big Ideas: Science, Innovation, and Discovery." He has also appeared as a guest lecturer for the Department of Pop & Jazz Music at Helsinki Polytechnic Tech in Helsinki, Finland; Kuressaare Music Academy on the Estonian island of Saaremaa, the Pop/Jazz Program at Viljandi: Kultuurikademia Muusikakamajas in Viljandi, Estonia; National Endowment for the Humanities Paul Robeson Institute at Rutgers University; "Teachers as Scholars" program for New Jersey Educators at Princeton University; Princeton University Alumni College Seminar "New Orleans: City of Jazz" in New Orleans, Louisiana; the Plexus Institute, Drew University; and has served as program scholar for the Looking At: Jazz America's Art Form, a six-part documentary film viewing and discussion series at the Princeton Public Library.

Anthony D.J. Branker holds the degrees of Doctor of Education and Master of Education from Columbia University, Teachers College; Master of Music in Jazz Pedagogy from the University of Miami; and a Bachelor of Arts in Music and Certificate in African-American Studies from Princeton University.
Princeton University Department of Music
Steven Mackey, Chair
Marilyn Ham, Department Manager
Gregory Smith, Academic Programs Manager
Kyle Subramaniam, Business Manager
Cynthia Masterson, Office Assistant

Concert Office
Marna Seltzer, Manager
Ernie Clark, Concert Coordinator
Deborah Rhoades, Accounts Manager
John Burkhalter, Office Assistant

Department of Music Technical Staff
Andrés Villalta, Audio Specialist
Joseph Vizzini & Chris Hill, Piano Technicians
Bryan Fitzwater, Technical Support Specialist
Jeffrey Snyder, Technical Director

Richardson Auditorium Staff
Tom Myers, Director
Milo Lanoue, Associate Director
Gina Madore, Assistant Director
James Allington, Audio Engineer

Special Facilities Staff
Christopher Gorzezhik, Production Supervisor
John Burton, Production Technician
Liz Lammer, Production Technician
Bill Pierce, Production Technician

University Ticketing Staff
Nick Robinson, Associate Director
Mary Kemler, Assistant Director
Sharon Maselli, Ticket Manager