VANDERCOOK LIVE!
2020-21

STUDENT CONDUCTOR CONCERTS

SYMPHONIC BAND
MARCH 30, 2021 AT 7:00 PM

PHILHARMONIC ORCHESTRA & CONCERT CHOIRS
APRIL 1, 2021 AT 7:00 PM

3125 SOUTH FEDERAL STREET
CHICAGO, IL
SYMPHONIC BAND

Kentucky 1800  Clare Grundman (1913–1996)
   arr. Robert Longfield
   Alfred Fajardo, conductor

Black Forest Overture  Michael Sweeney (1952)
   Peter Cha, conductor

Enigma Variations
   IX. Nimrod  Edward Elgar (1857–1934)
   arr. Jay Bocook
   Thomas Ford, conductor

Gap Creek  Jay Bocook (1953)
   Danny Flores, conductor

Pictures at an Exhibition  Modest Mussorgsky (1839–1881)
   arr. Michael Sweeney
   Herman Jimenez, Conductor

INTERMISSION

March of the Belgian Paratroopers  Pierre Leemans
   (1787–1980)
   arr. Michael Brown
   Khrstopher Granados, conductor

Jupiter from “The Planets”  Gustav Holst (1874–1934)
   arr. Paul Barker
   Taylor Muñoz, conductor

Three Czech Folk Songs  Johnnie Vinson (1944)
   I. Walking at Night
   III. Spring, the Madcap
   Matthew Hendricks, conductor

Cyclone  Michael Oare (1960)
   Dan Schmitt, conductor
PHILHARMONIC ORCHESTRA

Crossing Pirates’ Cove  Daborah Baker Monday (1953)  Victoria Pankow, conductor

Fantasy on a Japanese Folk Song  Brian Balmages (1975)  Shengyue Li, conductor

The Tell-Tale Heart  Michael Story (1956)  Tamia Smith, conductor

TENOR/BASS CHOIR

Du bist die Ruh  Franz Schubert (1797–1828)  arr. Peter A. Eklund  Maria de Lourdes Sandoval, conductor

My love is Like a Rose  Eugene Butler (1935)  Javier Foshee, conductor

The Awakening  Joseph M. Martin (1959)  David Korleski, conductor

INTERMISSION

TREBLE CHOIR

Lift Thine Eyes  Felix Mendelssohn (1809–1847)  Gianna Barone, conductor

Hotaru Koi  Rō Ogura  arr. David Larson  Becca Majeski, conductor

Away from the Roll of the Sea  Allister MacGillivray (1948)  arr. Diane Loomer  Hope Miner, conductor

COLLEGIATE CHORALE

Come Away to the Skies  Traditional Hymn  arr. Alice Parker  James Sinclair, conductor

Deep River  Spiritual  arr. René Clausen  Marie E. Williams, conductor

Chindia  Alexandru Pașcanu (1920–1989)  Delaney Davis, conductor
The Performers

SYMPHONIC BAND

Flute
Ashley Bennett
Jaci Tabernacki

Bb Clarinet
Alexis Bennett
Khristopher Granados
Matthew Hendricks

Bass Clarinet
Amanda Siegert

Alto Saxophone
Nicholas Forlenza
Michael Kramer
Andrew Pilacoutas

Tenor/Baritone Saxophone
Luis “Danny” Flores

Trumpet
Alfred Fajardo
Andrew Gates

Horn
Alexandra Detweiler
Elora Maniatis
Bethany Sluis

Trombone
Herman Jimenez
Daniel Schmitt

Euphonium
David Martinez

Tuba
Isaias Nava
Riley Odehnal

Double Bass
Brian Pavlak

Percussion
Peter Cha
Thomas Ford
Alexia Govan
Taylor Muñoz
Cecilia Reyes
Diego Serna

PHILHARMONIC ORCHESTRA

Violin 1
Esther Figueroa
Peter Cha
Jonathan Nash

Violin 2
Shengyue Li
Taylor Muñoz
Brian Pavlak
James Chow

Viola
Maddie Ring
Hope Miner
Haley Cirar

Cello
Victoria Pankow
Delaney Davis

Tamia Smith
Ashley Bennett
Marie Williams
Alexis Benet

Double Bass
Alfred Fajardo
COLLEGIATE CHORALE

**Soprano**
- Gianna Barone
- Delaney Davis
- Elora Maniatis
- Hope Miner
- Jenna Rapisarda
- Maddie Ring
- Naomi Rivera

**Alto**
- Haley Cirar
- Maria de Lourdes San-doval
- Julia Sariñana
- Tamia Smith
- Karen Vivero

**Tenor**
- Miguel Fabian-Sauceda
- Matthew Hunter
- Marie Williams

**Bass**
- James Chow
- Kristopher Granados
- David Korleski
- Cesar Pino
- James Sinclair

TENOR/BASS CHORUS

**Tenor**
- Miguel Fabian-Sauceda
- Daniel Flores
- Nicholas Forlenza
- Javier Foshee
- Andrew Gates
- Matthew Hunter
- Michael Kramer

**Bass**
- James Chow
- Alfred Fajardo
- Khristopher Granados
- David Korleski

**Shengyue Li**
- David Martinez
- Isaías Nava
- Brian Pavlak
- Cesar Pino
- Daniel Schmitt
- Diego Serna
- James Sinclair

TREBLE CHORUS

**Soprano**
- Gianna Barone
- Delaney Davis
- Elora Maniatis
- Hope Miner
- Jenna Rapisarda
- Maddie Ring
- Naomi Rivera

**Alto**
- Haley Cirar
- Esther Figueroa
- Alexia Govan
- Rebecca Majeski

**Taylor Muñoz**
- Cecilia Reyes
- Maria de Lourdes
- Sandoval
- Julia Sariñana
- Amanda Siegert
- Tamia Smith
- Karen Vivero
- Marie Willias
SYMPHONIC BAND

Kentucky 1800 was composed by the American band composer, Clare Ewing Grundman. The piece was composed in 1954 and later revised in 1987. Kentucky 1800 features themes from three American folk songs: “The Promised Land”, “I’m Sad and I’m Lonely,” and “Cindy.” These tunes reflect the different experiences of the American Pioneers as they traveled westward from the Eastern colonies. Other notable events that occurred in America during the early 1800s were the War of 1812, the Louisiana Purchase, the Lewis and Clark expedition, and the composing of the words to the Star-Spangled Banner by Francis Scott Key. This piece has been arranged for a flexible instrumentation ensemble but was originally written for a full wind symphonic band.

Black Forest Overture is a piece written by Michael Sweeney who is known for writing for concert bands for younger levels. This is a staple for middle school bands. It provides challenges to musicians in the form of tempo changes, dynamics, and the use of expression which is a key component for this piece. The music goes on a journey through the dark forest that is filled with mystery and wonders yet unseen or in this case, unheard of.

Enigma Variations, IX. Nimrod. Composed between 1898 and 1899, Nimrod is the ninth movement of Sir Edward Elgar’s fourteen movement work Enigma Variations. It tells the story of a time when Elgar had fallen into a deep depression, and his publisher Augustus Jaegar helped motivate him and get out of his depressive state. He told Elgar that like Beethoven, he must continue to compose his own beautiful music. The movement is dedicated to Jaegar. Enigma Variations was premiered in London at St. James’ Hall in June 1899, and quickly became an internationally renown piece, with Nimrod being performed both with the entire work as well as a standalone piece. Elgar even conducted the Nimrod movement in May of 1912 to pay tribute to the families and survivors of the musicians who had perished in the Titanic disaster. The piece is often compared as a juxtaposition to Samuel Barber’s Adagio for Strings.

Gap Creek is a piece of music written for younger bands. It was first published in 2000 for a full concert band, and was later adapted for flex-band in 2008. It features an opening slow section that provides beautiful and expressive melodies. It concludes with an enjoyable and exciting fast section. While there isn’t any information on the meaning behind this piece, the imagery provided through the music provides many different interpretations among listeners.

Pictures at an Exhibition. Originally written for piano, Pictures at an Exhibition is a suite of 10 pieces (plus a recurring, varied Promenade theme) composed by Russian composer Modest Mussorgsky in 1874. The pieces were inspired by the artwork of one of Mussorgsky’s closest friends, Viktor Hartmann, whom 10 months prior, died from an aneurysm at the age of 39. Although the suite was not published for the first time until 1886, 5 years after Mussorgsky’s death, there have been many orchestrations and arrangements written, with Maurice Ravel’s 1922 orchestration for full symphony orchestra being by far the most well-known. In this flex band arrangement featuring “Promenade”, “The Hut of Baba Yaga”, and “The Great Gate of Kiev”, arranger Michael Sweeney captures the power and depth of Mussorgsky’s masterful work in this beautiful adaptation written for younger musicians.
March of the Belgian Paratroopers. Pierre Leeman served for the Belgian army during the first World War when he was asked to compose a march by his regimental commander. He was unsuccessful at writing a march while he served. Later in life, during the second World War, Leemans was asked by a group of Belgian paratroopers to write a march for them. Leemans was in a time crunch, so revisited his old attempts at the march and quickly was able to put the piece together, March of the Belgian Paratroopers. The March is written in a very unique way that is very pleasing to the human ear by including very playful melodies and rich harmonies. This March is considered one of the greatest marches in Wind Band Repertoire.

Jupiter from “The Planets” (Op. 34) is originally part of a seven movement orchestral suite called “The Planets”, written by Gustav Holst in 1914. When composing “The Planets” Holst was inspired by the concept of planets influencing the psyche, with astrology playing a prominent role in his work. Holst described Jupiter, in particular, as “the bringer of jollity,” and it is the most popular movement. Paul Barker arranged the hymn section of Jupiter for flex-band so that the integrity of the piece was upheld while still being attainable for smaller and younger groups.

Three Czech Folk Songs is a piece written for young band that seeks to encapsulate the traditional music of Czechoslovakia. The first movement of the piece, Walking at Night, alternates between a slow, expressive song and a fast-paced exciting melody. The folk song the movement is based on, called Stodola Pumpa, tells the story of a daydreaming young lover who cannot seem to stay focused at work. Their melodious daydreams are interrupted by their boss, who reprimands them for their inattentiveness. The third movement, Spring, the Madcap, develops two motives that lead to a grand conclusion. While the source material for this movement is unknown, the music captures the excitement of a beautiful spring day.

PHILHARMONIC ORCHESTRA

Crossing Pirates’ Cove. Deborah Baker Monday is an active pedagogue, orchestra director, and performer. She has published several works with leading educational music publishers and has presented various sessions at Music Educator’s Conferences in several states.

Ms. Monday has written several works based on imaginative themed ideas, including an arrangement of Debussy’s The Girl With Flaxen Hair and her own composition of The Arethusa, both based on magical human insights and the sublime art form. Crossing Pirates’ Cove is yet another one of her works aimed to tap into one’s fantastical side and create a feeling of suspense as you explore uncharted territory. With a staccato feel paired with smooth melodies, Crossing Pirates’ Cove captures the essence of imagination while taking its listeners through the ocean waves.

Fantasy on a Japanese Folk Song. Brian Balmages is an award-winning composer, conductor, producer and performer. His compositions have been performed worldwide at the state, national and international level. He is actively incorporating from elementary school to professional groups.

This fantasy is composed based on melody of Sakura, Sakura, Sakura, Sakura is a traditional Japanese folk song about the beautiful scenery of spring. The original tune is in Japanese style minor and it is often sung in international setting to represent Japan. This piece contain several harmonic shifts and melodic variations, and it starts in minor and end with beautiful major chord.
Program Notes
Listed in performance order, as prepared by the respective conductors.

The Tell-Tale Heart by Michael Story brings to life the classic short story written by Edgar Allen Poe. The story tells of a narrator who kills the man he lives with and buries his heart beneath the floorboard. He is then haunted by the guilt that comes from hearing the dead man’s beating heart and thus confesses to the murder in an outcry, “‘Villians!’ he shrieked, ‘dissemble no more! I admit the deeb- Tear up the planks!- Here, Here!- It is the beating of his hideous heart!’” (Belwin Orchestra).

TENOR/BASS CHOIR

Du bist die Ruh. Mystery still clouds the origin date of this poetry. Ruckert, a poet and scholar of the German language, gained popularity during the early 19th century with his patriotic poetry during the wars with Napoleon. His lyrics were set by many important composers, including Mahler.

Schubert, a quintessential Romanticist, set this text in an ambiguous style with little sensual emotion. The devotional text is set in a semi-religious manner with intimate and extreme attention to detail. This fine example of Schubert’s creative genius has become one of his most popular songs. It was originally written for a high solo voice, the key the same as in the arrangement.

Translation by the editor. You are the repose (rest), the gentle peace, you are the longing and what quiets it. To you I dedicate my eyes and heart in complete joy and pain as a dwelling place. Come to me here and quietly close the door behind you. May my heart be filled with joy. The pupil of my eye is illuminated by your glow, oh fill it to the fullest!

My Love is Like a Rose. Originally a poem by Robert Burns in 1794, “My Love is like a Rose” has remained a cornerstone text to romantic poetry. Through its various musical arrangements and adaptations, Eugene Butler’s arrangement emphasizes expression in sentiment through sweet, intertwining melodies while keeping the solemn resolve of the text.

The Awakening was written for 20th annual Texas Choral Directors Association Conference. The composer, Joseph M. Martin, wrote the piece in honor of his choir director, Doris Clark, who was murdered in the choir room his senior year of high school. The piece is divided into 3 sections; a nightmare (a dream), the waking from the dream, and the spiritual awakening/realization of what music is. The song is an anthem for music, harkening to the idea of divine inspiration.

TREBLE CHOIR

Lift Thine Eyes is an excerpt from the oratorio Elijah, by Felix Mendelssohn. Elijah tells the story of a young prophet named Elijah, as written in books 1 Kings and 2 Kings in the Old Testament. Written for the Birmingham Festival in 1846, the work was an instant success. The text of “Lift Thine Eyes” comes from Psalm 121. As the angels sing to Elijah in his darkest hour in the oratorio, so too the work can stand on its own as a reminder of hope. One does not need to be religious to glean the meaning of this text, it is always darkest before the dawn, and the darkness will subside only if we let the light in.
Hotaru Koi is an a cappella arrangement of a Japanese children's song and is a popular choice for state and regional festival lists. The song is thought to have originated in the Akita prefecture in the northern part of Japan. Hotaru Koi is often sung by children during the Bon Odori festival. The Bon Odori festival is celebrated in mid-August, and celebrates the return of ancestors’ souls to Earth. On warm nights when the adults do their own celebrating, the children love chasing fireflies together. Hotaru Koi is sung primarily when in pursuit of these twinkling fireflies.  

Ho, ho, hotaru koi. Atchi no mizu wa nigai zo. Kotchi no mizu wa amai zo. Ho, ho, hotaru koi. Fireflies, come! The water over there is bitter. The water over here is sweet. Fireflies, come!

Away from the Roll of the Sea was adapted from a Nova Scotia folk song and arranged by Diane Loomer for the Elektra Women’s choir. This piece was first performed on October 1st, 1988 at Shaughnessy Heights United Church. On the surface, the text talks about boats at rest in a harbour, but since the poetry leaves much open for interpretation, it can mean something different to everyone. Is the speaker talking about how gently the boats float on the water? Are they thinking about how the boats are safe in the harbour? Or perhaps they’re not talking about boats at all, but sailors who had adventures and are now long gone. As you listen, try to imagine the story the text tells.

COLLEGIATE CHOIR

Come Away to the Skies. Alice Parker’s arrangement of Come Away to the Skies is a combination of Charles Wesley’s text and the tune “Exultation” by the 1700's composer Joseph Humphreys. This piece is an SATB a cappella song running roughly two and a half minutes long. This piece has a haunting and hallowed echo effect repeating previous text. This echo is to focus the audience’s attention to what text is actually being sung.

Deep River is a traditional Negro-Spiritual that is said to be sung during the times of slavery. Spirituals are religious folk songs that are associated with the enslavement of black people, commonly referred to as Negro Spirituals or African American Spirituals. These songs were utilized to describe the hardships of slavery and used today in a spiritual context. Deep River is a slow spiritual with the lyrical context referring to despair, as well as hope as it relates to slavery.

Chindia (pronounced keen-DEE-uh) by Alexandru Paşcanu (pronounced Pash-KAH-noo) has a double meaning. Chindia refers to the time before sunset and after sunrise, it also refers to the dance by the same name. The dance is done in a circle with small straps and athletic stunts. This is reflected in the piece by having the altos and tenors sing a repeated line between two notes while the bass provides a steady beat, then over top the sopranos have a fast moving line. There are no words in the song, only monosyllabic sounds, and yet Paşcanu is able to create this beautiful imagery of Chindia, a dance at sunset.
Gianna Barone is a vocalist, voice teacher, and yoga instructor from Richmond, Virginia. As a performer, she has had success in many different genres including opera, oratorio, jazz, and musical theatre. Roles of note include Gretel (Hansel und Gretel), Pamina (Die Zauberflote), and Anita (West Side Story). She has appeared in Jordan Hall as a soloist with the New England Conservatory Jazz Orchestra, and has had the pleasure of performing regionally in several musicals with Virginia Repertory Theatre. As a teacher, Ms. Barone strives to connect the dots between body, mind, and song. Through her training in yoga, voice, and bodywork, she has been able to deeply inform her own singing and help others along the way. Ms. Barone holds a Bachelor of Music in vocal performance from Virginia Commonwealth University, and a Master of Music in vocal performance from the New England Conservatory.

Peter Cha is a graduate of North Park University and is currently completing the Master of Music Education degree with a teaching certification at VanderCook College of Music in Chicago. Primarily a percussionist, he has learned to play wind, brass, and string instruments throughout his education at VanderCook. In his undergraduate studies, he has had private lessons in drumset, voice, and piano as well as experience in different ensembles such as worship team, gospel choir, and university choir. He is also an active worship leader for the Philippi Presbyterian Church in Des Plaines, Illinois. He has led many services in the Korean community for regular services, retreats, and revivals. Peter believes that music is something that everyone should learn and experience. He wants to light a spark and teach these values to prospective students through the wonders of music, the universal language.

Delaney Davis is a junior vocalist at VanderCook College of Music. Ms. Davis is from Schaumburg, IL where she graduated from Hoffman Estates High School in 2018. At VanderCook, Ms. Davis’ primary instrument is voice. She is president of Sigma Alpha Iota Lambda Delta, vice-president of the American Choral Directors Association, and historian for the National Association for Music Education. Delaney enjoys telling a story while performing and would like to teach general music.

Alfred Fajardo is an alumnus of West Aurora High School whose primary instrument is percussion. Alfred is a member of many different organizations on campus including the National Association for Music Educators, the National Band Association, 33rd St. Productions theatre group, and the Percussive Art Society. He is also the current president of IIT and VanderCook’s Percussion Club. Alfred envisions himself pursuing a future career as a band director and percussion instructor as well as composition after graduating from VanderCook. Mr. Fajardo is also considering pursuing a master’s degree in percussion performance in the distant future.
Danny Flores is a saxophonist from Harvard, Illinois. Since the Spring of 2020, Danny has been taking applied trumpet lessons with the goal of expanding his knowledge on brass instruments. At VanderCook he has served as the historian of the National Band Association, the historian of the music fraternity Phi Mu Alpha, and as the Undergraduate Representative. Danny has also done student teaching through the Golden Apple Scholars program, where he has taught math for two summers. Danny currently teaches for VanderCook's One City program as one of the trumpet instructors. After graduating, Danny hopes to use his knowledge gained from VanderCook to teach middle school band, and provide his students with the best education possible.

Thomas Ford (percussion) is a first-year student in the Teacher Certification Entitlement Program (TCEP) at VanderCook College of Music. As a freelance educator, he has experience teaching at many different levels, including elementary, high schools, and college, as well as being an adjudicator for the Midwest Percussion Cooperative. A longtime resident and alum of the River Forest School District 90, he hopes to one day become the band director for the district. Tom holds a B.S. Degree in Music from Illinois State University and a Master of Music Education Degree from the University of Wisconsin-Stevens Point. He is scheduled to student teach in the spring semester of 2022.

Javier Foshee is a vocalist from Hazel Crest, Illinois. After graduating with his Associate's degree in Music Education at Prairie State College in 2018, Javier is now pursuing his Bachelor's degree at VanderCook College of Music as a Vocal Major. Spending his personal time producing his own music and arrangements, Javier always strives for different methods of self-expression. After graduating from Vandercook in 2022 and a little soul searching, Javier hopes to be a choral director and/or teacher in music theory.

Khristopher Granados is native to Chicago, Illinois and was first introduced to the realm of music in 6th grade, where he decided to play the clarinet in his band program in Chicago Public Schools. While Khristopher attended the Chicago High School for the Arts, he received superior scores at IHSA solo and ensemble festivals and “best performance of the day” in 2018 for solo clarinet and wind trio, participated in the ILMEA District 1 Band, in the IMEC All State Honors Band, and took part in multiple masterclasses with Dr. Elizabeth Crawford, Elizandro Garcia-Montoya, and Stephen Williamson. Khristopher also attended the Merit School of Music's Alice S. Pfaelzer's Tuition Free Conservatory, where he participated in high level ensembles such as the Merit Wind Symphony, Merit Philharmonic, and in multiple chamber ensembles. Currently at VanderCook, Khristopher is the president of the National Band Association, Current Fraternity Education Officer for Phi Mu Alpha Sinfonia Fraternity—Xi Kappa Chapter, served as Treasurer for the National Association for Music Educators, and works with the front office staff for VanderCook. After graduating, Khristopher plans to teach Band and/or Orchestra in Chicago and plans to continue performing clarinet at a high level.
The Conductors
Listed alphabetically as prepared by the conductors.

Matthew Hendricks is a saxophonist from Tinley Park Illinois. At VanderCook he has served as the secretary of the school’s chapter of the National Band Association, the president of the VanderCook NAfME Collegiate Chapter, and the music director for the music fraternity Phi Mu Alpha Sinfonia. While Matt is an accomplished saxophonist, earning a spot in VanderCook’s performance certificate program, he also frequently doubles on the clarinet in the Symphonic Band. Matt has taught for VanderCook’s One City program since his freshman year, spending time as both the piano and saxophone instructor. Upon graduation, Matt hopes to teach middle school band, providing his students with a strong musical foundation they can build on for the rest of their lives.

Herman Jimenez is a trombonist and MCert candidate originally from New York City, where he graduated from the famed LaGuardia H.S. of Music & Art and Performing Arts before receiving his BM in Music Performance from Nyack College. He has enjoyed a successful performance career that has seen him travel to some 35 states as well as Canada, Mexico, Dominican Republic, and several European countries. In addition to his current studies at VanderCook, Herman teaches trombone and trumpet in the One City program to children in 5th to 8th grades. After graduating, Herman hopes to use the knowledge gained to continue sowing into the lives of young musicians and one day open his own school of music.

David A. Korleski is a vocalist from Tipp City, Ohio. They have served three terms as treasurer on the American Choral Directors Association e-board at VanderCook College of Music, where they have been studying to get their Bachelor’s Degree in Music Education. After graduation David plans on finding a job teaching music where they will look to grow and/or build new opportunities for students to learn about music. They are also interested in looking for education opportunities outside of the classroom that will bring more interest into the larger community. They hope to find and open new avenues for spreading a love of music in all its forms.

Shengyue Li is a junior student at VanderCook College of Music, he graduated from Chengdu no.7 high school in China. Shengyue plays viola as his primary instrument and he plays clarinet in band as well. Shengyue is expanding his knowledge on strings and band and striving the VanderCook Performance Certificate Program. After graduate from VanderCook College of Music, Shengyue plans to pursue a Master Degree of Music education and expands music of life back to his hometown.
Becca Majeski is a vocalist and trombonist from Joliet, IL where she attended Joliet West High School. She is an aspiring educator and musician whose passion and enjoyment for music drives her to take on any opportunity to perform and share her knowledge of music. Becca is currently a co-director of the Illinois Institute of Technology’s main a cappella group, Hawkappella, and she also served as the Student Outreach Coordinator of VanderCook’s American Choral Directors Association chapter for two years (2019-2020). Upon graduating from VanderCook, Becca plans to continue her education by pursuing a graduate degree in music education, and by working towards an endorsement in special education.

Hope Miner is a vocalist from Hoffman Estates, Illinois where she attended Hoffman Estates High School. She is currently the President of VanderCook’s chapter of the American Choral Directors Association, as well as the Secretary for the National Association of Music Education, and the Vice President Ritual of Sigma Alpha Iota Lambda Delta. Hope loves to teach music through story and even dreams of writing childrens’ books one day.

Taylor Muñoz is a percussionist from Fort Worth, Texas. After graduating valedictorian from Southwest High School, Taylor followed her passion for music to VanderCook, where she now maintains an active presence as a performer, educator, and leader within the student body. Taylor is currently the President of VanderCook’s chapter of the National Association for Music Education, Treasurer of the school’s chapter of the National Band Association, Treasurer of the Sigma Alpha Iota Lambda Delta Chapter, Vice-President of Percussion Club, and previously represented VanderCook in the Illinois Institute of Technology’s Student Government Association. Taylor is also a part of VanderCook’s Performance Certificate Program. Taylor believes that being a music educator is about more than just music, and would like to inspire passion in her students and provide assistance to them in anything that they do. She is hoping to teach high school band.

Victoria Pankow is an active conductor, pedagogue, and violin player. After receiving her Bachelor of Arts in Music Performance from Valparaiso University, she continued her education and received her Master of Music Education from VanderCook College of Music. Throughout her career thus far, Tori has performed with advanced string chamber groups, toured China with the Valparaiso University Symphonic Orchestra, performed Handel’s Messiah with the LaPorte County Symphony Orchestra, and given several solo recitals. Tori currently teaches private studio lessons and hopes to continue her work with public schools and bring new ideas to string orchestra curricula. In the future, Tori hopes to teach middle and high school orchestra and earn her master’s degree in violin performance.
Maria de Lourdes Sandoval is a first generation Mexican-American from the far South Side of Chicago. Growing up, Sandoval was heavily involved in her school’s children’s choir (Immaculate Conception School-South Chicago) and various musicals in high school (Maria High School), landing lead roles. She also spent all her years in high school, including summers, involved in a community mariachi ensemble that inspired her to continue her path as a mariachi musician up to this day. Sandoval transferred to VanderCook College of Music in the Fall of 2018 and started the Mariachi VanderCook ensemble in the spring of 2019, teaching and exposing the students of VanderCook to Mariachi music and Mexican culture. Sandoval hopes to further mariachi education in Chicago after graduation and also become an early childhood through middle school educator. Sandoval has been affiliated with the following organizations throughout her time at VanderCook: National Association for Music Educators, Sigma Alpha Iota International Music Fraternity (serving 2 terms on the executive board), American String Teachers Association, American Choral Directors Association, and National Band Association.

Dan Schmitt is a percussionist from Crest Hill, Illinois. A graduate of Plainfield Central High School, Dan has spent his college years staying as busy as possible, expanding his musical knowledge by playing euphonium and trombone in the Symphonic Band, spending a year as secretary of the school’s chapter of the National Band Association, and serving as the president of the music fraternity Phi Mu Alpha Sinfonia. Aside from school activities, Dan also teaches marching band at high schools throughout the state, as well as being active both in the Drum Corps International and indoor percussion communities. After graduating, Dan hopes to use the skills he has gained at VanderCook to teach either middle or high school band, and to uplift others with music.

James L. Sinclair is a second semester TCEP student whose focus lies in choral and general music studies. Born in Jefferson City, Missouri, Sinclair and his family moved to Chicago early on in his life. Sinclair received his Bachelor’s Degree in Music at Luther College in Decorah, Iowa, where his main focus was choral studies and vocal performance. After his hopeful graduation in the spring of 2022, Sinclair plans to move down to Texas to teach high school choir before investing efforts into getting his masters and doctorate degrees.
Tamia Marea Smith is currently a junior at VanderCook College of Music and is a violinist and vocalist from Joliet, Illinois. She is the president of the VanderCook American String Teachers Association (ASTA) student chapter, along with being secretary and editor of the women’s fraternity Sigma Alpha Iota (SAI) Lambda Delta chapter. Upon her graduation from VanderCook College of Music, Ms. Smith hopes to teach and bring music into many students’ lives for as long as her career will go. Through these goals, Ms. Smith wants to become the best musician and music educator she can be for her future students.

Marie E. Williams is a Vocalist from Chicago, Illinois. She is an alumnus of various choral programs around the Chicagoland area, and graduated from Innovations High School. Ms. Williams as been involved with VanderCook’s NAfME, and ACDA chapters as well. As well as previously being a member of the Xi Kappa Chapter of Phi Mu Alpha and currently a member of the Lambda Delta Chapter of Sigma Alpha Iota. Marie aspires to teach music in the Chicagoland area, and hopes to create a music program that exposes students to music.