The CSUSB Department of Music

Proudly Presents

***The CSUSB Symphony Orchestra***

***&***

***Dr. Esther Back, Cello***

***In Performance***

**2024**

Thursday, May 9, 7:30 p.m.

Performing Arts Building, Recital Hall

*Showcasing Student Composers:*

*Francisco Sanchez, Joseph Lopez,*

*Diego Dueñas-Hernandez, Angela Rodriguez,*

*Gabriel Herrera, David Lemoine, & Adam Arroyo*

**Welcome**

Good evening, and *welcome* to our CSUSB Symphony Orchestra performance featuring CSUSB composition students Francisco Sanchez, Joseph Lopez, Diego Dueñas-Hernandez, Angela Rodriguez, Gabriel Herrera, David Lemoine, and Adam Arroyo, in addition to our very own cello faculty member Dr. Esther Back. This concert featuring our student composers (under the mentorship of Dr. Kevin Zhang), has become a tradition in our department that we look forward to sharing with our campus and greater Inland Empire communities every year in spring, and we are just so delighted that you are here with us this evening.

Over the last three years, we, like everyone else, have dealt with major challenges due to the pandemic, and a year ago on September 11 our Performing Arts Building flooded, and our Recital Hall and several of our instructional spaces were taken out of commission. The university worked hard to repair and restore our Performing Arts Building Recital Hall, and as of this past March, we have been absolutely thrilled to be back in our newly-refurbished performance space, and to be able to share our love of music with you, our audiences whom we treasure. You likely noticed as you walked toward our building this evening, that construction for our brand new Performing Arts Center is also moving right along. That building project is expected to be completed during the 2024-2025 academic year, and we are very much looking forward to sharing performances with you in these state-of-the-art facilities upon their completion.

Our performance tonight is the beautiful culmination of several weeks of focused rehearsing, and we are delighted to be premiering works by CSUSB composition students Francisco Sanchez (*Descent*), Joseph Lopez (*The Rage*), Diego Dueñas-Hernandez (*The Mourning Sun*), Angela Rodriguez (*Unconditional Loyalty*), Gabriel Herrera (*Acrylic Dreams*), David Lemoine (*The Journey Never Ends*), and Adam Arroyo (*Short Emotional Sketches*). The second half of our concert will feature cellist Dr. Esther Back performing the entire Concerto for Cello and Orchestra by David Stern, a composer from Rancho Cucamonga, who we are delighted to have here with us this evening.

Thank you for joining us this evening to celebrate our composition students’ achievements and beautiful symphonic music. Enjoy, check out our Music Department calendar for future performances https://www.csusb.edu/music/current-productions and come back to visit us again soon!

With warmest wishes,,



Dr. Lucy Lewis

Director of Orchestral Studies

**Program**

*Descent* Francisco Sanchez

(b. 1990-)

*The Rage* Joseph Lopez

(b. XXXX-)

*The Mourning Sun* Diego Dueñas-Hernandez

(b. 1995-)

*Unconditional Loyalty* Angela Rodriguez

(b. 2002-)

*Acrylic Dreams* Gabriel Knights-Herrera

(b. 2002-)

1. “The Gallery”
2. “From the Campagna”
3. “To a Magnolia Blossom”

*The Journey Never Ends* David Lemoine

(b. 2001-)

*Short Emotional Sketches* Adam Arroyo

(b. 2003-)

1. “March”
2. “Wilting Lilt”
3. “Polonaise”
4. “Finale”

**— Intermission —**

Cello Concerto David Stern

(b. 1955-)

1. Moderato
2. Moderato
3. Moderato-Allegro

Dr. Esther Back, *cello*

**— CSUSB Orchestra —**

Lucy Lewis, *director*

**1ST VIOLIN FLUTE**

Austin Terry, *concertmaster* Josue Verdejo, *principal*

Linette Osorio Susan Addington

Amy Macias Alexandra Cain

Anna Caracosa Daniel Nuñez

Edgar Villegas

Owen Ochoa **PICCOLO**

Susan Addington

**2ND VIOLIN**

Heather Lee, *principal* **CLARINET**

Caitlin Fernandez Wendi Schaffer, *principal*

Raul Velazquez Alura Morones

Juan Naranjo

Alex Alvarez **BASS CLARINET**

MJ Rosales Steven Olmos

**VIOLA** **OBOE**

Gabriel Knights-Herrera, *principal* Alonzo Hernandez-Diaz , *principal*

Adam Arroyo Kevin Beccera

Sally McGill

Zaira Coleman **ENGLISH HORN**

Miguel Hernandez Christian Cardenas

Dr. Zun-Hin Woo\*

**BASSOON**

**CELLI**  Kellen McNeil , *principal*

Annabelle Su, *principal*

Karina Gomez-Torres **SAXOPHONE**

Jason Sanchez-Cardenas Oscar Muñoz

Adeline Epstein Daniel Kinoshita

Taryn Brantsma

Evan Hesskamp  **FRENCH HORN**

Milena Andreola Brian Hollett^, *principal*

**DOUBLE BASS**

James McConnell, *principal*  **TROMBONE**

Evelynn Neuenswander Jack Brooks, *principal*

Anastasia Brubaker

Exavier Orozco Becerra **TUBA**

Jorge Trevino*, principal*

**HARP**

Katelin Heimrick\* **PERCUSSION**

Jacob Shadle

**KEYBOARD**  Dylan Munger *\*Guest artist*

Ian Granada, *principal* Omar Valdez*^Faculty*/Staff

Alura Morones  Daniel Nuñez -*Alumni*

**PROGRAM NOTES BY COMPOSERS**

***Descent* by Francisco Sanchez**

*Descent* is a programmatic orchestral piece that depicts a desperate struggle for survival aboard a pirate ship caught in a monstrous storm. The music mirrors the frantic unity required in such a dire situation, as different orchestral voices interweave melodies and harmonies. These interwoven parts create a sense of shared purpose, where each instrument becomes a vital player in the ship's desperate fight against the elements. Solo voices rise and fall throughout the chaos, some mimicking the fury of the wind, others echoing the relentless pulse of the storm, and still others hinting at the desperate rhythm of a beating heart facing its inevitable fate.

***The Rage* by Joseph Lopez**

While rage to some might be loud and violent, for others it smolders. This piece is inspired by the smile we give others when other options are not appropriate.

***The Mourning Sun* by Diego Dueñas-Hernandez**

My mother always told me that life doesn’t give anyone challenges they can’t endure. It’s so easy to underestimate our own strengths sometimes, especially during times of grief. *The Mourning Sun* highlights the emotions that come with grief and its dormant nature. Although existence flows past us like a river, finding the courage to remain steadfast and optimistic among the strife is the testament to creating a strong person. The title itself is a homophone for “morning”, which is based on the time of day that my father passed away: the early morning of July 31, 2023.

***Unconditional Loyalty* by Angela Rodriguez**

When *Unconditional Loyalty* was first written, it started off as just a melody with only long notes as a harmony. There was no clear direction as to where it wanted to go or what story it told. But once a new instrument was added, a new melody was introduced giving the piece better clarity and a story. In total, this piece had at least three changes. As it continued, I was imagining this piece telling the story of a weakened dragon fighting off knights with both sides fighting for their own people. One main factor to look for in this piece is the call and response. The motif is thrown around in different sections played in varied dynamics giving out an echo effect emphasizing the motif which is the main factor of the story.

*Unconditional Loyalty* tells the story of war, loyalty, and fighting for what you stand for through the lens of a weak dragon, which explains the powerful energy given throughout. Every change tells a different part of the story. The energy buildup and the addition of the woodwinds in the beginning represents war and soldiers waiting until this dragon shows up. Even though the dragon was weakened from the last battles, it is full of hope to fight till the end. The motif, going through many rhythmically and melodic changes, is pushed around in each instrument section representing the dragon pushing through every adversity. The next part represents how the dragon is on the ground holding on to its last breaths only hearing its last heartbeats until all there is to hear is silence. The melody slows down while going down chromatically and the cellos imitate a heartbeat leading to complete silence. After the break, everything leads to a fugue with the violins and viola with a solo while the rest of the strings play a supporting line. At this point, this is a new future for everyone and everything. The dragon motif is played again representing how they are being reborn again with a new future along with new adversities.

***Acrylic Dreams* by Gabriel Knights-Herrera**

*Acrylic Dreams* is an homage to character works, salon pieces and miniatures. The goal of the suite is to take the smaller programmatic, romantic parlor piece tradition and bring it into a symphonic setting. The inspiration for the suite comes from the concept behind Modest Mussorgsky’s renowned *Pictures at an Exhibition* and two pieces of artwork that are a part of the Timken art collection housed in San Diego, California.

The suite opens with “The Galley,” a contemplative movement that sets the ambience for the suite. The movement begins with the string sections creating the illusion of rainfall, before dying away so the horns can create a layer of warmth with a simple chord progression. The woodwinds then weave in and out with short overlapping melodic fragments over top the warm chords. This impressionistic inspired movement uses the contemplative, meditative-like mood to illustrate the mundane, blank white walls of an art gallery that are scattered with pops of color from the displayed eccentric art pieces.

As the orchestra dies away, the celesta and harp take lead with an ominous motif overtop an unnerving chord progression presented by the horns. The celesta and harp entrance listeners almost as if they transport them directly into a painting, leading into the second movement, “From the Campagna.” This movement is based on Thomas Moran’s landscape painting entitled “Rome, from the Campagna,” which details a beautiful hillside view of distant ruins at sunset. To portray this, the string sections create a low, unnerving rumble while the woodwind section again takes lead of the orchestra with a series of melodic fragments based off the whole-tone scale. These fragments emphasize a feeling of uneasiness one might feel as the sunsets in an unfamiliar place as the melodies lead listeners through unresolved lines and dissonant harmonies.

The final movement entitled “To a Magnolia Blossom,” is based on Martin Johnson Heade’s still life painting entitled “The Magnolia Blossom.” The movement is a response specifically to composer Edward MacDowell and his piece “To a Wild Rose,” using a quotation of the miniature to place emphasis on the type of parlor pieces the suite was inspired by. The movement weaves in and out of orchestral tuttis and solo sections showing two overarching themes. The initial statement of each theme is presented with a solo violin passage, which is followed by a reiteration in a large, sweeping orchestral tutti. The two themes are restated together as one in the final orchestral tutti before all but the solo violin and piano retreat. The solo violin dolefully sings the second theme over gentle piano chords before gently bringing the conclusion of the suite.

***The Journey Never Ends* by David Lemoine**

*The Journey Never Ends* is a wistful adventure about a life lived filled with excitement, travesty and is a reflection of the human experience. The piece is reminiscent of the stories told on the silver screen and it’s influenced by many movies David Lemoine enjoyed. *The Journey Never Ends* gives the opportunity for people to explore the gripping emotions of life. The musical journey begins with the recurring motif that continues from the beginning to the end. From the first note the listener is immersed in the sentiment of a new day with hope and desires to fulfill and possibilities of heartwarming feelings. The grandeur of human emotions peaks when the piece moves into a darker stage of life when people encounter doubt and struggles. It is a rollercoaster of emotions and the stresses of humanity. As the piece closes the central theme recurs in a powerful statement suggesting the closing of one life and the continuation of a new life. And for you the dear listener *the Journey Never Ends*.

***Short Emotional Sketches* by Adam Arroyo**

Adam Arroyo’s second work for orchestra, *Short Emotional Sketches*, aims for a wide variety of emotions and sounds. The piece is inspired by Dvorak’s Romani Melodies, a collection of short songs for voice and piano with an ABA form. Much like the piece by Dvorak, Arroyo’s piece has song-like qualities for the players of the orchestra which explores the different textures and harmonies of the modern orchestra. This piece also includes Alto and Tenor Saxophones to freshen up the listener’s experience when it comes to orchestral music. Saxophones are not usually found in orchestras, but in this piece, they are used as both solo and ensemble players. Arroyo has done this in the past for his piece titled *Stone and Mortar,* and it has inspired his peers to also include the saxophones as part of their compositions.

**Cello Concerto by David Stern**

David Stern’s Cello Concerto was composed in 2016-17 and is scored for cello soloist with chamber orchestra. It was premiered by Constantine Janello, cello soloist with Brian Dollinger conducting The Muscatine Symphony Orchestra in November of 2022. As is typical of Dr. Stern’s orchestral works, this concerto is written in a neotonal style with influences from composers such as Barber, Debussy, Vaughan Williams and Copland as well as from earlier masters. Throughout, the emphasis is on the lyrical themes rather than on virtuoso display, although there is room for that as well. The first movement is in sonata allegro form with a lively coda. The second movement has variations on a theme with some freely flowing development. The last movement derives much of its thematic material from the opening chorale-like melody and introduces other lyrical themes as well.

The Cello Concerto is in three movements:

1. *Moderato*

2. *Moderato*

3. *Moderato-Allegro*

**BIOS**

** Francisco Sanchez**, Currently pursuing a Bachelor of Arts in Music Composition with a minor in Music Technology at California State University San Bernardino, Francisco is

actively shaping his musical skills. His experience extends beyond academics. Francisco has honed his sound design skills through diverse projects. From crafting a captivating soundscape for Frank Mihelic's production of "Murder on the Orient Express" to contributing innovative audio experiences for virtual and mixed-reality environments at XREAL Lab, Francisco demonstrates a mastery of sound design principles. However, Francisco's true passion lies in video game sound design. His participation in successful game jams on itch.io, showcases not only his technical prowess but also his dedication to the immersive world of game audio. Francisco's journey highlights his unwavering dedication to his artistic calling.

 As a first-generation student, **Joseph Lopez** is working hard to break expectations in and out of his family. He is primarily a father and a musician after. Now that his three children are older, his attention has returned to the music he has not been able to get out of his head since he first started writing music at the age of 15. He hopes to inspire his siblings and friends that even later in life, many things are still possible.

** Diego Dueñas Hernandez** grew up with music surrounding his everyday life. Growing up, his father always played music he called “viejitas” (Mexican oldies), and as an adolescent, his interest in music was passed down by his older brother and cousins. Genres like punk, rock, heavy metal, and ska played a huge role in his upbringing which even inspired him to join a few local bands during late high school. As time passed, his interest in music evolved rather than diminished. Currently, he writes, produces, and performs psychedelic & indie-rock music under the name Auditory Cortex. He is set to graduate Spring of 2024 as a composition student at California State University of San Bernardino, with aspirations and passions to pursue careers in composition for film and audio engineering.

** Angela Rodriguez** is currently in her fourth year at California State University, San Bernardino where she is pursuing a Bachelor of Arts in Music with a concentration in music technology under Dr. Martim Galvao and also a member of CSUSB’s Chamber Singers. She specializes in music production, recording, integrating chiptune trackers and gameboy mixing with acoustic and live effects, and a launchpad to launch samples made from original tracks into her live performances. Angela is also an experienced, in demand DJ, having worked for numerous CSUSB University and student organization sponsored events. She also performed with two gameboys mixing two original songs live for a student organized showcase at CSUSB and DJ’ed for the Music and Art and Design Department collaboration event Art Machine. In the future, Angela hopes to produce and mix more music and release them publicly to bigger platforms and extend her recording and mixing skills along with working with artists in studios.

** Gabriel Knights-Herrera** is currently an undergraduate student at CSUSB pursuing a Bachelor of Music with concentrations in Viola Performance and Music Education under Dr. Lucy Lewis, and studies composition under Dr. Kevin Zhang. Gabriel has an extensive performance background, currently holding the Principal Violist position in the CSUSB symphony orchestra and having performed with the Coachella Valley Symphony and Temecula Valley Symphony under John Mario di Constanzo, and the Southland Symphony Orchestra under Dr. Sylvia Mann. He is also an active chamber musician, regularly performing in a variety of chamber ensembles where he has worked alongside faculty such as Dr. Lucy Lewis, Dr. Wen-Ting Huang, Dr. Esther Back, and Dr. Jessica Getman. As part of the CSUSB Composition Studio and New Music Ensemble, Gabriel frequently collaborates with other students in premiering new works and his own. He is regularly programmed in the CSUSB Music Tech. & Composition Showcases where he has premiered several smaller chamber works and solo pieces. Other notable premieres include his orchestral piece *Acrylic Dreams*, premiered by the CSUSB Symphony Orchestra in May 2024 and a graphic score “*Rotting Away”* for solo viola. “*Rotting Away*” was a collaborative graphic score with artist/composer Priscilla Ibarra which was featured at “*Mortification,*” an art exhibit curated by Ibarra. After completing his studies at CSUSB, Gabriel plans to pursue a graduate degree in Viola performance. As a composer, Gabriel hopes to pursue a mixture of string orchestra and chamber music composition. Gabriel plans to work towards writing educational string orchestra pieces for all levels of school music programs, as well as sophisticated chamber works suited for professional musicians.

** David Lemoine** has been an accomplished musician in the San Bernardino community since 2019. Lemoine has engaged audiences with his incredible skills as principal percussionist in the California State San Bernardino Orchestra, Symphonic Band, Percussion Ensemble, and the New Music Ensemble. One of his most noteworthy performances in the CSUSB orchestra led by Dr. Lucy Lewis, was playing the introductory solo of the renowned “Harry Potter Symphonic Suite” by John Williams. David Lemoine is adept in all ranges of percussion instruments such as Marimba, Vibraphone, Xylophone, Glockenspiel, drums, Timpani, and Snare drum. He was an integral member of the Percussion Ensemble under the guidance of Dr. Todd Johnson. During this time, he competed in the Percussive Arts Society as a duo with percussion colleague Dylan Munger in March of 2023. They performed an outstanding rendition of the profound piece titled “Sequoia” by Alex Stopa. In April of 2023, Lemoine created an imaginative multimedia art installation titled “Chimera”. Chimera focused on colorful and creative soundscapes representing a dream or vision one has when one falls asleep during a dreamstate. He composed the ethereal soundscape and built the art installation under the direction of Dr. Martim Galvao. The art installation was featured at The Garcia Center for the Arts and at the CSUSB Recital Hall. David Lemoine graduated Cum Laude from California State San Bernardino in December of 2023 with a Bachelor of Arts in Music. Lemoine was a recipient of the Dr. AA Moorefield and R&C Forsythe scholarships. Currently he is freelancing, composing music and is an independent artist who performs with his band The Breezes. Lemoine plans to continue his love and passion for music.

** Adam Arroyo** is a third-year music composition major at CSUSB and a former foster youth. He started his music and composition careers around the same time in middle school dabbling in creating arrangements on MuseScore. Now, he is working on his Bachelor of Arts in Music degree as he refines his composing skills. He specializes in arranging and orchestration which is his motivation to study composition at CSUSB to create his music works to move audiences and inspire people to do the same. Through the music composition program at CSUSB, he hopes to become a revered composer for orchestras, from educational music to film scoring.

** Dr. Kevin Zhang’s** work as a composer and experimental musician encompasses instrumental, vocal, electronic, and electro-acoustic concert music, along with field recordings, sound walks, site-specific installations, and interdisciplinary projects involving film, theater, and dance. His compositions have been presented internationally at the Darmstadt Ferienkurse für Neue Musik, Dian Red Kechil International Young Composers Residency, Electroacoustic Barn Dance, Festival de Royaumont, Hear Now Music Festival, MOXsonic Festival, Northwestern University New Music Conference (NUNC!), Oregon Bach Festival Composers Symposium, Puerto Rican Sound Art Fair, Qualcomm Institute’s IDEAS series, the Society for Electro-Acoustic Music in the United States (SEAMUS) National Conference, the UC Davis Music and Words Festival, and the VU Symposium for Experimental, Electronic, and Improvised Music. He currently serves as Assistant Professor of Music Theory and Composition at California State University, San Bernardino, where he also directs the CSUSB New Music Ensemble.

**** A frequent performer praised for her “passion and expressiveness that is wholly accessible to modern ears yet entirely authentic, learned, and respectful of the sources” (D. Tenbrook), **Dr. Esther Back** is an acclaimed cellist known not only for her solo, orchestral, and chamber performances but also as an avid educator and outreach advocate. She has performed at major venues in both the US and Europe. Back also has collaborated in chamber music, concertos, and symphonies with renowned artists such as Lynn Harrell, Bernard Greenhouse, Robert Watson, and Alexander Treger. A long-term pupil of world-renowned Baroque cellist and viol player Jaap ter Linden, Back began studying at Frankfurt University at the age of eleven and came to the US sometime later. She holds BM (CSU/Fullerton), MM (University of Redlands) degrees in Cello Performance, and DMA/Historical Performance Practices (Claremont Graduate University) degree in Baroque cello and viola da gamba. At present, she is working toward PhD/Musicology degree at CGU. An enthusiastic teacher, Back serves as a faculty member at CSU/San Bernardino and has a large private studio; her students have won top awards at various music competitions, providing them with soloist opportunities with professional orchestras and invitations to regularly perform at prestigious venues. She also is the founder, artistic director, and conductor of the CSU/San Bernardino Cello Ensemble. Under her numerous years of direction, the former Orange County Cello Ensemble (OCCE)—which she founded—performed live on 88.9 KUCI frequently as well as at Walt Disney Hall and prestigious venues in France. She also produced the CD album, “Miracle of the Cellos.” Esther Back began her professional orchestral career in 2007 and is a tenured cellist with the San Bernardino Symphony as well as a member of other noteworthy ensembles.

** Dr. David Stern** holds a Ph.D. in music theory from The Graduate Center of CUNY and has taught music theory at various colleges including The Mannes College of Music, University of North Texas and Claremont Colleges. He has worked for major clients in the Los Angeles music world, including The Los Angeles Philharmonic. He has had orchestral compositions performed around the United States. He specializes in composing in a neo-tonal style that synthesizes aspects of traditional harmony and form with more contemporary elements. Dr. Stern has won the composition competition hosted by the Tehachapi Symphony Orchestra on two occasions. The first was with the spiritually themed tone poem for chamber orchestra The Golden Thread (premiered 2018) and more recently with the nature-inspired tone poem The San Gabriel Mountains (premiered 2023). His work for narrator and orchestra, Lincoln Speaks of Liberty uses inspired texts by Lincoln and was premiered in 2018 by The Muscatine Symphony Orchestra conducted by Brian Dollinger, with world-class Lincoln reenactor Fritz Klein playing the role of Lincoln, and subsequently by the Tifereth Israel Community Orchestra conducted by David Amos with San Diego TV personality Dave Scott narrating the Lincoln texts. We Stand for Freedom: In Memoriam, September 11th, 2001 has already received several performances around the U.S. Thoreau Contemplates Eternity at Walden Pond was performed by The Utah Philharmonia (2013). Two original orchestral works about Leonardo da Vinci, Da Vinci’s Wings of Flight and Da Vinci’s Musical Riddle were performed by The New Haven Symphony (2006).

In 2023, Dr. Stern was commissioned to compose a choral work about Leonardo da Vinci by the Cerddorion Vocal Ensemble based in New York City. For more information and to hear many examples of Dr. Stern’s music in classical, popular and ambient genres, please visit www.davidsternmusic.com

** Dr. Lucy Lewis** currently serves as the Music Director and Conductor of the Orchestral Studies Program at California State University, San Bernardino. She is a dedicated interdisciplinary collaborator, and her innovative season programming has featured the CSUSB Opera Theatre Program, Concert Choir & Chamber Singers, and Vocal Jazz Program, in addition to multiple guest artists. An avid supporter of the development of young musicians, Dr. Lewis founded the CSUSB Young Artist Competition and annually commissions new works by the faculty and students of the CSUSB Composition Program. Dr. Lewis is frequently engaged as an orchestral clinician and has guest conducted orchestras in California, Michigan, Tennessee, Maine, and Florida. In the fall of 2019, Dr. Lewis led the CSUSB Orchestra on an international tour to South Korea where they performed in the Seoul Center for the Arts IBK Chamber Hall. An active soloist, chamber, and orchestral musician, Dr. Lewis has performed in the United States, Canada, South America, Europe, and Africa. Dr. Lewis holds a cognate in Orchestral Conducting from the University of Iowa, she is the Concertmaster of the Coachella Valley Symphony Orchestra, she serves on the board of, and subs with, the San Bernardino Symphony Orchestra, and also subs with the Redlands Symphony Orchestra, Desert Symphony Orchestra, and Temecula Valley Symphony Orchestra.

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