



SUITE ESCAPE

a winter concert

FEATURING

Orff

CARMINA BURANA SUITE

Holst

**SUITE IN E_b
FOR MILITARY BAND**

Special guest vocalists

AnnaMaria Pasley-Horn

Eric Frost

Dr. Steven Sudduth

LCB Artistic Director and Conductor

Dr. Ken Salzman

Concert Host

SUNDAY, MARCH 8, 2026

Lansing Eastern H.S. Auditorium • 3:00 p.m.



The LCB's all-volunteer members are musicians of all ages, from all walks of life — people dedicated to their passion for music and pursuit of excellence.

You, your organization, or business can help sponsor one of our season concerts. Contact us to learn more.
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The Lansing Concert Band is a nonprofit, public charity recognized as tax-exempt by the IRS under Section 501(c)(3).

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LANSING CONCERT BAND



Our continuing mission is to provide Lansing and surrounding communities with top-quality symphonic band musical entertainment, and to fill the need of adult musicians who wish to continue their musical growth beyond that of high school and college instrumental programs.

THE BAND AND OUR MUSICIANS

- We are the official band of the City of Lansing; 2025 marked our 80th year.
- The band averages 85 members.
- We range in age from teens to 80+!

OUR CONCERTS

- Our concerts are presented free or with discounted admission for students.
- Our annual holiday concerts showcase traditional and contemporary festive arrangements and often include special guest artists.
- Annual Children's "Introduction to the Band" concerts are presented free of charge for elementary students.
- Since 2010 we have awarded scholarships to talented high school soloists through our annual Young Artist Competition (Bloomquist Prize).
- We provide spring commencement music for MSU and LCC.
- Our free outdoor summer season concerts are presented at various venues around the Lansing area.
- We perform every 4th of July at Lansing's Riverfront Park, preceding the city's fireworks display.

OUR AUDIENCE

- Our audiences include music lovers of all ages!
- We reach hundreds of elementary students each year through our annual Children's "Introduction to the Band" Concerts.

FINANCIAL FACTS

- Although our musicians are not paid, the average cost of producing a concert is approximately \$5,000; special guest soloists or groups add additional cost.
- The LCB is a 501(c)(3) organization, and is also a member of the Capital Region Community Foundation.
- We rely on a combination of individual donations, support from businesses and foundations, grants, concert sponsorships, and other earned revenue to cover the balance of our budget. For information on how to make a gift to the LCB, please email info@lansingconcertband.org.

**Donations can be mailed to:
Lansing Concert Band
P.O. Box 11152; Lansing, MI 48901**



Steven Sudduth

LCB Artistic Director and Conductor

Dr. Steven Sudduth is in his second season as the director of the Lansing Concert Band and also serves as conductor of the Southern Stars Symphonic Brass (a professional brass band in Crossville, TN). Recently, he was the interim director of bands and music education at the University of West Florida. Dr. Sudduth previously taught at the University of the Cumberland (KY), the University of South Dakota, Dickinson State University (ND), and Pfeiffer University (NC). Dr. Sudduth earned the doctor of musical arts at the University

of North Carolina at Greensboro and holds masters degrees in trombone performance and composition from Western Michigan University and the University of Central Arkansas. He is very active as a conductor and clinician and is frequently sought as a guest conductor at state and regional honor bands. He has performed professionally with the South Dakota Brass Quintet, the Bismarck-Mandan Symphony Orchestra, Roanoke Opera Company, and the West Michigan Symphony. Active as a composer, Dr. Sudduth has written numerous compositions and arrangements for band and chamber music.

FEATURED VOCALISTS

AnnaMaria Pasley-Horn, soprano

“As a gospel and jazz recording artist, this performance is particularly special to me because it is my debut solo from a classical cantata.”

Eric Frost, baritone

Eric is a graduate of Michigan State University in vocal performance. He currently sings with two local choral groups, and by day works with nonverbal autistic children at the Post Oak School in Lansing.



The LCB also welcomes performing arts students from Lansing Eastern H.S. who will join us in bringing the poetry and imagery of *Carmina Burana* to life!

SUITE ESCAPE

SUNDAY, MARCH 8, 2026
Lansing Eastern H.S. Auditorium

Concert Host
Dr. Ken Salzman

The Purple Pageant Concert March

Karl L. King; ed. John P. Paynter

Contrapunctus IX

J.S. Bach; arr. Andy Clark

The Red Balloon

Anne McGinty

Suite in E \flat for Military Band

Gustav Holst

I. Chaconne II. Intermezzo III. March

Note: the three movements will be performed without break

INTERMISSION

Carmina Burana Suite for Concert Band

Carl Orff; arr. John Krance

1. O Fortuna, velut Luna (O Fortune, variable as the moon)
2. Fortune plango vulnera (I lament Fortune's blows)
3. Ecce gratum (Behold the spring)
4. Tanz – Uf dem anger (Dance – On the lawn)
5. Floret silva (The noble forest)
6. Were diu werlt alle min (Were the world all mine)
7. Amor volat undique (The God of Love flies everywhere)
8. Ego sum abbas (I am the Abbot)
9. In taberna quando sumus (When we are in the tavern)
10. In trutina (I am suspended between love and chastity)
11. Dulcissime (Sweetest boy)
12. Ave formosissima (Hail to thee, most beautiful)
13. Fortuna Imeratrix Mundi (Fortune, Empress of the World)

SAVE THE DATE: LCB's spring concert will be Saturday evening, April 25 at 7:30. We will feature music of Michigan and a newly-commissioned piece, as well as our 2026 Young Artist soloist. More details TBA on our website and socials.

LCB BOARD OF DIRECTORS 2025-2026

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THE LANSING CONCERT BAND ENDOWMENT



LCB
ENDOWMENT

The Lansing Concert Band Endowment Fund was established in 2009 through the Capital Region Community Foundation to provide long-term support of the band. You can make a contribution to the LCB Endowment Fund by visiting the CRCF website (QR code at left):

<https://godonate.akoyago.com/CRCF/fund/lansing-concert-band-endowment-fund>

Estate Plans to Leave Your Legacy - Please also consider including the LCB Endowment Fund in your estate plan. Naming opportunities are available. For more info, email Jeff Padden at paddenjd@yahoo.com. A simple bequest form is available at lansingconcertband.org/donate.html

Tax Benefits: The CRCF qualifies as a 501(c)(3) public charity under federal law, and contributions receive favorable—and in some cases unique—income, gift, capital gains, and estate tax treatment. The Lansing Concert Band is also a nonprofit, public charity recognized as tax-exempt by the IRS under Section 501(c)(3).

Email: info@lansingconcertband.org

LCB mailing address: P.O. Box 11152, Lansing, MI 48901



"Music can change the world because it can change people."

—Bono

Endowment Gifts: 2009–February 2026

\$5,000+

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Endowment Dedications

In honor of Laura & Sue Topping
In memory of Velma May Bacon
In memory of Susan Karnes
In memory of Pete Marvin
In memory of Arlene Robertson
In memory of Linda Russ
In memory of Ford Topping
In memory of Robert Scott

**We have also received \$69,576
in anonymous donations since
our endowment's inception.**

***“The true beauty of music is that it connects people.
It carries a message, and we, the musicians, are the
messengers.” —Roy Ayers***

2025-2026 LCB GENERAL FUND PATRONS

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The Lansing Concert Band gratefully accepts one-time donations via check or through our PayPal account: @

Lansing Concert Band Association.

Please visit lansingconcertband.org/donate.html (QR link at right), or mail a check to address below. Thank you for supporting the LCB and music in your community.



LCB GENERAL
FUND



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Checks can be mailed at any time to:

Lansing Concert Band | P.O. Box 11152 | Lansing, MI 48901

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Memorial Donations Honoring Pete Marvin

Harold and Nancy Mertz
(Natalie's Grandparents)

*With deepest sympathies to the Marvin
and Schuchaskie Families*

The Lansing Concert Band -
gift to Endowment Fund

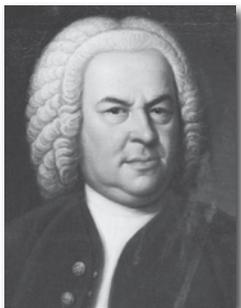
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Jimmy Likes Pie, Lansing
via Michelle Frederick:

*To honor our friend and overall music
champion, Pete Marvin. Over the years, Pete
and Karen were a welcome presence at so
many gigs — tolerant of the really bad ones
and cheering the passable ones! They even
laughed at our jokes. Rest well, Pete.*

Composers



JOHANN SEBASTIAN BACH

(1685–1750) is one of the most influential composers in Western music history; his mastery of harmony,

counterpoint, and form shaped the course of classical music. A virtuoso organist and prolific composer of the Baroque era, Bach's works range from lively orchestral concertos to sacred choral masterpieces and intricate fugues. In particular, Bach's innovative use of counterpoint (the way in which fugues are made and how musical themes can be manipulated) proved hugely influential in the development of classical music. In the last decade of his life, he renewed his interest in keyboard music and especially counterpoint. He began developing his exploration of the complexities of counterpoint in *The Art of the Fugue*, a series of fugues and canons all based on a single musical theme. **ANDY CLARK (b.1945)** has had a long career as composer, arranger, musician, band director, including four years as chief arranger and featured trombonist and drummer with the U.S. Air Force Continental Air Command Band.



GUSTAV HOLST

(1874–1934) was a British composer and educator. He learned piano at an early age, but was forced to give up the piano due to an illness and began studying trombone. Young Holst

supported himself by playing the trombone at seaside resorts in the summer and in London theatres in the winter, as well as by teaching

music and composition. As an experienced instrumentalist and orchestra member, he understood music from the standpoint of his players and made sure that, no matter how challenging the parts he wrote were, they were always playable. Fellow composer and lifelong friend Ralph Vaughan Williams remarked that Holst always said in his music what he wished to say, directly and concisely. Although Holst was primarily known as a composer for orchestra (think: *The Planets*), he is credited with writing the first significant pieces specifically for wind bands in the twentieth century. His compositions for wind band, although only a small portion of his total output, have made him a cornerstone of the genre.



KARL KING

(1891–1971) began his career as a baritone player at the age of 19, playing in circus bands. At the time, the music that was available did not fit well with the energy and pace of

the circus acts, but it turned out that King was a master at writing special music to match the rhythm of the acts. He was at his best when music was needed at a moment's notice and contributed more circus marches than any other composer; many of these are regarded as classics, including the well-known *Barnum and Bailey's Favorite*. His contributions to circus music earned him the title March King, which he shared with John Philip Sousa. Much of his music is still played today all over the world. Arranger, conductor, and clarinetist **JOHN PAYNTER (1928–1996)** succeeded Glenn Cliffe Bainum as director of bands at Northwestern University, becoming the second person to hold this post.



ANN MCGINTY (b. 1945) is a prolific award-winning composer of concert band literature. She also writes for solo instruments and chamber groups for elementary through

professional level musicians. After a career in flute performance, she earned Bachelor and Master of Music degrees from Duquesne University, where she concentrated on flute performance and music theory and composition, studying flute and chamber music with renowned flutist Bernard Goldberg and composition with Joseph Willcox Jenkins. Among her more than 50 commissions, McGinty was the first woman commissioned to write an original work for the United States Army Band, featuring the U.S. Army Band & Chorus (2000) and was also commissioned to write an original composition for the Bicentennial of the United States Military Academy at West Point (2001). Another very special commission was for victims of TWA Flight 800 and to help heal the community of Montoursville, Pennsylvania, with music. She is also active as a guest conductor, clinician and speaker throughout the United States and Canada.



CARL ORFF (1895-1982) was both a composer and a music educator. Although he is best known for *Carmina Burana* (1937), he also was co-founder of the “Schulwerk”

(also known as “The Orff Approach”), an active approach to music and movement education for children that uses speech, song, movement, and instruments to teach rhythm, melody, form, harmony, and timbre. As a child he began writing his own musical compositions, and loved to stage puppet shows for his household. As a teenager he set verse by German Romantic poets Friedrich Hoelderlin and Heinrich Heine to music, and had his first compositions published at age 16. *Carmina Burana* was his first major success and remains his most famous work. **JOHN KRANCE (1934-1989)** was a versatile composer, arranger, and performer, as well as a music consultant in radio, television, and motion pictures. His 1968 transcription of movements from *Carmina Burana* for wind ensemble grew out of a detailed correspondence with Orff himself.



SATURDAY, JULY 4

Lansing's Adado Riverfront Park:
annual pre-fireworks concert
8:00 p.m.

And catch our jazz ensemble, the LCB Big Band at these outdoor venues:

Wednesday, June 24

St. Johns City Bandshell, 7:00

Thursday, July 2

Grand Ledge, Jaycee Park, 7:00

Thursday, July 30

Williamston, McCormick Park, 7:00

Saturday, August 1

Michigan JazzFest, Lansing Old Town
Evening time TBA

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Carmina Burana

Carmina Burana (“Songs of Beuern”) is named for a thirteenth century manuscript found in the Benedictine abbey south of Munich, Germany. It was a collection of 250 poems from the eleventh and twelfth centuries authored in medieval Latin and Middle High German by multiple poets. These were mainly Goliards—wandering rebellious students, itinerant scholars, and irreverent minor clerics who considered themselves renegade clerics. Their works often satirized the Church of Rome and made liberal use of pagan symbols and imagery. They took a satirical stance against temporal and ecclesiastical authority, criticized ecclesiastical corruption, and celebrated earthly pleasures that embraced themes of debauchery, drinking, and irreverence along with cynicism, spiritual desolation, hedonism, and parody.

German-born Carl Orff discovered the manuscript at the age of thirty-nine while working as a music educator. Recalling that fateful moment, he mused, “Fortune smiled on me when she put into my hands a Wurzburg second-hand bookshop’s catalogue, in which I found a title that drew me in with magical

force: *Carmina Burana: Latin and German Poems of a 13th-Century Manuscript from the Beuren monastery*.... Right when I opened it, on the very first page, I found the long-famous illustration of ‘Fortune with the Wheel,’ and under it the lines: *O Fortuna velut Luna statu variabilis* (O Fortune, like the moon you are changeable).... The picture and the words took hold of me. Although I was, in the beginning, only acquainted with the broad outlines of the contents of the poetry collection, a new work—a stage work with choruses for singing and dancing, simply following the picture and text—sprang to life immediately in my mind. That very day I had sketched the first chorus, *O Fortuna*, in short score. After a sleepless night during which I nearly lost myself in the voluminous poetry collection, a second chorus, *Fortune plango vulnere* (I Bemoan the Wounds of Fortune), was finished, and on Easter morning a third, *Ecce gratum* (Behold, the Pleasant Spring), was put on paper.”

The resulting piece includes 25 songs, arranged in three sections: **Springtime** celebrates the arrival of spring and the joys of love through lively dance-like rhythms and bright melodies. **In the Tavern** explores themes of drunken feasting and debauchery using a more boisterous and rhythmic style. And **The Court of Love** reflects on the complexities of love and fate, combining both joyous and melancholic elements. [Note: the suite for concert band includes only 13 of the 25 movements.]

Orff’s musical score likewise spans a similarly wide range, incorporating Bavarian folk melodies and elements of Gregorian chants and traditional church hymns, all punctuated with modernist chords of dissonance.

The powerful and dramatic *Fortuna Imperatrix Mundi* (Fortune, Empress of the World) both opens and closes the entire piece with the unforgettable sound of *O Fortuna!* offering the ancient image of a wheel of fortune that deals out triumph and disaster at random and provides a stark warning about the power of luck and fate.



Original *Fortune with the Wheel* illustration. Bavarian State Library, Munich, Codex Buranus
Public domain, via Wikimedia Commons

Sound familiar? The refrain of the opening and closing of *Carmina Burana*, *O Fortuna!*, has become synonymous with tragedy and conflict. Over the years, it has been used numerous times in movies and television. Adding in a clip of this music is a way for filmmakers and commercial producers to tell audiences “this is a dramatic moment!”

*O Fortuna
velut luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
et tunc curat
ludo mentis aciem,
egestatem,
potestatem
dissolvit ut glaciem.*

*Sors immanis
et inanis,
rota tu volubilis,
status malus,
vana salus
semper dissolubilis,
obumbrata
et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tui sceleris.*

*Sors salutis
et virtutis
michi nunc contraria,
est affectus
et defectus
semper in angaria.
Hac in hora
sine mora
corde pulsum tangite;
quod per sortem
sternit fortem,
mecum omnes plangite!*

**O Fortune,
like the moon
you are changeable,
ever waxing
ever waning;
hateful life
first oppresses
and then soothes
playing with mental clarity;
poverty
and power
it melts them like ice.**

**Fate – monstrous
and empty,
you whirling wheel,
you are malevolent,
devoid of security
and ever fading to nothing,
shadowed
and veiled
you plague me too;
now through the game
I bring my bare back
to your villainy.**

**Fate, in health
and virtue
is against me,
driven on
and weighted down,
always enslaved.
So at this hour
without delay
pluck the vibrating strings;
since Fate
strikes down the strong,
everyone weep with me!**



If you're interested in reading the poetry of *Carmina Burana*, a translation of the full text of the cantata can be downloaded by visiting this link from the Isle of Wight Cantata Choir.



The **Lansing Concert Band** boasts a colorful, rich history, and now celebrates 80 years in the mid-Michigan area. Today, the all-volunteer, adult concert band is a first-class performing ensemble, appearing in concerts, festivals and civic functions throughout the year.

The band has roots in drum and bugle corps, as the VFW Post 701 Senior Band. Veterans returning from WWII, many of whom played in military bands, gathered at the post. The band started

traveling and performed in competitions, winning many honors, including state and national championships.

In 1967, the mayor of Lansing recognized the permanent championship status of the band and designated it the official City Band of Lansing.

Because of its military background, the early band had an all-male membership. Flutist Iris Goff had the distinction of becoming the band's first female member. More women joined in the 1970s, including Diedra Garlock, Joyce Hooper Banks, and high school trombonist Michelle Pollok. The band began offering more local performances rather than traveling for competitions.

In 1975, the band became associated with the American Legion, representing Chief Okemos Post 269 of Haslett. And by 1977 it had evolved into a community band with affiliation with Lansing Community College.

In 1994, the Lansing Concert Band was honored with the John Philip Sousa Foundation's *Sudler Scroll*, an international award and among the most prestigious for a community concert band.

The current makeup of the band represents a diverse group of men and women, with a blend of careers and musical backgrounds. Our continuing mission is to provide Lansing and surrounding communities with top-quality symphonic band musical entertainment, and to fill the need of adult musicians who wish to continue their musical growth beyond that of high school and college instrumental programs.





59th National Convention VETERANS OF FOREIGN WARS
New York City • August 1958

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 Kenneth Bloomquist
 Richard Suddendorf
 Wesley Broadnax
 John Madden
 John Endahl
 Gary Sullivan
 Samuel McIlhagga
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NOTABLE GUEST CONDUCTORS

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 James Colonna
 Harry Begian
 Kevin Sedatole

GUEST ARTISTS

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 Sunny Wilkinson
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 Ralph Votapek
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 New Reformation
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 Marcus Belgrave
 Phil Sinder
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 Beaumont Brass
 Sangmi Lim
 MSU Community Music
 School Singers
 Alma College
 Percussion Ensemble
 University of Michigan
 Percussion Studio
 MSU Children's Choir
 Richard Illman
 Jeff Kressler

BLOOMQUIST PRIZE WINNERS

Many of our Young Artist recipients have gone on to careers in performance or music education.

Nathan Phillips, saxophone
 Penelope Wernet, flute
 Alec Jachalke, bassoon
 Zora Alfredson, horn
 Karl Rueterbusch, marimba
 Natalie Feldpausch, oboe
 Genevieve Brown, flute
 Aaron Smokovitz, trumpet
 Justin Best, clarinet
 Martin Koccev, clarinet
 Aden Berry, tuba
 Lydia Roth, flute
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Pharmacy Operations Manager

Jen Reum

Accounting Liaison

Judy Tant

Psychologist

Judy Terbrack

Retired

Laurel Thompson

Private Flute Teacher

OBOE

Mary Allen

Security Specialist -

Indian Health Services

CLARINET

◆ Elaine Endahl

Choir Director

Ashley Beattie

Band Teacher

Shyler Birchmeier

Financial Navigator

Denise Boucke

VP, People Operations

Barb Dougherty

Retired

Randall Fotiu

Retired Statistician

Laura Fox

Retired

Paul Gifford

William Hochman

Retired

Carolyn Sherrill

Retired Band Director

Michelle Shumaker

Civil Engineer

Mallory Voris

Music Teacher

Jacob Young

Engineer

BASSOON

▼ Sue Thurow

Retired Teacher

◆ Mary Lander

Retired

Nora Graham

ALTO & BASS CLARINETS

◆ Debbie Spalding

Former Music Instructor

Amanda Flores

Educator

Tyler Mazone

Composer

Caitlin McKee

Administrative Assistant

Brandon Reagan

Research Associate

Christine Trudeau

Veterinary Lab Technologist

ALTO SAXOPHONE

◆ Margaret Gallihugh

Private Music Instructor

Amy Dawson-Knepp

Instructional Designer

Jennifer Goosen

Medical Biller

Mark Reinke

Software Development

Janet Schisler-Lulloff

Retired Music Teacher

TENOR SAXOPHONE

David Gruner

Software Developer

Gary Killworth

BARITONE SAXOPHONE

Jack Nelson

Retired State Executive



Lansing
CONCERT
BAND

◆ — Section leaders ▼ — Principals/solo
All other members listed in alphabetical order.

Dr. Steven Sudduth
ARTISTIC DIRECTOR AND CONDUCTOR

TRUMPET

◆ Jim Kasprzak
Retired

Kirstyn Baker
Software Engineer

Jim Fox
Environmental Engineer

Tom Fredericks
Attorney

Jarod McAuliffe
Warehouse Associate

Brad Thompson
Retired Music Teacher

Mark Thompson
Retired Band Director

Scott Toaz

Ernie Toplis
Retired Artistic Administrator

HORN

◆ John Endahl
Retired Data Systems Specialist

Ken Glickman
Consultant, Writer

Courtney McKown

Barb Myckowiak
Retired Programmer

Kalil Olsen
Cybersecurity Analyst

Jeremy Pike
Nuclear Engineer

Jodi Reeves
Registered Nurse

Kelly Sandula-Gruner
Graphic Designer

TROMBONE

◆ Michelle Pollok
Attorney

Steve Beck
Retired

Dick Brown
Retired Govt. Administrator

Joe Jackson
*Retired Attorney, Consultant,
HR Executive*

Rebecca Murray
Auditor

Jeff Padden
Retired

Heidi Schlosser
Retired Band Director

Shawn Sudduth
Band Director

David Simon
Economist

EUPHONIUM

◆ Joy Rimpau
Retired GM Product Engineer

Douglas Goodrich
Retired Technical Programmer

Victoria Herson
*Marching Band Brass
& Visual Staff*

Clarissa Lin

John McDaniel
Retired Technology Coordinator

David McLeod
Retired, Dow Chemical

Sue Topping
Retired CPA

TUBA

◆ Scott Myckowiak
Retired Organ Builder

Bill Baker
Warehouse - Kitchen & Bath

Ann Giese
High School Spanish Teacher

Frank Jackson
Retired Band Instrument Tech

Brian Moe
Retired

Raphael Rittenhouse
Band Director

STRING BASS

Elyse Gray
Retail Music Manager

PERCUSSION

◆ Joshua Hamilton
IT Application Analyst

Sean Crockett

Spencer Eaton
Elementary Music Teacher

Steve Zajac
Graduate Student

Abby Zarimba
Insurance Representative

PIANO

Courtney McKown
Michelle Pollok



The Lansing Concert Band

Euphoniums

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**Doug
Goodrich**

**Victoria
Herson**

**Clarissa
Lin**

**Dave
McLeod**

**John
McDaniel**

**Joy
Rimpau**

**Sue
Topping**



Flutes

Where words fail, music speaks.

—Hans Christian Andersen

Karen Glickman

Toby Salzman

Jane Goodrich

Issie Scott

Kristen Lare

Judy Tant

Barbara Monroe

Judy Terbrack

Virginia Polich

Laurel Thompson

Jen Reum



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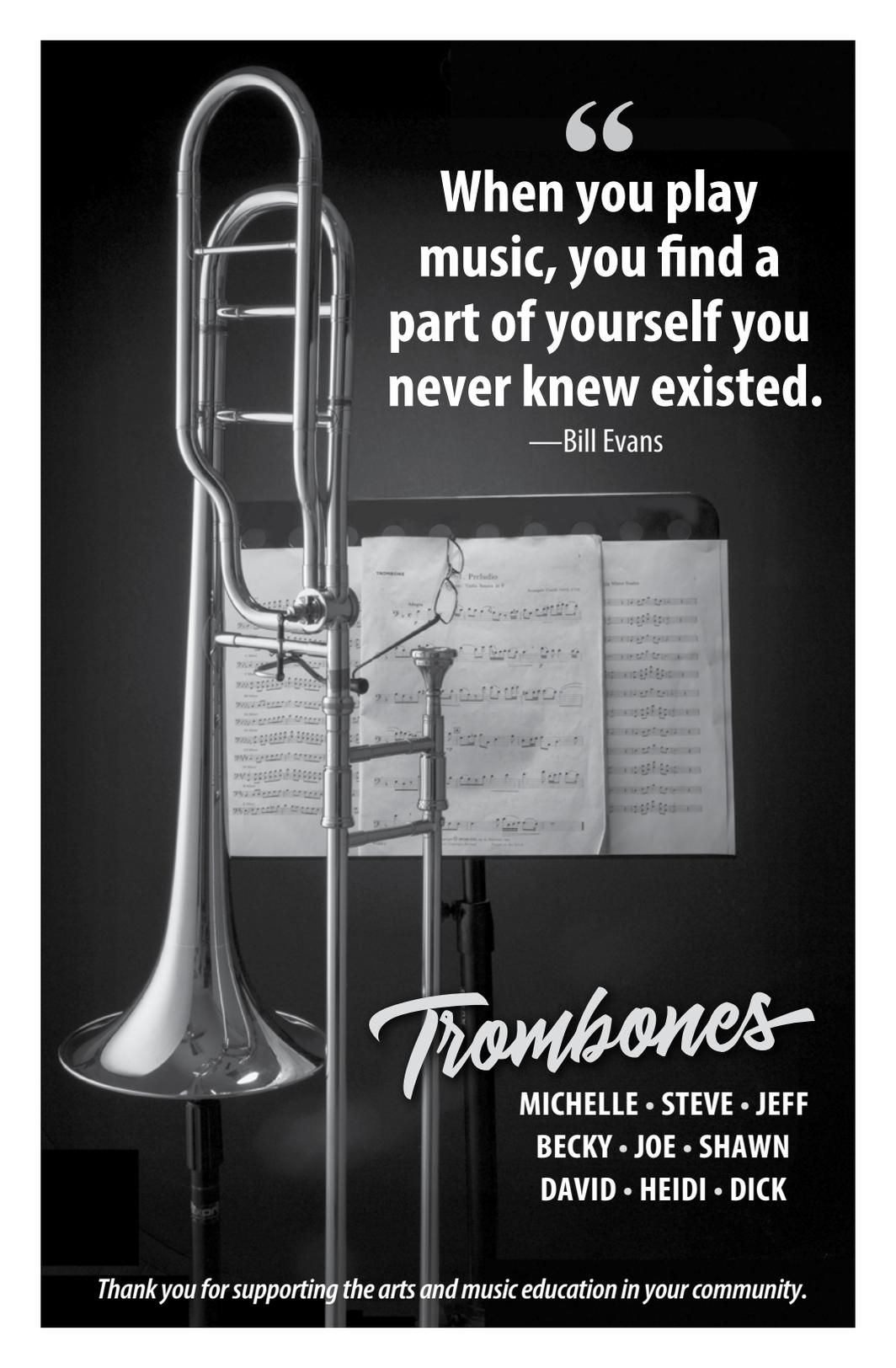
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“

**When you play
music, you find a
part of yourself you
never knew existed.**

—Bill Evans

Trombones

**MICHELLE • STEVE • JEFF
BECKY • JOE • SHAWN
DAVID • HEIDI • DICK**

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Special thanks to...

Lansing Eastern High School staff,
and Tawnya Hicks, director of bands

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