



School of Music

Cleveland State University Wind Ensemble and Honor Band

Dr. Birch Browning, Music Director
Alexander Kaminsky, Guest Conductor
Saturday, November 22, 2025, 4 PM
Waetjen Auditorium

Cleveland State University Wind Ensemble

Dr. Birch Browning, Music Director

Lauds (Praise High Day)

Ron Nelson (1929 - 1923)

Harvest Hymn

Percy Grainger (1882 - 1961)

Arranged by Joseph Kreines (1936 - 2025)

Give Us This Day

David Maslanka (1943 - 2017)

A Short Symphony for Wind Ensemble

The Wind Ensemble at Cleveland State University, led by Dr. Birch Browning, welcomes students of every major through audition. Most members earn substantial talent-based scholarships and study privately with CSU's distinguished faculty. Rehearsing twice each week, the ensemble performs regularly on campus, presents at least two concerts each semester, and provides the music for the university's commencement ceremonies—continuing a tradition of excellence and artistry at the heart of CSU's musical life.

Strategically located in the heart of one of America's most vibrant cultural centers, the School of Music at Cleveland State University utilizes the city's rich musical resources to provide students with a complete spectrum of educational opportunities. The University draws from the internationally renowned Cleveland Orchestra and other noted professional organizations, giving students the opportunity to study with some of the finest musicians in the world.

CSU offers generous academic scholarships to help students create a bright future for themselves while contributing to the vitality of Northeast Ohio. To learn more about the School of Music and how to become part of the CSU community, visit <https://artsandsciences.csuohio.edu/music>.

CSU Wind Ensemble Personnel

FLUTE

DeBolt, Miya
Gross, Isabel
Layne, Izzy
Livingston, Kaitlyn
Moore, Grayson
Racin, Camryn
Schuff, Sara

OBOE

Swietlik, Charles

BASSOON

Dittiger, Lyssa
Torres, Luis
Warner, David

CLARINET

Brale, Jameson
Litwinowicz, Alyssa
O'Toole, Justin
Palmer, Gabby
Verhoff, Elena
West, Lillian

BASS CLARINET

Figueroa, Stephanie

SAXOPHONE

Allen, Nick
Bartish, Andrew
Manning, Edward
Miller, Ben
Moreno, Citlali
Orban, Alex

TRUMPET

Cravener, Andrew
Dautel, Bodhi
Dondeti, Lous
Grimmer, Jen *
Marjanovic, Kira
McPherson, Alex
Saleem-Peoples,
Tamir
Shaw, Dylan
Villard, Zachary
Williams, Jay

FRENCH HORN

Brooks, Cheyenne
Ekstrand, Abby
Gill, Nathaniel
Thacker, Addison

TROMBONE

Douglas, Andrew
Holloway, Shawn
Hovorka, Logan
Urankar, Remy

BASS TROMBONE

Foelker, Justin
Rainey, Ryan

EUPHONIUM

Horne, Jamison
Miranda, Jenner
Selan, Kayla
Walker, Katie

TUBA

Hewlett, Nathan
King, Ephrem
Long, Lillian
Mieskowski, Joe

PERCUSSION

Awkar, David
Darrin, Christian
Luhta, Nathan
Scott, Gabe
Seech-Hrvatin,
Owen
Tellep, Jacob
Thomas, McAllister
Vermilye, Elsie

KEYBOARD

Wang, Jiani

* Guest performer

Cleveland State University Honor Band

Alex Kaminsky, Guest Conductor

Repertoire to be selected from:

Red Rocks Fanfare **John Bogenschutz (b. 1977)**

Our Cast Aways **Julie Giroux (b. 1961)**

Men of Florida **Henry Fillmore (1881 - 1956)**
Arranged by Robert Foster (b. 1939)

Chant and Jubilo **Francis McBeth (1933 - 2012)**

Cleveland State University School of Music is proud to welcome students from twenty-one Northeast Ohio high schools and their directors to a three-day Honor Band Festival. This immersive experience is designed not only for the culminating performance, but to provide student musicians with exceptional opportunities: learning from a nationally recognized conductor-educator, attending performances by CSU students and ensembles, exploring campus life, and building friendships with peers who share their passion for music.

Since its founding, Cleveland State has been committed to delivering an affordable, world-class education. The School of Music, home to the CSU Wind Ensemble, is located in the heart of one of America's most vibrant cultural centers. Students benefit from Cleveland's rich musical resources, gaining access to a full spectrum of educational and artistic experiences.

Cleveland State University Honor Band 2025

FLUTE

Emily Babinszki - North Olmsted HS
Faith Brown - Charles F. Brush HS
Bruce Fletcher - Cleveland SOTA
Emma Lyons - Crestwood HS
Brooke Maynard - Buckeye HS
McKenzie McGee - North Royalton HS
Victoria Sanders - Padua Franciscan HS
DeShanae Sawyer - Berea Midpark HS
Rhys Serquiña - Kenston HS
Gabi Torres - Saint Joseph Academy

OBOE

Taylor Wiley - Firelands HS

BASSOON

Alonso Miller - Cleveland SOTA
Ash Patton - Berea Midpark HS

CLARINET

Micah Cannon - Thomas W. Harvey HS
Katelyn Haney - Buckeye HS
Sumaiya Hegde - Saint Joseph Academy
Zane Loyd - Homeschool
Victoria Serina - Buckeye HS
Rylee Shepard - Independence HS
Adrian Starner - North Olmsted HS
Maya Stavnicky - Padua Franciscan HS
Marcos Watson - Mentor HS

SAXOPHONE - ALTO

Gretchen Jordan - Padua Franciscan HS
Charles Linck - Kenston HS
Jacob Mars - Avon Lake HS
Westley Quintin - Chagrin Falls HS
Gretchen Smith - Clearview HS
Leyla Young - Clearview HS

SAXOPHONE - TENOR

David Kirsch - Chagrin Falls HS
Matthew Pafford - Padua Franciscan HS
Andrew Urban - Kirtland High School

SAXOPHONE - BARITONE

La'Nia Echols - SOTA
William Stanford - Charles F. Brush HS

TRUMPET

Alex Alafi - Mentor HS
Zamien Harmer - Avon Lake HS
Corey McCreight - Valley Forge HS
Spencer Meyer - Firelands HS
Dylan Might - North Olmsted HS
Christopher Pickard - Ashland HS
Angel Rodriguez - Thomas W. Harvey HS
Lucas Ross - Mentor HS
Jacob Stepanski - Padua Franciscan HS
William Stray - Independence HS

FRENCH HORN

Jenna Below - Avon Lake HS
Alejandro Flores - Firelands HS
Hannah Krane - Berea Midpark HS
Mac Mendoza - Avon Lake HS

TROMBONE

Reese Berns - Avon Lake HS
Johnathan Breitenstine - Avon Lake HS
Jeremiah Cleveland - Charles F. Brush HS
Jack Herrlich - Padua Franciscan HS
Marissa Malone - Thomas W. Harvey HS
Kymauna Timura - Buckeye HS

EUPHONIUM

Zach Flaiz - Chagrin Falls HS
Brady Mager - Crestwood HS
Quinn Thibeault - Avon Lake HS

TUBA

Tevin Cullison - Independence HS
Emily Hines - Padua Franciscan HS
Brandon Somerville - North Olmsted HS
Jack Suter - Avon Lake HS
Wyatt Weisman - Avon Lake HS

PERCUSSION

Alex Chapin - Avon Lake HS
Wyatt Franks - Buckeye HS
Bryson Moffat - Mentor HS
Ben Seabold - Berea Midpark HS
Elizabeth Seddon - Charles F. Brush HS
Adrian Suon - Cleveland SOTA

Program Notes

Cleveland State University Wind Ensemble

Each of the three wind ensemble works presented by the CSU Wind Ensemble this afternoon—Ron Nelson’s *Lauds*, Percy Grainger’s *Harvest Hymn* (arr. Joe Kreines), and David Maslanka’s *Give Us This Day*—draws on distinct spiritual and stylistic impulses, unified by a deeply human expressivity.

Ron Nelson’s ***Lauds*** (1991) stands as a monumental work in the wind band repertoire, a powerful and introspective piece that showcases the composer’s mastery of orchestration and emotional depth. The title itself, “Lauds,” refers to a morning prayer of praise in the Christian liturgy, setting a spiritual and reverent tone for the entire composition.

The work unfolds in a single, continuous movement, yet it is rich with contrasting sections that explore a wide range of emotions. It opens with a sense of quiet awe, gradually building in intensity with soaring melodic lines and intricate counterpoint. Nelson masterfully employs the full spectrum of the wind band’s colors, from the delicate whispers of woodwinds to the majestic power of the brass and the driving force of the percussion.

Ron Nelson (1929–2023) was an eminent American composer, conductor, and educator whose work significantly impacted both the orchestral and wind band repertoires. Born in Joliet, Illinois, he received his musical training at the Eastman School of Music, earning Bachelor’s, Master’s, and Doctoral degrees. Following his studies, he joined the Eastman faculty, where he served as a distinguished professor of composition and theory for over three decades.

Nelson’s compositional style is characterized by its dramatic power, lush, yet accessible, harmonies, and deep emotional

resonance. He was a master orchestrator, renowned for his striking use of brass and percussion, and for crafting soaring melodic lines. His many accolades include the UNESCO International Rostrum of Composers Award. He is a giant in the concert band world, with seminal works like *Rocky Point Holiday*, *Lauds*, and the powerful *Passacaglia: Homage on B-A-C-H* remaining cornerstones of modern wind literature.

Percy Aldridge Grainger, the idiosyncratic and innovative Australian-born composer, conceived of his music as being "elastic," meaning it could be played by virtually any combination of instruments available. **Harvest Hymn** exemplifies this philosophy, having been realized in versions for orchestra, piano, and eventually, the celebrated wind band arrangement heard today.

Grainger began sketching the core melody, which he initially titled "Hymny Tune," as early as 1905 in London, but did not complete the full work until 1932 while traveling in Sweden. The composition is entirely original, not based on collected folk songs like many of his better-known pieces, but it possesses the same simple, folk-like charm.

The work is a relatively short, meditative piece that features a straightforward, serene tune. Grainger's genius is evident in the rich, stately harmonization—a hallmark of his unique choral and hymn-like writing. The music slowly unfolds with lush, decorated counter-melodies woven throughout the texture, creating a sound that is both deeply moving and reverent. It evokes a timeless sense of pastoral peace and communal gratitude, perfectly capturing the quiet solemnity of a hymn of thanks. *Harvest Hymn* stands as a beautiful testament to Grainger's ability to imbue even the simplest melodic material with profound emotional weight and color.

Percy Aldridge Grainger was an eccentric and highly influential Australian-born composer, pianist, and avid folk song collector. He trained in Germany and achieved international fame as a piano

virtuoso before moving to the United States and joining the U.S. Army Band in 1917.

Grainger's compositions are distinguished by their vibrant energy, harmonic richness, and truly innovative approach to instrumentation. He was renowned for his masterful control of ensemble tone colors, manipulating the wind band's palette to achieve complex, unique textures far beyond traditional scoring practices.

His legacy in the wind band world is monumental. This is largely due to his meticulous settings of collected English folk tunes—masterpieces such as Lincolnshire Posy—and original works like Irish Tune from County Derry and Shepherd's Hey, which are essential cornerstones of the repertoire. Grainger also famously insisted on using his own terminology, such as "louden lots" for crescendo.

Joseph Kreines was an acclaimed American conductor, transcriber, author, and pianist, whose career spanned over six decades and profoundly impacted wind band repertoire. After earning degrees from the University of Chicago and the University of South Florida, he established a notable conducting career, serving as associate conductor for the Florida Symphony Orchestra and the Florida Orchestra in Tampa.

However, Kreines is perhaps best known for his meticulous work as a transcriber. He became a champion of Percy Aldridge Grainger's music, creating numerous high-quality, corrected editions and arrangements—such as the widely performed setting of Harvest Hymn—which ensured these masterpieces were accessible to modern ensembles. Kreines also composed original works, including his American Song-Set, and authored the essential resource *Music for Concert Band*, an annotated guide to band literature.

As a highly sought-after clinician and guest conductor, Kreines shared his deep knowledge with hundreds of bands, orchestras,

and choruses across the nation, cementing his legacy as a central figure in American music education and performance.

About his composition, composer David Maslanka wrote:

The words "give us this day" are, of course, from the Lord's Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh (pronounced "Tick Not Hahn") entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness.

I chose the subtitle "Short Symphony for Wind Ensemble" because the music really isn't programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the chorale melody *Vater Unser in Himmelreich* ("Our Father in Heaven"), #110 from the *371 Four-Part Chorales* by J.S. Bach.

Music makes the connection to reality, and by reality I mean a true awakesness and awareness. "***Give Us This Day***" gives us this very moment of awakesness and aware aliveness so that we can build a future in the face of a most dangerous and difficult time.

David Maslanka was an American composer renowned for his substantial and spiritually profound contributions to the wind band repertoire. Born in New Bedford, Massachusetts, in 1943, he earned degrees from Oberlin College Conservatory and Michigan State University. He later served on the faculties of several institutions before becoming a freelance composer in Missoula,

Montana, in 1990, where he lived until his death in 2017.

Maslanka's musical language is characterized by complex rhythms, deep tonality, and a powerful melodic orientation, often incorporating Lutheran chorales and exploring themes of meditation and self-discovery. His compositional output includes over 150 works across various genres, but he is most celebrated for his pieces for wind ensemble.

Cornerstones of the modern band repertoire include his powerful works such as the five-movement *A Child's Garden of Dreams* (based on Jungian dreams) and his monumental nine symphonies, eight of which were written specifically for the wind ensemble medium. Maslanka's music is widely performed globally for its intensity and profound emotional weight.

Together, these three works form a spiritual progression across style and century: Nelson's radiant morning hymn of modern praise, Grainger-Kreines's humble gratitude of pastoral faith, and Maslanka's spiritual epic of endurance and redemption—all standing as pillars of twentieth- and twenty-first-century wind repertoire.

Cleveland State University Honor Band 2025

John Bogenschutz's ***Red Rocks Fanfare*** is a thrilling, high-energy concert opener and a vibrant musical tribute to the iconic Red Rocks Amphitheatre just outside Denver, Colorado. Completed in 2009, this short but highly effective work captures the sheer majesty and dramatic scale of the venue, which is carved naturally into massive sandstone rock formations.

The composer, drawing heavily from his extensive background in the drum and bugle corps world, imbues the fanfare with relentless energy and rhythmic precision. The music immediately bursts to life with powerful brass statements and driving percussion, creating a sense of exhilaration and anticipation that mirrors the experience of a legendary outdoor performance.

Bogenschutz utilizes full, brilliant scoring throughout, creating an impressive sonic canvas that perfectly encapsulates the grandeur of the setting. Characterized by its bright harmonic language, soaring lines, and constant forward motion, the piece is a rip-roaring call to attention. *Red Rocks Fanfare* successfully translates the beauty and electrifying atmosphere of a natural wonder into a dynamic musical statement, making it an ideal selection to launch any concert program.

John Bogenschutz is a multifaceted American composer, arranger, and artist, widely recognized for his high-energy contributions to the wind band repertoire and, notably, as the creator of the popular online strip, *Tone Deaf Comics*. Born in 1978, his career path is rooted deeply in music education and performance.

His published compositions showcase a distinct style marked by relentless energy and driving momentum. Key among his works

are the fanfares Contambiance Fanfare (2010), Hymn for the Altruistic (2011), and the widely performed Grade 4+ concert opener, Red Rocks Fanfare (2009). These pieces, celebrated for their intensity, successfully translate the raw, driving experience of marching ensemble writing to the concert stage.

Now residing in Union, Kentucky, Bogenschutz maintains a unique balance between his creative pursuits. Through Tone Deaf Comics, he channels his deep understanding of the band world into witty, resonant humor that has made him a recognizable voice in the music community, complementing his important work in contemporary concert band literature.

Julie Giroux's powerful and deeply personal composition, *Our Cast Aways*, is a musical tribute dedicated to the 6.5 million companion animals that enter shelters annually, particularly those 2.4 million adoptable animals who are euthanized. The work is a heartfelt call to humanity to uphold its responsibility as "caretaker of all living things on earth."

Composer Julie Giroux's ***Our Cast Aways*** is structured as a narrative of hope, struggle, and eventual remembrance. It opens with an emotional, free tempo section that establishes a sense of searching and vulnerability. This mournful introduction is followed by a section that conveys the relentless suffering and uncertainty faced by these "cast aways," the pets who have been abandoned or rescued from neglect. The composer deliberately instructs the musicians to use staggered breathing throughout certain sections, creating a continuous, unbroken texture that symbolically represents the constant, silent suffering of these animals.

The composition gradually builds in intensity, incorporating full, rich scoring and intricate harmonies, yet always maintains a profound melodic core. The climax of the piece is a powerful emotional statement dedicated to the tireless people who dedicate their lives to animal rescue, ending puppy mills, and providing care. Ultimately, the work is dedicated not only to those

who are successfully rescued but "especially for Those whose rescue never comes," urging listeners to a greater sense of compassion and action. Our Cast Aways is one of the composer's most meaningful works, often bringing her to tears while conducting it.

Julie Giroux is an accomplished American composer, orchestrator, and pianist whose career spans film, television, and the wind band repertoire. Born in Fairhaven, Massachusetts, she began composing early, publishing her first band work at the age of 13. She graduated from Louisiana State University and almost immediately moved to Hollywood, where she worked under the direction of Oscar-winning composer Bill Conti.

Giroux's commercial credits include over 100 film and TV projects, such as *North and South* and *White Men Can't Jump*. She is a three-time Emmy Award winner for her work in music direction, notably for the Academy Awards broadcast. When she won her first Emmy, she was both the first woman and the youngest person to receive the award in that category. She is highly regarded in the wind ensemble world, creating numerous works—including her monumental symphonies—and was the first woman composer inducted into the prestigious American Bandmasters Association.

Henry Fillmore composed ***Men of Florida***, in 1949. Originally written for the University of Florida band in Gainesville, the piece was quickly dedicated to all Floridians, reflecting Fillmore's deep affection for his adopted state and its residents.

Musically, *Men of Florida* is a classic example of a "screamer"—a fast, dynamic march characterized by brilliant, full-ensemble scoring and powerful, driving rhythms, often written in the 6/8 meter. The work is famous for its soaring, highly tuneful trio section and its inherent ability to spark energy and school spirit. It has long served as a popular spirit melody and concert showcase for the University of Florida and remains a shining example of

Fillmore's mastery in composing exciting, enduring marches that perfectly capture the vibrancy of American life.

Henry Fillmore was a prolific American composer, publisher, and bandleader, known for his vast contributions to the wind band repertoire, including over 250 compositions and 750 arrangements. Born in Cincinnati, Ohio, he studied at the Cincinnati Conservatory of Music and initially worked in his family's religious music publishing business. However, he soon gained notoriety outside of that world, famously running away to join the circus and marrying an exotic dancer.

Fillmore was a master of the slide trombone, writing a series of popular novelty tunes like *Lassus Trombone*, and is known as the "Father of the Trombone Smear." To avoid saturating the market, he often published under pseudonyms, including Harold Bennett and the humorous Henrietta Moore. In 1938, he retired to Miami, Florida, for his health, where he became a beloved figure known as "Uncle Henry." He dedicated the rest of his life to supporting school bands across Florida, cementing his legacy as one of the great American march composers.

W. Francis McBeth's ***Chant and Jubilo*** is a cornerstone of the modern wind band repertoire, a powerfully dramatic yet highly playable work composed in 1961 and published in 1963. It was commissioned by Jerry Loveall for the Four States Bandmasters Convention in Texarkana, Texas, and premiered by the convention's band in 1962, setting a new standard for high school and university ensembles alike. The composition is structured into two contrasting, connected movements that explore themes of deep reverence and exuberant celebration.

The first section, *Chant*, is a slow, modal movement inspired by the style of early church organum. McBeth derived its melodic material from a ninth-century Greek hymn of rogation—a solemn, supplicatory prayer. This section requires great sensitivity and features lyrical, connected lines, often performed with minimal or

no vibrato, creating a texture that is somber, reflective, and beautifully austere. It serves as an excellent study in tone quality and ensemble balance, allowing the woodwinds and high brass to weave a delicate, unified melodic line.

The second section, *Jubilo*, provides an immediate and explosive contrast. The title, Latin for "shout of joy," is realized through a burst of sound dominated by brilliant, often syncopated, brass scoring and driving percussion rhythms. While utilizing similar melodic ideas as the Chant, the Jubilo transforms the material into a celebratory, regal, and energetic statement. The use of powerful lower brass and full-ensemble texture creates a vibrant, assertive climax. The piece's enduring popularity lies in this dramatic juxtaposition, seamlessly transitioning from quiet solemnity to exhilarating fervor, making it an excellent selection for an ensemble showcase.

William Francis McBeth was an influential American composer, conductor, and educator, widely considered one of the most performed symphonic wind composers of the late 20th century. Born in Ropesville, Texas, he studied composition at Hardin-Simmons University, the University of Texas, and the Eastman School of Music, where he won the prestigious Howard Hanson Prize for his Symphony No. 3.

McBeth spent the core of his career, from 1957 to 1996, as Professor, Resident Composer, and Chairman of the Theory-Composition Department at Ouachita Baptist University in Arkansas. In 1975, he achieved national recognition when he was named the first-ever Composer Laureate of the State of Arkansas. Beyond his teaching and conducting the Arkansas Symphony Orchestra, his compositional style—characterized by rhythmic intensity and dramatic flair—profoundly shaped the modern wind band repertoire, with essential works like Chant and Jubilo and *Of Sailors and Whales*. He was also known for his pedagogical writings, including *Effective Performance of Band Music*.

Biographies

Dr. Birch Browning is Professor of Music and Director of the Symphonic Wind Ensemble at Cleveland State University, and Music Director of the Cleveland Winds, a professional wind band based at CSU. He taught high school band and orchestra in Florida prior to earning a Ph.D. in Music Education at Florida State University. He has been a member of the faculty at CSU since 2002, and he previously taught music education courses at Stetson University and FSU.

Dr. Browning is a member of the College Band Director's National Association Research Committee and has presented his research findings at numerous state, national, and international conferences. His book, *Becoming a Musician-Educator: An Orientation to Musical Pedagogy*, was published by Oxford University Press in April 2017.

Along with his research work, Dr. Browning is in demand as a conductor and clinician. After Dr. Browning founded the Cleveland Winds in 2009. The ensemble was awarded the American Prize in Wind Band Performance-Community Division in 2015 and performed at the Ohio Music Education Association Professional Development Conference in Cleveland, Ohio in 2017. The CSU Chamber Winds performed at the same conference in 2005 and 2015. The CSU Symphonic Band, CSU Chamber Winds, and the Cleveland Winds appear on *Timothy Reynish International Repertoire Series, Volumes 12 and 13*, which are available on Apple Music, Naxos, Spotify, and other music sources. Recordings by The Cleveland Winds have recently been published on Volume 14 in the same series.

Alexander Kaminsky was appointed Director of Bands and Associate Professor of Music at VanderCook College of Music in 2019 after a highly successful tenure at Marjory Stoneman Douglas High School in Parkland, FL. Previous to that, Kaminsky led the band programs at Buchholz High School, Lincoln High School, Auburndale High School, and Cocoa Beach Jr/Sr High School, all of which excelled under his direction. He holds degrees from the University of Florida and Indiana University, is

active as an adjudicator, and is in demand as a guest conductor/clinician across the country.

Throughout his 30-year career as a high school band director, Kaminsky's ensembles consistently earned Superior ratings at all levels of evaluation. In addition to earning straight Superior ratings at the Florida Bandmasters Association (FBA) State Concert Band Assessment for an unprecedented 21 years (the last 11 years with both his first and second bands), he is the only director in the history of the FBA to have had three concert bands from one school earn straight Superior ratings at State, and he achieved this three times (2009, 2018, and 2019).

Kaminsky's high school bands performed at the Midwest Clinic (2005, 2009, 2014, and 2018), ABA National Convention (2014), CBDNA/NBA Southern Division Conference (2004 and 2014), FMEA State Conference (2014), Music for All National Concert Band Festival (2002 and 2012), and the National Wind Band Festival at Carnegie Hall (2009 and 2018). In 2018, the Stoneman Douglas Wind Symphony was named a Mark of Excellence National Wind Band Honors winner as one of only ten 6A bands in the nation. His marching bands consistently placed in the Florida Marching Band State Championship Finals, winning several FMBC State Championships (including 4 of his last 6 years as a high school band director), as well as being named a finalist band at BOA regional competitions.

Kaminsky has presented his clinic "How Can I Get My Band to Sound Like That" at various conferences and workshops, and his hands-on rehearsal demonstrations for the annual "How To Fix It" series at the FMEA Professional Development Conference received high acclaim with over 900 attendees in 2019. In 2024, Kaminsky founded the VanderCook Band Director Summer Workshop and most recently presented "The Kaminsky Method" at the 2024 Midwest Clinic to a standing-room-only crowd. He has been awarded the National Band Association's Citation of Excellence numerous times and has been recognized with several achievement awards for education including Florida's 2019 FMEA Secondary Music Educator of the Year Award, FBA Oliver Hobbs Award, FBA Andrew J. Crew Award, National Honor

Roll's Outstanding American Teacher, Nobel Educator of Distinction, Teacher of the Year, and is listed in Who's Who Among America's Teachers.

Kaminsky is a Conn-Selmer Educational Clinician, an elected member of the prestigious American Bandmasters Association and the American School Band Directors' Association, and also holds memberships in CBDNA, NBA, and Phi Beta Mu. He has served on many state and national committees including the ABA Sousa/Ostwald Award Committee, was previously the NBA Student Chapters Advisor, and is currently Chair of the ABA School Bands Task Force. Kaminsky is a National Board Certified Teacher and has been featured in several publications including The Instrumentalist, Teaching Music, Halftime Magazine, School Band & Orchestra Magazine's "50 Directors Who Make A Difference," Home Magazine's "12 Exceptional Educators," and most recently, Inspiring a Love of Music published by GIA Publications.

Cleveland State University School of Music Administration, Staff, and Applied Faculty

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Jackie Wood, Flute

Ian Daugherty, Oboe

Arleigh Savage, Bassoon

Bobby Davis, Clarinet

Dr. Nathan Salazar, Saxophone

Dave Sterner, Saxophone

Dr. Amanda Bekeny, Trumpet

Joe Miller, Trumpet

David Brockett, Horn

Jc Sherman, Low Brass

Kaitlin La Favre, Percussion