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University Band, Symphonic Band, Symphonic Winds, November 16, 2021

F. Mack Wood Conductor

Lauren Bobarsky Guest Conductor

John Gonzalez Guest Conductor

T.J. Mack Conductor

Jinzhe Zhang Guest Conductor

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Illinois State University
Wonsook Kim College of Fine Arts
School of Music

University Band

F. Mack Wood, *conductor*
Lauren Bobarsky, *guest conductor*
John Gonzalez, *guest conductor*

Symphonic Band

T.J. Mack, *conductor*
Jinzhe Zhang, *guest conductor*
John Gonzalez, *guest conductor*

and

Symphonic Winds

F. Mack Wood, *conductor*
Lauren Bobarsky, *guest conductor*

Center for the Performing Arts
November 16, 2021
Tuesday Evening
7:00 p.m.

This is the fifty-eighth program of the 2021-2022 season.

Program

Please silence all electronic devices for the duration of the concert. Thank you.

University Band

La Banda Nascente (1915)

Berardo Sbraccia
(1858-1936)

Lauren Bobarsky, *guest conductor*

Reckoning (2017)

Michael Markowski
(born 1986)

John Gonzalez, *guest conductor*

A Seal Lullaby (2004)

Eric Whitacre
(born 1970)

Melodious Thunk (2012)

David Biedenbender
(born 1984)

Lauren Bobarsky, *guest conductor*

A Mother of a Revolution (2019)

Omar Thomas
(born 1984)

John Gonzalez, *guest conductor*

~ **Brief Intermission** ~

Symphonic Band

A Festival Prelude (1956)

Alfred Reed
(1921 - 2005)

John Gonzalez, *guest conductor*

Pageant (1954)

Vincent Persichetti
(1915 - 1987)

Variation on “Scarborough Fair” (1989)

Calvin Custer
(1939 - 1998)

Jinzhe Zhang, *guest conductor*

Mambo Perro Loco (2008)

Julie Giroux
(Born 1961)

~ **Brief Intermission** ~

Symphonic Winds

Washington Post March (1889)

John Philip Sousa
(1854 - 1932)

Lauren Bobarsky, *guest conductor*

Sweet Chariot (2019)

Carlos Simon
(Born 1986)

Symphony No. 1 (1988)

Johan de Meij
(Born 1953)

I. Gandalf (The Wizard)

Carmina Burana (1937/1967)

Carl Orff (arr. John Krance)
(1895 - 1982)

- XIII. Fortuna Imperatrix Mundi
- II. Fortune plango vulnera
- III. Ecce gratum
- IV. Tanz – Uf dem anger
- V. Floret silva
- VI. Were diu werlt alle min
- VII. Amor volat undique
- VIII. Ego sum abbas
- IX. In taberna quando sumus
- X. In trutina
- XI. Dulcissime
- XII. Ave formosissima
- XIII. Fortuna Imperatrix Mundi

ASSISTED LISTENING DEVICES

The Center for the Performing Arts is equipped with an infrared audio amplification system for assisted listening. Headsets and receiver packs are available, free of charge, at the Box Office or by checking with the House Manager. An ID is needed to check out the device and must be returned to the House Manager at the end of the performance.

Program Notes

Thank you for joining us for today's performance of the Illinois State University Symphonic Winds, Symphonic Band, and University Band. We hope that you will enjoy our concert, and that you might consider joining us again for future performances here at the ISU School of Music. Please visit <http://www.bands.illinoisstate.edu> for more information. Thank you for your support!

La Banda Nascente

Year Composed: 1915, Duration: 3:10

Berardo Sbraccia

Berardo Sbraccia was an Italian American composer, arranger, educator and conductor. Sbraccia was a professor of clarinet and directed several bands in Biella. With these bands, he produced a series of Concerti Sbraccia which were presented in various locations on Biella. In 1897, Sbraccia immigrated to the United States. During his 29-year residence in the United States, he was active as a band and orchestra director and he operated his own music studio in Union City, New York. He also was conductor of the West Hoboken (New Jersey) Philharmonic Orchestra. In 1927, Sbraccia returned to Italy and, from May until December of that year, led the band in Sordevolo.

La Banda Nascente translates to "The Birth of the Band." The only other known march composition by Sbraccia is *Onore all' Arte* ("Honor to Art") which was written in 1914. Little is known about the composer, but sources in Italy indicate that Sbraccia may have been one of the many Italian composers who came to the United States for several years to study and write music for Italian American bands. Fredrick Fennell has written a timpani part for this new version and adapted all the other parts for this updated edition.

Italian musicians have made significant contributions to American wind band music, especially in the early part of the 20th century. Many immigrants started bands in the eastern part of the United States which often toured the country. These bands performed transcriptions of the opera music as well as military marches, and several of the musicians then settled in the United States.

Reckoning

Year Composed: 2017, Duration: 6:30

Michael Markowski

Michael Markowski is fully qualified to watch movies and cartoons. In 2010, he graduated magna cum laude with a Bachelor of Arts degree in 'Film Practices' from Arizona State University. While Markowski never studied music in college, he has studied privately with his mentors, Jon Gomez, Dr. Karl Schindler, and Michael Shapiro. He has continued this education by participating in a number of extracurricular programs, such as The Art of Orchestration with Steven Scott Smalley (2008), the National Band Association's Young Composer and Conductor

Mentorship Project (2008), and the NYU/ASCAP Foundation's Film Scoring Workshop (2014) where he was named one of ASCAP's Film & TV "Composers to Watch." Mark Snow, composer of *The X-Files* and one of the workshop's guest mentors, says Michael's music was "extremely sophisticated" and "complimented the mood and emotion of the scene with unusual maturity and sensitivity." Most recently, Markowski was invited to join the BMI Lehman Engel Musical Theatre Workshop (2015) as a composer and lyricist.

Reckoning began as a musical underdog story: an unlikely hero's determination to right certain wrongs that had been brought upon him or her in the past and that hero's ambition to prove that they are "a force to be reckoned with." I often liken it to a *David and Goliath* type of story: small versus big, poor versus rich. For example, the piece opens in a dark and oppressive world full of despair and anguish, but from within that darkness comes a very beautiful, very fragile, very hopeful oboe solo. However, this hope quickly transforms into a more active, kinetic energy -- a musical uprising. Several families of instruments join the dialogue, voicing their grievances, adding to the collective resistance. By measure 90, the ensemble fully pledges their allegiance as a more majestic and heroic French horn theme ascends to the fore, literally rising quarter note by quarter note above the anxious eighth-note theme. From here, they plot their next move. But will it be enough?

A Seal Lullaby

Year Composed: 2004, Duration: 3:45

Eric Whitacre

Eric Whitacre is an American composer, conductor, and lecturer. Whitacre is a Grammy Award-winning composer and conductor and among today's most popular musicians. His works are programmed worldwide, and his ground-breaking Virtual Choirs have united singers from more than 145 countries. Born in Nevada in 1970, Eric is a graduate of the prestigious Juilliard School of Music (New York). He completed his second and final term as Artist in Residence with the Los Angeles Master Chorale in 2020 following five years as Composer in Residence at the University of Cambridge (UK). In 2021, Eric was named a Yamaha Artist.

His compositions have been widely recorded and his debut album as a conductor on Universal, *Light and Gold*, went straight to the top of the charts, earning him a Grammy. As a guest conductor he has drawn capacity audiences to concerts with many of the world's leading orchestras and choirs in venues such as Carnegie Hall (New York), Walt Disney Concert Hall (Los Angeles), the Royal Albert Hall and Buckingham Palace (London). Insatiably curious and a lover of all types of music, Eric has worked with legendary Hollywood composers Hans Zimmer, John Powell and Jeff Beal as well as British pop icons Laura Mvula, Imogen Heap and Annie Lennox. Major classical commissions have been written for the BBC Proms, Minnesota Orchestra, Rundfunkchor Berlin, The Tallis Scholars, Chanticleer, Cincinnati Pops, Royal Philharmonic Orchestra, National Children's Chorus of America and The King's Singers.

Widely considered to be the pioneer of Virtual Choirs, Eric created his first project as an experiment in social media and digital technology. Virtual Choir 1: Lux Aurumque was published in 2010 and featured 185 singers from 12 countries. Ten years-on in 2020, Virtual Choir 6: Sing Gently – written for the Virtual Choir during the global pandemic that shook the world, COVID-19 – featured 17,562 singers from 129 countries. Previous Virtual Choir projects include *Glow* written for the Winter Dreams holiday show at Disneyland® Adventure Park, California, and the Virtual Youth Choir, a major fundraiser for UNICEF. To date, the Virtual Choirs have registered over 60 million views and have been seen on global TV.

Program notes from the composer:

In the spring of 2004, I was lucky enough to have my show *Paradise Lost: Shadows and Wings* presented at the ASCAP Musical Theater Workshop. The workshop is the brainchild of legendary composer Stephen Schwartz (*Wicked, Godspell*), and his insights about the creative process were profoundly helpful. He became a great mentor and friend to the show and, I am honored to say, to me personally. Soon after the workshop I received a call from a major film studio. Stephen had recommended me to them, and they wanted to know if I might be interested in writing music for an animated feature. I was incredibly excited, said yes, and took the meeting.

The creative executives with whom I met explained that the studio heads had always wanted to make an epic adventure, a classic animated film based on Kipling's *The White Seal*. I have always loved animation, (the early Disney films; Looney Tunes; everything Pixar makes) and I couldn't believe that I might get a chance to work in that grand tradition on such great material.

The White Seal is a beautiful story, classic Kipling, dark and rich and not at all condescending to kids. Best of all, Kipling begins his tale with the mother seal singing softly to her young pup. (The opening poem is called *The Seal Lullaby*).

*Oh! Hush thee, my baby, the night is behind us,
And black are the waters that sparkled so green.
The moon, o'er the combers, looks downward to find us,
At rest in the hollows that rustle between.
Where billow meets billow, then soft be thy pillow,
Oh weary wee flipperling, curl at thy ease!
The storm shall not wake thee, nor shark overtake thee,
Asleep in the arms of the slow swinging seas!*

Rudyard Kipling, 1865-1936

I was struck so deeply by those first beautiful words, and a simple, sweet Disney-esque song just came gushing out of me. I wrote it down as quickly as I could, had my wife record it while I accompanied her at the piano, and then dropped it off at the film studio. I didn't hear anything from them for weeks and weeks, and I began to despair. Did they hate it? Was it too melodically complex? Did they even listen to it? Finally, I called them, begging to know the reason that they had rejected my tender little song. "Oh," said the exec, "we decided to make *Kung Fu Panda* instead."

So I didn't do anything with it; just sang it to my baby son every night to get him to go to sleep. (Success rate: less than 50%.) A few years later the Towne Singers commissioned the choral arrangement of it, and in 2011 I transcribed the piece for concert band. I'm grateful to them for giving it a new life, and to the schools, colleges and directors listed who have believed in this new transcription. And I'm especially grateful to Stephen Schwartz, to whom the piece is dedicated. His friendship and invaluable tutelage has meant more to me than I could ever tell him.

Melodious Thunk

Year Composed: 2012, Duration: 4:10

David Biedenbender

David Biedenbender (b. 1984, Waukesha, Wisconsin) is a composer, conductor, performer, educator, and interdisciplinary collaborator. David's music has been described as "simply beautiful" [*twincities.com*], "striking" and "brilliantly crafted" [*Times Argus*] and is noted for its "rhythmic intensity" [*NewMusicBox*] and "stirring harmonies" [*Boston Classical Review*]. "Modern, venturesome, and inexorable...The excitement, intensity, and freshness that characterizes Biedenbender's music hung in the [air] long after the last note was played" [*Examiner.com*]. He has written music for the concert stage as well as for dance and multimedia collaborations, and his work is often influenced by his diverse musical experiences in rock and jazz bands as an electric bassist, in wind, jazz, and New Orleans-style brass bands as a euphonium, bass trombone, and tuba player, and by his study of Indian Carnatic music. His creative interests include working with everyone from classically trained musicians to improvisers, acoustic chamber music to large ensembles, and interactive electronic interfaces to live brain data.

He received the Doctor of Musical Arts and Master of Music degrees in composition from the University of Michigan, Ann Arbor and the Bachelor of Music degree in composition and theory from Central Michigan University. His primary musical mentors include Evan Chambers, Kristin Kuster, Stephen Rush, Michael Daugherty, Bright Sheng, Christopher Lees, David R. Gillingham, José Luis-Maurtua, and John Williamson. He has also studied at the Swedish Collegium for Advanced Study in Uppsala, Sweden with Anders Hillborg and Steven Stucky, the Aspen Music Festival and School with Syd Hodkinson, and in Mysore, India where he studied South Indian Carnatic music, focusing on the mridangam with Vidwan G.S. Ramanujan.

Program notes from the composer:

I don't normally like to begin program notes with dictionary definitions -- it feels pretty stuffy to me -- but it seemed appropriate for this piece, so here goes...

think [thuhngk] *noun & verb*

1. [n.] an abrupt, flat, hollow sound (example: The book landed on the floor with a thunk.); synonym: thud
2. [v.] to produce an abrupt, flat, hollow sound
3. [v.] colloquial past tense and past participle of think.

Melodious Thunk was inspired by the famous jazz pianist Thelonious Monk. Monk's wife, Nellie Smith, nicknamed him "Melodious Thunk" because of his clunky, awkward, and brilliant(!) piano playing, and his somewhat scatterbrained and disoriented nature. I really like the idea of playing around with Monk's name- first, because I personally really enjoy goofing around the "spoonerisms" (silly, ridiculous, mix-and-match letter games, which often happen by accident: for example, *slip of the tongue* becomes *tip of the slung*), and, second, because this nickname actually provided great musical inspiration.

Melodious- well, that's fairly obvious- and *think* (which is a great onomatopoeia!) became the starting points for the piece. Big, fat *thunks* are interspersed with pointy, clunky, bluesy blips, which are then transformed into a long, smooth, laid-back melody accompanied by a funky bass line. I haven't consciously borrowed any specific tunes or licks from Monk, although I do use a small fragment of Dizzy Gillespie's tune *Salt Peanuts*, but I hope you'll hear some similarities between this piece and Monk's iconic musical style and quirky attitude.

A Mother of a Revolution

Year Composed: 2019, Duration: 4:10

Omar Thomas

Described as "elegant, beautiful, sophisticated, intense, and crystal clear in emotional intent," the music of **Omar Thomas** continues to move listeners everywhere it is performed. Born to Guyanese parents in Brooklyn, New York in 1984, Omar moved to Boston in 2006 to pursue a Master of Music in Jazz Composition at the New England Conservatory of Music after studying Music Education at James Madison University in Harrisonburg, Virginia. He is the protégé of lauded composers and educators Ken Schaphorst and Frank Carlberg and has studied under multiple Grammy-winning composer and bandleader Maria Schneider.

Hailed by Herbie Hancock as showing "great promise as a new voice in the further development of jazz in the future," educator, arranger, and award-winning composer Omar Thomas has created music extensively in the contemporary jazz ensemble idiom. It was while completing his Master of Music Degree that he was appointed the position of Assistant Professor of Harmony at Berklee College of Music at the surprisingly young age of 23. He was awarded the ASCAP Young Jazz Composers Award in 2008 and invited by the ASCAP Association to perform his music in their highly exclusive JaZzCap Showcase, held in New York City. In 2012, Omar was named the Boston Music Award's "Jazz Artist of the Year." Following his Berklee tenure, he served on faculty of the Music Theory department at The Peabody Institute of The Johns Hopkins University in Baltimore. He is currently an Assistant Professor of Composition at The University of Texas at Austin.

Program notes from the composer:

This piece is a celebration of the bravery of trans women, and in particular Marsha "Pay It No Mind" Johnson. Marsha is credited with being one of the instigators of the famous Stonewall uprising of June 28, 1969 -- one of the pivotal events of the

LGBTQ liberation movement of the 20th century -- which is commemorated annually during the worldwide Gay Pride celebrations. Existing as a trans woman, especially a trans woman of color, and daring to live authentically, creating space for oneself in a transphobic world, is one of the bravest acts I can imagine. Over 20 trans women were murdered in the United States in 2018 alone. There is no demographic more deserving and, frankly, long overdue for highlighted heroism and bravery. The disco vibe in the latter half of the piece is meant to honor club culture, a sacred space held amongst LGBTQ persons in which to love, live, mourn, heal, strategize, connect, disconnect, and dance in defiance of those outside forces who would seek to do LGBTQ persons harm simply for daring to exist and take up space.

We pump our fists to honor the life, heroism, activism, and bravery of Marsha P. Johnson, to honor the legacy of the Stonewall revolution, to honor the memory of the trans lives violently ended due to fear and hatred, and in honor of trans women worldwide who continue to exist Unapologetically and who demand to be seen.

This piece was commissioned by the Desert Winds Freedom Band, under the direction of Dean McDowell, to commemorate the 40th anniversary of the Stonewall uprising.

A Festival Prelude

Year composed: 1956, Duration: 4:35

Composer: Alfred Reed

Alfred Reed (1921 - 2005) was an American composer, arranger, conductor and educator. He served as musician and arrangement during World War II in the 529th Army Air Force Band, for which he created more than 100 works, and following the war was a student of Vittorio Giannini at Juilliard. He was staff composer and arranger for both the National Broadcasting Corporation and the American Broadcasting Corporation. In 1953, Mr. Reed became conductor of the Baylor Symphony Orchestra at Baylor University in Waco, Texas, at the same time completing his academic work; he received his B.M. in 1955 and his M.M. in 1956. In 1966 he joined the faculty of the School of Music at the University of Miami, where he developed the first four-year Music Industry program, and in 1980, following the retirement of his old friend and colleague, Dr. Frederick Fennell, was appointed music director and conductor of the University of Miami Symphonic Wind Ensemble. With over 200 published works in all media, many of which have been on required performance lists for over 25 years, Dr. Reed is one of the nation's most prolific and frequently performed composers.

Program notes from the composer:

A Festival Prelude is built up entirely from one main theme and two fanfare-like figures that occur throughout the score. After an opening flourish developed from the first of these fanfare phrases, the main theme is presented in a sweeping unison by the woodwinds, saxophones, cornets, with brass interjections. This leads to the second of the fanfare figures, which builds up to another statement of the main theme by the full band. After a powerful climax, the main theme is once again stated, this time by a richly melodic texture of woodwinds, horns, and saxophones in a quiet, legato

variation, in contrast to what has gone before. The second fanfare figure resumes, and, after building up to another climax, the main theme is presented as a processional march, with the first fanfare as a contrapuntal accompaniment. The close is a final statement of the main theme, developed in massive brass chords to a thundering conclusion.

Pageant

Year composed: 1953, Duration: 7:45

Composer: Vincent Persichetti

Vincent Persichetti (1915 – 1987) was an American composer noted for his succinct polyphonic style based on interwoven melodic lines, forceful rhythms, and generally diatonic. Persichetti began piano lessons at the age of 5, studied theory at 8, and produced his first two works at 14. Among his later teachers were the composer Roy Harris and the conductor Fritz Reiner, the latter at the Curtis Institute in Philadelphia. In 1942 Persichetti began teaching at the Philadelphia Conservatory, and from 1947 he taught at the Juilliard School in New York City. He also was music editor for the Elkan-Vogel Company in Philadelphia. Among his many published works are several for band and various chamber combinations and the highly regarded Piano Quintet (1955). He also wrote nine symphonies and many piano concerti, as well as songs, solo sonatas, ballet music, and a large group of serenades. Skilled in the composition of simple, elegant pieces as well as more complex and virtuosic works, Persichetti was credited with having produced a distinctive blend of Classical, Romantic, and Modernist elements.

Program notes from the composer:

Pageant was commissioned by the American Bandmaster's Association and was completed in January 1953. It is Persichetti's third work for band. It opens in slow tempo with a motive in the horn that is used throughout both sections of the piece. The slow chordal section is succeeded by a lively "parade" section introduced by the snare drum. In the final portion of the work the two principal subjects are developed simultaneously to a lively climax. The first performance of this work took place on 7 March 1953, at the ABA Convention in Miami, Florida. It was performed by the University of Miami Band, with the composer conducting.

Variation on "Scarborough Fair"

Year composed: 1989, Duration: 4:30

Composer: Calvin Custer

Calvin H. Custer (1939 - 1998) was an American composer and arranger. He attended Carnegie Mellon University and Syracuse University where his composition teachers included Nikolai Lopatnikoff, Ernst Bacon, and Earl George. He also studied conducting with Karl Kritz, first music director of the Syracuse Symphony. Custer was associated with the Syracuse Symphony Orchestra for most of his musical career serving in the keyboard, horn and string bass sections; holding various conducting positions; and serving as staff arranger. He helped to implement the orchestra's chamber music program which continues to perform in local schools and libraries to this day. Custer was prolific in his creations of arrangements for orchestra,

many of which were performed by orchestras across the country including the Boston Pops Orchestra.

The song *Scarborough Fair* dates to Medieval England and though it has been sung to several different melodies, the one most readily associated with it today is the basis for this work by Custer. First “collected” and recorded by Mark Anderson in 1947, this tune received widespread popularity after its release by singing duo Simon and Garfunkel on their 1966 album *Parsley, Sage, Rosemary, and Thyme*. The work is a true theme and variations form with the tune being presented, after an energetic introduction, by solo flute accompanied by keyboards. The melody then goes through several variations before a final fugue setting in 4/4 time leading to a spirited conclusion.

Mambo Perro Loco

Year composed: 2008, Duration: 3:55

Composer: Julie Giroux

Julie Anne Giroux (born 1961) is an American composer of orchestral, choral, chamber, and numerous concert band works. She received her formal education at Louisiana State University and Boston University. She also studied composition with John Williams, Bill Conti, and Jerry Goldsmith. Julie is an extremely well-rounded composer, writing works for symphony orchestra (including chorus), chamber ensembles, wind ensembles, soloists, brass and woodwind quintets and many other serious and commercial formats. Much of her early work was composing and orchestrating for film and television. Ms. Giroux is a three-time Emmy Award nominee and in 1992 won an Emmy Award in the category of Outstanding Individual Achievement in Music Direction. Ms. Giroux has an extensive list of published works for concert band and wind ensemble. She began writing music for concert band in 1983, publishing her first band work *Mystery on Mena Mountain* with Southern Music Company. Giroux left Los Angeles in 1997 to compose for concert bands and orchestras full time, publishing exclusively with Musica Propria. She is a member of ASCAP, The Film Musicians Fund, Kappa Kappa PSI, Tau Beta Sigma and a member of the American Bandmasters Association. She is a recipient of the Distinguished Service to Music Medal Award, Emmy Awards and was the first female composer inducted into the American Bandmasters Association in 2009.

Program notes from the composer:

Mambo Perro Loco is an original musical collage of Spanish dance forms including the salsa, bachata, merengue, the flamenco, the fandango and various classical and folk-dance styles all set in 3/4 time. Traditional percussion instrumentation including the frog rasp and optional accordion further enhance the works ethnic color and rhythmic drive. Only a crazy dog could dance to this and get away with it.

Washington Post March

Year composed: 1889, Duration: 2:40

Composer: John Philip Sousa

John Philip Sousa was born Nov. 6, 1854, at 636 G Street, SE, Washington, DC, near the Marine Barracks where his father, Antonio, was a musician in the Marine Band. He received his grammar school education in Washington and for several of his school years enrolled in a private conservatory of music operated by John Esputa, Jr. There he studied piano and most of the orchestral instruments, but his first love was the violin. John Philip Sousa gained great proficiency on the violin, and at the age of 13 he was almost persuaded to join a circus band. However, his father intervened and enlisted him as an apprentice musician in the Marine Band. Except for a period of six months, Sousa remained in the band until he was 20. The Marine Band was Sousa's first experience conducting a military band, and he approached musical matters unlike most of his predecessors. He replaced much of the music in the library with symphonic transcriptions and changed the instrumentation to meet his needs. Rehearsals became exceptionally strict, and he shaped his musicians into the country's premier military band. Marine Band concerts began to attract discriminating audiences, and the band's reputation began to spread widely. John Philip Sousa died on March 6, 1932.

The Washington Post March is a march composed by John Philip Sousa in 1889. During the 1880s, several Washington, D.C., newspapers competed vigorously for public favor. One of these, the Washington Post, organized what was known as the Washington Post Amateur Authors' Association and sponsored an essay contest for school children. Frank Hatton and Beriah Wilkins, owners of the newspaper, asked Sousa, then leader of the Marine Band, to compose a march for the award ceremony. Sousa's march became identified with the two-step, and it was as famous abroad as it was in the United States. Next to *The Stars and Stripes Forever*, *The Washington Post* has been Sousa's most widely known march.

Sweet Chariot

Year composed: 2019, Duration: 6:15

Composer: Carlos Simon

Carlos Simon is a native of Atlanta, Georgia whose music ranges from concert music for large and small ensembles to film scores with influences of jazz, gospel, and neo-romanticism. As a part of the Sundance Institute, Simon was named as a Sundance Composer Fellow in 2018, which was held at the historic Skywalker Ranch. His string quartet, *Elegy*, honoring the lives of Trayvon Martin, Michael Brown and Eric Garner was recently performed at the Kennedy Center for the Mason Bates JFK Jukebox Series. With support from the US Embassy in Tokyo and US/Japan Foundation, Simon traveled with the Asia/America New Music Institute (AANMI) on a two-week tour of Japan in 2018 performing concerts in some of the most sacred temples and concert spaces in Japan including Suntory Hall in Tokyo, Japan.

Simon earned his doctorate degree at the University of Michigan, where he studied with Michael Daugherty and Evan Chambers. He has also received degrees from Georgia State University and Morehouse College. Additionally, he studied in Baden,

Austria at the Hollywood Music Workshop with Conrad Pope and at New York University's Film Scoring Summer Workshop.

Program notes from the composer:

Swing Low, Sweet Chariot is perhaps one of the most well-known African American spirituals. As beautiful and rapturing as its melody is, it should be. However, its beauty and popularity is often overlooked by the song's true meaning about death. I have taken fragments of the melody and combined it with the Gregorian chant from the Latin mass for the dead, In Paradisum. Its text is as follows: "May the angels lead you into paradise; may the martyrs receive you at your arrival and lead you to the holy city Jerusalem. May choirs of angels receive you and with Lazarus, once (a) poor (man), may you have eternal rest."

Symphony No. 1 "The Lord of the Rings"

I. Gandalf (The Wizard)

Year composed: 1987, Duration: 5:50

Composer: Johan de Meij

Dutch composer and conductor **Johan de Meij** (born 1953) received his musical training at the Royal Conservatory of Music in The Hague, where he studied trombone and conducting. His award-winning oeuvre of original compositions, symphonic transcriptions and film score arrangements have garnered him international acclaim and have become permanent fixtures in the repertoire of renowned ensembles throughout the world. His *Symphony No. 1 The Lord of the Rings* was awarded the prestigious Sudler Composition Prize and has been recorded by myriad ensembles including The London Symphony Orchestra, The North Netherlands Orchestra, The Nagoya Philharmonic and The Amsterdam Wind Orchestra. His *Symphony No. 2 (The Big Apple)*, *Symphony No. 3 (Planet Earth)*, *Symphony No. 4 (Sinfonie der Lieder)* as well as his solo concertos have been enthusiastically received at many of the world's finest venues. Before devoting his time exclusively to composing and conducting, Johan de Meij enjoyed a successful professional career as a trombone and euphonium player, performing with major orchestras and ensembles in The Netherlands. He is in high demand as a guest conductor and lecturer, frequently invited to speak about and perform his own works.

Program notes from the composer:

Johan de Meij's first symphony *The Lord of the Rings* is based on the trilogy of that name by J.R.R. Tolkien. This book has fascinated many millions of readers since its publication in 1955. The symphony consists of five separate movements, each illustrating a personage or an important episode from the book. The symphony was written in the period between March 1984 and December 1987, and had its première in Brussels on 15th March 1988, performed by the Groot Harmonieorkest van de Gidsen under the baton of Norbert Nozy. In 1989, The symphony *The Lord of the Rings* was awarded a first prize in the Sudler International Wind Band Composition Competition in Chicago, and a year later, the symphony was awarded by the Dutch Composers Fund. In 2001, the orchestral version was premiered by the Rotterdam Philharmonic Orchestra and recorded by the London Symphony Orchestra. *Gandalf (The Wizard)* - The first movement is a musical portrait of the wizard Gandalf, one of the principal characters of the trilogy. His wise and noble personality is expressed by

a stately motif which is used in a different form in movements IV and V. The sudden opening of the Allegro vivace is indicative of the unpredictability of the grey wizard, followed by a wild ride on his beautiful horse, Shadowfax.

Carmina Burana

Year composed: 1937/1967, Duration: 23:30

Composer: Carl Orff (arr. John Krance)

Carl Orff, (1895 - 1982), German composer known particularly for his operas and dramatic works and for his innovations in music education. Orff studied at the Munich Academy of Music and with the German composer Heinrich Kaminski and later conducted in Munich, Mannheim, and Darmstadt. His *Schulwerk*, a manual describing his method of conducting, was first published in 1930. Orff edited some 17th Century operas and in 1937 produced his secular oratorio, *Carmina Burana*. Intended to be staged with dance, it was based on a manuscript of medieval poems. This work led to others inspired by Greek theatre and by medieval mystery plays, notably *Catulli Carmina* (1943; Songs of Catullus) and *Trionfo di Afrodite* (1953; The Triumph of Aphrodite), which form a trilogy with *Carmina Burana*. His other works include an Easter Cantata, *Comoedia de Christi Resurrectione* (1956); a nativity play, *Ludus de Nato Infante Mirificus* (1960); and a trilogy of “music dramas” - *Antigonae* (1949), *Oedipus der Tyrann* (1959), and *Prometheus* (1966).

Orff’s system of music education for children, largely based on developing a sense of rhythm through group exercise and performance with percussion instruments, has been widely adopted. In 1924 in Munich he founded, with the German gymnast Dorothee Günther, the Günther School for gymnastics, dance, and music.

Program notes from the arranger:

The Wheel of Fortune, inscribed with this legend on a thirteenth-century manuscript collection, acts as a motto for one of the monumental musical works of our time: Carl Orff’s *Carmina Burana*, subtitled “Profane songs for singers and vocal chorus with instruments and magical pictures”.

Orff derived the inspiration and texts for his score from this anthology of songs and poems written in medieval Latin, German, and French by the “goliards” – the vagrant scholars, vagabond poets, and wandering monks of seven hundred years ago. The original manuscript collection was rediscovered in the old monastery, Benedictbeuern, in the Bavarian Alps, by Johann Andreas Schmeller who published it in 1847 under the name *Carmina Burana* (Songs of Beuren). Containing approximately two hundred songs and poems – both sacred and secular – the manuscript ranged in style and content from earthly simplicity to sophisticated symbolism and mysticism, from devotional religious contemplation to unabashed, almost cynical worldliness.

The origin of the poems – some of which were definitely intended for singing – is obscure. However, since the goliards tempered their Christianity with secular beliefs, the subjects with which the poems deal are as evident today as they were when the poems were written. They are frank avowals of the earthly pleasures: eating, drinking, gambling, lovemaking; the beauty of life and springtime; the irony and cruelty of

fortune (then referred to as “Empress of the World”, the ancestor of our own “Lady Luck”).

It has been suggested that the goliards often inflated their feelings past credibility, like boastful storytellers but when they touched on tenderness, they judged their means of expression with the most sophisticated subtlety.

The whole range that reflects the goliards’ way of life – its immense gusto of color, its unaffectedness – has likewise been depicted in musical terms by Carl Orff. He exhilarates us with throbbing rhythms and battering-ram tunes and moves us with chaste tenderness and heartfelt simplicity. This is music which mirrors the timeless qualities of human aspiration and foible, music unique in substance and impact, resplendent with the color and imagination of a truly creative mind.

In arranging *Carmina Burana* for concert band, I have attempted to retain the spirit, feeling, and overall character of the original score, at the same time modifying its length to a duration suitable for programming purposes. The work begins and ends depicting the crushing anguish of the victims of Fortune’s ruthless wheel (*O Fortuna; Fortuna Imperatrix Mundi*); the remaining sections are devoted to the joys of spring and nature, the pleasures of the tavern and the gaming table, the delights of love, the irony of Fate.

Biographies

TJ Mack is in his first year as Assistant Director of Bands at Illinois State University. Previously, he was a graduate teaching assistant at The Ohio State University while completing his Master of Music degree in Wind Conducting. While at Ohio State, he was awarded the Clare Grundman Scholarship Award and worked extensively with the concert bands, marching and athletic bands, and taught undergraduate conducting. A native of Illinois, he holds his Bachelor of Music Education degree from Wheaton College and taught for six years in Northwestern Illinois where his bands consistently received superior ratings at district and state festivals. TJ was previously the Vice President of the Rockford Wind Ensemble and has enjoyed many opportunities to be a guest conductor, clinician and adjudicator throughout Illinois.

Conductor and teacher, **Dr. F. Mack Wood**, has been involved in Music Education for 17 years. He is the Associate Director of Bands at Illinois State University, where he conducts the Symphonic Winds, University Band, and directs the Big Red Marching Machine. Prior to his appointment at Illinois State University, he was a doctoral graduate associate at the University of Miami, Frost School of Music and holds a master's degree in Instrumental Conducting from Louisiana State University and a bachelor's degree in Music and Human Learning from The University of Texas at Austin. After completing his undergraduate studies, Dr. Wood was a high school band director in the Dallas/Fort Worth area of Texas.

F. Mack Wood was the Director of Bands at North Forney High School just east of Dallas, TX. He opened North Forney High School and created the band program in 2009 where he oversaw all operations of the high school bands and middle school feeder program. While at North Forney High School, Mack's ensembles received numerous awards and accolades, but most importantly, many of his students continued on to participate in music beyond high school. Prior to his appointment at North Forney High School, Dr. Wood was the assistant director for three years at Forney High School and one year at Irving Nimitz High School.

An active adjudicator, clinician, music arranger, and drill designer, Mack truly loves all aspects of the wind band world. In his spare time, Mack enjoys cooking and bar-b-que (they are very different according to him), playing golf, and spending time with his wife Rachel and daughter Imogen.

Lauren Bobarsky is a percussionist and second-year graduate student at Illinois State University currently pursuing a Master of Music Degree in Wind Conducting with Dr. Anthony Marinello. She is a Band Graduate Assistant where her duties include assisting the Big Red Marching Machine and undergraduate conducting courses. In addition, she guest conducts the Wind Symphony, Symphonic Winds, Symphonic Band, and University Band.

Prior to attending graduate school at Illinois State University, Lauren was the Director of Bands at Pana CUSD #8 in Pana, Illinois where she taught marching band, concert band, and pep band. Lauren and the Pana bands traveled and performed at competitions and festivals throughout central Illinois. Under her direction, they

placed second in the Illinois State Fair Parade and were invited to perform in the Disney World Parade in Orlando, FL. Within her time, she was able to boost the ensemble enrollment and promoted alumni engagement.

Lauren graduated from Illinois State University in 2018 with a Bachelor of Music Education. She holds memberships with the National Band Association, National Association for Music Education, and Percussive Arts Society.

John Gonzalez is a trombonist and first-year graduate student at Illinois State University currently pursuing a master's degree in wind conducting under Dr. Anthony Marinello. In addition to his studies, John is also one of the band graduate teaching assistants. His duties include assisting with the Big Red Marching Machine, Pep Band, assisting with undergraduate conducting courses, as well as guest conducting the Wind Symphony, Symphonic Winds, Symphonic Band, and University Band.

Prior to attending Illinois State University, John was the Director of Bands and Choirs at Easton Valley High School in Preston, Iowa for five years. Under his leadership the music department quickly became more active and student participation in all ensembles more than doubled. While at EVHS John was the assistant play director and musical director in the Theatre Department. John is also active as a private trombone instructor for students of all ages and skill levels and was previously on staff for the private lesson program through the Quad City Symphony Orchestra in Davenport, Iowa.

John graduated from Western Illinois University in 2016 with a Bachelor of Music in Music Education and a minor in Jazz Studies. He holds memberships with the National Association for Music Education and the Iowa Bandmasters Association.

Jinzhe Zhang is a second-year graduate student at Illinois State University studying Wind Conducting with Dr. Anthony Marinello. From 2014 to 2018 He taught music and built-up wind ensembles and choirs in 20 high schools, middle schools, and primary schools in 10 cities in China. In December 2017, as a double bass player in the Wind Symphony of Sichuan Conservatory of Music, Jinzhe was invited to attend the annual Midwest Clinic in Chicago, IL. Jinzhe also actively participates in singing competitions. In 2018, Jinzhe won the popularity award with 9800 online votes in the "Dream 101" pop singer contest held by the Sichuan Conservatory of Music. In the same year, he took part in the China Central Television Star Avenue Singing Contest, standing out from many contestants nationwide and entering the top 10 of the country.

Jinzhe is from China and graduated from the Sichuan Conservatory of Music in 2018 with a Bachelor of Music Education. He studied saxophone, double bass, piano, composition, and vocal music. During his college years, he studied with Chen Qian, a well-known composer of the Central Military Band of the Chinese People's Liberation Army, and Dr. Li Tian Tee, the president of the Singapore Wind Band Association.

Illinois State University

University Band

F. Mack Wood *conductor*

Flute

Lauren Bryan
Sara Eckert
Cierra Espinoza
Lorenzo Folchetti
Brianna Gilmore
Donna Korczak
Sydney McAllister
Trinity Mersmann
Jillian Mininni
Alyssa Munis
Maira Peters
Kristin Salinas
Alexis Voltz
Hailee Wilmoth

Oboe

Isabelle Barriball
Emma Buenrostro-Cyrulik

Bassoon

Dan Owen Besana

Clarinet

Benjamin Berner
Hannah Diedrich
Chloe Dobecki
Carmen Friehe
Marie Grimm
Ella Piehler
Jack Podlesnik
Raymond Smith IV
Abigale Twitchell
Brooklyn Weller
Elise Ziemer
Derek Meyer (Bass)

Saxophone

Alana Bailey (Alto)
Caitlyn Danielson (Alto)
Joseph Jacobson (Alto)
Becca Leffers (Alto)
Tyler Mathisen (Alto)
Julia Retter (Alto)
Brooke VaBales (Tenor)
Carter Waite (Tenor)
Abbie Rausch (Bari)
Audrey Strain (Alto/Bari)

Trumpet

Max Baird
Andrew Goger
Steven Rahn
Keeli Ryan
Ali Schrock

Horn

Clayton Harris
Leonard Kamm
Grey Wiviott

Trombone

Matthew Fonner
Alexander Hopp
Aidan Jones
Ryan Leone
Brian Nicolellis
Finn Upchurch
Connor Walsh

Euphonium

Cole Butler
Luke Eckhardt
Christina Myers
Joseph Schillaci
Jason Strahl
Gloria Su

Tuba

Amanda Cortez
Daniel Montoya

Percussion

Lauren Bobarsky
Braeden Forman
John Gonzalez
Freda Hogan
J.D. Lopatowski
Rudy Morr
Chuck Willard
Mack Wood
William Woyak

Piano

Patricio Dillion Ortiz

Illinois State University Symphonic Band

TJ Mack, *conductor*

Flute

Brennon Best*
Rebecca Colucci
Cierra Espinoza
Adrianna Giacona
Sarah Huber
Katie Johnson
Sarah Lange
Sinclair Roechner

Oboe

Grace Levin

Clarinet

Karen Bautista
Mallory Boychuk
Danielle Cahue*
Abbie Eveland
Maggie Haley
Jessica Lyons
Cian Martinez (bass)
Arturo Alfaro Marquez
Mikey Moran
Stefania Pulido

Bassoon

Jem Frost

Saxophone

Quentin Beckendorf
Jennifer Brewer
Riley Erskine*
Matthew Leinert
Michael Pidgeon
Sam Simmons

Horn

Ryn Bradison
Franklin Daviau
Noah Marney
Madeline McReynolds
Matthew Tutterow
Cory Tyler
Scott Whitman*

Trumpet

Austin Caraher
Matt Fischer
Savanah Griffin
Bradley Harris
Joseph Johnson
Milo Johnson*
Maisy King
Kevin Reidl
Caleb Strohbeck
Allison Thabit

Trombone

Grant Cermak
Katie Cornet
Angel Garay
Erik Johnson
Noah Lampel
Tori Puffer
Emily Rausch*
Andrew Slayter
Colton Thies

Euphonium

Kahlar Drews*
Colin Norsworthy
Joseph Rhykerd
Sara Zittler

Tuba

Jack Giroux*
Miki McCarthy
Ryan White

Percussion

Rose Alexander
Sean Duffy
Sara Eckert*
Hannah Fedorchak
Ben Haushalter
Will Lawton

*Denotes Section Leader

Illinois State University Symphonic Winds

F. Mack Wood, *conductor*

Flute

Christopher Bulding
Mallory Dennis
Maddie Hubbard
Isaac Rutledge*
Emily Ruvoli
Kirsten Townander*

Oboe

Melanie Castillo
Elli Ji*

Clarinet

Katherine Allen
Kiley Beiner
Jessica Benjamin
Erin Brown
Michael Endres
Rachel Hooker
Grace Reuter
Melanie Saienni
Benjamin Sanetra*
Bella Vermillion

Bassoon

Kiara Price*
Wes Smith

Saxophone

Leslie Castro
Caleb Gibson*
Briana Morin
Maxwell Russo
Mikey Schelinski
Hailey Woock

Horn

Lydia Cermak
Alicia Cruz
Ariel Furgat
Lucy Harazin*
Joanna Sieczka

Trumpet

Lauren Cancio
Jackson Crater*
Katherine Freimuth
Chloe Horn
Christian McLaughlin
Robert Ranz
Julia Ricker

Trombone

Joseph Buczko
Peyton Gray*
Brett Harris
Matthew Helferich
Cole Richey

Euphonium

Dyllan Bowering
Phil Denzmore*
Dylan Gray

Tuba

Kaitlin Dobbeck*
Brady Parks

Percussion

Noah Berkshire*
Matt Boguslawski
David Norgaard
Aidan Perrault
Ethan Wepfer

Piano

Qingyun Zhang

*Denotes Section Leader

THANK YOU

Illinois State University Wonsook Kim College of Fine Arts



Jean Miller, *dean*
Andrew Bond, *director of development*
Adriana Ransom, *interim director, School of Music*
Nick Benson, *coordinator, Center for Performing Arts*
Sara Semonis, *associate dean of research and planning*
Janet Tulley, *assistant dean for enrollment and student services*
Ann Haugo, *director, School of Theatre and Dance*
Sarah Smelzer, *acting director, Wonsook Kim School of Art*
Rose Marshack, *director, Creative Technologies*
Kendra Paitz, *director and chief curator, University Galleries*
Stephanie Kohl Ringle, *business communications associate*
Eric Yeager, *director, CFAIT*

Illinois State University School of Music

A. Oforiwaa Aduonum, <i>Ethnomusicology</i>	John Koch, <i>Voice</i>
Allison Alcorn, <i>Musicology</i>	Marie Labonville, <i>Musicology</i>
Debra Austin, <i>Voice</i>	Katherine J. Lewis, <i>Viola</i>
Mark Babbitt, <i>Trombone</i>	TJ Mack, <i>Assistant Director of Bands</i>
Emily Beinborn, <i>Music Therapy</i>	Roy D. Magnuson, <i>Theory and Composition and CTK*</i>
Glenn Block, <i>Orchestra and Conducting</i>	Anthony Marinello III, <i>Director of Bands</i>
Karyl K. Carlson, <i>Director of Choral Activities</i>	Thomas Marko, <i>Director of Jazz Studies</i>
Renee Chernick, <i>Group Piano</i>	Rose Marshack, <i>Music Business and CTK*</i>
David Collier, <i>Percussion and Associate Director</i>	Joseph Matson, <i>Musicology</i>
Andrea Crimmins, <i>Music Therapy</i>	Anne McNamara, <i>Trumpet</i>
Peggy Dehaven, <i>Office Support Specialist and Scheduling</i>	Shawn McNamara, <i>Music Education</i>
Benjamin De Kock, <i>String Bass</i>	Paul Nolen, <i>Saxophone</i>
Anne Dervin, <i>Clarinet and General Education</i>	Lauren Palmer, <i>Administrative Aide</i>
Gina Dew, <i>Music Education Advisor</i>	Iliia Radoslavov, <i>Piano</i>
Judith Dicker, <i>Oboe</i>	Kim Risinger, <i>Flute</i>
Michael Dicker, <i>Bassoon</i>	Cindy Ropp, <i>Music Therapy</i>
Geoffrey Duce, <i>Piano</i>	Andy Rummel, <i>Euphonium and Tuba</i>
Tom Faux, <i>Ethnomusicology</i>	Carl Schimmel, <i>Theory and Composition</i>
Angelo Favis, <i>Guitar and Graduate Coordinator</i>	Daniel Peter Schuetz, <i>Voice</i>
Tim Fredstrom, <i>Choral Music Education</i>	Lydia Sheehan, <i>Bands Office Administrator</i>
Trevor Gould, <i>Facilities Manager</i>	Anne Shelley, <i>Milner Librarian</i>
David Gresham, <i>Clarinet</i>	Matthew Smith, <i>Creative Technologies</i>
Rachel Grimsby, <i>Music Education</i>	David Snyder, <i>Music Education</i>
Mark Grizzard, <i>Theory and Choral Music</i>	Ben Stiers, <i>Percussion and Theory</i>
Christine Hansen, <i>Lead Academic Advisor</i>	Erik Swanson, <i>Jazz Guitar</i>
Kevin Hart, <i>Jazz Piano and Theory</i>	Cora Swenson Lee, <i>Cello</i>
Phillip Hash, <i>Music Education</i>	Elizabeth Thompson, <i>Voice</i>
Megan Hildebrandt, <i>Music Therapy</i>	Tuyen Tonnu, <i>Piano</i>
Rachel Hockenberry, <i>Horn</i>	Matthew Vala, <i>Voice and Opera Practicum</i>
Travis Hoover, <i>Jazz Studies</i>	Rick Valentin, <i>Creative Technologies</i>
Martha Horst, <i>Theory and Composition</i>	Justin Vickers, <i>Voice</i>
Mona Hubbard, <i>Office Manager</i>	Michelle Vought, <i>Voice</i>
Aaron Jacobs, <i>Violin</i>	Mack Wood, <i>Associate Director of Bands</i>
Saori Kataoka, <i>Trumpet</i>	Roger Zare, <i>Theory and Composition</i>

Band Graduate Assistants

Lauren Bobarsky, John Gonzalez, Seth Marshall

*Creative Technologies Program (CTK)

Upcoming Events

Wednesday, November 17

- 7:30pm ISU Guitar Studio Recital Kemp

Thursday, November 18

- 8:00pm Jazz Ensemble I & II Concert CPA

Friday, November 19

- 7:00pm Opera Practicum Performance CPA
- 8:00pm African Drumming and Dance Performance Kemp

Sunday, November 28

- 3:00pm Senior Recital: Kaitlyn Bauman, euphonium Kemp

Saturday, December 4

- 3:00pm Music for the Holidays CPA
- 7:00pm Music for the Holidays CPA

Sunday, December 5

- 3:00pm Music for the Holidays CPA
- 6:30pm Community School for the Arts Fall Recital Kemp

Friday, December 10

- 7:00pm String Project Winter Concert CPA