

Illinois State University

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4-20-2022

## Ensemble Concerts: University Band and Symphonic Band, April 20, 2022

F. Mack Wood Conductor

TJ Mack Conductor

Lauren Bobarsky Guest Conductor

John Gonzalez Guest Conductor

Seth Marshall Guest Conductor

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

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*University Band  
and  
Symphonic Band*

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

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Center for the Performing Arts  
April 20, 2022  
Wednesday Evening  
8:00 p.m.

This is the one hundred and seventy-sixth program of the 2021-2022 season.

# University Band Program

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

***Hans Zimmer: Movie Milestones (2017)***

Hans Zimmer  
arr. Michael Brown  
(b. 1957)

***Epic Gaming Themes (2019)***

arr. Paul Murtha  
(b. 1960)

Seth Marshall, *guest conductor*

***Remembering the Remarkables (2019)***

Grace Baugher  
(b. 1995)

John Gonzalez, *guest conductor*

***Jurassic World: Symphonic Suite (2015)***

Michael Giacchino  
arr. Jay Bocook  
(b.1967)

Lauren Bobarsky, *guest conductor*

***Soundtrack Highlights from Guardians of the Galaxy (2013)***

Tyler Bates  
arr. Michael Brown  
(b. 1962)

## **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 University Band and Symphonic 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!

### ***Hans Zimmer: Movie Milestones***

Year Composed: 2017, Duration: 5:50

Han Zimmer/arr. Michael Brown

**Hans Florian Zimmer** is a German film composer and music producer. For nearly three decades Zimmer has composed music for over 100 films including some critically acclaimed film scores, such as *The Lion King*, *Gladiator* and *The Dark Knight*. Some of his recent compositions for motion pictures are *Sherlock Holmes* (2009), *Inception* (2010), *Megamind* (2010), *Rango* (2011), *Pirates of the Caribbean: On Stranger Tides* (2011), and *Kung Fu Panda 2* (2011).

Zimmer spent the early part of his career in the United Kingdom before moving to United States. He is the head of the film music division at DreamWorks studios, and worked with other composers through the company which he founded, Remote Control Productions. His works are notable for integrating electronic music sounds with traditional orchestral arrangements. He has received four Grammy Awards, two Golden Globes, a Classical BRIT Award, and an Academy Award. He is named also on the list of the "Top 100 living geniuses", published by The Daily Telegraph.

### ***Epic Gaming Themes***

Year Composed: 2019, Duration: 6:45

arr. Paul Murtha

**Paul Murtha** is an American composer and arranger. In 1983, SGM Murtha earned a B.S. degree in Music Education (with a minor in Jazz Studies) from Duquesne University in Pittsburgh, Pa. While at Duquesne, Paul studied jazz arranging with John Wilson and orchestration with Joseph Willcox Jenkins.

A versatile composer-arranger, SGM Murtha is at ease in both professional and educational circles and is in constant demand in and around Washington, D.C. Paul has written music for acclaimed mezzo-soprano Denyce Graves, Patti LaBelle, and Ken Burns' *Music of the Civil War*. He has also written extensively for some of the top high school marching bands in the country, including The Norwin High School Band in North Huntingdon, Pa.

From 1990 to 1996, SGM Murtha served as the Chief Arranger at the United States Military Academy Band at West Point, N.Y. after which he became the chief arranger for The United States Army Band ("Pershing's Own") in Washington, D.C., where he wrote for all elements of the United States Army's Premier Band.

Program notes:

Some of the most dramatic and memorable themes today come from the composers of video game music. Here is a powerful medley for the symphonic stage that showcases the best of this genre. Included are *Assassin's Creed III Main Title*; *Bratja (Brothers)*; *Dragonborn (Skyrim Theme)*; *Sadness and Sorrow* and *Baba Yetu*.

## ***Remembering the Remarkables***

Year Composed: 2019, Duration: 6:20

Grace Baugher

**Grace Baugher Dunlap** is a Kansas born composer, horn player, and music educator. Her music is known for its memorable melodies and highlights emotional aspects of the human experience. She is a graduate of the University of Tennessee in Knoxville with a master's in music composition and Graduate Certificate in Music Theory Pedagogy. Previously she studied Music Composition and French Horn at Kansas State University where she later received a Graduated Certificate in Music Education. Her music has an international presence and has made appearances at many colleges and conferences across the country. Grace lives in Kansas City with her husband Max, her cats Elsa and Willett, and many, many plants.

Program notes:

Commissioned in honor of the 100th anniversary of the women's suffrage movement. This piece is about mountains in many forms. Metaphorically speaking, everyone has his or her own mountain to climb and for me that was a literal mountain. My New Years resolution for the year 2017 was to climb a 14er. Those who know me know that strenuous activity is not my idea of fun, but I wanted this goal to stretch me. That spring I had a knee injury that caused me to go through a few months of physical therapy making it not possible for me to make the climb that year. Summer 2018 had me working toward my goal again, this time with a bit of hesitation after my injury. On a Sunday in August, I made it to the top.

This experience taught me two things. First, that climbing a mountain has two victories: getting to the top and then getting back to the bottom again. Each had their own challenges, but they were all part of the same goal. The second is that mountains have false peaks. You may think you are nearing the top only to realize you are only halfway up. I found that these lessons apply to life as well and the women who were part of the suffrage movement no doubt experienced them in their journey. These remarkable women paved the way for women of the future of have the freedom to pursue the lives they want. Writing this piece is only a small tribute when compared to the gratitude they deserve.

The title, *Remembering the Remarkables*, was inspired by my recent trip to New Zealand. There is a mountain range called the Remarkables on the southern island that is so perfectly picturesque and inspiring that I don't think I could ever forget them. It was here that my piece began to take shape.

## ***Jurassic World: Symphonic Suite***

Year Composed: 2015, Duration: 5:45

Michael Giacchino/arr. Jay Bocook

**Michael Giacchino** started venturing into music at the age of ten, where he spent his time between the cinema and his basement. Creating his own stop motion animation films on his brother's pool table, he found the most enjoyable part of the process was putting music to the pictures. He later joined the School of Visual Arts in New York where he received a major in film production and a minor in history. During his time there he took an unpaid internship at Universal Pictures as well as working at a department store to pay the rent.

He graduated in 1990 with a Bachelor of Fine Arts and began studying music at the Juilliard School at the Lincoln Center. He worked day jobs at the publicity offices for Universal and Disney. Two years later he moved to Disney Studios in Burbank, working in their feature film publicity department as well as taking night classes in music at UCLA.

His work at Disney involved interacting with various people from the film industry, including producers who hire composers. When a role became available for a producer at Disney Interactive, Michael took the job, allowing him to hire himself to write music for their games. His first major composition came in 1997 when newly formed DreamWorks Interactive asked him to score their video game adaptation of *The Lost World: Jurassic Park*. It became the first PlayStation game to have a live orchestral score.

Michael continued writing for video games including *Small Soldiers*, *Warpath: Jurassic Park*, and in 1999, the first in the *Medal Of Honor* franchise, on which he would eventually score four further sequels.

In 2001, rising director J.J. Abrams, a fan of Michael's *Medal of Honor* scores, hired him to write for his new show, *Alias*. It also led to Michael's largest project, *Lost*, on which he scored all 120 episodes of the show from 2004-2010, as well as writing a symphonic concert of the music which debuted in Hawaii in 2007. The final recording session for the show took place on May 7th, 2010, and a farewell concert was held a week later which was attended by many fans, cast and crew.

During his period on *Lost*, Michael continued writing for video games including *Call of Duty* and *Secret Weapons Over Normandy*, and also launched his career into feature films in 2004 when he was asked to score Pixar's *The Incredibles*, directed by Brad Bird. In 2006 Michael scored J.J. Abrams' first feature film, *Mission: Impossible III* and continued to work with him on *Cloverfield*, *Star Trek* and *Super 8*, as well as providing music for the pilot episodes of *Fringe* and *Alcatraz*.

Michael also continued his work with Pixar, scoring *Ratatouille* which earned him an Oscar nomination, and *Up* on which he won two Grammys, a Golden Globe, a Bafta and an Oscar. Michael is also an advisory board member of Education Through Music Los Angeles, an organization that promotes the integration of music into the curricula of disadvantaged schools. His latest projects have been *John Carter* and *Star Trek into Darkness*. Michael has also been involved in several concerts of his work performed in the USA and Europe.

### ***Soundtrack Highlights from Guardians of the Galaxy***

Year Composed: 2013, Duration: 5:40

Tyler Bates/arr. Michael Brown

Long before he cemented himself as a highly sought-after composer, guitarist, songwriter, and record producer, **Tyler Bates** resided in a haunted, rural-Illinois, log cabin ranch previously owned by none other than Al Capone. Between two exorcisms on the property and an “odd” job unwittingly digging graves, the multi-talented musician developed an expansive imagination during his formative years.

“Any time I had to do chores outside at night, I’d run as fast as I could to seek refuge inside a haunted house,” he laughs. “The experience definitely ignited my imagination for creative places.”

With an intrinsic understanding of an environment’s power, perhaps it’s no coincidence that Bates has become not only an artisan at architecting music for film, television, and video games, but an in-demand multi-instrumentalist, writer, and producer. Through the nineties, he logged 1,200-plus live shows in his bands, including Pet, and released on Igloo/Atlantic records — under the guidance of Tori Amos — before segueing into the world of film score. He started to make waves by creating the menacing audio backdrop for Zack Snyder’s popular *Dawn of the Dead* reboot in 2004, followed by his soundtrack for the filmmaker’s *300*, which remains one of the 21st century’s biggest-selling score albums. His oeuvre expanded to include *Watchmen* and *Sucker Punch*, both helmed by Snyder, several collaborations with Rob Zombie — including *The Devil’s Rejects*, *Halloween*, and *Halloween II* — and *Killer Joe*, directed by Academy Award® winner William Friedkin. To date, he has composed music for 11 feature films that have opened #1 at the box office, with more surely to come.

By 2017, his vision audibly enhanced two of the most successful franchises in recent memory: Marvel’s *Guardians of the Galaxy* and *John Wick*. In addition to composing for *Guardians of the Galaxy Vol. 1 & Vol. 2* and winning a BMI Film Music Award for the first, he co-wrote and produced a fan favorite 'disco version' of "Guardians Inferno" (featuring David Hasselhoff), performed the second installment’s score at the 2017 MOSMA Festival in Spain, and crafted the music for the Disney California Adventure attraction *Guardians of the Galaxy – Mission Breakout!*

He certainly tapped into that fire in 2017. Bates handled the music for the blockbuster *Atomic Blonde*, starring Academy Award® winner Charlize Theron. For the project, he also produced Health’s cover of “Blue Monday” and re-invigorated and revitalized Ministry’s “Stigmata” with Manson for key sequences in the film. His sonic presence was also felt across a number of other mediums, including television series such as Showtime’s *Californication*, Cartoon Network’s *Samurai Jack*, Audience Network’s *Kingdom*, and WGN America’s *Salem*. As well as video games such as *Killzone: Shadow Fall*, *God of War: Ascension*, *Army of Two 40th Day*, *Crossfire*, and most recently Ubisoft’s *Far Cry: New*

*Dawn* (co-composed with John Swihart). He's also written a theme for his favorite NFL team the Tennessee Titans, and even performed the "Star-Spangled Banner" solo guitar in the rain during a Thanksgiving 2015 game.

Throughout 2018, Tyler's music has continued to be part of exciting projects including movies such as *John Wick: Chapter 3*, *Deadpool 2*, and *The Spy Who Dumped Me*, and TV series like *The Purge* and *The Punisher* Season 2. He also collaborated with producer Mike Elizondo on the *Dark Nights Metal* Soundtrack for the new graphic novel of the same name by DC Comics, recording artists like Brann Dailor from Mastodon, Chino Moreno from Deftones, and Alexis Krauss from Sleigh Bells, to name a few.

You could say his infinite imagination continues working overtime. Having composed the music for Cirque Du Soleil's first live action thriller entitled *R.U.N.*, Tyler continues to push the boundaries of music. *R.U.N.* premiered at the Luxor Hotel and Casino in Las Vegas and it explored the world of stunts: combining an unprecedented sensory experience with state-of-the-art special effects, human performance, and cutting-edge technology.

*Hobbs & Shaw* was a milestone film for Bates, which pushed the cumulative worldwide box-office gross of his projects over 5 billion dollars to-date and marked the 11th feature film that he's composed music for that has reached #1 at the box office.

Program notes:

Rarely does a blockbuster movie include a soundtrack that becomes such an important element of the film itself. With songs from character Peter Quill's "Awesome Mix", here is a dynamic medley for band that features the *Marvel Studios Fanfare*, *Hooked on a Feeling*, *Come and Get Your Love*, *Groot Cocoon* (lyric theme from the score), *Cherry Bomb*, and *Ain't No Mountain High Enough*.

# Illinois State University University Band

F. Mack Wood, *conductor*

## Flute

Alex Diffor  
Sara Eckert  
Ava Espinoza  
Bianca Fant  
Brianna Gilmore  
Katie Johnson  
Donna Korczak  
Brooke Lindell  
Trinity Mersmann  
Kayla Miller  
Jillian Mininni  
Ariel Mitchell  
Allicyn Mueth  
Maira Peters  
Kristin Salinas  
Cassiday Stearns  
Hailee Wilmoth

## Oboe

Isabelle Barriball  
Emma Buenrostro-Cyrulik  
Matthew Leinart

## Clarinet

Benjamin Berner  
Curtis Bryant  
Hannah Diedrich  
Chloe Dobecki  
Marie Grimm  
Megan Kroehnke  
Cody Means  
Ella Piehler  
Jack Podlesnik  
Elizabeth Sincere  
Raymond Smith IV  
Abigale Twitchell  
Riley Kinzie (bass)  
Derek Meyer (bass)  
Jack White (bass)

## Saxophone

Alana Bailey (alto)  
Robyn Behnke (alto)  
Ryann Cowe (alto)  
Caitlyn Danielson (alto)  
Jeremy Howard (alto)  
Joseph Jacobson (alto)  
Becca Leffers (alto)  
Tyler Mathisen (alto)  
Julia Retter (alto)  
Audrey Strain (alto)  
Carter Waite (tenor)  
Catalina Hernandez-Ramos (bari)  
Abigail Rausch (bari)

## Trumpet

Max Baird  
Dyllan Bowering  
Raymond Brisbois  
Aidan Gillespie  
Jerome Gilmore  
Bradley Harris  
Justyn Olson  
Keeli Ryan  
Adam Wierenga

## Horn

Edwin Brkic  
Alicia Cruz  
Michaela Hagen  
Eric Harper  
Grey Wiviott

## Trombone

Alexander Hopp  
Aidan Jones  
Ryan Leone  
Aubrey Richter  
Wesley Smith  
Finn Upchurch  
Jason Walder  
Connor Walsh

## Euphonium

Austin Ebert  
Luke Eckhardt  
Christina Myers  
Chloe Norman  
Joseph Schillaci  
Samantha Simmons  
Jason Strahl  
Nathan Whitney

## Tuba

Kaitlin Dobbeck  
Daniel Montoya

## Percussion

Freda Hogan  
Amelia Korveziroska  
J.D. Lopatowski  
Mikey Moran  
Nathan Nigus  
Emily Rausch  
Maggie Rausch  
Joseph Rossi  
Colton Thies  
Kirsten Townander  
Will Woyak  
Sara Zittler



# Symphonic Band Program

*March, April, May (1993)*

Masao Yabe  
(b. 1952)

*Among the Clouds (2004)*

Brian Balmages  
(b. 1975)

Lauren Bobarsky, *guest conductor*

*From the Delta (1945)*

ii. Spiritual

William Grant Still  
(1895-1978)

*New Wade'n Water (2002/2003)*

Adolphus Hailstork  
(b. 1941)

*Vesuvius (1999)*

Frank Ticheli  
(b. 1958)

## Program Notes

### *March, April, May*

Year Composed: 1993, Duration: 3:00

Masao Yabe

**Masao Yabe** (1952, Yokohama, Kanagawa) is a Japanese composer, flutist and conductor. Yabe played in a band of fire in Yokohama City, after completing the Kaijou Zushi High School. He then played the flute in the Japanese Air Self-Defense Force Band. During the time he was an officer, he studied at Takanobu Saito composition. He also studied with flute with Soichi Minegishi at Goro Natori composition and Yasutoshi Inamori operation for wind band.

In 1981 he won a prize at the Sasagawa composition contest with a march. In 1984 he also won a prize in the same competition with his march *Marine Lady*. As a composer, he wrote especially for wind band.

Program notes from the composer:

After the cold winter, in March, April and May, the warm climate starts, and people willingly go outside the house. Trees in the park become green and under the trees, musical performers enjoy performing on the weekend. People, who do not play instruments, also enjoy the music.

I 'Masao Yabe' composed the piece *March, April and May*, picturing those scenes above. The march is simple music. However, the music can have various tones, depending on the way of performing. Counter line is very important in this piece and please be aware of the balanced harmony.

-Program notes from the score. Translated from Japanese

### *Among the Clouds*

Year Composed: 2004, Duration: 5:10

Brian Balmages

**Brian Balmages** is an active composer, conductor, producer, and performer. Mr. Balmages received his bachelor's degree in music industry from James Madison University and his masters in media writing and production from the University of Miami.

His fresh compositional ideas have been heralded by many performers and directors, resulting in a high demand of his works for winds, brass, and orchestra. He received his Bachelor's of Music from James Madison University and his master's degree from the University of Miami in Florida. Mr. Balmages studied trumpet with James Kluesner, Don Tison, and Gilbert Johnson.

Mr. Balmages' compositions have been performed worldwide at conferences including the College Band Directors National and Regional Conferences, the Midwest Clinic, the International Tuba/Euphonium Conference, the International Trombone Festival, and the International Trumpet Guild Conference. His active schedule of commissions and premieres has incorporated groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, the Miami Symphony Orchestra, the University of Miami Wind Ensemble, and the Dominion Brass Ensemble. Among the professional artists that have commissioned him are James Jenkins, Principal Tuba of the Jacksonville Symphony; Lynn Klock, Saxophone Performing Artist for Selmer; Arthur Campbell, Clarinet Performing Artist for Leblanc; and Jerry Peel, professor of horn at the University of Miami. He has also had world premieres in prestigious venues such as Carnegie Hall along with numerous performances abroad.

As a conductor, Mr. Balmages enjoys engagements with numerous honor bands, university groups, and professional ensembles throughout the country. Guest conducting appearances have included the Midwest Clinic, College Band Directors National Conference, Mid-Atlantic Wind Conductors Conference, and the Atlantic Classical Orchestra Brass Ensemble.

Currently, he is Director of Instrumental Publications for The FJH Music Company Inc. in Fort Lauderdale, Florida, where he oversees all aspects of the instrumental program related to works for concert band, jazz ensemble, and orchestra. He is also a freelance musician and has performed with the Miami Symphony Orchestra, the Florida Chamber Orchestra, Skyline Brass, and the Henry Mancini Institute Orchestra.

Program notes from publisher:

More than a third of the dreaming population reports having had at least one flying dream. While anyone can have them, they tend to occur in people who are especially creative and imaginative. Of particular interest are lucid dreamers, those who are actually aware they are dreaming and can then control their actions while inside the dream. *Among the Clouds* takes us into the minds of these lucid dreamers as they drift off to sleep and wake up in a dream where they own the skies.

***From the Delta***

Year Composed: 1945, Duration: 9:05

William Grant Still

Long known as the “Dean of American Negro Composers,” as well as one of America’s foremost composers, **William Grant Still** was an African-American classical composer who wrote more than 150 compositions. His parents were of Negro, Indian, Spanish, Irish and Scotch bloods. When William was only a few months old, his father died and his mother took him to Little Rock, Arkansas, where she taught English in the high school. There his musical education began—with violin lessons from a private teacher, and with later inspiration from the Red Seal operatic recordings bought for him by his stepfather.

He then attended Wilberforce University, founded as an African-American school, in Ohio. He conducted the university band, learned to play various instruments and started to compose and to do orchestrations. He also studied with Friedrich Lehmann at the Oberlin Conservatory of Music on scholarship. He later studied with George Chadwick at the New England Conservatory again on scholarship, and then with the ultra-modern composer, Edgard Varese. Still initially composed in the modernist style but later merged musical aspects of his African-American heritage with traditional European classical forms to form a unique style.

In the Twenties, Still made his first appearances as a serious composer in New York, and began a valued friendship with Dr. Howard Hanson of Rochester. Extended Guggenheim and Rosenwald Fellowships were given to him, as well as important commissions from the Columbia Broadcasting System, the New York Worlds Fair 1939-40, Paul Whiteman, the League of Composers, the Cleveland Orchestra, the Southern Conference Educational Fund and the American Accordionists Association. In 1944, he won the Jubilee prize of the Cincinnati Symphony Orchestra for the best Overture to celebrate its Jubilee season, with a work called *Festive Overture*. In 1953, a Freedoms Foundation Award came to him for his *To You, America!* Which honored West Points Sesquicentennial Celebration. In 1961, he received the prize offered by the U. S. Committee for the U. N., the N.F.M.C. and the Aeolian Music Foundation for his orchestral work, *The Peaceful Land*, cited as the best musical composition honoring the United Nations.

After moving to Los Angeles in the early 1930’s, citations from numerous organizations, local and elsewhere in the United States, came to the composer. Along with them came honorary degrees like the following: Master of Music from Wilberforce in 1936; Doctor of Music from Howard University in 1941; Doctor of Music from Oberlin College in 1947; Doctor of Letters from Bates College in 1954; Doctor of Laws from the University of Arkansas in 1971; Doctor of Fine Arts from Pepperdine University in 1973; Doctor of Music from the New England Conservatory of Music, the Peabody Conservatory and the University of Southern California.

Program notes from Garison Baker:

Often considered the dean of African-American composers, William Grant Still was responsible for achieving many firsts as a black classical musician during his distinguished career. Not only was he the first African-American to have a symphony played by a major orchestra (his renowned Afro-American Symphony), in 1936, but he was the first African-American to conduct a major orchestra, have an

opera premiered by a major opera company (Troubled Island, 1937), and conduct an orchestra in the deep South.

*From the Delta* was composed in 1945 for the Goldman Band of New York City. Its three movements (Work Song; Spiritual; Dance) were meant to capture the essence of what life was like on the Mississippi Delta. Work Song illustrates a chain gang singing their way through days of hard labor. Spiritual is a more somber movement, meant to convey the pain felt by African Americans living in slavery. The final movement, Dance is the liveliest of the three movements and paints a portrait of friends coming together to celebrate one another in spite of their daily hardships.

### ***New Wade'n Water***

Year Composed: 2002/2003, Duration: 3:15

Adolphus Hailstork

**Adolphus Hailstork** is an American composer. Hailstork began his musical training as a child on piano. He received his doctorate in composition from Michigan State University, where he was a student of H. Owen Reed. He completed earlier studies at the Manhattan School of Music under Vittorio Giannini and David Diamond, the American Institute at Fontainebleau with Nadia Boulanger, and Howard University with Mark Fax.

Dr. Hailstork's works have been performed by such prestigious ensembles as the Philadelphia Orchestra, the Chicago Symphony, and the New York Philharmonic, under the batons of leading conductors such as James DePreist, Daniel Barenboim, Kurt Masur, and Lorin Maazel.

Dr. Hailstork, who has received honorary doctorates from Michigan State University and the College of William and Mary, resides in Virginia Beach, Virginia, and serves as Professor of Music and Eminent Scholar at Old Dominion University in Norfolk. In 1992, Dr. Hailstork was proclaimed a Cultural Laureate of the State of Virginia.

Program notes from publisher and Wikipedia:

A contemporary adaptation of the traditional African American spiritual Wade in the Water.  
- Program Note from publisher

*Wade in the Water* (Roud 5439) is the name of a spiritual first published in *New Jubilee Songs as Sung by the Fisk Jubilee Singers* (1901) by John Wesley Work II and his brother, Frederick J. Work. It is associated with the songs of the Underground Railroad. Wade in the water. Wade in the water, children Wade in the water. God's gonna trouble the water.

### ***Vesuvius***

Year Composed: 1999, Duration: 9:15

Frank Ticheli

**Frank Ticheli** is an American composer and conductor. Ticheli joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming, Austria, at the Mid-Europe Music Festival; London and Manchester, England, with the Meadows Wind Ensemble; Singapore, with the Singapore Armed Forces Central Band; and numerous cities in Japan, with the Bands of America National Honor Band.

Frank Ticheli is the winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his *Symphony No. 2*. Other awards for his music include the Charles Ives and the Goddard Lieberman Awards, both from the American Academy of Arts and Letters, the Walter Beeler Memorial Prize, and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music.

Dr. Ticheli received his doctoral and master's degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Klavier, Koch International, and Mark Records.

Program notes from the composer:

Mt. Vesuvius, the volcano that destroyed Pompeii in A.D. 79, is an icon of power and energy in this work. Originally I had in mind a wild and passionate dance such as might have been performed at an ancient Roman bacchanalia. During the compositional process, I began to envision something more explosive and fiery. With its driving rhythms, exotic modes, and quotations from the Dies Irae from the medieval Requiem Mass, it became evident that the bacchanalia I was writing could represent a dance from the final days of the doomed city of Pompeii.

# Illinois State University Symphonic Band

TJ Mack, *conductor*

## **Flute**

Rebecca Colucci  
Mallory Dennis  
Cierra Espinoza  
Sarah Huber  
Nala Johnson  
Sarah Lange  
Sinclair Roechner\*

## **Oboe**

Grace Levin

## **Bassoon**

Olivia Crane\*  
Victoria Koenig

## **Clarinet**

Karen Bautista  
Abbie Eveland\*  
Arturo Alfaro-Manriquez  
Cian Martinez  
Mikey Moran  
Stefania Pulido

## **Saxophone**

Matthew Leinart  
Briana Morin\*  
Maxwell Russo  
Carter Waite

## **Trumpet**

Matt Fischer  
Savannah Griffin  
Bradley Harris  
Karsten Jeppesen  
Joseph Johnson  
Maisy King  
Kevin Riedl  
Caleb Strohbeck  
Michael Zahour\*

## **Horn**

Ryn Bradison  
Franklin Daviau  
Noah Marney  
Madeline McReynolds  
Nathaniel Parson  
Matthew Tutterow  
Scott Whitman\*

## **Trombone**

Valeska Carrillo  
Grant Cermak  
Noah Lampel  
Brian Nicolellis  
Nathan Nigus  
Tori Puffer  
Andrew Slayter  
Colton Thies\*

## **Euphonium**

Dyllan Bowering\*  
Kahlar Drews  
Colin Norsworthy  
Sara Zittler

## **Tuba**

Miki McCarthy\*  
Ryan White

## **Percussion**

Rose Alexander\*  
Sara Eckert  
Hannah Fedorchak  
Javier Gonzalez  
Ben Haushalter  
Aidan Perrault

\* Denotes Section Leader

## Biographies

**F. Mack Wood** 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.

**TJ Mack** is in his first year as Assistant Director of Bands at Illinois State University where he directs the Symphonic Band, Pep Band, and teaches courses in Music Education. He also writes drill and assists with Big Red Marching Machine, with approximately 300 undergraduate students participating. 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 5<sup>th</sup> through 12<sup>th</sup> grade band 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.

**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 first-year graduate student at Illinois State University currently pursuing a Master of Music 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, Iowa Bandmasters Association, and the Illinois Music Education Association.

**Seth Marshall** is currently a first-year master's student at ISU where he holds a graduate band assistantship and studies trumpet performance with Dr. Anne McNamara. Seth received his bachelor's degree in trumpet performance from Missouri Southern State University. Seth has had various opportunities to perform with the Heartland Opera Company in Tulsa, Oklahoma, as a quarter finalist in the National Trumpet Competition, marched with the Bluecoats Drum & Bugle Corps, conducted his undergraduate ensembles, and has been a clinician for various brass events. After graduate school, Seth plans to audition for multiple doctoral programs and professional ensembles around the country in hopes of becoming a trumpet professor at a public university in the near future.



# 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, School of Theatre and Dance  
Mike Wille, *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, *Ethnomusicology*  
Allison Alcorn, *Musicology*  
Debra Austin, *Voice*  
Mark Babbitt, *Trombone*  
Emily Beinborn, *Music Therapy*  
Glenn Block, *Orchestra and Conducting*  
Karyl K. Carlson, *Director of Choral Activities*  
Renee Chernick, *Group Piano*  
David Collier, *Percussion and Associate Director*  
Andrea Crimmins, *Music Therapy*  
Peggy Dehaven, *Office Support Specialist and Scheduling*  
Benjamin De Kock, *String Bass*  
Anne Dervin, *Clarinet and General Education*  
Gina Dew, *Music Education Advisor*  
Judith Dicker, *Oboe*  
Michael Dicker, *Bassoon*  
Geoffrey Duce, *Piano*  
Tom Faux, *Ethnomusicology*  
Angelo Favis, *Guitar and Graduate Coordinator*  
Tim Fredstrom, *Choral Music Education*  
Trevor Gould, *Facilities Manager*  
David Gresham, *Clarinet*  
Rachel Grimsby, *Music Education*  
Mark Grizzard, *Theory and Choral Music*  
Christine Hansen, *Lead Academic Advisor*  
Kevin Hart, *Jazz Piano and Theory*  
Phillip Hash, *Music Education*  
Megan Hildebrandt, *Music Therapy*  
Rachel Hockenberry, *Horn*  
Travis Hoover, *Jazz Studies*  
Martha Horst, *Theory and Composition*  
Mona Hubbard, *Office Manager*  
Aaron Jacobs, *Violin*  
John Koch, *Voice*

Marie Labonville, *Musicology*  
Katherine J. Lewis, *Viola*  
TJ Mack, *Assistant Director of Bands*  
Roy D. Magnuson, *Theory and Composition and CTK\**  
Anthony Marinello III, *Director of Bands*  
Thomas Marko, *Director of Jazz Studies*  
Rose Marshack, *Music Business and CTK\**  
Joseph Matson, *Musicology*  
Anne McNamara, *Trumpet*  
Shawn McNamara, *Music Education*  
Paul Nolen, *Saxophone*  
Lauren Palmer, *Administrative Aide*  
Ilia Radoslavov, *Piano*  
Kim Risinger, *Flute*  
Cindy Ropp, *Music Therapy*  
Andy Rummel, *Euphonium and Tuba*  
Carl Schimmel, *Theory and Composition*  
Daniel Peter Schuetz, *Voice*  
Lydia Sheehan, *Bands Office Administrator*  
Anne Shelley, *Milner Librarian*  
Matthew Smith, *Creative Technologies*  
David Snyder, *Music Education*  
Ben Stiers, *Percussion and Theory*  
Erik Swanson, *Jazz Guitar*  
Cora Swenson Lee, *Cello*  
Elizabeth Thompson, *Voice*  
Tuyen Tonnu, *Piano*  
Matthew Vala, *Voice and Opera Practicum*  
Rick Valentin, *Creative Technologies*  
Justin Vickers, *Voice*  
Michelle Vought, *Voice*  
Mack Wood, *Associate Director of Bands*  
Roger Zare, *Theory and Composition*

\*Creative Technologies Program (CTK)

#### *Band Graduate Assistants*

Lauren Bobarsky, John Gonzalez, Seth Marshall