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Ensemble Concerts: Symphonic Winds, March 31, 2023

Mack Wood Conductor

Jeason Lopez Guest Conductor

Allison Isely Guest Soloist

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

Symphonic Winds

Mack Wood, *conductor*
Jeason Lopez, *guest conductor*
Allison Isely, *guest soloist*

Center for the Performing Arts
March 31st, 2023
Friday Evening
8:00 p.m.

This is the one hundred and twenty-third program of the 2022-2023 season.

Program

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

Symphonic Winds

Through the Looking Glass

Jess Langston Turner
(born 1983)

Colors in the Sky

Katahj Copley
(born 1998)

Jeason Lopez, *guest conductor*

Slavdom

Ksenija Komljenović
(born 1988)

Consortium premiere
Allison Isely, *guest soloist*

Pale Blue on Deep

Aaron Perrine
(born 1979)

Folk Dances

Dmitri Shostakovich
trans. H. Bob Reynolds
(1906-1975)

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

Through the Looking Glass

Year Composed: 2008, Duration: 3:00

Jess Langston Turner

Dr. Jess Turner holds both the B.M. degree and the M.M. degree in trumpet performance from Bob Jones University, and the M.M. degree in composition from the Hartt School in Hartford, Ct. He completed the D.M.A. degree in composition at Indiana University in Bloomington in 2015. He began formal study of composition in his junior year of college, and though his graduate program was trumpet performance, Jess studied composition with Dwight Gustafson, Joan Pinkston, and Dan Forrest at Bob Jones University.

Jess Turner has won numerous honors for his music, including the 2005 National Winner of the Young Artist Composition Competition of the Music Teachers National Association for his *Sonata for Trumpet Piano*. He has won numerous prizes for his choral music, including the 2008 John Ness Beck Award and the 2009 first prize of the Roger Wagner International Choral-Composition Contest. In June, 2010, he was named to the National Band Association Young Composers Mentoring Project and was awarded the 2010 Walter Beeler Prize for Wind Composition for *Rumpelstilzchen: A Fairy Tale for Wind Ensemble*. In 2012, his work for young band, *The Exultant Heart*, was awarded the Merrill Jones Composition Prize for Young Bands sponsored by the National Band Association.

Program notes by composer:

When I began composing *Through the Looking Glass* I knew that I wanted to write a piece that was fantastical in nature, a piece that would transport us into an imaginary land where anything is possible. I chose the title *Through the Looking Glass* because just as Alice's doorway to Wonderland was her "looking glass," this fanfare is a doorway to a world of musical landscapes. The piece is constructed of two different elements: a pervasive rhythmic pattern and an entire pitch vocabulary of only five different notes that are arranged in many different ways, sometimes in long angular lines and other times in massive blocks of sound. Underneath all of this is the driving rhythmic impetus that propels the piece forward. These combined elements are meant to convey the imagery of colorful and fantastical shapes and images hurtling past the listener as he or she is transported to a new musical world where anything is possible.

Through the Looking Glass is composed to be a concert opener, bringing the audience into the musical world created by the concert they are about to hear. In this way, this piece acts in a similar manner to the looking glass through which Alice was able to gain access to her wonderland. The entire three minutes of the piece consists of only five

different pitches which are constantly reconfigured into running passages, ostinati, and thrilling fanfares.

Colors in the Sky

Year Composed: 2018, Duration: 5:00

Katahj Copley

Katahj Copley (b. 15 January 1998, Carrollton, Ga.) is an American saxophonist, composer, and educator. He received two Bachelor of Music degrees from the University of West Georgia in Music Education and Composition in 2021. He is currently studying composition with Omar Thomas at the University of Texas at Austin. Aside from composing, Katahj is an excited educator who teaches young musicians the joy of discovering music and why music is a phenomenal language.

Program notes by the composer:

Colors in the Sky is about hope. There's a lot of moments in life where people give up doing what they love or have been beaten down in life. This piece was written to give support, to inspire to continue.

Slavdom

Year Composed: 2021, Duration: 12:00

Ksenija Komljenović

Ksenija Komljenović is a Serbian percussionist, educator, and composer living in the United States. Dr. Komljenović holds degrees from the Frost School of Music at the University of Miami, Illinois State University, and the Faculty of Music in Belgrade, Serbia.

She is the first woman from Serbia with a Doctor of Musical Arts in Percussion degree. Ksenija's devotion to percussion is shaped by her advocacy for contemporary and chamber music, as well as intercultural collaboration.

Program notes by composer:

Present-day Slavs include East Slavs (Ukrainians, Belarusians, Russians, Rusyns), West Slavs (Czechs, Kashubs, Poles, Slovaks, Silesians, and Sorbs), and South Slavs (Bosniaks, Bulgarians, Croats, Montenegrins, Slovenes, and Serbs). This work draws on my experience of music from Serbia, my beloved home country in the Balkans. The title, however, recognizes that even my roots have roots, and that the intertwined fates of my Slavic ancestors were anything but simple. As inhabitants of today's countries are descendants of settlers and migrants, it is therefore impossible to separate the "Serbian" from the "Slavic".

While Slavic paganism has been largely abandoned and replaced by major modern-day religions, some of its customs are still observed. *Slavdom* is an exploration of the mythological connective tissue between my roots and me. It is a celebration of my home country and an inquiry into where Serbia came from. Little is known of Slavic mythology – the sources are scarce and sometimes conflicting. In the Slavic pantheon, a hierarchy of gods exists, but its "center is empty" – or likely occupied by deus otiosus -- a "hidden" or "inactive" god who has withdrawn from the immediate details of governing

the world (according to Encyclopedia Britannica). One of the myths speaks of the neutral god who has dreamed up this world and delegated duties to the other gods. The three movements are inspired by three Slavic gods (with duties): Perun (peh – ruhn), Morana (more – an – ah), and Vesna (ves – nah).

Pale Blue on Deep

Year Composed: 2011, Duration: 8:00

Aaron Perrine

Dr. Aaron Perrine earned his Bachelor's Degree in trombone performance and music education with high distinction from the University of Minnesota, Morris, in 2002. While an undergraduate, he received the Edna Murphy Morrison Award, Daisy Hansen Award, Chancellor's Award, and multiple awards in composition from the Minnesota Music Educators Association.

After his time in Morris, Dr. Perrine moved to Minneapolis and began working on his Master's Degree. While at the University of Minnesota, Aaron studied composition with Judith Zaimont and jazz arranging with Dean Sorenson. He completed his Master's degree in 2006, and his Ph.D. in composition from the University of Iowa, studying with David Gompper and Lawrence Fritts. He is assistant professor of music at Cornell College, Mt. Vernon, Iowa.

Program notes by composer:

I arrived at the title, *Pale Blue on Deep*, while sitting on the shore of Lake Superior. Though I've visited this lake countless times, I'm always mesmerized by its power and serene beauty. You don't just see this Great Lake; it's a feeling you experience with all of your senses.

While there are certainly melodic and harmonic motifs used throughout the work, the larger unifying themes present are a bit more abstract. One main theme is the idea of colors blurring into each other. This was inspired by the place on the horizon where the water appears to blend right into the sky. Moments of tension and release can be attributed to a number of things such as waves crashing to the shore or the imagery of what might lie beneath the water's surface. Above all, I believe the most prevalent theme of the piece is its pensive, introspective feeling, which is exactly the same feeling that comes over me upon each visit to Lake Superior.

Folk Dances

Year Composed: 1943/1979, Duration: 4:15

Dmitri Shostakovich

Dmitri Shostakovich was a Russian composer who lived under the Soviet regime. Shostakovich had a complex and difficult relationship with the Soviet government, suffering two official denunciations of his music, in 1936 and 1948, and the periodic banning of his work. Shostakovich's response to official criticism and, more importantly, the question of whether he used music as a kind of abstract dissidence is a matter of dispute. Outwardly, he conformed to government policies and positions, reading speeches and putting his name to articles expressing the government line. It is also generally agreed that he disliked the regime, a view confirmed by his family and his letters to Isaak Glikman.

Shostakovich prided himself on his orchestration, which is clear, economical, and well-projected. This aspect of Shostakovich's technique owes more to Gustav Mahler than Rimsky-Korsakov. His unique approach to tonality involved the use of modal scales and some astringent neo-classical harmonies à la Hindemith and Prokofiev. His music frequently includes sharp contrasts and elements of the grotesque.

His most popular works are his 15 symphonies and 15 string quartets. His works for piano include 2 piano sonatas, an early set of preludes, and a later set of 24 preludes and fugues. Other works include two operas, six concertos, and a substantial quantity of film music.

Program notes by CPSU:

This popular wind band work by the Soviet-era composer Dmitri Shostakovich was originally composed in 1943 as the third movement, Dance of Youth, of My Beloved Country, Op. 63. It was first arranged for Russian bands by Mark Vakhutinskii in 1970 and edited for American bands by H. Bob Reynolds nine years later.

Biographies

Dr. F. Mack Wood is in his third year as the Associate Director of Bands and Director of the Big Red Marching Machine at Illinois State University. Prior to his appointment at ISU, he was a graduate assistant and pursuing a Doctor of Musical Arts degree in Wind Conducting at The University of Miami, Frost School of Music where he studied primarily with Dr. Robert M. Carnochan. Mack also had the great fortune to learn from Dr. J. Steven Moore, conductor of the Frost Symphonic Winds and Dean of Undergraduate Admissions, Professor Jay C. Rees, Director of Athletic Bands, and Professor Douglas McCullough, Assistant Director of Athletic Bands. At the Frost School of Music, Mack had the opportunity to assist and guest conduct the Frost Wind Ensemble, Frost Symphonic Winds, and co-conducted the University Band with his fellow graduate colleagues. Mack also had the opportunity to assist with all aspects of the Frost Band of the Hour marching band, including arranging some pep band charts.

Prior to his time at The University of Miami, Mack was a Graduate Assistant pursuing a Masters Degree at Louisiana State University where he studied Wind Conducting with Dr. Damon Talley, Dr. Dennis Llinás, and Dr. Kelvin Jones. He assisted with and guest conducted the Wind Ensemble, Symphonic Winds, Symphonic Band, co-conducted the LSU Chamber Winds, worked with all aspects of The Golden Band from Tigerband marching band, and with the Bengal Brass athletic band. Mack had the great fortune and opportunity to arrange music and design drill for both Tigerband and the Bengal Brass.

Before attending graduate school, Mack 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. Opening a high school was a special opportunity for Mack to learn how to build a band from the ground up. While at North Forney High School, Mack's ensembles received numerous awards and accolades, but most importantly, many of his students continued to participate in music beyond high school.

Mack earned his undergraduate degree from The University of Texas at Austin in Music and Human Learning. While at UT, Mack served as the drum major of the Longhorn Band from 2003-2005 and as a trumpet section leader in 2002. Once Mack graduated from UT, he was an assistant director at Irving Nimitz High School in the DFW metroplex and then moved to be an assistant director at Forney High School just east of Dallas, TX. 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.

Jeason Lopez is a hornist and 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, Jeason is also one of the three 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, Jeason was living in Arkansas as a student at the University of Arkansas – Fort Smith. During his time at UAFS, he performed as

a hornist, flutist, vocalist, and conductor. While there, he performed with the Wind Symphony, Brass Ensemble, Woodwind Quintet, Flute Choir, Leonis Chamber Singers, and Men's Chorus. As a conductor, he was given the opportunity to conduct UAFS Wind Symphony and lab bands. During his last two years, Jeason was employed by the University of Arkansas – Fort Smith where he served as the music theory, sight singing, ear training, and music history tutor for undergraduate students.

Jeason is a native of Tegucigalpa, Honduras. He recently graduated summa cum laude from the University of Arkansas – Fort Smith with a Bachelor of Music Education and now resides in Normal, Illinois full-time. His professional affiliations include the National Association for Music Education, Kappa Kappa Psi, Tau Beta Sigma, and the International Horn Society.

Illinois State University Symphonic Winds

Mack Wood, *conductor*

Flute

Mallory Dennis*
Adrianna Giacona
Sarah Huber
Shannen McGinn
Jessica Noga*

Trumpet

Tyler Belan
Lauren Cancio
Chloe Horn
Joseph Johnson
Milo Johnson
Christian McLaughlin*

Oboe

Carson Mullins
Sara Walsh*

Trombone

Grant Cermak
Joe Coombes
Peyton Gray*
Michael Hammon
Colton Thies
Preston Bond, bass

Bassoon

Anthony Cooper
Emma Turner*

Euphonium

Dyllan Bowering
Brynley Castro
Joseph Rhykerd*
Sara Zittler

Clarinet

Karen Bautista
Jessica Benjamin*
Sam Berman
Mario Flores
Maggie Haley
Benito Huizar-Carillo
Nicole Schmidt
Bella Vermillion

Tuba

Jack Giroux*
Anne Griffin
Brady Parks

Saxophone

Seth Berkshier
Darius Botley
Jennifer Brewer
Thomas Guilfoyle*
Chris Olson

Percussion

Sara Eckert*
Nadia Jensen
Sam Kelly
Emma Kutz
Matthew McAdams
Ry Montgomery

Horn

Rhys Barlow
Alicia Cruz
Ariel Furgat
Peter Gao*
Joanna Sieczka
Matthew Tutterow

Piano

Younhee Choi

*Denotes Principal or Co-Principal



THANK YOU

Illinois State University Wonsook Kim College of Fine Arts

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Polly Bedford, *director of development*
Adriana Ransom, *director, School of Music*
Nick Benson, *CPA Manager, 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*
Tyler Lotz, *interim 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

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Allison Alcorn, *Musicology*
Debra Austin, *Voice*
Mark Babbitt, *Trombone*
Emily Beinborn, *Music Therapy*
Glenn Block, *Orchestra and Conducting*
Andrew Bruhn, *Choir*
Renee Chernick, *Group Piano*
David Collier, *Percussion and Associate Director*
Andrea Crimmins, *Music Therapy*
Peggy Dehaven, *Office Support Specialist/Scheduling*
Benjamin De Kock, *String Bass*
Anne Dervin, *Clarinet and General Education*
Gina Dew, *Music Education Advisor*
Geoffrey Duce, *Piano*
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Phillip Hash, *Music Education*
Megan Hildebrandt, *Music Therapy*
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Martha Horst, *Theory and Composition*
Mona Hubbard, *Office Manager*
Igor Kalnin, *Violin*
John Koch, *Voice*
Jillian Kouzel, *Oboe*
Marie Labonville, *Musicology*
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Anthony Marinello III, *Director of Bands*
Thomas Marko, *Director of Jazz Studies*
Rose Marshack, *Music Business and Director of CTK**
Joseph Matson, *Musicology*
Anne McNamara, *Trumpet*
Shawn McNamara, *Music Education*
Thornton Miller, *Musicology*
Paul Nolen, *Saxophone*
Kim Risinger, *Flute*
Cindy Ropp, *Music Therapy*
Andy Rummel, *Euphonium and Tuba*
Midori Samson, *Bassoon*
Carl Schimmel, *Theory and Composition*
Daniel Schuetz, *Voice*
Lydia Sheehan, *Bands Office Administrator*
Anne Shelley, *Milner Librarian*
Matthew Smith, *Creative Technologies*
David Snyder, *Music Education*
Alex Stephenson, *Theory and Composition*
Ben Stiers, *Percussion and Theory*
Erik Swanson, *Jazz Guitar*
Cora Swenson Lee, *Cello*
Elizabeth Thompson, *Voice*
Tuyen Tonnu, *Piano*
Kaitlyn Tossie, *Business Administrative Associate*
Matthew Vala, *Voice*
Rick Valentin, *Creative Technologies*
Justin Vickers, *Voice*
Michelle Vought, *Voice*
Mack Wood, *Associate Director of Bands*

*Creative Technologies Program (CTK)

Upcoming Events

Saturday, April 1

Senior Recital: Katherine Freimuth, trumpet

Noon
Kemp

Senior Recital: Paris Roake, cello

1:30 pm
Kemp

Junior Recital: Brian Hershey, cello

2:30 pm
Kemp

Graduate Recital, Anna Woods, violin

3:30 pm
Kemp

Senior Recital: Satomi Radostits, violin

5:00 pm
Kemp

Senior Recital: Peyton Miles, cello

6:30 pm
Kemp

Senior Recital: London Duszynski, saxophone

8:00 pm
Kemp

Sunday, April 2

Belle Voix, Treble Choir and University Glee Concert

3:00 pm
CPA

Joint Cello Recital: Joe Brackmann and Kahauri Brown-Givens

4:30 pm
Kemp

Tuesday, April 4

Charles W. Bolen Faculty Recital: Faculty String Quartet

7:30 pm
Kemp

Wind Symphony Concert

7:00 pm
CPA

Thursday, April 6

Jazz Combos

8:00 pm
Kemp