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Symphonic Winds, February 16, 2024

Mack Wood

Illinois State University

Christopher Bulding

Illinois State University

Jillian Kouzel

Illinois State University

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

Symphonic Winds

Mack Wood, *Conductor*
Christopher Bulding, *Graduate Conductor*
Jillian Kouzel, *Oboe Soloist*

Center for the Performing Arts
February 16, 2024
Friday Evening
8:00 pm

This is the one hundred and fifth program of the 2023-2024 season.

Program

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

Smetana Fanfare

Karel Husa
(1921-2016)

Oboe Concerto

3: Moderato – Allegro

Lukas Foss
(1922-2009)
arranged by William Rhoads

Jillian Kouzel, *oboe soloist*

Adoration

Florence Price
(born 1983)
arranged by Cheldon Williams

Christopher Bulding, *graduate conductor*

Scenes from “The Louvre”

Norman Dello Joio
(1913-2008)

1. The Portals
2. Children’s Gallery
3. Kings of France
4. Nativity Paintings
5. Finale

Tico Tico

José Gomes Abreu
(1923-2014)
arranged by Naohiro Iwai

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 ISU School of Music. Please visit <http://www.bands.illinoisstate.edu> for more information. Thank you for your support!

Smetana Fanfare

Year Composed: 1985, Duration: 3:30

Karel Husa

Karel Husa was a Czech-American composer. With the Nazi occupation of Czechoslovakia, the engineering school he attended was closed, and he attempted unsuccessfully to enroll in an art school as a painter. His technical background eliminated him from all but the Prague Conservatory, where he secured the only opening in the composition department. Prior to this time, he had had no formal music training except for his early violin and piano lessons. At the conservatory, he studied with Czech composer Jaroslav Ridky.

Following World War II, Husa completed his studies through the equivalent of a master's degree and left Prague to attend the Ecole Normale de Paris. There he studied composition with Arthur Honegger and Nadia Boulanger and studied conducting with Jean Fournet and Andre Cluytens. The Academy of Musical Arts in Prague accepted the studies he had done in Paris and awarded him a Doctorate of Music in 1947.

Husa's works for band include *Music for Prague 1968*, which in its orchestral and band versions has been widely performed. Based on the 15th century Czech chorale, *Ye Warriors of God and His Law*, it is in effect a lamentation of the Russian invasion of Czechoslovakia in August 1968.

Program note from San Diego State University Wind Symphony concert program, 13 March 2014:

Husa's *Smetana Fanfare* holds an important place in San Diego State University's history. Now a significant piece in the wind repertoire, *Smetana Fanfare* was commissioned by the SDSU Wind Ensemble in 1984 and given its world premiere performance at the International Musicological Conference and Festival of Czechoslovak Music. The 1984 festival was held to honor the centennial of Czech nationalist composer Bedrich Smetana's death.

For this opportunity Husa undertook the difficult task of combining his modern voice with the nationalist voice of Smetana. Husa accomplished this synthesis in *Smetana Fanfare* by borrowing heavily from Smetana's symphonic poem *Wallenstein's Camp*, integrating his own distinctive harmonic and developmental language. The work begins with a direct quote from *Wallenstein's Camp*: a fanfare intoned by four trumpets accompanied by a timpani roll.

As the composition progresses, the fanfare begins to transform into Husa's style. The composer adds dissonance by stacking statements of the fanfares in different keys. This technique, coupled with the coexistence of major and minor chords (described by Husa as "Renaissance thirds"), and repeated rhythmic motives, make the fanfare characteristically Husa. The piece grows in volume and intensity from beginning to end, finishing with a climatic unison statement by the entire ensemble.

Oboe Concerto

Year Composed: 1948, Duration: 5:00

Lukas Foss

Lukas Foss was an American composer, pianist, and conductor. Born as Lukas Fuchs, he was soon recognized as a child prodigy. He began piano and theory lessons with Julius Goldstein [Herford] in Berlin at the age of six. He moved with his family to Paris in 1933, where he studied piano with Lazare Lévy, composition with Noël Gallon, orchestration with Felix Wolfes, and flute with Louis Moyse. In 1937 he moved with his parents and brother to the United States, where his father changed the family name to Foss. He studied at the Curtis Institute of Music in Philadelphia, with Isabelle Vengerova (piano), Rosario Scalero (composition) and Fritz Reiner (conducting)

The early works of Lukas Foss are neoclassical in style, using controlled improvisation and chance procedures with the twelve-tone technique and serialism, while his later works are polystylistic. His oeuvre was eclectic, encompassing stage, symphonic, wind ensemble, and vocal and choral works.

Adoration

Year Composed: 1951, arr. 2022 Duration: 4:30

Florence Price, arr. Cheldon Williams

Florence Beatrice Price was an American classical composer. She was born one of three children in a mixed-race family. Despite racial issues of the era, her family was well respected and did well within their community. Her father was a dentist, and her mother was a music teacher who guided Florence's early musical training. She had her first piano performance at four and then had her first composition published at 11.

By the time she was 14, Florence had graduated from Capitol High School at the top of her class and was enrolled in the New England Conservatory of Music with a major in piano and organ. Initially, she pretended to be Mexican to avoid the prejudice people had toward African Americans at the time. At the Conservatory, she was able to study composition and counterpoint with composers George Chadwick and Frederick Converse. Also while there, she wrote her first string trio and symphony. She graduated in 1906 with honors and both an artist diploma in organ and a teaching certificate.

Even though her training was steeped in European tradition, Price's music consists of mostly the American idiom and reveals her Southern roots. She wrote with a vernacular style, using sounds and ideas that fit the reality of urban society. Being deeply religious, she frequently used the music of the African American church as material for her arrangements. At the urging of her mentor George Whitefield Chadwick, Price began to incorporate elements of African American spirituals, emphasizing the rhythm and syncopation of the spirituals rather than just using the text. Her melodies were blues-inspired and mixed with more traditional, European Romantic techniques. The weaving of tradition and modernism reflected the way life was for African Americans in large cities at the time.

Dr. Cheldon Williams holds the positions of Associate Director of Bands and the Director of Athletic Bands at West Virginia University. Additionally, Williams teaches Music Arranging for Public School Groups as part of the undergraduate music education curriculum. Prior to his appointment at W.V.U., Williams earned his Bachelor of Music Education and Master of Music Education degrees from Florida State University in 2004 and 2014, served as Associate Director of Bands at New Mexico State University in 2016, and earned his Doctor of Musical Arts degree at The University of Texas at Austin in 2020.

Program note by Cheldon Williams:

Florence Price (1887-1953) was a prolific American composer whose race and gender made it difficult for her contributions to join the widely accepted musical canon in the decades following her life. A trailblazer, Price is considered the first Black woman recognized as a symphonic composer and was the first to have her music performed by a major American orchestra when the Chicago Symphony Orchestra gave the world premiere of her Symphony No. 1 in 1933.

Price's catalog of works boasts an impressive array of symphonies, concertos, chamber music, various symphonic works, choral works, piano music, and music for the organ. *Adoration* in its original form is one of Price's compositions for organ and fits within the genre of her semi-secular output. My goal in transcribing this piece is to grant performers exposure to Price's story and the gift of performing her music outside of its intended medium.

Scenes from "The Louvre"

Year Composed: 1966, Duration: 13:00

Norman Dello Joio

Norman Dello Joio (born Nicodemo DeGioio) was an American composer. Dello Joio was born to Italian immigrants and began his musical career as organist and choir director at the Star of the Sea Church on City Island in New York at age 14. His father was an organist, pianist, and vocal coach and coached many opera stars from the Metropolitan Opera. He taught Norman piano starting at the age of four. In his teens, Norman began studying organ with his godfather, Pietro Yon, who was the organist at Saint Patrick's Cathedral. In 1939, he received a scholarship to the Juilliard School of Music, where he studied composition with Bernard Wagenaar.

As a graduate student at Juilliard he arrived at the conclusion that he did not want to spend his life in a church choir loft, and composition began to become his primary musical interest. In 1941, he began studies with Paul Hindemith, the man who profoundly influenced his compositional style. It was Hindemith who told Dello Joio, "Your music is lyrical by nature, don't ever forget that." Dello Joio states that, although he did not completely understand at the time, he now knows what he meant: "Don't sacrifice necessarily to a system; go to yourself, what you hear. If it's valid, and it's good, put it down in your mind. Don't say I have to do this because the system tells me to. No, that's a mistake."

Scenes from the Louvre comes from a 1964 television documentary produced by NBC News called *A Golden Prison: The Louvre*, for which Dello Joio provided the soundtrack. The documentary tells the history of the Louvre and its world-class collection of art, which is in many ways inseparable from the history of France. Dello Joio chose to use the music of Renaissance-era composers in his soundtrack in order to match the historical depth of the film. He collected the highlights of this Emmy-winning score into a five-movement suite for band in 1965, on a commission from Baldwin-Wallace College. The first movement, "Portals", is the title music from the documentary, and it consists entirely of Dello Joio's original material, complete with strident rhythms and bold 20th-century harmony. The second movement, "Children's Gallery", never actually appears in the film.

It is a light-hearted theme and variations of Tielman Susato's *Ronde et Saltarelle*. The stately third movement is based on themes by Louis XIV's court composer, Jean Baptiste Lully, and is aptly titled "The Kings of France". Movement four, "The Nativity Paintings", uses the mediaeval theme "In dulci jubilo", which Dello Joio also used in his *Variants on a Mediaeval Tune*. The "Finale" uses the *Cestiliche Sonate* of Vincenzo Albrici as its source material, to which Dello Joio adds his own harmonic flavor, particularly in the final passages of the piece.

Tico Tico

Year Composed: 1917, 1992, Duration: 3:00

José Gomes Abreu, arr. Naohiro Iwai

José Gomes Abreu was a Brazilian composer. As a child, he was a musical prodigy, and organized a band in his elementary school. He attended São Paulo University, where he studied harmony. He later took courses in pharmacology and began working in his father's pharmacy. During this period he began composing, and in 1897 he organized a concert band. Abreu-Zequina was one of the most successful Brazilian song writers of the early modern song era. His song, "*Tico-tico Bird in the Cornmeal*," was popularized in the United States as *Tico Tico*.

There is some question as to the composer's exact name. The Heritage Encyclopedia of Band Music uses José Gomes Abreu-Zaquina; music publisher De Haske uses Zequinha Abreu; Wikipedia uses José Gomes de Abreu and states that the composer is better known as Zaquinha de Abreu, the word "zaquinha" being a nickname that translates from Portuguese as "footballer." That latter explanation is herein accepted.

Naohiro Iwai was a Japanese composer, arranger, and conductor. In 1947, Iwai graduated from the Tokyo Ongaku School's Instrumental Department (today this is part of the Tokyo Geijyutu University). Following his graduation, he entered the jazz field, gaining experience by working as an arranger with many bands, including the Anny Pile Orchestra and Franky Sakai's "City Slickers" Band. He arranged over 5,000 songs in the classical and popular styles for many different purposes, including brass and woodwind ensembles, and music education. He was very active nation-wide as a conductor and adjudicator and was famous for his band clinics. As a composer, arranger and conductor it was his aim to develop pop music for brass and concert bands.

Program note by the United States Marine Band:

This concert band arrangement pays homage to the original choro ensemble by using the woodwinds for much of the melody. The brass and percussion often provide the rhythm and groove of the piece. The arrangement was written by Japanese composer Naohiro Iwai. Most of Iwai's career was spent as a jazz and pop performer and composer. He has made an effort to bring these styles to groups like wind ensembles, brass ensembles, and orchestras that more often play in the Classical style.

Biographies

Dr. F. Mack Wood is in his fourth 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.

Christopher Bulding is a first-year graduate student at Illinois State University currently pursuing a Master of Music degree in Wind Conducting under Dr. Anthony Marinello and studying Flute under Dr. Kimberly Risinger. In addition to his studies, Christopher 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.

Dr. Jillian Kouzel serves as Assistant Professor of Oboe at Illinois State University. Additionally, she holds a position as 3rd Oboe/English Horn with the Lima Symphony Orchestra in Lima, Ohio. With an active freelance career, Jillian has performed professionally with the Ann Arbor Symphony, Jackson Symphony, Lansing Symphony, Heartland Festival Orchestra, Southwest Michigan Symphony Orchestra, and Ballet Theatre of Toledo just to name a few. She has also appeared as a soloist with the Heart of Texas Concert Band, performing Oscar Navarro's Legacy Oboe Concerto in April, 2021 and with the Concordia University Wind Ensemble premiering Katherine Bergman's Hidden Currents Oboe Concerto in April 2022.

Jillian won the principal oboe position with the prestigious New York String Orchestra Seminar in both December 2018 and 2019. She has performed four sold-out concerts at Carnegie Hall, one of which included playing the famous oboe solo in Brahms Violin Concerto accompanied by renowned violinist Joshua Bell, under the direction of Jaime Laredo. Additionally, Jillian has auditioned and participated in numerous summer music festivals including: The National Repertory Orchestra, Sarasota Chamber Music Festival, Roundtop Festival Institute, Talis Festival and Academy in Saas-Fe, Switzerland, Yale School of Music Chamber Festival at Norfolk, and Eastern Music Festival.

As an Assistant Professor of Oboe at Illinois State University, Jillian teaches applied oboe lessons to a growing studio of undergraduate and graduate music majors. Additionally, she teaches a double reed methods course and coaches chamber music to students. Previously, Jillian served as Adjunct Professor of Oboe and Woodwind Methods at Saginaw Valley State University and Interim Professor of oboe at Bowling Green State University and Heidelberg University. She holds a Doctor of Musical Arts (DMA) degree from the University of Michigan. Additionally, she completed a double Master's degree in both Music Performance and Chamber Music in the spring of 2020 at the University of Michigan, where she was a recipient of the coveted Earl V. Moore Award for outstanding achievement in the School of Music, Theatre, and Dance, along with Highest Honors Distinction.

While at The University of Michigan, she was a Graduate Student Instructor and studied under the direction of Nancy Ambrose King. Jillian also holds a Bachelor's degree in Oboe Performance from the University of Texas at Austin Butler School of Music. While at UT, Jillian studied under Rebecca Henderson and Andrew Parker.

Jillian's passion for music is ignited through teaching and performing. Furthermore, as a former pre-med student, she has always had an interest in the health field. In 2017, she professionally recorded biomedical music for patients with extreme neurological conditions including Parkinson's Disease, Cerebral Palsy, etc. as part of the Movement Tracks Project with the Austin-based Center for Music Therapy. Jillian is an active ambassador and member of the Performing Arts in Medicine Association. Likewise, she is an active member of the International Double Reed Society. In her free time, Jillian enjoys staying active through weightlifting, running, and traveling.

Illinois State University Symphonic Winds

Mack Wood, *conductor*

Flute

Reese Amery
Breanna German*
Jess Noga
Melanie Parker

Oboe

Justine Ehee
Helen Jilek*
Carson Mullins

Bassoon

Quentin Shelato
Wes Smith*
Kirk Whitsitt

Clarinet

Sam Berman
Addie Cain
Mario Flores*
Peyton Fox
Anurag Kurumbail
Kristen Ortiz
Stacey Schroeder
Benito Huizar-Carrillo, Bass

Saxophone

Seth Berkshier*
Megan Daniels
Caitlin Fallert
Chris Olson
Natalie Pearson
Frankie Scarpelli
Chloe West

Horn

Rhys Barlow
Emily Heath
Kyle Giles*
Cyena Uluoa
Sean Wright

Trumpet

Tyler Belan
Xavier Buford
Chloe Horn*
Milo Johnson
Andrew Sniegowski
Liam Tipple

Trombone

Michael Hammon
Joanie Hitt
Ethan Machamer*
Graham Miller
Arwen Townander

Euphonium

Dyllan Bowering
Zander Cremer
Spencer Vang*

Tuba

Peyton Gray
Aidan Hanley*
Matt Sourwine

Percussion

Hannah Fedorchak*
Jon Frattini
Kye Johnson
Sam Kelly
Wyatt Mastin

Piano

Peter Gao

*Denotes Principal or Co-Principal

Upcoming Events

Saturday, February 17

Illinois Symphony Orchestra Concert: Captivating Contrasts

Tania Miller, *conductor* and Timothy Chooi, *violin*

(comments at 6:30 pm)

7:30 pm

Center for the Performing Arts, Normal

Tuesday, February 20

Performance Convocation

11:00 p.m.

CPA

Free

Wednesday, February 21

Wind Symphony Concert with Morton High School

8:00 p.m.

CPA

Thursday, February 22

Guest Artist Recital Series: Eunmil Ko, *piano*

7:30 p.m.

Kemp

Friday, February 23

Jazz Ensemble I & II

8:00 p.m.

CPA

Sunday, February 25

Trombone Studio Recital

2:30 pm

Kemp

Men's Glee, Treble Choir and Belle Voix

3:00 p.m.

CPA

Concert Choir Concert with Normal Community High School

6:00 p.m.

CPA

Tuesday, February 27

Guest Artist Recital Series: Nick Beltchev, *tuba*

7:30 p.m.

Kemp

Wednesday, February 28

Philharmonia Orchestra Concert

7:30 p.m.

Kemp