

Illinois State University

ISU ReD: Research and eData

School of Music Programs

Music

3-5-2024

Ensemble Concerts: University High School Symphonic Band and Illinois State University Symphonic Band, March 5, 2024

Jason Landes
Illinois State University

Brady Parks
Illinois State University

TJ Mack
Illinois State University

Follow this and additional works at: <https://ir.library.illinoisstate.edu/somp>



Part of the [Music Performance Commons](#)

Recommended Citation

Landes, Jason; Parks, Brady; and Mack, TJ, "Ensemble Concerts: University High School Symphonic Band and Illinois State University Symphonic Band, March 5, 2024" (2024). *School of Music Programs*. 6110.
<https://ir.library.illinoisstate.edu/somp/6110>

This Performance Program is brought to you for free and open access by the Music at ISU ReD: Research and eData. It has been accepted for inclusion in School of Music Programs by an authorized administrator of ISU ReD: Research and eData. For more information, please contact ISUReD@ilstu.edu.

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

*University High School
Symphonic Band*

Jason Landes, *Director of Bands*

Brady Parks, *Guest Conductor*

TJ Mack, *Guest Conductor*

&

*Illinois State University
Symphonic Band*

TJ Mack, *Conductor*

Jason Landes, *Guest Conductor*

Center for the Performing Arts
March 5, 2024
Tuesday Evening
7:00 p.m.

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

Program

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

University High School Symphonic Band

Bright Lights!

Robert Sheldon
(born 1954)

Brady Parks, *guest conductor*

Three Folk Song Settings for Band

Andrew Boysen Jr.
(born 1968)

- I. Poor Wayfaring Stranger
- II. All the Pretty Little Horses
- III. Scarborough Fair

Jason Landes, *conductor*

The Thunderer

John Philip Sousa
(1854-1932)
arr. Keith Brion and Loras Schissel

TJ Mack, *guest conductor*

Illinois State University Symphonic Band

Prelude, Siciliano and Rondo

Malcom Arnold
(1921-2006)

Café 512

Ryan George
(born 1978)

Ammerland

Jacob de Haan
(born 1978)

Rocketship!

Kevin Day
(born 1996)

Jason Landes, *guest conductor*

A Mother of a Revolution!

Omar Thomas
(born 1984)

Program Notes

Thank you for joining us for today's performance of the University High School Symphonic Band & the Illinois State University 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!

Bright Lights!

Year Composed: 2015, Duration: 4:00

R. Sheldon

Robert Sheldon (b.1954) is an American composer, arranger, conductor, and educator. Sheldon has taught instrumental music in the Florida and Illinois public schools and has served on the faculty at Florida State University where he taught conducting and instrumental music education classes and directed the university bands. As Concert Band Editor for the Alfred Publishing Company, he maintains an active composition and conducting schedule, and regularly accepts commissions for new works. Sheldon received the Bachelor of Music in Music Education from the University of Miami and the Master of Fine Arts in Instrumental Conducting from the University of Florida.

Program notes from the score:

Bright Lights! is a fast-paced, high-energy showcase for concert band. A strong rhythmic pulse drives the tuneful melodies and technical flourishes throughout this joyful offering.

The piece was inspired by John Fesler, a tuba player and founding member of the Community Concert Band of Bloomington/Normal, Illinois. John was an electrical engineer, so the high energy of the tempo and the staccato eighth note "sparks" provide a nod to this remarkable man whose irrepressible personality served as a bright light to all who knew him.

Three Folk Song Settings for Band

Year Composed: 2007/2014/2013 Duration: 11:30

A. Boysen Jr.

Andrew Boysen Jr. (b. 1968) is an American composer, arranger, conductor, and educator. Boysen earned his Doctor of Musical Arts degree in wind conducting at the Eastman School of Music, where he served as conductor of the Eastman Wind Orchestra and assistant conductor of the Eastman Wind Ensemble. He received his Master of Music degree in wind conducting from Northwestern University in 1993 and his Bachelor of Music degree in music education and music composition from the University of Iowa in 1991.

Boysen is presently a full professor in the music department at the University of New Hampshire, where he conducts the wind symphony and teaches conducting, composition and orchestration. Previously, Boysen served as an assistant professor and acting associate director of bands at Indiana State University, where he directed the Marching Sycamores, conducted the symphonic band and taught in the music education department. Prior to that appointment, he was the director of bands at Cary-Grove (Ill.) High School and was the music director and conductor of the Deerfield

Community Concert Band. He remains active as a guest conductor and clinician, appearing with high school, university and festival ensembles across the United States and Great Britain.

Program notes from score:

Three Folk Song Settings for Band is comprised of three folk songs, each opening with a similar motive of a rising fifth followed by a descending second. This unifying motive sets the foundation for the entire suite and is used both harmonically and melodically in each of the three movements.

The Opening movement, “Poor Wayfaring Stranger”, is a dramatic and dark representation of the well-known song. The second movement of *Three Folk Song Settings for Band*, this hauntingly beautiful setting provides a lyrical contrast to the two outer movements. The touching lullaby, thought to be of African American origin, is displayed in a way that is both memorable and well crafted. The final movement, “Scarborough Fair”, concludes the suite with a rousing setting of this well-known folk song, and includes references to the previous two movements.

The Thunderer

Year Composed: 1989/1998, Duration: 2:50

J.P. Sousa, arr. Keith Brion and Loras Schissel

John Philip Sousa (1854-1932) was America's best-known composer and conductor during his lifetime. Highly regarded for his military band marches, Sousa is often called the "The March King" or "American March King" Sousa wrote 136 independent marches, while a host of other marches and dances have been adapted from his stage works.

Despite the genre's relatively limited structure, Sousa's marches are highly varied in character. The vast majority are in the quickstep dance style and a third of their titles bear military designations. His earlier marches are best suited for actual marching, while later works are increasingly complex. He also wrote school songs for several American Universities, including Kansas State University, Marquette University, the University of Michigan, and the University of Minnesota.

Program Notes by Paul E. Bierley:

The Thunderer was Mrs. John Phillip Sousa's favorite march. Their daughter Helen revealed this, who had surmised that *The Thunderer* might have been her father's salute to the London Times, which was known as the “thunderer.” It was since then determined that Sousa probably had no association with the newspaper at that time, however. The “thunderer” might have been one of the ones in charge of making arrangements for the 1889 conclave — in particular, Myron M. Parker, who worked tirelessly to make the event the spectacular success that it was.

Prelude, Siciliano and Rondo

Year Composed: 1963/1979, Duration: 8:00

M. Arnold

Malcom Arnold (1921-2006) was born in Northampton to a family of shoemakers. As a rebellious teenager, he was attracted to the creative freedom of jazz. After seeing Louis Armstrong play in Bournemouth, he took up the trumpet at the age of 12 and 5 years later won a scholarship to the Royal College of Music (RCM). At the RCM he studied composition with Gordon Jacob and the trumpet with Ernest Hall. In 1941, he joined the London Philharmonic Orchestra as second trumpet and became principal trumpet in 1943.

Malcolm Arnold began his career playing trumpet professionally, by age thirty his life was devoted to composition. He was bracketed with Britten and Walton as one of the most sought-after composers in Britain. His natural melodic gift earned him a reputation as a composer of light music in works such as his sets of Welsh, English, Scottish, Irish and Cornish Dances, and his scores to the St Trinian's films and *Hobson's Choice*. Arnold was a relatively conservative composer of tonal works, but a prolific and popular one. He acknowledged Hector Berlioz as an influence, and several commentators have drawn a comparison with Jean Sibelius.

He was knighted in 1993 for his service to music. He received honorary doctorates from the University of Exeter (1969), University of Durham (1982), University of Leicester (1984), Miami University of Ohio (1989), University of Winchester (1983), and the University of Northampton (2006).

Program notes:

This work was first written in 1963 for brass band under the title *Little Suite for Brass*. Paynter's arrangement for wind bands includes woodwinds and additional percussion but retains the breezy effervescence of the original work. All three movements are written in short, clear, five-part song forms. The A-B-A-C-A is instantly apparent to the listener while giving the composer's imaginative melodies a natural, almost folk-like, settings. The *Prelude* begins bombastically in a fanfare style but reaches a middle climax and winds down to a quiet return of the opening measures, which fade to silence. The liltingly expressive *Siciliano* is both slower and more expressive than the other movements, thus allowing solo instruments and smaller choirs of sound to be heard. It also ends quietly. The rollicking five-part *Rondo* provides a romping finale in which the technical facility of the modern wind band is set forth in boastful brilliance.

Café 512

Year Composed: 2010 Duration: 5:00

R. George

Ryan George (b. 1978) is an American composer. Ryan graduated from the University of Kentucky with a degree in music education. While a student he sat principal horn for four semesters in the wind ensemble, was a drum major for the Wildcat Marching Band, and also performed with various other ensembles including the UK orchestra.

George completed his first concert commission in 2007, and since then his works have received performances at the American Bandmasters Association Convention, the Midwest Band and Orchestra Clinic in Chicago, the Music For All (Bands of America) Concert Band Festival, the MidEurope Festival in Schladming Austria, Carnegie Hall, the National CBDNA Conference, the CBDNA/NBA Southern Division Conference, and multiple state music educator conferences. Ryan's music is also regularly programmed by All-State, Region, Inter-Collegiate, and Honor ensembles. His first work for advanced wind ensemble, *Firefly*, was recorded by the University of North Texas Wind Symphony under the direction of Eugene M. Corporon and is featured in the *Teaching Music Through Performance in Band* series, volume 8. Ryan's professional affiliations include ASCAP, the American Composer's Forum, and TMEA, and he resides in Austin, Texas.

Program notes from composer:

As I was beginning to brainstorm ideas for this piece, I stumbled across the title of a piece by famed Argentinean composer Astor Piazzolla called *Café 1930*. I found the title immediately intriguing, and in wanting to write a piece that tipped the hat heavily towards a specific style, the mood and intensity found within tango seemed to be the right fit. The similarities between Piazzolla's work and the one I was looking to write pretty much end at the title. Whereas Piazzolla's work is intimate, slow, and melancholy (as well as being a true tango), I wanted to write something more dance-like and energetic.

Ammerland

Year Composed: 2001, Duration: 3:30

J. de Haan

Jacob de Haan (b. 1959) completed his studies, majoring in school music and organ, at the Music Academy Leeuwarden. Subsequently, he lectured in arranging at the same conservatory. In 2003 he received a music award for his entire oeuvre from the Frisian regional broadcasting company (Omrop Fryslân).

De Haan regularly acts as a guest conductor with performances of his own works — not only in Europe, but also Australia and the USA — and as a jury member at international competitions. He has served as guest conductor at the Western International Band Clinic in Seattle. Furthermore, he gives workshops at various conservatories such as the Bavarian Music Academy in Germany.

Program Notes from Danville Community Band:

Ammerland depicts the lush, enchanting region surrounding the Zwischenaher Lake in Ammerland, Lower Saxony, Germany. The rural land of Ammerland boasts seemingly endless country roads and an exquisite lakeside. The sonorous sounds of Ammerland create the feeling of being carried away to this unique landscape of fields covered with sprawling meadows covered with yellow wildflower blossoms.

Rocketship!

Year Composed: 1996, Duration: 5:00

K. Day

Kevin Day (b.1996) is a composer, conductor, producer and multi-instrumentalist from Arlington, Texas. Day's father was a prominent hip-hop producer in the late 1980s, and his mother was a sought-after gospel singer, singing alongside the likes of Mel Tormé and Kirk Franklin. Kevin Day plays euphonium and tuba and is a self-taught pianist and composer.

He received a Bachelor of Music degree in euphonium/tuba performance from Texas Christian University (TCU), studying under Richard Murrow for tuba and euphonium and Dr. Neil Anderson-Himmelspach and Till MacIvor Meyn for composition. He holds a Master of Music in Composition from the University of Georgia, studying with composers Peter Van Zandt Lane and Emily Koh, and conductor Cynthia Johnston Turner.

Program Notes by Cole Hairston:

Rocketship! is an energetic concert piece formed by two sections which express energy in different ways. The first is composed of short rhythmic patterns that start quietly before building to the end of each phrase. The second section introduces a marching snare drum solo accompanied by open fifths, known as power chords, in the winds. Brief motives accompany the sustained power chords, but quickly dissipate as a new motive begins. The different sections shrink as the composition develops until they are played one after the other at the very end.

A Mother of a Revolution!

Year Composed: 1984, Duration: 4:30

O. Thomas

Omar Thomas (b. 1984) Composer, Arranger, Educator. 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.

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 50th anniversary of the Stonewall uprising.

Biographies

TJ Mack is the 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 over 350 undergraduate students participating. TJ is currently the faculty advisor for United Sound, an organization that gives music lessons to adults with disabilities in Bloomington-Normal and is the director of the ISU Jr High/Sr High Band Camps. He is a co-developer of the Emile Rhythm app, an active drill writer for many high schools and universities, and also enjoys many opportunities to be a guest conductor, clinician, and adjudicator throughout Illinois. TJ is excited to be serving as Executive Director of the Illinois All-Stars of Music Program, which provides high school choir, orchestra, and band students the opportunity to travel and perform across Europe in the summer of 2025

Previously, TJ 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 5th through 12th grade band for six years in Northwestern Illinois.

Jason Landes is in his 21st year as Director of Bands at University High School and Thomas Metcalf Laboratory School. In 2017-18 he also had the opportunity to take a year leave of absence from the ISU Lab Schools to serve as Band Director at Rift Valley Academy in Kijabe, Kenya. Before coming to the ISU Lab Schools, he was director of bands and high school chorus at the Lexington (IL) School District for seven years. He also served as director of the Illinois Wesleyan University Symphonic Winds in the spring of 2009. Landes has enjoyed serving as a guest conductor and adjudicator for concert and jazz festivals throughout the State of Illinois. A National Board-Certified Teacher, he holds a Bachelor of Music Education degree from Illinois Wesleyan University and a Master of Music Education degree from Illinois State University with a concentration in woodwind pedagogy.

University High School Symphonic Band

Flute

Lila Grace Bardwell
Hannah Garmon
Allie King
Asher Nicolas
John Phillip Sydney
Eesha Yadav

Oboe

Addy Thome
Abigail Wettstein

Bassoon

Katelyn Perek
Dhruv Ravinuthala

Clarinet

Erin Cheeseman
Joanna Gonzalez
Reagan Hedman
Griffin Leahy
Ethan McConnell
Claire Seifert

Bass Clarinet

Mahashvin Vinothasha
Lydia Wilco

Alto Saxophone

Ava Frazier
Henry Schaefer
Sean Vazquez

Tenor Saxophone

Hal Kinsella

Baritone Saxophone

Jake Darcy

Horn

Andrew Checchi
Elliott Lanning
Sachit Muduli
Izzy Myers
Clara Smith
Braeden Wasser

Trumpet

Nathan Bargmann
Gannon Bates
Audrey Hitt
Sean Kaeb
Simon Kaeb
Aidan King
Noah Lambert
Mallory Leonard
Matthew Meyer
Grace Myers
Hailey Watson

Trombone

Michael Aeschliman
Mira Aeschliman
Quinn DeVivo
Tyler Dunker
Elijah Sparrow

Euphonium

Austin Hartman
Dominic Taulbee
Logan Wenzel
Taylor Whited

Tuba

Vincent Casali
Greyson Thome

Percussion

Katie Aitken
Spencer Boesdorfer
Shaun Harden
Connor Hartman
Haley Martin
Max Miller
River Nalley
Mae Petersen
Kadin Rayford
Jessie Rhykerd
Owen Schmitt

Illinois State University Symphonic Band

TJ Mack, *conductor*

Flute

Maya Denic
Sarah Huber*
Sam Kapus
Elizabeth William

Oboe

Kathryn Tepen*

Bassoon

Samantha Skinner*
Justice Tolan

Clarinet

Karen Bautista
Xavier Blanco, bass
Carly Bridgewater
Anna Cagwin
Hannah Donahue
Casper Faltz
Ben Keene
Cian Martinez*
Mikey Moran
Alicia Reese
Ryan Rubio

Saxophone

Quinn Barker
Abram Kamm
David Lukaszczyk
Kalli Reeves
Gunnar Tejes*

Horn

Ryn Bradison
Franklin Daviau
Alyssa Kleinmaier
Will McNally
Nick Proenza
Joseph Sandy
Jessica Wenc*

Trumpet

William Greer
Ryan Kelly
Grace Morris
Kevin Riedl
Sam Roberts
Allison Schmuldt*
Ezra Tirado
Lauren Wallace
Matthew Weaver

Trombone

Iona Dillon*
Jacob Ensor
Alyssa Greer
Riley Hobart, bass
Noah Lampel
Brian Nicolellis

Euphonium

Jei Jandura*
Miles Maxwell
Colin Norsworthy

Tuba

Jennifer Gehrke
Tony Peline
Ryan White*

Percussion

Brendan Boss
Caleb Buie
Ben Haushalter*
Carlos Montoya
Jacob Wolfmeyer

Keyboard

Joanne Tung

*Denotes Principal or Co-Principal



THANK YOU

Illinois State University Wonsook Kim College of Fine Arts

Jean Miller, *dean*
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, *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*
Daniel Baer, *Piano*
Emily Beinborn, *Music Therapy*
Chelsey Belt, *Musicology*
Glenn Block, *Orchestra and Conducting*
Andrew Bruhn, *Director of Choirs*
Renee Chernick, *Group Piano*
David Collier, *Percussion and Assoc. Director*
Andrea Crimmins, *Music Therapy*
Peggy Dehaven, *Office Support Specialist and Scheduling*
Benjamin de Kock, *String Bass*
Anne Dervin, *Clarinet and General Education*
Geoffrey Duce, *Piano*
Tom Faux, *Ethnomusicology*
Angelo Favis, *Guitar and Graduate Coordinator*
Tim Fredstrom, *Choral Music Education*
Amy Fuller, *Voice*
Trevor Gould, *Facilities Manager*
David Gresham, *Clarinet*
Mark Grizzard, *Theory and Choral Music*
Christine Hansen, *Music Academic Advisor*
Kevin Hart, *Jazz Piano and Theory*
Phillip Hash, *Music Education*
Megan Hildebrandt, *Music Therapy*
Rachel Hockenberry, *Horn*
Martha Horst, *Theory and Composition*
Mona Hubbard, *Office Manager*
Igor Kalnin, *Violin*
John Koch, *Voice*

Jillian Kouzel, *Oboe*
Marie Labonville, *Musicology*
Katherine J. Lewis, *Viola*
Ralph Lewis, *Theory*
Caleb Liddell, *Theory*
TJ Mack, *Assistant Director of Bands/Athletic 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 Director of CTK**
Anne McNamara, *Trumpet*
Shawn McNamara, *Music Education*
Thornton Miller, *General Education*
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*
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*
Kaitlyn Tossie, *Business Administrative Associate*
Rick Valentin, *Creative Technologies*
Justin Vickers, *Voice*
Michelle Vought, *Voice*
Mack Wood, *Associate Director of Bands/BRMM*

*Creative Technologies Program (CTK)