

Illinois State University

ISU ReD: Research and eData

---

School of Music Programs

Music

---

12-1-2022

## Ensemble Concerts: Symphonic Winds, December 1, 2022

F. Mack Wood Conductor

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



Part of the [Music Performance Commons](#)

---

### Recommended Citation

Wood, F. Mack Conductor, "Ensemble Concerts: Symphonic Winds, December 1, 2022" (2022). *School of Music Programs*. 5826.

<https://ir.library.illinoisstate.edu/somp/5826>

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](mailto:ISUReD@ilstu.edu).

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

---

# *Symphonic Winds*

Dr. F. Mack Wood, *conductor*

---

Center for the Performing Arts  
December 1, 2022  
Thursday Evening  
8:00 p.m

This is the seventy-fifth program of the 2022-2023 season.

# Program

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

*RAGAMUFFINS: (Shenanigans and Tomfoolery for Band)*

Danielle Fisher  
(b.1986)

*Planet B*

Catherine Likhuta  
(b. 1981)

*A Song for Tomorrow*

Kevin Day  
(b. 1996)

*Radiant Joy*

Steven Bryant  
(b. 1972)

*Avelynn's Lullaby*

Joel Puckett  
(b. 1977)

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

### ***RAGAMUFFINS: (Shenanigans and Tomfoolery for Band)***

Year Composed: 2019, Duration: 3:00

Danielle Fisher

**Danielle Fisher** is an educator, composer, and performer living in Dallas, TX where she is the Director of Bands at J.L. Long Middle school. Danielle enjoys composing and arranging for her colleagues and their young ensembles throughout the country. In addition to her work in public schools, Danielle currently serves as Staff Arranger for Maryland Chamber Winds, and has produced over fifteen original compositions, transcriptions, and arrangements for MCW since 2016. Danielle enjoys frequent collaborations with MCW artistic director, Dr. Tyler Austin.

Danielle received a B.M.E. in Music Education and a B.M. in Music Theory/Composition from Illinois State University where she studied composition with David Maslanka, Martha Horst, and David Feurzeig. After her undergraduate work, Danielle freelanced and managed large studios of trumpet and french horn students, first in central Illinois and then in the Dallas-Fort Worth metroplex while she completed her M.M. in Music Education at the University of North Texas. Her Master's thesis led her to develop her 'Little Band... BIG IMPACT' series, which make the standards in wind literature available for adaptable ensemble settings.

Program note from composer:

This concert march is based off of a 12-tone row given to me by my colleague and friend, Patrick Dietz. This 12-tone pattern is a theme throughout the piece. This is a quirky and entertaining march that is truly full of shenanigans and tomfoolery!

### ***Planet B***

Year Composed: 2021, Duration: 6:30

Catherine Likhuta

Program note from composer:

It is no secret to anyone that our planet is suffering least of all to the children of today I heard the following sentiment: "take care of your planet. There is no planet B" And I thought: what if there were an ideal planet without violence, racism, greed, ecological emergencies and global pandemics? A musical journey towards such a planet could give us all some optimism for the future. I believe that in 2021 we need it more than ever.

The piece opens with static stacked perfect fifths, representing the vastness and the mysterious power of space. Then, we zoom in on Earth, singling it out from the entire galaxy. The Earth is crying. It is hurt. It is letting out deep sighs, as if a wounded majestic animal.

The next section of the piece, characterised by rising tension, is the musical version of "enough is enough!". It represents the protests, the high-school kids carrying huge posters, the outcries of the young generation. They are brave, bold, and they demand change and action. They came to protest and brought their message across loud and clear.

The final section opens with the musical imitation of the sky clearing after a storm, sun coming out, and nature starting to awaken. This section is about positivity, hope and healing. In the final chords, we are zooming out and going back into space, seeing the Earth get smaller and smaller. The Earth is smiling! It looks greener. It feels healed.

## ***A Song for Tomorrow***

Year Composed: 2019, Duration: 7:30

Kevin Day

Program notes by composer:

*A Song for Tomorrow* is a composition that is very near and dear to my heart. The piece was composed in memory of my friend Jonathan Foreman, who tragically died in September of 2018. Jonathan, his older brother David, and their family and I were close when we were in high school and so his death hit me very hard; as well as the family, and the students and faculty of Arlington High School. For his funeral, the room was packed with Arlington High School teachers, students, and alumni who knew Jonathan. Arlington High School was always a family and so it was amazing to see how many people came out to support and say their goodbyes. After the funeral service, I felt a deep pulling on my heart that I need to write something for David and the Foreman family, as a tribute to Jonathan. I pondered what to do for months until I was able to come up with a title and an idea for the piece. The title of the composition, *A Song for Tomorrow*, is inspired by a Latin phrase that was printed on Jonathan's funeral program. This phrase read "Cras alius dies est", which means "Tomorrow is Another Day".

The song is meant to embody who Jonathan was, and provide hope and comfort to the family and friends who knew him for the days to come. The song features a chorale that I came up with that comes back in different forms throughout the piece. Jonathan was a trumpet player and so I wrote an off-stage trumpet solo that is played (which represents him), as well as a trumpet section feature that builds the climax of the piece.

The piece explores different conflicts and dissonances, until coming to a peaceful resolution. This was incredibly hard for me to write and so I wanted to make sure that I put everything in my heart into this work. I hope that this piece can be comforting and provide peace to all who have lost someone close to them. I hope it gives them the strength to carry on through the days ahead, for every tomorrow that comes.

## ***Radiant Joy***

Year Composed: 2006, Duration: 5:15

Steven Bryant

Program note by composer:

*Radiant Joy* was my first new work after a compositional hiatus, and one that I hope is equal to its title in character and purity of intent. It comes after a difficult period in my personal life, and thus its character was something of a surprise to me.

This work began life as a strict, 12-tone, serialized creature modeled on Webern – I wanted something sparse and tightly constructed (in harmonic and intervallic terms), while still retaining a vital rhythmic pulse. After several sketches that ended in anger and frustration, I realized I was metaphorically banging my head against the creative wall, and perhaps I should stop forcing this music into existence with a prescriptive process, and simply listen inwardly to what I actually wanted to hear.

The result is simultaneously the opposite of what I was originally trying to create, and also its direct realization – the vital rhythmic pulse is still prominent, but the harmonic materials veered toward the language of 70s/80s funk/jazz/fusion (take your pick). Regardless, the piece is intended to emanate joy and 'good vibes' (literally – the vibraphone is critical to the piece!), for the performers, the audience, and the composer!

## *Avelynn's Lullaby*

Year Composed: 2011, Duration: 8:30

Joel Puckett

Program note by composer:

My daughter, Avelynn, arrived on a spring morning with a pep in her step. Since day one, she has had the energy of three babies [although, to be honest, I'm not sure how that is measured].

Our nighttime routine has become set in stone. I give her a bath, put her in her pajamas, and we read a book or two. And then we come to my favorite portion of the routine: the lullabies. Doing my part, I sing her slow lullabies while rocking her, and she does her part, fighting the onset of sleep. By far her favorite lullaby is the one my mother used to sing to me: "Sail far away, Sail across the Sea, Only don't forget to Sail, back to me."

At least, I thought it was the one my mother used to sing to me. I got curious about the rest of the verses and found that the piece was written in 1898 by Alice Riley and Jesse Gaynor, and has only a passing resemblance to the song I remember my mother singing to me. Better yet, it has virtually no resemblance to the lullaby I had been singing to Avelynn!

So *Avelynn's Lullaby* is both a journey of daddy trying to coax daughter to sleep, and a journey of daughter enjoying the song, fighting sleep and eventually succumbing to slumber.

*Avelynn's Lullaby* was commissioned by a consortium of American wind bands led by John Carnahan and the California State University Long Beach Wind Ensemble. Dedicated to Avelynn Puckett.

## Biography

**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 Doctorate of Music and 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 Tigerland 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 on 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.

# Illinois State University Symphonic Winds

Dr. F. Mack Wood, *conductor*

## Flute

Chelsea Davis  
Maddie Hubbard  
Jessica Noga  
Sinclair Roechner  
Emily Ruvoli\*  
Andy Trower\*

## Oboe

Melanie Castillo\*  
Carson Mullins  
Sara Walsh

## Bassoon

Nick Filano\*  
Emma Turner

## Clarinet

Arturo Alfaro-Marquez  
Ryan Daimid  
Michael Endres\*  
Mario Flores  
Maggie Haley  
Benito Huizar-Carillo  
Charlie Miller  
Aishwarya Sundar  
Bella Vermillion

## Saxophone

Jennifer Brewer  
Thomas Guilfoyle  
Briana Morin  
Mikey Schelinski\*  
Sam Simmons  
Hailey Woock

## Horn

Rhys Barlow  
Lydia Cermak  
Sam Fortuna  
Carly Gussman\*  
Lucy Harazin  
Matthew Tutterow

## Trumpet

KT Freimuth  
Chloe Horn  
Joe Johnson  
Charlie Machamer\*  
Christian McLaughlin  
Andrew Millies

## Trombone

Grant Cermak\*  
Lucas Dahmm  
Ethan Machamer  
Nathan Nigus  
Tori Puffer  
Emily Rausch

## Euphonium

Brynley Castro  
Jack O'Mahoney  
Joseph Rhykerd\*  
Alison Richards

## Tuba

Kaitlin Dobbeck\*  
Jack Giroux  
Anne Griffin

## Percussion

Noah Berkshire  
Matt Boguslawski  
Sara Eckert\*  
Hannah Fedorchak  
Nadia Jensen  
Sam Kelly  
Emma Kutz  
Aidan Perrault

## Piano

Younhee Choi

\*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, *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*  
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*

A. Oforiwaa Aduonum, *Ethnomusicology*  
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*  
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*  
Martha Horst, *Theory and Composition*  
Mona Hubbard, *Office Manager*  
Igor Kalnin, *Violin*  
John Koch, *Voice*  
Jillian Kouzel, *Oboe*  
Marie Labonville, *Musicology*  
Apollo Lee, *Trumpet*  
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 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*

#### *Band Graduate Assistants*

John Gonzalez, Seth Marshall, Jason Lopez

\*Creative Technologies Program (CTK)