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Ensemble Concerts: Symphonic Band and Symphonic Winds, October 6, 2022

F. Mack Wood Conductor

T.J. Mack Conductor

John Gonzalez Guest Conductor

Jeason Lopez Guest Conductor

Andy Rummel Tuba

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

*Symphonic Band
and
Symphonic Winds*

F. Mack Wood, *conductor*
T.J. Mack, *conductor*
John Gonzalez, *guest conductor*
Jeason Lopez, *guest conductor*
Andy Rummel, *tuba*
Lottie Heckman, *soprano*

Center for the Performing Arts
October 6th, 2022
Thursday Evening
8:00 p.m.

This is the fifteenth program of the 2022-2023 season.

Program

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

Symphonic Band

National Emblem

Edwin Eugene Bagley
(1857 - 1922)

Jeason Lopez, *guest conductor*

Cajun Folk Songs

Frank Ticheli
(born 1958)

I. La Belle et la Capitaine

II. Belle

Our Cast Aways

Julie Giroux
(born 1961)

Capriccio

Rodney Newton
(born 1945)

Andy Rummel, *tuba*

Pas Redoublé

Camille Saint-Saëns
trans. Arthur Frackenpohl
(1835 - 1921)

Symphonic Winds

Goodnight Moon

Eric Whitacre
Arr. Verena Mösenbichler-Bryant
(born 1970)

Lottie Heckman, *soprano*

Dream Machine

Katherine Bergman
(born 1985)

John Gonzales, *guest conductor*

Ryukuan Fantasy for Band

Yasuhide Ito
(b. 1960)

Cameron's Dream

Joni Greene
(b. 1981)

Aurora Awakes

John Mackey
(b.1973)

ASSISTED LISTENING DEVICES

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Program Notes

Thank you for joining us for today's performance of the Illinois State University Symphonic Winds and Wind Symphony. 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!

National Emblem

Year Composed: 1902, Duration: 3:00

Edwin Eugene Bagley

Edwin Eugene Bagley was a composer, cornetist, and trombonist from Vermont who spent most of his career (when not on tour) in and around Boston playing in a wide variety of ensembles. He wrote dozens of marches and is best known for *National Emblem*. A consummate performer in every sense, he also dabbled in caricature and comedy in his youth.

National Emblem originated in 1902, when Bagley was on tour with his family band. According to one story, he was unhappy with how the march ended, so he attempted to dispose of the entire march while on the train. The other band members, though, found it, rehearsed it, and informed Bagley of their intent to perform it minutes before the show. It became his most famous march, a favorite of John Philip Sousa, and a staple in the repertoire of American military bands. In its first strain, Bagley borrows the first two phrases of the *Star-Spangled Banner*. Over the years since its composition, the second strain has acquired the lyrics “and the monkey wrapped his tail around the flagpole.” The trio is also unique in that it features neither a break strain (sometimes also referred to as a dogfight) nor a stinger.

John Philip Sousa was once asked to list the three most effective street marches ever written. Sousa listed two of his own compositions, but he selected *National Emblem* for the third. When Sousa formed and conducted the 350-member U.S. Navy Jacket Band at the Naval Station Great Lakes he chose five marches for World War I Liberty bond drives. Four were by Sousa— *Semper Fidelis*, *Washington Post*, *The Thunderer*, *Stars and Stripes Forever*, and Bagley's *National Emblem March*.

Cajun Folk Songs

Year Composed: 1990, Duration: 6:30

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 was Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and he enjoyed 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.

Program notes from composer:

Cajuns are descendants of the Acadians, a group of early French colonists who began settling in Acadia (now Nova Scotia) around 1604. In 1755 they were driven out by the British, eventually resettling in south Louisiana. Today there are nearly a million French-speaking descendants of the Acadians living in Louisiana and parts of Texas, preserving many of the customs, traditions, stories, and songs of their ancestors.

Although a rich Cajun folk song tradition exists, the music has become increasingly commercialized and Americanized throughout the twentieth century, obscuring its original simplicity and directness.

In response to this trend, Alan and John Lomax traveled to south Louisiana in 1934 to collect and record numerous Cajun folk songs in the field for the Archive of Folk Music in the Library of Congress. By doing so, they helped to preserve Cajun music in its original form as a pure and powerful expression of Louisiana French Society.

La Belle et le Capitaine and *Belle* can both be heard in their original versions on the Lomax recordings (Swallow LP-8003-2, Swallow Records Co., Ville Platte, Louisiana). *La Belle et le Capitaine* tells the story of a young girl who feigns death to avoid being seduced by a captain. Its Dorian melody is remarkably free, shifting back and forth between duple and triple meters. In this arrangement the melody is stated three times. The third time an original countermelody is added in flutes, oboe, clarinet, and trumpet.

Belle is about a man who goes away to Texas only to receive word of his sweetheart's illness, forcing him to return to Louisiana. Finding her unconscious upon his return, he pawns his horse to try to save her, to no avail. The folk melody is sometimes varied rhythmically, texturally, and coloristically, and an original melody is added for variety.

Cajun Folk Songs is composed as a tribute to the people of the old Cajun folk song culture with hopes that their contributions will not be forgotten. The work is dedicated to the Murchison Middle School Band, Austin, Texas, Cheryl Floyd, director, who commissioned the work and gave its premiere on May 22, 1990.

Our Cast Aways

Year Composed: 2018, Duration: 5:00

Julie Giroux

Julie Giroux was born in Fairhaven, Massachusetts on December 12, 1961. She graduated from Louisiana State University, Baton Rouge LA in 1984. She started playing piano at 3 years of age and began composing at the age of 8 and has been composing ever since. Her first published work for concert band, published by Southern Music Company was composed at the age of 13.

Julie began composing commercially in 1984. She was hired by Oscar winning composer Bill Conti as an orchestrator, her first project with Conti being “North & South” the mini-series. With over 100 film, television and video game credits, Giroux collaborated with dozens of film composers, producers, and celebrities including Samuel Goldwyn, Martin Scorsese, Clint Eastwood, Madonna, Liza Minnelli, Celine Dion, Paula Abdul, Michael Jackson, Paul Newman, Harry Connick Jr. and many others. Projects she has worked on have been nominated for Oscars, Emmys, Grammys, and Golden Globe awards. She has won individual Emmy Awards in the field of “Outstanding Individual Achievement in Music Direction”. When she won her first Emmy Award, she was the first woman and the youngest person to ever win that award. She has won it three times.

Program notes from composer:

For those who rescue, those who get rescued, and especially for Those whose rescue never comes. This work is dedicated to all those who work hard in the fight to end puppy mills, to rescue suffering pets and to provide care and medical attention to all those rescued. It is dedicated to those companions who get rescued and for those whose rescue never comes.

Capriccio

Year Composed: 2005, Duration: 9:30

Rodney Newton

Rodney Newton was born in Birmingham, England in 1945 and received his initial musical education at Birmingham School of Music (now Royal Birmingham Conservatoire, of which he is an Honorary Member) and his postgraduate education many years later at London Film School and Salford University (from which he holds the degrees of MA and PhD). After leaving college in 1967, he divided his career between orchestral playing (timpani and percussion), composition, conducting, teaching and music journalism. He was a member of the English National Opera Orchestra for 11 years before leaving to work in films and television as a composer, arranger, and conductor. Subsequently, he entered the world of higher education and taught at London College of Music and

the Royal Academy of Music. He was Music Consultant to London Film School (of which he is an Honorary Associate) for almost 22 years and has contributed to television and radio programs.

This delightful tuba solo has become a firm favorite all over the world in several versions. Written for James Gourlay (who premiered the orchestral version in 2005) *Capriccio* is by turns bold and purposeful, broody, and romantic. With a couple of short cadenzas neatly woven into the structure it is effectively a nine-minute concerto with a proven track record with players and audiences. *Capriccio* is an important contribution to the literature for the instrument.

Pas Redoublé

Year Composed: 1887, Duration: 4:00

Camille Saint-Saëns

Camille Saint-Saëns was a French composer, organist, and conductor. Born in Paris in 1835, the son of an audit clerk and carpenter's daughter, Saint-Saëns showed signs of exceptional musical ability from infancy. Saint-Saëns was one of the most gifted polymaths in musical history. Quite apart from his exceptional skills as a musician – composer, virtuoso pianist/organist, conductor, distinguished pedagogue – he was also a multi-linguist, a consulted authority on literature and the arts in general, a notable author and poet in his own right, and could hold his own with experts in a whole variety of 'spare-time' disciplines, notably archaeology and astronomy.

This quickstep concert march (op. 86) is reminiscent of the galops by Offenbach and other 19th century composers. Originally written for four-hand piano in 1887 and published in 1890, this transcription was made by Arthur Frackenpohl in 1972 and dedicated to Harry Phillips and the Crane Wind Ensemble at the State University at Potsdam, New York, where Frackenpohl became a member of the music faculty in 1949.

The tempo of a pas redoublé varies with the proficiency of the performer(s) as well as the wishes of the composer and the customs of that period. Saint-Saëns defended technical virtuosity because it was for him, a least partially, a gift. During the mid-19th century military units in some nations were marching to a cadence of about 90 steps per minute for the slow march (pas ordinaire), 120 for the quick march (pas redoublé) and 160 to 180 for the double-quick march pas de charge. Frackenpohl recommends a tempo of 144 for this march.

Goodnight Moon

Year Composed: 2011/2017, Duration: 4:10

Eric Whitacre

Grammy Award-winning composer and conductor, **Eric Whitacre**, is among today's most popular musicians. His works are programmed worldwide, and his ground-breaking Virtual Choirs have united 100,000 singers from more than 145 countries. Born in Nevada in 1970, Eric is a graduate of the prestigious Juilliard School of Music (New York). He is currently Visiting Composer at Pembroke College at Cambridge University and recently completed his second term as Artist in Residence with the Los Angeles Master Chorale. In the 2022-2023 season, the Cincinnati Pops and the National Symphony Orchestra will premiere a new commission: Prelude in C. Eric is proud to be a Yamaha Artist.

His compositions have been widely recorded and his debut album as a conductor on Universal, Light and Gold, went straight to the top of the charts, earning him a Grammy. As a guest conductor he has drawn capacity audiences to concerts with many of the world's leading orchestras and choirs in venues such as Carnegie Hall (New York), Walt Disney Concert Hall (Los Angeles), the Royal Albert Hall and Buckingham Palace (London). Insatiably curious and a lover of all types of music, Eric has worked with legendary Hollywood composers Hans Zimmer, John Powell and Jeff Beal as well as British pop icons Laura Mvula, Imogen Heap and Annie Lennox. Major classical commissions have been written for the BBC Proms, Minnesota Orchestra, Rundfunkchor Berlin, The Tallis Scholars, Chanticleer, Cincinnati Pops, Royal Philharmonic Orchestra, National Children's Chorus of America and The King's Singers.

His composition for symphony orchestra and chorus, *Deep Field*, was inspired by the achievements of the Hubble Space Telescope and became the foundation for a collaboration with NASA, the Space Telescope Science Institute and 59 Productions. The film was premiered at Kennedy Space Center (Cape Canaveral, Florida), has been seen at arts and science festivals across the world. *Deep Field* has been performed in concert on several continents, and with simultaneous film projection by the New World Symphony, New World Center (Miami), Brussels Philharmonic, Flagey (Brussels), Bergen Philharmonic, Grieghallen (Bergen) among other great orchestras. His long-form work for choir, cello and piano, *The Sacred Veil*, is a profound meditation on love, life and loss. It was premiered by the Los Angeles Master Chorale in Walt Disney Concert Hall, conducted by the composer and was released on Signum Records. Eric was Composer-in-Residence at Cambridge University from 2011 – 2016.

Widely considered to be the pioneer of Virtual Choirs, Eric created his first project as an experiment in social media and digital technology. Virtual Choir 1: Lux Aurumque was published in 2010 and featured 185 singers from 12 countries. Ten years-on in 2020, Virtual Choir 6: Sing Gently – written for the Virtual Choir during the global pandemic that shook the world, COVID-19 – featured 17,562 singers from 129 countries. Previous Virtual Choir projects include ‘Glow’ written for the Winter Dreams holiday show at Disneyland® Adventure Park, California, and the Virtual Youth Choir, a major fundraiser for UNICEF.

A charismatic speaker, Eric Whitacre has given keynote addresses for many Fortune 500 companies, in education and global institutions from Apple and Google to the World Economic Forum in Davos and the United Nations Speaker’s Program. His mainstage talks at the influential TED conference in Long Beach CA received standing ovations. His collaboration with Spitfire Audio resulted in a trail-blazing vocal sample library, became an instant best-seller and is used by composers the world-over.

Program notes by composer:

Over the past few years, I must have read *Goodnight Moon* to my son a thousand times -- maybe more. Somewhere around reading number 500, I began hearing little musical fragments as I read, and over time those fragments began to blossom into a simple, sweet lullaby. I knew it was a long shot, but I asked my manager, Claire Long, to contact Harper Collins and see if they would allow the text to be set to music. To my surprise and delight they agreed -- the first time they had ever allowed *Goodnight Moon* to be used in such a way.

I composed the piece relatively quickly, originally setting the text for harp, string orchestra, and my son's mother, soprano Hila Plitmann. I later arranged *Goodnight Moon* for SATB choir and piano. More recently, my dear friend Verena Mösenbichler-Bryant arranged the piece for wind ensemble and soloist.

The melody of *Goodnight Moon* will forever make me think of those quiet nights, reading my son to sleep.

Dream Machine

Year Composed: 2016, Duration: 7:05

Katherine Bergman

Katherine Bergman (b. 1985) is a Minnesota-based composer who draws on environmentalism, literature, and found materials to create music that has been described as hypnotic and visceral. She has received commissions and performances from leading ensembles throughout the United States and abroad, including the U.S. Coast Guard Band, Estonian Police and Border Guard Orchestra, Hub New Music, Zeitgeist, Seen/Heard Trio, The Dream Songs Project, and many others. Her works have been presented at ISCM World Music Days, The Midwest Clinic, North American Saxophone Alliance Biennial Conference, College Band Directors National Association Conference, and The Upper Midwest Chamber Winds Symposium, and her compositions have received support from the Minnesota State Arts Board, the Jerome Foundation, the Metro Regional Arts Council, and New Music USA.

The meaning behind *Dream Machine* is two-fold. In one sense, the title suggests the brain is a “dream machine,” generating odd, otherworldly landscapes when neural activity reaches a certain state. Simultaneously, it refers to a physical art piece designed by artist Brion Gysin called the “Dreamachine.” The Dreamachine is a phonograph-driven stroboscope described as “the first art

object to be seen with the eyes closed" and is intended to affect the viewer's brain alpha wave activity. Whether the "machine" is the sculpture, the brain, the music itself, or all the above is open to interpretation.

This work was commissioned in recognition of Dr. James Patrick Miller's appointment as conductor of the Gustavus Wind Orchestra with sincere gratitude for the support of the Douglas Nimmo Endowment.

Ryukuan Fantasy for Band

Year Composed: 1997/1998/2013, Duration: 4:50

Yasuhide Ito

Yasuhide Ito, professor at Senzoku Gakuen College of Music, has earned international acclaim for his compositional endeavors. His more than 1000 works include 90-plus wind band scores. *Gloriosa* (1990 Ongaku No Tomo Sha; Bravo Music, international distributor) is one of the most frequently performed masterworks in the world, having the distinction of appearing in a standard Japanese high school.

Ito's compositional talent covers a variety of musical media. His piano ensemble series, *Guru-guru Piano* (Ongaku No Tomo Sha, 8 volumes) expands the scope of four-handed performance. His 2001 opera "Mr. Cinderella" received much critical acclaim and greatly impacted the Japanese opera scene. By request from his hometown of Hamamatsu, he composed music for the official city song rededicated in 2007. In honor of those affected by the tragic East Japan Earthquake, Ito collaborated with famous poet Ryoichi Wago, offering songs of gifts and prayer. His kindness and generosity through music has touched many lives.

Ito's distinguished musical career includes guest conducting the Tokyo Kosei Wind Orchestra for their 'Asian Concert Tour 2002' on behalf of maestro Frederick Fennell, and the International Youth Wind Orchestra at WASBE 2005 in Singapore. He is in high demand as a guest conductor, clinician, lecturer, and educator in Asian countries such as Taiwan, Hong Kong, Korea, and Singapore, and gives clinics for WASBE and other band festivals worldwide.

Ito was born in Hamamatsu, Shizuoka Prefecture, Japan in 1960. His musical career began with childhood piano lessons and later compositional studies while in high school. He graduated from the Tokyo University of Fine Arts and Music with a Bachelor of Music degree in composition.

Ito's musical talent has been recognized through awards at the Shizuoka Music Competition (piano, first prize, 1980), Japan Music Competition (composition, third prize, 1982), the Competition for Saxophone Music (1987) and the Bandmasters Academic Society of Japan (the Academy Prize, 1994; Research Branch Prize, 2012).

His works are published by ItoMusic Publications and distributed worldwide by Bravo Music Co. Ltd.

Originally sung in a slow cantabile style, this exciting musical arrangement, based on the Okinawan Folksong Asadoya Yunta, has an energetic rhythmic drive and momentum. The original version is for two pianos with eight hands and was commissioned by the Yo-gen-kai Association in March 1997. It was premiered by the Okinawa Prefectural University of Arts professor Setsuko Iwasaki and her students.

Other arrangements include: 2 pianos for 4 hands, one piano for 4 hands, solo piano, violin and piano, soprano saxophone and piano, piano sextet, saxophone quartet, violin with saxophone quartet and piano, saxophone quintet and piano, saxophone quartet and piano, marimba sextet, and piano and wind orchestra.

The first band version was commissioned and premiered by Toshima-Ku Wind Orchestra conducted by Ito himself. It was featured composition in the January 1999 issue of a Japanese Band Journal. Later, it was re-commissioned and re-orchestrated for the Hamamatsu Municipal High School Band conducted by Hideki Koshiba. Since the original version was composed for piano, its strongly percussive character must remain.

Cameron's Dream

Year Composed: 2016, Duration: 3:00

Joni Greene

Joni Greene's music is described as "rich, colorful, and expressive." Her music has been performed throughout the United States and in Canada, France, Germany, Spain, China, and Australia. Her diverse catalog includes works for band, choir, orchestra, chamber ensemble, and chamber opera. Notable awarded prizes include the 2nd and 3rd Frank Ticheli competition, ASCAP/Lotte Lehman "Damien Top" Prize, and the ACC Band Directors Association Emerging Artist Grant. Her work, *The Moon Glistens*, was released on the 2017 Kansas University Wind Ensemble album by Klavier Music Productions.

Ms. Greene is often commissioned by universities, school districts and chamber ensembles. Upcoming commissions include an opera for band inspired by her ancestors from the 1940s White Rose movement, a new work for concert band for the Nebraska State Bandmasters Association, and a work for soprano voice and wind ensemble for the University of Kansas. Ms. Greene's music is frequently performed and has been featured at festivals and conferences including CBDNA, the International Tuba Euphonium Conference, the World Association for Symphonic Bands and Ensembles conference in Taiwan, the Las Americas en Concierto/Composers in New York, the Albert Roussel International Festival in France, Essentially Choral Reading Sessions, and the North American Saxophone Alliance (NASA) Conference.

Analyses of Ms. Greene's music for wind band may be found in the School Band and Orchestra (SBO) magazine and Manhattan Beach Times issues 5-7. Additionally, conductor Chad Simons recently published a dissertation on the topic of Ms. Greene's life and music.

Ms. Greene holds MM and BM degrees from Indiana University. Her training also includes instruction abroad and at masterclasses across the country. Principle instructors include: Michael Gandolfi, Sven-David Sandstrom, Kevin Puts, Don Freund, David Dzubay, Claude Baker, and Rafael Hernandez.

When she is not composing, Ms. Greene enjoys working in residence with all levels of concert band, orchestra, choir, and chamber groups. She currently resides in Austin, Texas with her husband and two sons.

Cameron's Dream encompasses many moods and styles, with the goal of introducing younger players to diverse musical expressivity within appropriate technical demands. It is dedicated to my young son, Cameron, and was inspired from the practice of "intermedii" or interludes of the late 16th century – musical excerpts of various themes and styles presented between acts of a play. They are considered the forerunner to opera and were often brief spectacles incorporating dance. Such "intermedii" often told a story with moral or political overtones.

Using this as my description, *Cameron's Dream* introduces a whimsical fantasy for young players to express brief scenes within an overarching story: Sailing to Dreamland; Gypsies vs. Pirates; Man Overboard; Heroic Measures; and Teddy's Lullaby.

Aurora Awakes

Year Composed: 2009, Duration: 11:20

John Mackey

John Mackey (he/him) has written for orchestras (Brooklyn Philharmonic, New York Youth Symphony), theater (Dallas Theater Center), and extensively for dance (Alvin Ailey American Dance Theater, Parsons Dance Company, New York City Ballet), but the majority of his work for the past decade has been for wind ensembles (the fancy name for concert bands), and his band catalog now receives annual performances numbering in the thousand.

In 2014, he became the youngest composer ever inducted into the American Bandmasters Association. In 2018, he received the Wladimir & Rhoda Lakond Award from the American Academy of Arts and Letters. He resides in San Francisco, California, with his spouse, a philosopher who works on the ethics of technology, and titles all his pieces; and their cats, Noodle and Bloop.

Aurora now had left her saffron bed,
And beams of early light the heav'ns o'erspread,
When, from a tow'r, the queen, with wakeful eyes,
Saw day point upward from the rosy skies.

- Virgil, *The Aeneid*, Book IV, Lines 584-587

Aurora – the Roman goddess of the dawn – is a mythological figure frequently associated with beauty and light. Also known as Eos (her Greek analogue), Aurora would rise each morning and stream across the sky, heralding the coming of her brother Sol, the sun. Though she is herself among the lesser deities of Roman and Greek mythologies, her cultural influence has persevered, most notably in the naming of the vibrant flashes of light that occur in Arctic and Antarctic regions – the Aurora Borealis and Aurora Australis.

John Mackey's *Aurora Awakes* is, thus, a piece about the heralding of the coming of light. Built in two substantial sections, the piece moves over the course of eleven minutes from a place of remarkable stillness to an unbridled explosion of energy – from darkness to light, placid grey to startling rainbows of color. The work is almost entirely in the key of E-flat major (a choice made to create a unique effect at the work's conclusion, as mentioned below), although it journeys through G-flat and F as the work progresses. Despite the harmonic shifts, however, the piece always maintains a – pun intended – bright optimism.

Though Mackey is known to use stylistic imitation, it is less common for him to utilize outright quotation. As such, the presence of two more-or-less direct quotations of other musical compositions is particularly noteworthy in *Aurora Awakes*. The first, which appears at the beginning of the second section, is an ostinato based on the familiar guitar introduction to U2's *Where the Streets Have No Name*. Though the strains of The Edge's guitar have been metamorphosed into the insistent repetitions of keyboard percussion, the aesthetic is similar – a distant proclamation that grows steadily in fervor.

“When I heard that song on the radio last winter, I thought it was kind of a shame that he only uses that little motive almost as a throwaway bookend. That's my favorite part of the song, so why not try to write an entire piece that uses that little hint of minimalism as its basis?”

The other quotation is a sly reference to Gustav Holst's *First Suite in E-flat* for Military Band. The brilliant E-flat chord that closes the Chaconne of that work is orchestrated (nearly) identically as the final sonority of *Aurora Awakes* – producing an unmistakably vibrant timbre that won't be missed by aficionados of the repertoire. This same effect was, somewhat ironically, suggested by Mackey for the ending of composer Jonathan Newman's *My Hands Are a City*. Mackey adds an even brighter element, however, by including instruments not in Holst's original.

“That has always been one of my favorite chords because it's just so damn bright. In a piece that's about the awaking of the goddess of dawn, you need a damn bright ending -- and there was no topping Holst. Well... except to add crotales.”

- Program note by Jake Wallace

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 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.

TJ Mack is in his second year as Assistant Director of Bands at Illinois State University. 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 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.

Dr. Andy Rummel is Professor of Tuba and Euphonium at Illinois State University. A native of Delavan, Illinois, Andy received his Bachelor of Music Education and Master of Music Performance degrees from Illinois State University in Normal and his Doctor of Musical Arts degree from the University of Illinois in Champaign-Urbana. Andy is the principal tubist with the Heartland Festival Orchestra and has performed with the Peoria Symphony Orchestra, the Illinois Symphony, and the Virginia Symphony.

Prior to his arrival at Illinois State, Andy was the principal tubist with the United States Air Force Heritage of America Band and the Heritage Brass Quintet located at Langley AFB in Virginia. Andy has been a featured guest soloist many US orchestras, wind symphonies, and brass bands. Including

many high school bands and orchestras throughout the Midwest. He has been a featured recitalist at many international and regional tuba-euphonium conferences and has served as an adjudicator for numerous international.

In addition to his performing credentials, Andy is also the musical director of the Illinois State University Tuba and Euphonium Ensemble. Recent graduates of the tuba and euphonium studio are performing professionally in military bands and orchestras, teaching at universities, and are employed as music educators around the country. Illinois State tuba-euphonium students have been semifinalists in the International Tuba and Euphonium Conference (ITEC) Artist Solo Tuba Competition and the ITEC Chamber Ensemble Competition. In 2016 a studio member won third place in the Artist Solo Tuba division of the prestigious Leonard Falcone International Tuba and Euphonium Competition. Illinois State University tuba and euphonium students have won several competitions at regional tuba and euphonium conferences and have been finalists and semifinalists at several prestigious military band auditions.

John Gonzales is a second-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. Under his leadership the music department quickly became more active and student participation in all ensembles more than doubled. While at EVHS John was also the musical director and assistant play director in the theatre department. John is active as a private trombone instructor for students of all ages and skill levels and was previously on staff in 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. In spring 2022, John was awarded the CBDNA Mike Moss Conducting Fellowship – an award directed toward emerging wind band conductors from underrepresented backgrounds. John was also awarded a DFI Fellowship by the Illinois Board of Higher Education for the 2023 academic year which is intended to provide support for graduate students from underrepresented backgrounds intending to teach in higher education in the state of Illinois.

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 in 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

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 Guilfolye
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 Milles

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
Sara Eckert*
Hannah Fedorchak
Nadia Jensen
Sam Kelly
Emma Kutz
Aidan Perrault

Piano

Younhee Choi

*Denotes Principal or Co-Principal

Illinois State University Symphonic Band

TJ Mack, *conductor*

Flute

Rebecca Colucci
Mallory Dennis
Alex Diffor
Cierra Espinoza
Adriana Giacona*
Sarah Huber*
Jacob Joseph
Shannon McGinn
Isabella Mitcheff

Oboe

Grace Levin*

Clarinet

Karen Bautista
Ben Keene
Kelly Leiderbach
Cian Martinez
Mikey Moran
Stefania Pulido*
Alicia Reese
Stacey Schroeder

Saxophone

Seth Berkshier
Megan Daniels
David Lukaszczyk
Ayaan Mirza
Chris Olson*
Megan Stephens
Gunnar Tejes

Horn

Andy Berg
Ryn Bradison
Franklin Daviau
Ariel Furgat*
Emily Heath
Noah Marney
Janiel Nevarez

Trumpet

Savannah Griffin
Maisy King
Kevin Reidl*
Sam Roberts
Megan Stephens
Ezra Tirado
Lauren Wallace

Trombone

Valeska Carrillo
Joe Coombes
Iona Dillon
Jacob Ensor
Michael Hammon
Joan Hitt
Noah Lampel
Andrew Slayter*
Colton Thies

Euphonium

Dyllan Bowering
Zander Cremer
Grant Keriazakos
Colin Norsworthy
Spencer Vang
Sara Zittler*

Tuba

Miki McCarthy
Brady Parks*
Matthew Sourwine
Ryan White

Percussion

Jon Frattini
Ben Haushalter
Nadia Jensen
Kye Johnson
Carson Lau*
Ry Montgomery

Piano

Zoy Zhang

*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 and 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 and Opera Practicum*
Rick Valentin, *Creative Technologies*
Justin Vickers, *Voice*
Michelle Vought, *Voice*
Mack Wood, *Associate Director of Bands*

Band Graduate Assistants

John Gonzalez, Seth Marshall, Jeason Lopez

*Creative Technologies Program (CTK)