

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

Symphonic Winds

F. Mack Wood, *conductor*

Christopher Bulding, *graduate conductor*

Ben Stiers, *percussion*

Center for the Performing Arts

April 27, 2024

Saturday Evening

8:00 pm

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

Program

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

Olympic Fanfare and Theme

John Williams
(b. 1932)
arr. James Curnow

Concertino for Solo Percussion and Wind Orchestra

Satoshi Yagisawa
(b. 1975)

Ben Stiers, *percussion*

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

Adoration

Florence Price
(1887 – 1953)
arr. Cheldon Williams

Christopher Bulding, *graduate conductor*

Presentation of Scholarships

How to Train your Dragon

John Powell
(b. 1963)
arr. Ton van Gevenbroek

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!

Symphonic Winds

Olympic Fanfare and Theme

Year Composed: 1984, 1996 Duration: 4:30

John Williams, arr. James Curnow

John Williams is an American composer, conductor, and pianist. In a career that spans six decades, Williams has composed many of the most famous film scores in Hollywood history, including *Star Wars*, *Superman*, *Home Alone*, the first three Harry Potter movies, and all but two of Steven Spielberg's feature films, including the *Indiana Jones* series, *Schindler's List*, *E.T. the Extra-Terrestrial*, *Jurassic Park* and *Jaws*. He also composed the soundtrack for the hit 1960s TV series *Lost in Space*. Williams has composed theme music for four Olympic Games, the NBC Nightly News, the inauguration of Barack Obama, and numerous television series and concert pieces. He served as the principal conductor of the Boston Pops Orchestra from 1980 to 1993 and is now the orchestra's laureate conductor.

Program note from the arranger:

The Olympic Games continue to fascinate and inspire each one of us -- with every presentation of the Games, we experience that complete dedication and unshakable will to persevere that typifies the goal of each competitor. The human spirit soars, and we strive for the best within us.

These are the qualities that we seek to capture, describe and preserve through music, and it has been my great honor to contribute *Olympic Fanfare and Theme* to the 1984 Los Angeles Olympic Games. I dedicate it lovingly to all participating athletes, from whom we derive so much strength and inspiration.

Concertino for Solo Percussion and Wind Orchestra

Year Composed: 2006, Duration: 5:30

Satoshi Yagisawa

Satoshi Yagisawa is a Japanese composer. Yagisawa graduated from the Department of Composition at Musashino Academia Musicae, and later completed the master's coursework at the graduate school of Musashino Academia Musicae. He studied composition under Kenjiro Urata, Hitoshi Tanaka, and Hidehiko Hagiwaya, in addition to studying trumpet under Takeji Sekine and band instruction under Masato Sato.

His compositions for wind orchestra are popular in Japan and many other countries. They were introduced in *Teaching Music Through Performance in Band*, published by GIA Publications in the United States, published by De Haske Publications in Holland and Bravo Music in America, selected as a compulsory piece for the University of North

Texas Conductors' Collegium and performed at the 12th World Association for Symphonic Bands and Ensembles (WASBE) in Singapore and the Midwest Clinic (2008) in Chicago.

Program note from the Publisher:

This concertino was written to a commission by Japanese percussionist Kazuko Ogawa as an addition to Satoshi Yagisawa's concerto series (trumpet, trombone, marimba, saxophone, and clarinet with wind orchestra). The world premiere was performed by Kasukabe Kyoei Junior and Senior High School Wind Orchestra with guest percussionist Kazuko Ogawa, conducted by Jotaro Tsuga, director of the orchestra in 2009. The effective usage of the solo percussion and elegant orchestration has been greatly appreciated since the premiere. Satoshi Yagisawa's style has been dramatic but, in this piece, a new type of writing can be found.

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.

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.

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.

How to Train Your Dragon

Year Composed: 2010 Duration: 12:00

John Powell, arr. Ton van Grevenbroek

John Powell (b. 18 September 1963, London) is an English composer, best known for his scores to motion pictures. Powell originally trained as a violinist as a child, before studying at London's Trinity College of Music. He later ventured into jazz and rock music, playing in a soul band the Faboulistics. On leaving college, he composed music for commercials, which led to a job as an assistant to the composer Patrick Doyle on several film productions, including *Much Ado About Nothing*.

He has been based in Los Angeles since 1997 and has composed the scores to over fifty feature films. He is particularly known for his scores for animated films, including *Antz*, *Chicken Run*, *Shrek* (all three co-composed with Harry Gregson-Williams), *Robots*, *Happy Feet* (and its sequel), three *Ice Age* films, *How to Train Your Dragon*, for which he was nominated for an Academy Award, and its 2014 sequel.

Program note from the Publisher:

The music of *How to Train Your Dragon* by composer John Powell is perhaps the best film music of the past ten years. The beautiful animation film is sublimely supported by this music. With titles such as: *This is Berk*, *The Downed Dragon*, *See You Tomorrow*, *Romantic Flight*, *Battling the Green Death* and *Coming Back Around*, a spectacular selection has been made for both harmony and fanfare.

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

Ben Stiers is Assistant Instructional Professor at Illinois State University, where he teaches applied percussion, co-directs the ISU Percussion Ensemble, and teaches music theory. He has also served as assistant director and acting director of the ISU Big Red Marching Machine, instructor and arranger for the ISU PULSE Drumline, and director of the ISU Pep Band. Prior to his time at ISU, Ben served as Instructor of Percussion at Centre College in Danville, KY.

Ben earned his Doctor of Musical Arts in Percussion Performance from the University of Kentucky, where he also received a certificate in music theory pedagogy. He holds a Master's Degree from the University of Nevada-Las Vegas and a Bachelor's Degree from Illinois State University. His teachers include James B. Campbell, Paul Deatherage, John Willmarth, Dean Gronemeier, Timothy Jones, David Collier, and Tom Marko.

Ben performs frequently with the Peoria Symphony Orchestra, the Illinois Symphony Orchestra, the Heartland Festival Orchestra, and the Millikin-Decatur Symphony Orchestra, as well as in numerous chamber and solo settings. His performance of Jennifer Higdon's Percussion Concerto with the ISU Wind Symphony can be heard on the Naxos Records recording *Point Blank*. From 2015-2019 he served on the inaugural editorial team of the *PAS Educators' Companion*, a publication of the Percussive Arts Society focused on providing percussion-related information to non-percussionist music educators. A frequent adjudicator and clinician, Ben is an artist-endorser for Innovative Percussion, Inc., Grover Pro Percussion, and SABIAN cymbals.

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 Gilles*
Cyena Ulloa
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

Jack Cacciabondo
Elias Castillo
Hannah Fedorchak*
Jon Frattini
Kye Johnson
Kirsten Kadow
Sam Kelly
Wyatt Mastin

Piano

Peter Gao

*Denotes Principal or Co-Principal