

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

Symphonic Winds

Dr. F. Mack Wood, *conductor*

Colby Powers, *graduate conductor*

**Center For the Performing Arts
February 13, 2026
Friday Evening
8:00 p.m.**

This is the ninety-sixth program of the 2025-2026 season.

Program

Please silence all electronics for the duration of the concert. Thank you.

...the leaves scatter like foam... Karalyn Schubring (born 1999)

Chester: Overture for Band

William Schumann (1910-1992)

Program Notes

March of the Trolls, from Lyric Suite, Op. 54 (1891/2010)

Duration – 3:30'

Edvard Grieg (1843-1907) is best known for his eternally popular *Piano Concerto in A Minor*, as well as more than 150 songs and 66 lyric pieces. ***March of the Trolls*** is from his *Lyric Pieces*, Op. 54. Trolls are a constant theme in Norwegian folklore and can be viewed as the equivalent of our "boogie man." Far to the north in Norway, where the winter storms whip the weather-beaten coasts, you will find dark forests with moonlit lakes, deep fjords surrounded by mighty snowcapped mountains, and long rivers and cold streams cascading down the mountain sides. This is where you might find the irritable, short-tempered trolls coming out of their hiding places after sunset, marching to wreck havoc on unsuspecting Norwegian households.

The original translation of "March of the Dwarfs" was changed to "March of the Trolls" for this arrangement. They are the same theme.

Program note from publisher

...the leaves scatter like foam (2021)

Duration – 9'

“**the leaves scatter like foam**” is a phrase penned by the poet Mark Strand in his significant work, *Dark Harbor*. I ran across it while flipping through an anthology of modern poetry, hungry to find a string of words that would bring clarity to the music I had written, as a flashlight’s beam brings brilliance to the shadows. I came to associate the piece and the line of poetry together, arriving at a sense of meaning in the following collection of ideas:

Delicate, aimless flitting; butterfly-like

Gleams of brilliance, some bashful, others pronounced

Profound beauty packaged in fleeting moments

Contending with impermanence

Thank you to my friend Alizabeth Nowland, who located that random snippet of poetry after I was convinced, I would never find it again.

Program note by the composer

Molly on the Shore (1920/1998)

Duration – 4:30'

In setting ***Molly on the Shore*** I strove to imbue the accompanying parts that made up the harmonic texture with a melodic character not too unlike that of the underlying reel tune. Melody seems to me to provide music with initiative, whereas rhythm appears to me to exert an enslaving influence. For that reason I have tried to avoid regular rhythmic domination in my music -- always excepting irregular rhythms, such as those of Gregorian chant, which seem to me to make for freedom. Equally with melody, I prize discordant harmony, because of the emotional and compassionate sway it exerts.

Program note by the composer

Stillwater (2019)

Duration – 4:30'

This work was inspired by the beauty of a small town, Stillwater, Minnesota. This town has a big lake in its center, and out of everyone's backyard it could be seen. During the winter, the very top of the lake freezes and creates this tranquil effect that could not be seen but heard. When stepping out into your backyard, you'd see this frozen mass, stuck into place and completely unmovable, but if you listened closely, you could hear that the water underneath continued to flow.

Why is this important?

We as people forget sometimes that we are so much more deep and vast beneath our hard surfaces. We work, we go to school, we take care of our families, we deal with the struggles of the day-to-day routine militantly. But if we just take a moment to listen within ourselves, we discover our passions, our longings, and our sense of belongings.

Program note by the composer

Chester: Overture for Band (1956)

Duration – 6:30'

The tune on which this composition is based was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings called *The Singing Master's Assistant*. This book became known as *Billings' Best* following as it did his first book called *The New England Psalm Singer*, published in 1770. *Chester* was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around the campfires of the Continental Army and played by fifers on the march. The music and words, both composed by Billings, expressed perfectly the burning desire for freedom which sustained the colonists through the difficult years of the Revolution.

*Let tyrants shake their iron rod,
And Slav'ry clank her galling chains,
We fear them not, we trust in God,
New England's God forever reigns.*

*The Foe comes on with haughty Stride;
Our troops advance with martial noise,
Their Vet'rans flee before our Youth,
And Gen'rals yield to beardless Boys.*

*What grateful Off'ring shall we bring?
What shall we render to the Lord?
Loud Halleluiahs let us Sing,
And praise his name on ev'ry Chord.*

Program note by the composer

Biographies

Dr. Mack Wood is in his sixth year 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 Music and Arts degree in Wind Conducting at The University of Miami, Frost School of Music where he studies primarily with Dr. Robert M. Carnochan. Mack also has 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 has the opportunity to assist and guest conduct the Frost Wind Ensemble, Frost Symphonic Winds, and co-conducts the University Band with his fellow graduate colleagues. Mack also has 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 master's 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

Born and raised in Aurora Colorado, **Colby Powers** has a bachelor's degree in music education with a minor in Jazz Studies from Illinois Wesleyan University. He currently attends Illinois State University as he pursues his Master of Music in Wind Band Conducting. 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. While his primary instrument is the clarinet, he has also taken lessons and performed on the alto saxophone, tenor saxophone, and bassoon. Colby has played in Orchestras, Wind Ensembles, Jazz bands, Jazz Combos, and Musical Pits at both the collegiate level and as a gigging musician.

Professionally, Colby has made a name for himself in Bloomington-Normal as a jazz band director, private studio teacher, performer and conductor. Since 2023, Colby has been an Assistant Jazz Band Director with the Normal West High School jazz bands, where he directs the “Jazz Katz” ensemble. In Spring 2024, Colby added an additional jazz band position as a Jazz Director at George Evans Junior High. In both positions, Mr. Powers has been responsible for leading and scheduling rehearsals, choosing appropriate music, and preparing for performances.

Outside of teaching in public schools, Colby also is the Program Manager of the Bloomington-Normal Youth Orchestra based in Bloomington-Normal as well as the conductor of the Concert Orchestra in the Youth Music Illinois Program based in Peoria Illinois. Colby also runs a personal studio, currently made up of over 14 students all from a wide variety of backgrounds. Colby is also a teacher through Illinois Wesleyans preparatory program which supplies lessons to local kids in the Bloomington-Normal Area. Colby strives to inspire his students to follow their passion and go find what makes them happy in this journey of life.

Illinois State University Symphonic Winds

Dr. Mack Wood, *conductor*

Flute

*Isabella Budinko, O'Fallon
Sarah Cosenworth, Ellsworth
Catherine Harrison, Libertyville
Sam Kapus, Crystal Lake
Paul Pituch, Barrington

Oboe

*Branden Minger, Eureka
Marilyn Ochoa, Belvidere
Kathryn Tepen, Carrollton

Bassoon

*Kiara Price, Pontiac
Kirk Whitsitt, Whitsitt

Clarinet

Sam Berman, Oswego
David Burmann, Streamwood
Addie Cain, Arlington Heights
Brooke Czopek, Orland Park
Casper Faltz, Oswego
Peyton Fox, Lacon
*Owen Halfpenny, Downers Grove
Thomas Jamero, Skokie
Stacey Schroeder, Aurora

Saxophone

*Quinn Barker, Metamora
Megan Daniels, Geneseo
Logan Hughes, Geneva
Natalie Pearson, Mt. Prospect
Frankie Scarpelli, Huntley

Horn

Spencer Armistead, Germantown Hills
Caleb Baca, Normal
Abigail Heischmidt, Effingham
*Bennett Lammers, Breese
Elizabeth Purk, Palos Hills
Briannon Snyder, Bloomington
Jessica Wenc, Palos Hills

Trumpet

Matthew Fisher, Darien
Alexandra Karafotias, Bolingbrook
Matthew Lee, Tremont
Braden Lueking, Rochester
Madison Mueller-Howell, Pittsburgh, PA
Allie Schmuldt, Lombard
Carson Smejkal, Edwardsville
*Liam Tipple, Ottawa

Trombone

Rylan Anderson, Danville
*Keaton Empey, Morton
Angelina Kekev, Geneva
Azalea Morgan, Oak Park

Euphonium

Rachel Goodman, Phoenix, AZ
Isabelle Pray, Le Roy
*Alexa Sobieszczyk, Plano

Tuba

*Lilly Hartley, Moline
Isaac Hicks, Rochester
Eugene Howard, Aurora
Emily Kinder, Bloomington

Percussion

Christian Luedtke, Peoria
Lily Pelo, Staunton
Lucas Piazza, Quincy
*Nick Sleevar, Bloomington

Piano

Seol Heo, Incheon, South Korea

String Bass

Layla Keen, Kankakee

*Denotes Section Leader

**Illinois State University
Wonsook Kim College of Fine Arts**

Scott Irelan, *dean*

Polly Bedford, *director of development*

Adriana Ransom, *director, School of Music*

Nick Benson, *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, Dance and Film*

Tyler Lotz, *director, Wonsook Kim School of Art*

Colby Jennings, *director, School of Creative Technologies*

Kendra Paitz, *director and chief curator, University Galleries*

Stephanie Kohl Ringle, *business communications associate*

Eric Yeager, *director, CFAIT*

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Emily Beinborn, *Music Therapy*
Glenn Block, *Orchestra and Conducting*
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Wesley Boehm, *Oboe Double Reeds*
Jennifer Bolton, *Single Reeds*
Andrew Bruhn, *Director of Choral Activities*
Renee Chernick, *Group Piano*
Sam Chen, *Orchestras*
David Collier, *Percussion*
Andrea Crimmins, *Music Therapy*
Benjamin de Kock, *String Bass*
Anne Dervin, *Clarinet and Musicology*
Geoffrey Duce, *Piano*
Tom Faux, *Ethnomusicology*
Angelo Favis, *Guitar and Grad. Coord.*
Tim Fredstrom, *Choral Music Education*
Amy Fuller, *Voice*
Andrew Gagiu, *Cello*
David Gresham, *Clarinet*
Mark Grizzard, *Theory and Choral*
Kevin Hart, *Jazz Piano and Theory*
Phillip Hash, *Music Education*
Megan Hildebrandt, *Music Therapy*
Rachel Hockenberry, *Horn*
Martha Horst, *Theory/Composition*

Igor Kalnin, *Violin*
Galina Kiep, *Bassoon*
John Koch, *Voice*
Katherine J. Lewis, *Viola*
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Anne McNamara, *Trumpet*
Shawn McNamara, *Music Education*
Josh Mobley, *Trumpet*
Mary Monaghan, *Horn*
Andrew Nogal, *Oboe*
Paul Nolen, *Saxophone*
Kim Risinger, *Flute*
Cindy Ropp, *Music Therapy*
Andy Rummel, *Euphonium/Tuba*
Tim Schachtschneider, *Stage Manager/Head of Sound*
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David Snyder, *Music Education*
Alex Stephenson, *Theory/Composition*
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Erik Swanson, *Jazz Guitar*
Cora Swenson Lee, *Cello*
Alex Taylor, *Theory/Composition*
Elizabeth Thompson, *Voice*
Justin Vickers, *Voice*
Michelle Vought, *Voice*
Mack Wood, *Assoc. Director of Bands/BRMM*