

Program Notes

Thank you for joining us for today's performance of the Illinois State University Symphonic Band and 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.illinois-state.edu> for more information. Thank you for your support!

Symphonic Band

Silver Fanfare

Year Composed: 2022, Duration: 3:00

J. Hall

JaRod Hall (b. 1991) is a Texas-native composer, educator, and performer. He holds a bachelor's degree in music education from the University of North Texas where he studied conducting with Nicholas Williams and Dennis Fisher. JaRod's bands have received consistent sweepstakes awards at the Texas University Interscholastic League Concert and Sightreading Evaluations, as well as being recognized at the state level. In 2018 and 2019, JaRod's bands at Griffin Middle School earned the Citation of Excellence award, honoring the top two non-varsity bands in the state of Texas. Under his leadership, the R. L. Turner Marching Band in Carrollton, TX received 1st divisions and advanced to the Area Marching Contest for the first time in almost a decade; his Varsity band at Sam Houston Middle School in Irving, Texas received the unanimous 1st division ratings from all UIL judges for the first time in the school's history; his Varsity band at Hobby Middle School in San Antonio, TX achieved the same feat for the first time in five years.

Program notes by David Cross:

Silver Fanfare is an epic musical journey through the American frontier—famously known as the Wild West. The opening ominously outlines two outlaws as they prepare to duel at high noon. As the music picks up the pace, listeners are taken by horseback through the dusty terrain of the untamed West, where untold adventure awaits. Originally scored for brass and percussion, Silver Fanfare was named a winner of the Dallas Winds "Call for Fanfares" competition in 2020. This arrangement utilizes the woodwind color to add illustrative detail and furious flashes of flourishes to accent the nature of the West.

Lord of the Rings Triptych

Year Composed: 2004, '05, '07, Duration: 11:00

Kimberly Archer

Kimberly Archer (b. 1973) is currently serving as Professor of Composition at Southern Illinois University in Edwardsville, Illinois. She teaches composition, music theory, orchestration, analysis, counterpoint, and 20th century music. Past appointments include Bowling Green State University in Ohio, Western Carolina University in North Carolina, and Southeast High School in Florida. Dr. Archer holds a Doctor of Musical Arts in Composition from The University of Texas at Austin, a Master of Music in Composition from Syracuse University, and Bachelor of Music Education from The Florida State University. Her teachers include David Maslanka, David Gillingham, Andrew Waggoner, Donald Grantham, and Charlie Carter.

Program notes from composer:

In the Gathering Dark is the first installment of an unofficial "Lord of the Rings" triptych. The title refers to a moment in the second film where, as two massive armies brace for a cataclysmic battle, a narrator reminds the audience that "in the gathering dark, the Ring's power continues to grow." This struck me as a particularly vivid image: the gradual descent of darkness and dread. The music is largely minimalist (a pulse-based style developed by John Adams, Philip Glass, Steve Reich, and others), with explosive moments.

Originally titled *To Look Upon the Kings of Old*, it is an allusion to a line of dialogue in the first film, where the future king of the Western realm passes by boat through a landscape populated by enormous monuments to past monarchs. He says to another character, "Long have I desired to look upon the kings of old." I was struck by the sense that it must be wonderful to live in a world where leaders are known to be wise, benevolent, and trustworthy.

The title is based on a line of dialogue from the third film, when the king of the decimated Western army gives a speech at the enemy's gates, hoping to rally his troops one last time: "There may come a time – an hour of wolves and shattered shields – when the Age of Men comes crashing down, but it will not be this day!" The image of an "hour of wolves" struck me as particularly vivid and dark, well-suited for a work that exploits the harmonic minor scale, deep timbres, and occasionally violent rhythmic gestures.

Song for Lyndsay

Year Composed: 2018, Duration: 6:00

Andrew Boysen Jr.

Andrew Boysen Jr. (b. 1968) is presently a professor in the music department at the University of New Hampshire, where he conducts the wind symphony and teaches conducting and composition. Under his leadership, the UNH wind symphony has released six recordings and been invited to perform at regional conventions of the College Band Directors National Association and National Association for Music Education. Previously, Boysen taught at Indiana State University and Cary-Grove (IL) 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, Great Britain, and Australia.

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

Program notes from the publisher:

Song for Lyndsay was commissioned by Jack Stamp at Indiana University of Pennsylvania. It is an expansion on a short and unnamed piano piece that Boysen wrote for his wife, Lyndsay, in 2005. The wind piece is larger in length and scope than the source material; in the score, Boysen describes it as "a very personal work ... more than anything else a simple love song dedicated to Lyndsay and what she has meant in my life." The piano piece is used as a starting point, and the material in the winds is either based on or a direct quotation of it. Lyrical in nature and just over five minutes long, solo horn and solo flute are prominent throughout; this scoring is deliberately and symbolically used because Boysen plays the horn and his wife the plays the flute.

Incantation and Dance

Year Composed: 1960, Duration: 8:00

John Barnes Chance

John Barnes Chance (1932-1972) was an American composer from Beaumont, Texas. Chance began composing while attending Beaumont High School where he performed on percussion in the school band and orchestra under the direction of Arnold Whedbee. It was during this time that he wrote his first symphony (for orchestra), which was premiered by Whedbee during his senior year. Chance received Bachelor and Master of Music degrees from the University of Texas, where he studied with Clifton Williams, Kent Kennan, and Paul Pisk. After studies at the University of Texas, Chance played with the Austin Symphony Orchestra, and also performed with the Fourth U.S. Army Band in San Antonio and the Eighth U.S. Army Band in Korea.

After leaving the army, Chance was selected by the Ford Foundation to be a part of the Young Composers Project. From 1960 through 1962 he was composer-in-residence at the Greensboro, North Carolina, public schools. It is there that he composed seven pieces for school ensembles including his first work for wind band. Throughout his short career, Chance composed for band, orchestra, chorus, chamber groups and solo instruments.

Program Notes from Wind Band Literature:

Incantation and Dance was premiered as Nocturne and Dance by Herbert Hazelman and the Greensboro High School Band on November 16, 1960. The piece came into being during Chance's residency at Greensboro. The present title of this work suggests a religious orientation, but not towards any of the established religions of a Western or Eastern culture. To the standard deities one offers prayers -- incantations are uttered in rituals of magic, demonic rites, and the conjuring up of spirits, evil and benign. The opening Incantation is full of mystery and expectation, wandering, unstable and without tonality. The Dance also begins quietly, but percussion instruments quickly begin, one by one, to drive a rhythmic pattern of incredible complexity and drive. As other instruments are added, the dance grows wilder and more frenzied. The brasses hammer out ferocious snarls -- the woodwinds fly in swirling scales. Here there is no pretty tune but a paroxysm of rhythm, a convulsion of syncopation that drives on and on, mounting in tension, to a shattering climax of exaltation.

Symphonic Winds

Toward the Bright Future

Year Composed: 2008, Duration: 7:00

Naoya Wada

Naoya Wada (b. 6 June 1986, Kitakyushu city, Fukuoka, Japan) is a Japanese composer and arranger. Naoya holds a degree from the Toho College of Music where he studied under Jun Nagao. He received the 42nd Kitakyushu Cultural Award in 2009 in recognition for his work on his compositions. Naoya is also a self-taught pianist and completed his first band composition at the age of 15.

Toward the Bright Future was commissioned by the Kokura Nishi High School Band. The piece is dedicated to Mr. Hirofumi Matsumoto and was written in celebration of the 110th anniversary of the school.

Rising Light

Year Composed: 2022, Duration: 9:00

Kevin Charoensri

Kevin Charoensri (b. 2003) is a Thai-American San Diego Native who currently lives in Austin, Texas. He currently studies music composition at the University of Texas at Austin. Charoensri began composing at the age of 12, and has written works for band, orchestra, and choir. He has also written chamber music, electronic dance music, and film scores.

Charoensri currently studies with Omar Thomas at UT Austin, and has studied with Donald Grantham, along with being heavily involved with other faculty on staff, such as Yevgeniy Sharlat, Russel Podgorsek, and Januibe Tejera.

Program notes by the composer:

A few months ago, my mother asked me to walk with her to get groceries because she felt fearful of the violent, racist attacks on Asian American women across the country, such as the seven attacks on innocent Asian women in New York. From this, *Rising Light*, was born. I knew I had to say something with my voice I had been given, which was in music.

Asian Americans are raised to stay quiet and be non-confrontational about issues, and I found it hard to break my shell in writing. I was scared to write moments too big, and often thought about scrapping the piece. I, along with other Asian Americans, including my parents, had a fear of speaking up, which plagued me much of my life composing. Comments such as calling my music "too Asian" always got to my head, and I made sure I never used common Asian musical language or instruments in my music, such as a pentatonic scale or a gong in my pieces.

The name, *Rising Light*, is inspired by the floating Lantern Festival in Thailand, where I was raised, where people write their fears, worries, and thoughts on their mind and send it off on a lantern. For me, writing this piece has felt much like that, being a place for me to vent and express all my emotions regarding this issue. Despite being disgusted and saddened by the surge of Asian hate, I wanted this

piece to non-apologetically celebrate both the beautiful cultures I grew up in. While there are dark moments in this piece, I wanted this piece to celebrate the beautiful bi-cultural identity of Asian Americans.

Suite from China West

Year Composed: 2008, Duration: 13:00

Chen Yi

Dr. Chen Yi is a Chinese-American composer and violinist who currently teaches composition at the University of Missouri-Kansas City Conservatory of Music and Dances. Born in China, Dr. Chen received her bachelor and master degrees from the Central Conservatory in Beijing, and the Doctor of Musical Arts degree from Columbia University in the City of New York. She has been Lorena Cravens/Millsap/Missouri Distinguished Professor at the Conservatory of Music and Dance in the University of Missouri-Kansas City since 1998. She was elected to the American Academy of Arts & Sciences in 2005, and the American Academy of Arts & Letters in 2019.

Dr. Chen has received numerous awards for her music including fellowship and commissioning awards from the American Academy of Arts and Letters in 1996, the Koussevitzky Music Foundation at the Library of Congress in 1997, and the National Endowment for the Arts. She has also received a number of honors including two first prizes from the Chinese National Composition Competition, one in 1985 and the second in 2012, as well as the Lili Boulanger Award in 1993, and was a Pulitzer Prize Finalist with *Si Ji* for orchestra in 2006.

Program notes from the publisher

Commissioned in 2005 by the Metropolitan Wind Symphony, Lawrence Isaacson, music director, the four-movement *Suite from China West* premiered on May 18, 2008, at the National Heritage Museum in Lexington, Mass. The authentic folk music from China West has amazed and inspired the composer to write this piece, which has folk music elements drawn from the folk songs *Gadameilin* and *Pastoral of the Meng people*; *Ashima* of the Yi people; *Du Mu* and *Amalياهو* of the Zang people; and *Dou Duo* and the *Lusheng* ensemble music of the Miao people.

Moonlight Dragon – A Postcard from Hong Kong

Year Composed: 2012, Duration: 7:00

Yasuhide Ito

Yasuhide Ito is a Japanese composer and pianist. He is a professor at Senzoku Gakuen College of Music in Kawasaki, Kanagawa, Japan. He has composed more than 1000 works of music including over 90 pieces for wind band. His *Gloriosa* is one of his most played works and also has the distinction of being cited in a Japanese music textbook. Ito has also received awards for his musical career including the Shizuoka Music Competition first prize in 1980, third place at the Japan Music Competition for his compositions in 1982, an award at the Competition for Saxophone Music in 1987 and the Bandmasters Academic Society of Japan Academy Prize in 1984 and the Research Branch Prize in 2012.

Program notes by the composer

Some years after graduating college, the composer received a postcard from a high school classmate who visited the port of Hong Kong during his world travels. He wrote that the city of Hong Kong is chaotic yet full of life and spirit. This reminded him of a quote, "Ma vie etait un festin" (My life had been a feast - "A Season in Hell" by French writer Arthur Rimbaud). Thereafter, the composer's impression of Hong Kong is "a city of festivals".

This composition depicts his first impression and the city's vitality. This work was commissioned by the Hong Kong Band Director's Association. It was premiered on September 14th, 2012, by the Hong Kong Band Directors Wind Orchestra under the baton of Ito himself at the "HKBDWO with Ito & HK Composers Concert".