

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

Symphonic Band

Professor Lauren Bobarsky, *conductor*

Colby Powers, *graduate conductor*

Symphonic Winds

Dr. F. Mack Wood, *conductor*

Madison Mueller-Howell, *graduate conductor*

Center for Performing Arts
November 20, 2025
Thursday Evening
8:00 p.m.

This is the seventy-ninth program of the 2025-2026 season

Program

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

Funiculi, Funicula	Luigi Denza (1846-1922) Arr. Reed
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Swing Low, Sweet Chariot	Steve Rouse (born 1953)
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Themes from Green Bushes	Percy Grainger (1882-1961) Arr. Daehn
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Phoenix Rekindled	Grace Baugher Dunlap (born 1995)
Colby Powers, <i>graduate conductor</i>	

Liturgical Music	Martin Mailman (1932-2000)
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~ Intermission ~

Sol y Sombra	George Gates (1920-2004) Trans. Ragsdale
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Roads to Home	Elena Specht (born 1993)
I. Leaving Home	
II. Winding Roads	
III. Coming Home	

Tunda: A Cold that Burns	Nubia Jaime-Donjaun (born 1984)
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The Desert's Eyes	Michele Fernandez (born 1959)
Sparkling Air Burts with Dancing Sunlight	
Madison Mueller-Howell, <i>graduate conductor</i>	

La Chancla	Dennis Llinás (born 1980)
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Program Notes

Funiculi, Funicula

Duration - 2.5'

It's a very familiar and popular Neapolitan song of the 1880s arranged as a tarantella and set for the full resources of the modern concert band. It has the feel of a classic European concert march with tremendous appeal and a variety of performance uses.

- *Program Note from publisher*

Swing Low, Sweet Chariot

Duration - 5'

Acclaimed international composer Steve Rouse offers this warm and elegant setting of the beloved Swing Low, Sweet Chariot to the concert band stage. This sophisticated arrangement offers much in the way of harmonic and melodic elements to appeal to discerning directors. The peaceful, relaxed nature of the work makes a splendid choice for an expressive selection for contest use.

- *Program Note from publisher*

Themes from Green Bushes

Duration - 4'

In setting such dance-folk songs (indeed, in setting all dance music) I feel that the unbroken and somewhat monotonous keeping-on-ness of the original should be preserved above all else.

The greater part of my passacaglia is many-voiced and free-voiced. Against the folk tune I have spun free counter-melodies of my own -- top tunes, middle tunes, bass tunes . . . The key-free harmonic neutrality of the folk song's mixolydian mode opens the door to a wondrously free fellowship between the folk tune and these grafted-on tunes of mine.

My Green Bushes setting is thus seen to be a strict passacaglia throughout well-nigh its full length. Yet it became a passacaglia unintentionally. In taking the view that the Green Bushes tune is a dance-folk song... I was naturally led to keep it running like an unbroken thread through my setting, and in feeling prompted to graft upon it modern musical elements expressive of the swish and swirl of dance movements the many-voiced treatment came of itself.

The work is in no sense program music -- in no way does it musically reflect the story told in the verses of the Green Bushes song text. It is conceived, and should be listened to, as dance music (It could serve as ballet music.) ... as an expression of those athletic and ecstatic intoxications that inspire, are inspired

by, the dance -- my newtime harmonies, voice-weavings and form-shapes being lovingly woven around the sterling old-time tune to in some part replace the long-gone but still fondly mind-pictured festive-mooded country-side dancers, their robust looks, body actions and heart-stirs."

— *Program Note by Larry D. Daehn*

Phoenix Rekindled

Duration - 3'

Phoenix Rekindled was written in recognition of those who deal with depression and burnout, especially in our music community. I hope this piece will offer a moment of rest and encouragement. You will come back from this. You will get your fire back!

This piece was commissioned by the Lockport Township High School Wind Symphony for their performance at the 75th annual Midwest Band and Orchestra Clinic.

- *Program Note from score*

Liturgical Music for Band

Duration - 11'

In this composition, Mailman attempts to capture the essence of a worship experience. In the first movement, Introit, we hear a joyful church processional accompanied by bells, chimes and a triangle. The second movement, Kyrie, symbolizes the prayer "Lord have mercy upon us." The mood of this movement is dark and somber, with the rhythms based on speech inflections taken from the first word of this traditional Latin prayer, "Kyr-i-e." The third section, Gloria, represents the exaltation of the words "Glory to God in the highest." The last movement, Alleluia, expresses the jubilation of man's faith, with sustained brass chords set against an ascending theme in the woodwinds, representing man's heavenly aspiration.

- *Program Note from Program Notes for Band*

Sol y Sombra

Duration - 4'

The title of this paso doble refers to the custom of selling bullfight tickets for the sunny (sol) or shady (sombra) side of the arena. Gates composed this work for the Richardson High School Band in 1958 during the time he served as director of that well-known organization. This edition was revised nationally recognized band director and writer Van Ragsdale in 2001.

-*Program Note from Heritage Encyclopedia of Band Music*

Roads to Home

Duration - 8'

Roads to Home was composed in spring 2014 for the Vanderbilt University Wind Ensemble. In loose rondo form, it is essentially traveling music, with destination points of varying length and meaning. I sought to explore the anticipation of travel, the surprises of new places, and the discomfort of the unfamiliar. Beyond that, it asks a question: what makes a home? Or how might a place, newly discovered, become home? *Roads to Home* ponders this transformation and all that it encompasses.

Roads to Home was premiered in Ingram Hall by Vanderbilt's Wind Ensemble under the direction of Thomas Verrier on November 19, 2014.

-Program Note by composer

Tundra: A Cold That Burns

Duration - 8'

Shine is an exploration of brighter instrumental colors within a world of softer, more muted textures. For me, the imagery of light becomes all the more striking when rationed against these darkly romantic landscapes.

You can hear this sort of rationing throughout the piece. For example, the piece begins with a tight, sustained three-note cluster that is meant to induce a kind of quiet, harmonic friction. The saxophones enter first, flickering, and are soon joined by the French horns, whose flutter tonguing intensifies the aural electricity. The rhythmic and melodic energy builds to several short, brighter moments, but these joyful moments don't stay long as we quickly submerge back into the more meditative tones.

Shine was composed in 2010 and received its premier performance by the Rhoads Junior High School Band in Mesa, Arizona, Keith Kuczynski, conductor, on May 18, 2010. I humbly dedicate the piece to the Rhoads band program, my own alma mater.

-Program note by composer

The Desert's Eyes

Duration - 4.5'

The Desert's Eyes is a highly dramatic piece with a captivating Middle Eastern flavor that was inspired by a very kind letter I received from a high school student of Middle Eastern descent, during a recent Composer-in-Residence event at her high school in PA. Her very eloquent letter expressed profound gratitude for my inclusion of a short passage relevant to her cultural heritage within the multi-styled jazz commission that I had written for her band entitled,

“Um Abraço Mundial.” I was so inspired by her gratitude that I wrote this piece on the plane ride home and sent it to her school as a gift to the band.

The Desert's Eyes conjures images of vast desert landscapes and a courageous individual running across the sand on a spirited Arabian horse (in this composer's mind, it was an adventurous young woman). The introspective, lyrical section depicts the rider resting peacefully at a calming, scenic oasis in full moonlight, before waking up with the sunrise to race across the sands once again. The percussion parts are intriguing, completely notated, and the entire piece is accessible to middle as well as high school groups. In groups where percussion players are limited, a wind player can easily step into the percussion section to cover the parts. It is highly recommended to share the imagery described in this piece with your players, as picturing a mental scene to go with the music always helps put the students “there” as they play, therefore increasing connection and making the experience even more enjoyable- as well as the music more expressive and dynamic.

-Program notes from the composer

La Chancla

Duration - 8'

La Chancla is Spanish for a slipper -- more accurately, a flip flop. While Cubans usually say "chancleta", Puerto Ricans refer to it as "chancla." It is a common meme or joke among Hispanics that a mother with a chancla in her hand could get an entire room of unruly kids in line or even chase away a bear (look it up on *YouTube* -- it happened!). It is the Excalibur of Hispanic mothers and grandmothers everywhere, and so I thought it would be a fun project to write a piece with this title and play between the mythical and merengue.

The mythical element to *La Chancla* is represented by a combination of whole tone and octatonic collections. The merengue stands in stark contrast to the mythical representing the culture through more conservative functional harmony but intense rhythmic vitality. The piece is not programmatic -- just a fun collection of these styles and the interplay between them.

This work was commissioned by a consortium of band programs led by Thomas Verrier and Vanderbilt University. Tom had the vision of creating a work that was to be donated to bands in the Latin Americas who had limited budgets to purchase music. For every participating institution of this consortium, a copy of *La Chancla* will be donated to a band in the Latin Americas.

- Program Note by composer

Biographies

Professor Lauren Bobarsky currently serves as Assistant Director of Bands at Illinois State University where she directs the Symphonic Band, University Band, Pep Band, and assists with the Big Red Marching Machine. Lauren is also the Camp Director for the ISU Junior and Senior High Summer Band Camps.

Prior to her current position, Lauren was the Music Undergraduate Admissions Coordinator at Illinois State University. She worked closely with the admissions process for prospective students auditioning into the School of Music. Lauren was also the Drumline Instructor for the Illinois State University Big Red Marching Machine where she regularly arranged the drumline parts for the organization and oversaw all operational logistics for the drumline.

Lauren was previously a graduate teaching assistant at Illinois State University where she received her master's degree in Wind Conducting and studied with Dr. Anthony C. Marinello, III. While at ISU, Lauren worked extensively with the wind bands, athletic bands, and taught undergraduate conducting. In 2022, Lauren was awarded the CBDNA Mike Moss Conducting Grant.

Before serving in her current position at ISU, Lauren was a 5th through 12th grade band director and drumline instructor at several schools throughout Central Illinois. Her most recent position was serving as Director of Bands at Central Catholic High School in Bloomington, IL. Lauren is an active conductor, clinician, and percussion adjudicator and continues to serve the music education community as the Percussion Coordinator for the Illinois Music Education Conference.

Lauren graduated from Illinois State University with a Bachelor of Music Education. Lauren holds memberships with The National Band Association, National Association for Music Education, Illinois Music Education Association, Percussive Arts Society, and Pi Kappa Lambda Music Honor Society. In her spare time, Lauren enjoys spending time with her husband Kevin and doggies Pumpkin and Thunder.

Dr. Mack Wood is in his sixth 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 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 drills 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.

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. As an up-and-coming music educator Colby strives to inspire his students to follow their passion and go find what makes them happy in this world.

Madison Mueller-Howell is a native of Pittsburgh, Pennsylvania, and is currently a Graduate Assistant for the Band Department at Illinois State University, where she is pursuing her Master of Music in Trumpet Performance and studying under Dr. Anne McNamara. She also previously held the Graduate Assistantship for Trumpet for the 2024-2025 academic year, during which she had the opportunity to perform with the Faculty Brass Quintet and the Bastille Brass Quintet. She works with the Big Red Marching Machine, Wind Symphony, Symphonic Winds, and University Band. She has also performed with Illinois State University’s Symphony Orchestra, Jazz I, and the Valkyrie Trumpet Ensemble. She works with ISU’s Community School for the Arts to provide private trumpet lessons to students in the community.

She graduated magna cum laude with a Bachelor of Music degree, focusing on Music Education, from Westminster College, Pennsylvania, in 2024. In 2023, she received the Outstanding Junior Music Major award, a prestigious award bestowed upon the top students in the music department. She is a member of Mu Phi Epsilon, a professional music fraternity, where she received the International Sterling Achievement Award for the Eastern Great Lakes Division in 2024. This award is granted to the top contributing members of the organization in recognition of their dedication to the organization.

She also volunteers as a collegiate advisor for the Campus Relations department for Alpha Gamma Delta, Beta Omicron chapter at ISU.

Illinois State University Symphonic Band

Professor Lauren Bobarsky, *conductor*

Flute

Peyton Cheek, Bonne Terre, MO
Sarah Cosenza, Ellsworth
Maya Denic, Arlington Heights
Catherine Harrison, Libertyville
Adele Mau-Bridges, Kankakee
Arya McClintock, Normal
Viktor Medina, Joliet
Rylan Oreta, Plainfield
*Paul Pituch, Barrington
Madison Ulanowski, New Lenox

Oboe

Elizabeth Abbott, Streator
Marion Casey, Woodridge
*Marilyn Ochoa, Belvidere

Bassoon

Jaz Argueta, McHenry

Clarinet

Carly Bridgewater, Eureka
Mia Buchheister, Park Ridge
David Burmann, Streamwood
Anna Cagwin, New Lenox
*Casper Faltz, Oswego
Audrey Hjerpe, Winfield
Pat Griffin, Warrenville
Stacey Schroeder, Aurora
Will Scudder, Freeport
Ryan Rubio, Oak Forest
Xavier Blanco, bass, Plainfield
Brooke Czopek, bass, Orland Park

Saxophone

Jon Dioneo, Norridge
Jack Hawkins, Lombard
*Abram Kamm, Villa Park
*David Lukaszczuk, Glenview
Kalli Reeves, Villa Park
Andrew Shadel, Schaumburg

Horn

Levi Antoniuk, Bloomington
*Caleb Baca, Normal
Franklin Daviau, Tinley Park
Emerson Ford, Arlington Heights
Avery Mayoral, Rock Falls
Will McNally, Bartlett
Sammie Wagner, Granville
Julez Windham, Wood Dale

Trumpet

*Tyler Belan, East Moline
Payton Byers, Macomb
Grace Comeaux, Huntley
Payton DeWitt, Sandwich
December Estes, Danville
Emily Gleason, Montgomery
Matthew Lee, Tremont
Grace Morris, Dallas, GA
Lauren Wallace, New Lenox
Matt Weaver, New Lenox

Trombone

Sean Creighton, Naperville
Lily Culp, Franklin, IN
Caden Ford, Decatur
*Keaton Empey, Morton
Brian Jones, Belleville
Kiya Henderson Willis, Schaumburg
Raymond Churchill, bass, Plainfield
Riley Hobart, bass, Palos Heights

Euphonium

*Zander Cremer, Elwood
Philip Johnson Jr., South Holland
Josephine Welko, Bolingbrook
Angel Trader, Litchfield

Tuba

*Paul Gazze, Tinley Park
Aidan Hanley, Mackinaw
Rachel Goodman, Phoenix, AZ
Eugene Howard, Aurora
Nathan Klaas, Highland

Percussion

Brendan Boss, New Lenox
*Jack Cacciabondo, Arlington Heights
Casey Judge, Schaumburg
Emily Mobley, Algonquin
Lily Pelo, Staunton
Harry Plohr, Libertyville
Lucas Piazza, Quincy
Cooper Rademacher, Bloomington

Piano

Cheisa Goulart, Bagé, Rio Grande do Sul,
Brasil

*Denotes Principal or Co-Principal

Illinois State University Symphonic Winds

Dr. Mack Wood, *conductor*

Flute

Isabella Budinko, O'Fallon
Mallory Dennis, Pontiac
Cassie Floyd, Crystal Lake
Chou Jui-Chien, Taipei, Taiwan
Sam Kapus, Crystal Lake
*Jess Noga, Orland Park

Oboe

*Campbell Manning, Brighton, MI
Kathryn Tepen, Carrollton

Bassoon

Sam Skinner, East Moline
*Kirk Whitsitt, Bloomington

Clarinet

Olivia Ariza, Houston, TX
Kaden Filson, O'Fallon
Peyton Fox, Lacon
Benito Huizar-Carillo, Lafayette, IN
Ben Keene, Shorewood
*Jenna Klockkenga, Hudson
Thaddeus Spencer, Homer Glen
Lucas Vergara, Joliet
Nick Wagner, Schaumburg

Saxophone

Quinn Barker, Metamora
*Alexander Cosat, Danville
Megan Daniels, Geneseo
*Caitlin Fallert, Brookfield
Chris Olson, New Lenox
Natalie Pearson, Mt. Prospect
Gunnar Tejes, Campus

Horn

Spencer Armistead, Germantown Hills
John Danz, Hampshire
Abigail Heischmidt, Effingham
*Hunter Johanson, Woodstock
Elizabeth Purk, Palos Hills
Adelaide Webb, Des Plaines
Jessica Wenc, Palos Hills

Trumpet

Olivia Borgan, St. Charles
Leonard Dozier, Collinsville
Braden Lueking, Rochester
*Allison Schmuldt, Lombard
Andrew Sniegowski, Aurora
Jordan Story, Aurora
Liam Tipple, Ottawa
Ezra Tirado, Chicago
Aiden Whitehead, Bloomington

Trombone

Azalea Morgan, Oak Park
*Alyssa Greer, Lemont
Angelina Kekev, Geneva
Rylan Anderson, bass, Danville

Euphonium

*Nora Lacey, Grayslake
Isabelle Pray, Le Roy
Alison Richards, Manteno
Alexa Sobieszczyk, Plano

Tuba

Jack Fritz, Newburgh
*Lilly Hartley, Moline
Emily Kinder, Bloomington
Lucas Logacho, Lombard

Percussion

Bridget Hagen, Winfield
Alex Harper, Metamora
*Kyle Heissler, Bloomington
Christian Luedtke, Peoria
Jayden Rohr, Minooka
Abbey Schiller, Round Lake

Piano

Xinyi Li, Shenyang, China

*Denotes Principal or Co-Principal