Symphonic Winds

Dr. F. Mack Wood, conductor

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

Center for the Performing Arts
December 1, 2022
Thursday Evening
8:00 p.m

This is the seventy-fifth program of the 2022-2023 season.
Program

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

RAGAMUFFINS: (Shenanigans and Tomfoolery for Band)  Danielle Fisher  (b.1986)

Planet B  Catherine Likhuta  (b. 1981)

A Song for Tomorrow  Kevin Day  (b. 1996)

Radiant Joy  Steven Bryant  (b. 1972)

Avelynn’s Lullaby  Joel Puckett  (b. 1977)

ASSISTED LISTENING DEVICES
The Center for the Performing Arts is equipped with an infrared audio amplification system for assisted listening. Headsets and receiver packs are available, free of charge, at the Box Office or by checking with the House Manager. An ID is needed to check out the device and must be returned to the House Manager at the end of the performance.
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!

**RAGAMUFFINS: (Shenanigans and Tomfoolery for Band)**

**Year Composed:** 2019, **Duration:** 3:00  
Danielle Fisher

**Danielle Fisher** is an educator, composer, and performer living in Dallas, TX where she is the Director of Bands at J.L. Long Middle school. Danielle enjoys composing and arranging for her colleagues and their young ensembles throughout the country. In addition to her work in public schools, Danielle currently serves as Staff Arranger for Maryland Chamber Winds, and has produced over fifteen original compositions, transcriptions, and arrangements for MCW since 2016. Danielle enjoys frequent collaborations with MCW artistic director, Dr. Tyler Austin.

Danielle received a B.M.E. in Music Education and a B.M. in Music Theory/Composition from Illinois State University where she studied composition with David Maslanka, Martha Horst, and David Feurzeig. After her undergraduate work, Danielle freelanced and managed large studios of trumpet and french horn students, first in central Illinois and then in the Dallas-Fort Worth metroplex while she completed her M.M. in Music Education at the University of North Texas. Her Master's thesis led her to develop her 'Little Band... BIG IMPACT' series, which make the standards in wind literature available for adaptable ensemble settings.

Program note from composer:

This concert march is based off of a 12-tone row given to me by my colleague and friend, Patrick Dietz. This 12-tone pattern is a theme throughout the piece. This is a quirky and entertaining march that is truly full of shenanigans and tomfoolery!

**Planet B**

**Year Composed:** 2021, **Duration:** 6:30  
Catherine Likhuta

Program note from composer:

It is no secret to anyone that our planet is suffering least of all to the children of today I heard the following sentiment: "take care of your planet. There is no planet B" And I thought: what if there were an ideal planet without violence, racism, greed, ecological emergencies and global pandemics? A musical journey towards such a planet could give us all some optimism for the future. I believe that in 2021 we need it more than ever.

The piece opens with static stacked perfect fifths, representing the vastness and the mysterious power of space. Then, we zoom in on Earth, singling it out from the entire galaxy. The Earth is crying. It is hurt. It is letting out deep sighs, as if a wounded majestic animal.

The next section of the piece, characterised by rising tension, is the musical version of "enough is enough!". It represents the protests, the high-school kids carrying huge posters, the outcries of the young generation. They are brave, bold, and they demand change and action. They came to protest and brought their message across loud and clear.

The final section opens with the musical imitation of the sky clearing after a storm, sun coming out, and nature starting to awaken. This section is about positivity, hope and healing. In the final chords, we are zooming out and going back into space, seeing the Earth get smaller and smaller. The Earth is smiling! It looks greener. It feels healed.
**A Song for Tomorrow**

*Year Composed: 2019, Duration: 7:30*

*Kevin Day*

Program notes by composer:

*A Song for Tomorrow* is a composition that is very near and dear to my heart. The piece was composed in memory of my friend Jonathan Foreman, who tragically died in September of 2018. Jonathan, his older brother David, and their family and I were close when we were in high school and so his death hit me very hard; as well as the family, and the students and faculty of Arlington High School. For his funeral, the room was packed with Arlington High School teachers, students, and alumni who knew Jonathan. Arlington High School was always a family and so it was amazing to see how many people came out to support and say their goodbyes. After the funeral service, I felt a deep pulling on my heart that I need to write something for David and the Foreman family, as a tribute to Jonathan. I pondered what to do for months until I was able to come up with a title and an idea for the piece. The title of the composition, *A Song for Tomorrow*, is inspired by a Latin phrase that was printed on Jonathan’s funeral program. This phrase read “Cras alius dies est”, which means “Tomorrow is Another Day”.

The song is meant to embody who Jonathan was, and provide hope and comfort to the family and friends who knew him for the days to come. The song features a chorale that I came up with that comes back in different forms throughout the piece. Jonathan was a trumpet player and so I wrote an off-stage trumpet solo that is played (which represents him), as well as a trumpet section feature that builds the climax of the piece.

The piece explores different conflicts and dissonances, until coming to a peaceful resolution. This was incredibly hard for me to write and so I wanted to make sure that I put everything in my heart into this work. I hope that this piece can be comforting and provide peace to all who have lost someone close to them. I hope it gives them the strength to carry on through the days ahead, for every tomorrow that comes.

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**Radiant Joy**

*Year Composed: 2006, Duration: 5:15*

*Steven Bryant*

Program note by composer:

*Radiant Joy* was my first new work after a compositional hiatus, and one that I hope is equal to its title in character and purity of intent. It comes after a difficult period in my personal life, and thus its character was something of a surprise to me.

This work began life as a strict, 12-tone, serialized creature modeled on Webern – I wanted something sparse and tightly constructed (in harmonic and intervalllic terms), while still retaining a vital rhythmic pulse. After several sketches that ended in anger and frustration, I realized I was metaphorically banging my head against the creative wall, and perhaps I should stop forcing this music into existence with a prescriptive process, and simply listen inwardly to what I actually wanted to hear.

The result is simultaneously the opposite of what I was originally trying to create, and also its direct realization – the vital rhythmic pulse is still prominent, but the harmonic materials veered toward the language of 70s/80s funk/jazz/fusion (take your pick). Regardless, the piece is intended to emanate joy and ‘good vibes’ (literally – the vibraphone is critical to the piece!), for the performers, the audience, and the composer!
Avelynn’s Lullaby
Year Composed: 2011, Duration: 8:30
Joel Puckett

Program note by composer:

My daughter, Avelynn, arrived on a spring morning with a pep in her step. Since day one, she has had the energy of three babies [although, to be honest, I'm not sure how that is measured].

Our nighttime routine has become set in stone. I give her a bath, put her in her pajamas, and we read a book or two. And then we come to my favorite portion of the routine: the lullabies. Doing my part, I sing her slow lullabies while rocking her, and she does her part, fighting the onset of sleep. By far her favorite lullaby is the one my mother used to sing to me: "Sail far away, Sail across the Sea, Only don't forget to Sail, back to me."

At least, I thought it was the one my mother used to sing to me. I got curious about the rest of the verses and found that the piece was written in 1898 by Alice Riley and Jesse Gaynor, and has only a passing resemblance to the song I remember my mother singing to me. Better yet, it has virtually no resemblance to the lullaby I had been singing to Avelynn!

So Avelynn’s Lullaby is both a journey of daddy trying to coax daughter to sleep, and a journey of daughter enjoying the song, fighting sleep and eventually succumbing to slumber.

Avelynn’s Lullaby was commissioned by a consortium of American wind bands led by John Carnahan and the California State University Long Beach Wind Ensemble. Dedicated to Avelynn Puckett.
Biography

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 at 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 metropolex 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.
<table>
<thead>
<tr>
<th>Instrument</th>
<th>Players</th>
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<tbody>
<tr>
<td><strong>Flute</strong></td>
<td>Chelsea Davis, Maddie Hubbard, Jessica Noga, Sinclair Roechner, Emily Ruvoli*, Andy Trower*</td>
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<tr>
<td><strong>Oboe</strong></td>
<td>Melanie Castillo*, Carson Mullins, Sara Walsh</td>
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<tr>
<td><strong>Bassoon</strong></td>
<td>Nick Filano*, Emma Turner</td>
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<tr>
<td><strong>Clarinet</strong></td>
<td>Arturo Alfaro-Marquez, Ryan Daimid, Michael Endres*, Mario Flores, Maggie Haley</td>
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<tr>
<td><strong>Trombone</strong></td>
<td>Grant Cermak*, Lucas Dahmn, Ethan Machamer, Nathan Nigus, Tori Puffer, Emily Rausch</td>
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<tr>
<td><strong>Saxophone</strong></td>
<td>Jennifer Brewer, Thomas Guilfoyle, Briana Morin, Mikey Schelinski*, Sam Simmons, Hailey Woock</td>
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<tr>
<td><strong>Horn</strong></td>
<td>Rhys Barlow, Lydia Cermak, Sam Fortuna, Carly Gussman*, Lucy Harazin, Matthew Tutterow</td>
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<tr>
<td><strong>Trumpet</strong></td>
<td>KT Freimuth, Chloe Horn, Joe Johnson, Charlie Machamer*, Christian McLaughlin, Andrew Millies</td>
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<tr>
<td><strong>Euphonium</strong></td>
<td>Brynley Castro, Jack O'Mahoney, Joseph Rhykerd*, Alison Richards</td>
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<tr>
<td><strong>Tuba</strong></td>
<td>Kaitlin Dobbeck*, Jack Giroux, Anne Griffin</td>
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<tr>
<td><strong>Percussion</strong></td>
<td>Noah Berkshire, Matt Boguslawski, Sara Eckert*, Hannah Fedorchak, Nadia Jensen, Sam Kelly, Emma Kutz, Aidan Perraault</td>
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*Denotes Principal or Co-Principal
A. Oforiwaaduonum, 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/Scheduling
Benjamin DeKock, 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

Band Graduate Assistants
John Gonzalez, Seth Marshall, Jeason Lopez

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
Rick Valentini, Creative Technologies
Justin Vickers, Voice
Michelle Vought, Voice
Mack Wood, Associate Director of Bands

*Creative Technologies Program (CTK)