Illinois Wind Orchestra
Elizabeth B. Peterson, conductor
Kelly Cartwright, graduate assistant conductor

Foellinger Great Hall
Krannert Center for the Performing Arts
Thursday, October 8, 2015
7:30 PM

Music inspired by the written word...

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Year</th>
<th>Composer</th>
<th>Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>MICHAEL MARKOWSKI</td>
<td>Dreamland (2011)</td>
<td></td>
<td>ERIC WHITACRE</td>
<td>Lux Aurumque</td>
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<tr>
<td>(b. 1986)</td>
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<td>(b. 1946)</td>
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<td>DAVID BIEDENBENDER</td>
<td>Luminescence (2009)</td>
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<td></td>
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<td>(b. 1984)</td>
<td></td>
<td></td>
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<td>intermission</td>
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<td>(b. 1961)</td>
<td>I. The Lion and the Mouse</td>
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<td>(1854-1932)</td>
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<td>II. The Pied Piper of Hamelin</td>
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<td>III. The Tortoise and the Hare</td>
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<td>IV. The Ugly Duckling</td>
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<td>V. The Three Billy Goats Gruff</td>
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Illinois Wind Orchestra

piccolo
Lisa Kucharski

flute
Kristen Alberty
Hannah Drake
Casey Dumford
Rebecca Krupa*
Madelyn Tenuta
Nitha Viraporn

oboe
Devin Gilbreath
Anne Johnson
Audrey Levengood*
(English Horn)

bassoon
Jacob Bross (contrabassoon)
Fiona Qu
Niko Yamamoto*

clarinet
Matthew Carsello
Ben Congdon
Mari Elias
Elizabeth Fleming
Michael Jang*
Melissa Ohrzesik
Eunyoung Park
Joseph Revay

bass clarinet
Dan Roeter
Kaolin Sewell*

saxophone
Miranda Daley (alto)
Jenna DeVries (tenor)
Hannah Gibbs (alto)
Geddy Grove (bari)
Abby Kott* (alto)

trumpet
William Ernst
Samantha Kotlicky
Samuel Litt*
Andrew Magosky
Ryan Meyer
William Pritchard
Victoria Sewell
Eric Stevenson

horn
Scott Eriksen
Adam Laird
Pauline Limberg*
Janet Luedtke
Amy Mullard
Carson Satchwell

trombone
Matthew Bandyk
Matt Carder
Matt Granger*
Brandon Jarot
Sam Schnelle

bass trombone
Walker Cook
Isaac Hoffman*

euphonium
Melissa Bugner
Drew Smith*
Wataru Sugahara

tuba
Charles Price
Andrew Westgate*

timpani
Elisabeth Crother

percussion
Nina Chamberlin
Nathan Cornwell
Nikolas Erickson*
Cody Guldner
Jeremy Wall

piano
Niko Yamamoto*
* principal

bassoon (contrabassoon)

The University of Illinois Bands Staff
Stephen G. Peterson, director of bands
Linda R. Moorhouse, associate director for undergraduate affairs, school of music | senior associate director of bands
Elizabeth B. Peterson, associate director of bands
Barry L. Houser, director of athletic bands | associate director of bands
Lana Custer, financial associate
Jennifer Gavel, office administrator
Kelly Cartwright, graduate conducting intern
Joseph Busuito, graduate assistant
William Sugg, graduate assistant
Sean Smith, graduate assistant
Pierre Long-Tao Tang, graduate assistant
Morganne Garcia, graduate assistant
Andrew Dolgon, graduate assistant
Aaron Kavelman, graduate assistant

University of Illinois Bands Selected Events
October 18, 2015, 3:00 pm, Hindsley Symphonic Band
October 30, 2015, 7:30 pm, Wind Symphony
November 15, 2015, 3:00 pm, Marching Illini in Concert
November 17, 2015, 7:30 pm, University Concert Band

Visit the University of Illinois Bands at www.bands.illinois.edu for the full performance calendar.

Bands at the University of Illinois
The historic University of Illinois Bands program is among the most influential and comprehensive college band programs in the world, offering students the highest quality musical experiences in a variety of band ensembles. These ensembles include several concert bands led by the Illinois Wind Symphony, the Marching Illini “The Nation’s Premier College Marching Band,” two Basketball Bands, Volleyball Band, the Orange & Blues Pep Bands, and the community Summer Band. Students from every college on campus participate in the many ensembles, and the impact on the campus is substantial. The Illinois Bands are a critical part of the fabric of the University of Illinois, and their influence on students—past, present and future—is truly unique.
Giroux provides notes on her Symphony of Fables:
Once I had decided upon composing a work based on fables and had chosen the five fables that I would musically tell, I was faced the decision of style. Taking to heart the often spoken phrase “write what you know about,” I decided after great debate to compose all the fables in what I consider to be “old school” style. What I mean by that is to say I used styles with which I believe I would have heard as “background” music in my head or at the movies when I was a young. Keep in mind that when I was a child, my favorite musical story compilation was Disney’s “Fantasia.” I knew I did not want this work to come off as “cartoon” music, but as an emotionally serious and highly programmatic work with several options for the performers in its “telling,” both musically and verbally.

The Lion and the Mouse
By Aesop
The moral: “No act of kindness, no matter how small, is ever wasted.”

The Pied Piper of Hamelin
By the Brothers Grimm
The moral: “Never go back on your word.”

The Tortoise and the Hare
By Aesop
The moral: “Slow but steady wins the race.”

The Ugly Duckling
By Hans Christian Anderson
The moral: “Beauty is in the eye of the beholder.”

Three Billy Goats Gruff
of Scandinavian Origin
The moral: “Never, ever be greedy.”

The man who would become known as “The March King” was born in Washington D.C. on November 6, 1854. To redirect him from joining a circus band, his father enlisted him as an apprentice musician in the United States Marine Band when Sousa was 13 years old. He would famously lead the organization from 1880 until 1892, when he resigned to organize his own band. During World War I Sousa was commissioned in the United States Navy and organized fleet bands at the Great Lakes, Illinois Naval Training Center. A prolific composer, Sousa wrote 136 marches, 15 operettas, 70 songs, and various other works.

In 1889, the Washington Post Newspaper sponsored an essay contest for public school students as a means to attract new readers. Sousa and the U.S. Marine Band were requested to perform at the awards ceremony, which was held at the Smithsonian Institution that June. Leading to the event, the Post’s co-publisher, Frank Hatton, asked Sousa to compose a new march to commemorate the occasion. Sousa’s march became strongly associated with the then-popular two-step; the dances would eventually also be known as “Washington Posts.”

THE CONDUCTORS
Dr. Elizabeth Peterson, clinical professor of music, joined the Illinois faculty in the fall of 2015. Dr. Peterson conducts the Illinois Wind Orchestra, teaches courses in instrumental conducting and supervises student teachers for the music education department. Prior to her appointment at the University of Illinois, Peterson was a tenured professor of music education at the Ithaca College School of Music. During the seventeen years she spent at Ithaca College, Peterson conducted numerous ensembles including the Symphonic Band, Brass Choir and All-Campus Band. She taught courses in conducting, undergraduate and graduate courses in music education, and supervised student teachers. Peterson was the co-conductor of the Ithaca Concert Band (community band) for fifteen years. Her research interests include the study of first year music teachers and the pursuit of music and life long learning.

Dr. Peterson is active as a guest conductor, adjudicator, and school music consultant in the United States and Canada. She presents clinics at the local, state and national levels in the field of music education. Peterson’s book, “The Music Teachers First Year: Tales of Challenge Joy and Triumph”, is published by Meredith Music.

Prior to her appointment at Ithaca College, Peterson was an arts administrator and director of bands in the public schools of Ohio and Illinois. Dr. Peterson holds a number of professional memberships including the College Band Directors National Association, The National Association for Music Education, Mu Phi Epsilon, Phi Kappa Phi and Pi Kappa Lambda (an honorary music fraternity). Peterson was recently accepted into the American Bandmasters Association and she is also a member of the Midwest Clinic Board of Directors.

A native of Carmichaels, Pennsylvania, Lieutenant Kelly Cartwright enlisted in the U.S. Navy in August 1998 and served as principal oboist at Navy Band Southwest, San Diego, California; PACIFIC Fleet Band, Pearl Harbor, Hawaii; and Commander, Naval Forces Europe Band, Naples, Italy. During her tenure in Italy, she led units throughout the European and African theaters of operations and was promoted to Chief Petty Officer.

Commissioned in 2009, she reported to the U.S. Fleet Forces Band in Norfolk, Virginia as the Assistant Director. She also served as the band detachment officer-in-charge during the humanitarian assistance mission Continuing Promise 2011, on board USNS COMFORT (T-AH 20). In January 2012, she assumed the position as the final Director, Navy Band Mid-South in Millington, Tennessee, which was disestablished in October 2014. Her previous assignment before coming to the University of Illinois was as the Asset Department Head at the Navy Office of Community Outreach in Millington, Tennessee.

She holds a Bachelor of Music Education from West Virginia University and Master of Education from the University of Hawaii. She is also a graduate of the Navy School of Music Basic, Unit Leader, and Senior Musician courses.
PROGRAM NOTES

Dreamland – Michael Markowski (b. 1986)

Michael Markowski graduated magna cum laude in 2010 with a Bachelor of Arts degree in Film from Arizona State University. While Markowski has never studied music at a university, he has studied privately with his mentors, Jon Gomez and Dr. Karl Schindler. He has continued his education by participating in a number of programs including “the art of orchestration” with television and film orchestrator, Steven Scott Smalley, and was invited to the National Band Association’s Young Composer and Conductor Mentorship program in 2008. Most recently, Markowski participated in the 2014 NYU/ASCAP Foundation Film Scoring Workshop in Memory of Buddy Baker where he was named one of ASCAP’s Film & TV “Composers to Watch.” Mark Snow, composer of The X-Files and one of the workshop’s guest mentors, says Michael’s music is “extremely sophisticated” and “complemented the mood and emotion of the scene with unusual maturity and sensitivity.”

Markowski, writes about his piece, Dreamland: “The opening few bars quotes one of my favorite contemporary artists/songwriters, Gary Wilson. The musical quotation is borrowed from the opening track, A Very Small Town, to Wilson’s album, Mary Had Brown Hair (Stones Throw Records, 2004). Over the last 30 years of his work, dreams have become a common theme for Wilson, too — a way for him to revisit and relive the magical (and the painful) memories from his youth. For Gary, walking into his own dreams is a dose of nostalgia.

In the section that follows, I quote my own past: a never-before performed choral work called Echo that I composed just after my high school graduation. The saxophone section sings this new idea in the tradition of a four-part choral setting. The text that inspires this section, borrowed from the 19th century poet, Christina Rossetti, describes dreams as a place to visit with those in the speaker’s life who have passed away — a place where these spirits might “come back in dreams.”

Lux Aurumque – Eric Whitacre (b.1970)

Eric Whitacre is an American composer of choral, wind band, and orchestral music. Growing up in Reno, Nevada, Whitacre’s musical development was sporadic. He occasionally studied piano, joined the marching band in junior high, and played in a techno-pop band. His ability to read music was limited before he began his studies at the University of Nevada, Las Vegas, where he received a Bachelor of Music. Whitacre went on to study with composers John Corigliano and David Diamond at the Juilliard School. Though he is best-known for his choral works, Whitacre has also composed several important pieces for wind band, such as Ghost Train and October.

About the wind band transcription of Lux Aurumque, Whitacre wrote: “Lux Aurumque began its life as an A cappella choral work that I wrote in the fall of 2000. When the Texas Music Educators Association and a consortium of bands commissioned me to adapt it for symphonic winds, I rewrote the climax and included the grand ‘Bliss’ theme from my opera Paradise Lost. Lux Aurumque received its premiere at the 2005 conference of the Texas Music Educators Association, and is dedicated with deep admiration for my dear friend Gary Green.”

To Set the Darkness Echoing – Dana Wilson (b. 1946)

Dana Wilson holds a doctorate from the Eastman School of Music, and is currently the Charles A. Dana Professor of Music in the School of Music at Ithaca College. He has written on diverse musical subjects, including his own compositional process in Composers on Composing for Band, Vol. 2. He has been a Fellow at a number of institutions, including Yaddo, the Aspen Institute, Ithaca College, and Cornell University.

Titled from and inspired by the words from of poet Seamus Heaney, the work is written in memory of the power of the Civil Rights Movement. The piece was commissioned by the schools of Cobb County, Georgia, home of Dr. Martin Luther King, Junior.

Wilson writes about his piece, “One reason that Dr. King was so successful—and the Civil Rights Movement had such an impact—is that through nonviolent protest, he held a mirror up to ourselves, forcing us all to see how we—not others—were behaving. In this process, to use the words of poet Seamus Heaney, Dr. King “set the darkness echoing,” and thus inspired profound change. It is a great lesson for all of us that in our personal and social lives, we need not be afraid to set the darkness echoing, for it is in this process that we truly learn about ourselves and come to terms with the truths in our lives.”

Luminescence – David Biedenbender (b.1984)

David Biedenbender is a member of the composition/theory faculty at the Interlochen Arts Camp and was previously on the composition/theory faculty at Oakland University. He received the Doctor of Musical Arts and Master of Music degrees in composition from the University of Michigan, Ann Arbor and the Bachelor of Music degree in composition and theory from Central Michigan University.

The composer notes:

Luminescence is based on fragments from the melody Erwarte dich, mein schwacher Geist (Rouse thyself, my weak spirit), which was written by Johann Schop and subsequently harmonized in several settings by Johann Sebastian Bach. It’s commonly known as the Christian hymn, Break Forth O Beaueous Heavenly Light.

Partial Text of the Hymn:

Break forth, O beauteous heavenly light, and usher in the morning. O shepherds, shudder not with fright, but hear the angel’s warning: this child, now weak in infancy, our confidence and joy shall be, the power of Satan breaking, our peace eternal making.

A Symphony of Fables – Julie Giroux (b. 1961)

A native of Fairhaven, Massachusetts, Julie Giroux, has composed many pieces for wind band. Her first piece for band was published in 1981 when she was still in high school. After she graduated from Louisiana State University with a performance degree, she scored for the film and television industry and has won several Emmy Awards. Ms. Giroux has composed for all mediums, including orchestra, chamber music, and choir.