HINDSLEY SYMPHONIC BAND
Kimberly Fleming, conductor
Michelle Bell, graduate conductor

WIND ORCHESTRA
Barry L. Houser, conductor
Isaac Brinberg, graduate conductor

Foellinger Great Hall
Krannert Center for the Performing Arts
7:30 PM, Wednesday, November 16, 2022

HINDSLEY SYMPHONIC BAND

KATAHJ COPLEY (b. 1998) Halcyon Hearts (2021)
Michelle Bell, conductor
GUSTAV HOLST (1874–1934) Second Suite in F, op. 28b (1911)
ed. Colin Matthews
March
Song Without Words
Song of the Blacksmith
Fantasia on the "Dargason"
MOISÉS MOLEIRO (1904–1979) Joropo (1971)
arr. Johan de Meij

—intermission—

WIND ORCHESTRA

NKEIRU OKOYE (b. 1972) Grayce and Sickle (2021)
Isaac Brinberg, conductor
TYLER MAZONE (b. 1998) Shut Out (2022)
RANDALL STANDRIDGE (b. 1976) unBroken (2021)
JOHN MACKEY (b. 1973) Aurora Awakes (2009)
HINDSLEY SYMPHONIC BAND
Kimberly Fleming, conductor

flute
Elena Birchenough
McKenzie Langendorf
Andie Luangrath
Agnes Zochowska

oboe
Logan Lenahan
Ziang Zhang

bassoon
Gwen Nicketta

Bb clarinet
Zak Ali
Karen Kopecki, bass
Anirudh Kumar
Sofia Logacho
Jaela Ludwick
Neha Musunuri
Maaike Niekerk
Kaitlyn Steffgen
Trevor Ton

saxophone
Yaffe Green, baritone
Haley Hamilton, tenor
Shelby Kook, alto
Annika Marchi, tenor
Emily McGovern, alto
Erin Stanton, baritone
Nicholas Zavala, alto

trumpet
Sophia Beem
Jet Conway
Jeff DeLaRosa
Thomas DeMouy
Ryan Kazda
Carmela Scambiatterra
Sean Spenner

horn
Matthew Felbein
Connor Friedman
Megan Harrison
Coralyn Johnson
Edwin Shin

trombone
Hamzah Ahmed
William Beckman
Brendan Parmer

euphonium
Tavonn Adams
Ishan Bogetto
Sophie Freeman
Sam Guagliardo
Megan Houlihan
Hailey Robb

tuba
Andrew McGowan
Kenneth Zhou

percussion
Michael Danielson
Devin Furstoss
Noah McLeod
Danny Ortiz
Logan Sardina
Sophia Wilhelm

double bass
Jose Javier Vásquez

piano
Elizabeth Kim
WIND ORCHESTRA
Barry L. Houser, conductor

flute
Lisa Altaner
Hanna Choi
Francesca Korbitz
Mariano Morales
Ellie Pierzina*

saxophone
Joseph Anderson, baritone
Claire Baranyk, tenor
Miranda Daley, alto
Kyle Kreutzer, tenor
Naomi Niekerk, alto
Cameron Paddack,* alto
Carlos Ponce Vargas, alto

trumpet
Elisabeth Bieber
Simon Heck
Anna Poel
Mike Romero
Annika Templin
Eric Verplaetse
Noah Weisbard*

horn
Daphne Anderson*
Lizzy Mazzolini
Rebecca Mills
Maevë O'Hara

oeb
Patrick Duncker*
Andrew Nisipeanu
Timothy Park
Katie Pierce

euphonium
Jake Guglielmi**
Eddie Ortiz**
Leo Schopick

tuba
Tyler Lange**
Wilson Shrouth**

bassoon
Michelle Bell*
Joe DeMaria

percussion
Simon Cooper
Nick Evanoff
Shane Nelson
Collin Van Der Karr
Jiarong Wang*

Bb clarinet
Josh Agrest
Michelle Bae
Michael Coppedge
Clara Galbraith
Leah O'Dekirk
Lia Pappas**
Aidan Purcell
Vanna Tsiknias**
Kevin Valois

piano
Xiao Yang

*principal
**co-principal
THE CONDUCTORS

Michelle Bell is a doctoral candidate in wind band conducting and a graduate teaching assistant with the University of Illinois Bands. Michelle earned her master of music in wind band conducting from the University of Minnesota where she studied with Dr. Emily Threinen. While at UMN, she assisted with the marching band, University Band, Symphonic Band, and University Wind Ensemble.

In 2018, Michelle was appointed visiting assistant professor of music at Emory & Henry College in Emory, Virginia where she assisted with the marching band and concert band, and directed the pep band and various chamber woodwind ensembles. She also taught courses in theory, conducting, instrumental methods, and woodwind methods. Prior to her time at E&H, Michelle taught at St. Cloud State University, where she directed the sports band.

Michelle graduated from the University of Massachusetts Amherst in 2011, earning her bachelor of music education degree as well as a commission as a second lieutenant in the Army National Guard. Since then, she has served in the Virginia, Pennsylvania, and Minnesota Army National Guards. Currently, she holds the rank of captain and was recently deployed as a company commander in support of the Southwest Border Mission, where she led a company of 120 soldiers.

Isaac Brinberg is a doctor of musical arts candidate in wind band conducting at the University of Illinois Urbana-Champaign and serves as a graduate teaching assistant with the University of Illinois Bands, studying with Dr. Kevin Geraldi, and working with Barry Houser and the Marching Illini. He also studied with Dr. Stephen Peterson and Dr. Elizabeth Peterson during their tenure. Prior to arriving at the University of Illinois, Isaac received his master of music in wind conducting at the University of Missouri–Kansas City Conservatory, studying with Professor Steven D. Davis. He taught at Discovery Middle School in Granger, Indiana before his graduate studies, and received his bachelor of music education from Indiana University.

Isaac has presented at leading conferences and published research in top publications, recently focusing on nontraditional concert venues, tuba pedagogy, cultural diplomacy, and programming trends. He co-founded the Graduate Wind Conductors Association, a vibrant online community and resource for faculty and students nationwide. While in Kansas City, he directed a Classical Revolution chapter that presented concerts in venues such as record stores and restaurants. He is a member of ITEA, ILMEA, CBDNA, and a brother of the Nu Xi Chapter of Kappa Kappa Psi.

Kim Fleming is the assistant director of bands at the University of Illinois where her responsibilities include conducting the Hindsley Symphonic Band as well as teaching courses in the undergraduate conducting sequence. Before joining the faculty at Illinois, she completed her DMA at the University of Michigan where
served as a graduate student instructor for the undergraduate conducting courses, conducted the women’s basketball and volleyball bands, directed the Michigan Alumni Concert Band, and conducted the Michigan Youth Symphonic Band.

Dr. Fleming has nine years of public school teaching experience including positions at Wauconda High School in Illinois and Woodcliff Middle School in New Jersey. In these roles, she directed curricular concert bands, conducted musical pit orchestras, and co-directed athletic band programs. In 2019, the Illinois Directors of Student Activities recognized her as an outstanding activity advisor for her work with students in the Wauconda High School band program. In addition to teaching, she is an active guest conductor and clinician. Her research on diverse programming practice in instrumental music teacher education has led to presentations at state and national conferences, including the Society for Music Teacher Education Symposium and the Instrumental Music Teacher Educators Colloquium.

Dr. Fleming earned her master of music in wind conducting from Northwestern University and her bachelor of music in music education from Ithaca College. Her professional affiliations include the College Band Directors National Association, the National Association for Music Education, and the National Band Association.

Barry L. Houser is the associate director of bands, director of the Marching Illini, director of the Fighting Illini Athletic Bands, and clinical associate professor of music where his responsibilities include conducting a number of concert ensembles in the Illinois Bands program, the athletic bands, and the 375-member Marching Illini in addition to teaching marching band procedures. Professor Houser’s teaching experience encompasses both extensive public school and university experiences.

A native of Indiana, Professor Houser served as director of bands and performing arts director at NorthWood High School in Nappanee, Indiana, where his bands developed a reputation for great musicianship which in turn earned the program state and national recognition. Prior to his position at NorthWood, Houser served as the assistant director of bands at Buchholz High School in Gainesville, Florida. Bands under Houser have performed at the Macy’s Thanksgiving Day Parade, the NBC Today Show, the ISSMA State Marching Finals, and the Indiana Music Educators State Convention. Other performances include the Indianapolis 500 Parade, the Chicago Thanksgiving Day Parade, the Outback Bowl Parade and Halftime Show, the Hollywood Christmas Parade, the Washington, DC National Memorial Parade, Chicago Bears halftime shows, and performances with Maynard Ferguson, the Dallas Brass, Canadian Brass, Boston Brass, Gregg Potter, Douglas Yeo, and many other talented artists.

Houser holds professional memberships in the College Band Directors National Association,
National Band Association, NAfME, Golden Key National Honor Society, Lambda Chi Alpha Fraternity, Kappa Kappa Psi International Band Fraternity, honorary member of Tau Beta Sigma, Phi Mu Alpha Sinfonia, and has been honored by the Indiana General Assembly and the US House of Representatives. He is the recipient of the Indianapolis Star Academic All Star Award, the WNDU Channel 16 Excellence in Education Award, as well as being listed in various “Who’s Who” publications throughout his career.

Professor Houser is active nationally as a guest conductor and clinician in both the marching and concert mediums. He has served on the staff of the Macy’s Great American Marching Band and the National Events Mass Band, which performs annually at the Chick-Fil-A Bowl in Atlanta, Georgia. He is a contributing author to the popular marching band textbook *The System* by Gary Smith as well as numerous submissions to the *Teaching Music through Performance in Band* series. Houser has served as governor of the North Central District of Kappa Kappa Psi and currently serves as chapter advisor for the Nu Xi Chapter of Kappa Kappa Psi on our campus as well as chapter advisor for the Phi Mu Alpha Chapter. He has served as the North Central division chair for the National Band Association and is currently serving on the athletic band board for the College Band Directors National Association as well as the chair of the athletic bands for the Big Ten Band Directors Association. During the summer, Professor Houser is the director and president of the renowned Smith Walbridge Clinics, one of the largest marching band / leadership camps in the country with locations in Illinois and Florida, attracting over 1,000 students each year.

Professor Houser is an educational consultant for *Ultimate Drill Book* and is recognized as a Yamaha Master Educator.

**PROGRAM NOTES**

*Halcyon Hearts (2021) | Katahj Copley (b. 1998)*

Carrollton, Georgia native Katahj Copley (he/him/his) premiered his first work in 2017 and hasn’t stopped composing since. As of 2017, Katahj has written over 100 works, including pieces for chamber ensembles, large ensembles, wind ensembles, and orchestra. His compositions have been performed and commissioned by universities, organizations, and professional ensembles, including the Cavaliers Brass, Carroll Symphony Orchestra, California Band Director Association, Admiral Launch Duo, and the Atlanta Wind Symphony. Katahj has also received critical acclaim internationally with pieces being performed in Canada, the United Kingdom, Japan, China, and Australia. Katahj received two bachelor of music degrees from the University of West Georgia in music education and composition in 2021. He is currently studying composition with Omar Thomas at the University of Texas at Austin.
Love does not delight in evil
but rejoices with the truth,
It always protects, always trusts,
always hopes, always perseveres
Love never fails.

*Halcyon Hearts* is an ode to love and how it affects us all. Halcyon denotes a time where a person is ideally happy or at peace, so, in short, *Halcyon Hearts* is about the moment of peace when one finds their love or passion.

The piece centers around major 7th and warm colors to represent the warmth that love bring us. The introduction—which is sudden and colorful—symbolizes the feeling of the unexpected journey it takes to find love. Using the colors and natural energy of the ensemble, we create this sound of ambition and passion throughout the work. No matter what race, gender, religion, nationality or love, we all are united with the common thread of passion from the heart. This piece was written in dedication to those who love no matter which negativity is in the world; do not allow hate and prejudice to guide the way we live our lives. Always choose love, and the halcyon days will come.

—Biography adapted from composer’s website, program note provided by the composer


Václav Nelhýbel was a Czech composer and conductor. He studied composition and conducting at the Prague Conservatory of Music and musicology at the Universities of Prague and Fribourg, Switzerland. As a student, he was affiliated with Radio Prague as a composer and conductor, and by age eighteen, he was conducting the Czech Philharmonic as an assistant to Rafael Kubelík. From 1950 to 1957, he worked as a guest conductor with numerous European orchestras including the Vienna Philharmonic, Munich Philharmonic, Bavarian Symphony, and Orchestra de la Suisse Romande. He moved to the United States in 1957, became a citizen in 1962, and continued to be an active composer, conductor, and lecturer up until his death in 1996. In addition to his works for winds, he wrote three ballets, three operas, and a symphony.

*Symphonic Movement* is dedicated to John Paynter and the Northwestern University Band. Gill Mitchell, a former assistant director at the US Army Band, played a recording of Nelhýbel’s *Trittico* for Paynter, who immediately asked the composer to consider writing a work for Northwestern. *Symphonic Movement* arrived in the mail five days later. It is believed that Nelhýbel had already started the work but was inspired to complete it. The piece was immediately popular among bands, and Nelhýbel conducted the Arkansas Tech
Symphonic Movement is composed in five continuous sections: Adagio, Allegro, Poco meno mosso, Allegro, and Adagio. Nelhýbel described the piece as “my first composition for band written completely on a symphonic level.” He opens the work with an eerie and suspenseful introduction; then builds the eight-note fragment that will be the foundation of the work. The piece is highly percussive in nature and features unique material for each instrument family throughout the ensemble. The summation of this material creates a true tour-de-force, with intensity that grows until the final climax of the piece.

—Biography adapted from windrep.org, program note from Army Field Band


As a young musician, Roshanne studied flute and piano and developed an interest in many different styles of music. After seeing Philip Glass and his ensemble perform as the musical guests on Saturday Night Live, she developed an interest in contemporary music and in being a composer herself. Since then, Etezady’s works have been commissioned by the Albany Symphony, Dartmouth Symphony, and more. She has been a fellow at the Aspen Music Festival, the Norfolk Chamber Music Festival, and at the Atlantic Center for the Arts. Roshanne Etezady’s music has earned recognition from the American Academy of Arts and Letters, the Korean Society of 21st Century Music, the Jacob K. Javits Foundation, Meet the Composer, and ASCAP.

An active teacher, Etezady has taught at the Interlochen Arts Camp, Yale University, Saint Mary’s College, the Crane School of Music at SUNY Potsdam, and is currently on faculty at the University of Michigan. She has given masterclasses at Holy Cross College, the Juilliard School, and the Norfolk Chamber Music Festival. Etezady holds academic degrees from Northwestern University and Yale University, and she has worked intensively with numerous composers, including William Bolcom, Martin Bresnick, Michael Daugherty, and Ned Rorem. She completed her doctorate at the University of Michigan in March, 2005.

Milestone was commissioned in 2008 by the Plymouth (Minnesota) Concert Band for the organization’s ten-year anniversary. Etezady says the following about the work:

I wanted (Milestone) to be connected to this group specifically, so I took an informal poll of the ensemble members—adult-aged amateur performers, many of whom had been with the ensemble since its creation—about some of their favorite things the Plymouth Concert Band could do. For example, the flute
section liked playing in the low register, so I wanted to feature that in the opening of the piece. I wanted to give them a piece that showed off many musical skills and characteristics, so *Milestone* features changes in mood, tempo, and timbre throughout the piece. The overall exuberant nature of the work is due to its origins as a celebratory work.

—Biography adapted from composer’s website, program note by composer

**Second Suite in F, op. 28b (1911) | Gustav Holst (1874–1934), ed. Colin Matthews**

Gustav Holst was born in Cheltenham, England into a musical family. His father conducted the town’s chamber orchestra, and the young Holst got his first experience in orchestration by writing in cues to account for missing instruments. During the 1890s, he studied composition with Robert Bridges and Charles Villiers Stanford at the Royal College of Music before setting off on his own, first as a professional trombonist, then as a music teacher. One of his classmates was Ralph Vaughan Williams, who remained a close lifelong friend. The year 1905 brought a tremendous surge of interest in folk music: Béla Bartók and Zoltán Kodály in Hungary—as well as Cecil Sharp, Percy Grainger, and Vaughan Williams in the British Isles—collected folk songs and dances. Holst was also “bitten by the bug,” and although he did not collect folk materials, he did more than his share of arranging them.

Holst composed the *Second Suite* in 1911, but he was so preoccupied (and later fatigued) by the details of supervising a performance by Morley College students of Purcell’s *Fairy Queen* (the first since the seventeenth century) that he forgot about the work until he was asked to compose another suite for military band in 1921. He changed his original tune “Young Reilly” in the opening of the march to the Morris dance “Glorishears” and made some slight changes in the instrumentation to comply with that which was adopted by the Kneller Hall Conference of December 1921. The suite was premiered on June 30, 1922 at Royal Albert Hall, London by the Military School of Music Band conducted by Lt. Hector E. Adkins.

While initially composed in 1911, the score was revised several times and for various reasons. Holst’s daughter, Imogen (herself a composer), wrote the following commentary on her father’s *Second Suite in F*:

The work consists of four movements, all based on specific English folk songs. The “March” begins with a simple five-note motif between the low and high instruments. The first folk tune is heard in the form of a traditional British brass band march using the Morris-dance tune “Glorishears.” After a brief climax, the second strain begins with a euphonium solo playing the second folk tune in the suite, “Swansea Town.” The theme is repeated by the full band before the trio.
For the trio, Holst modulates to the unconventional sub-dominant minor of B-flat minor and changes the meter to \(6/8\). (Usually one would modulate to sub-dominant major in traditional march form. While Sousa, reputedly the “king of marches,” would sometimes change time signatures for the trio, most notably in *El Capitan*, it was not commonplace.) The third theme, called “Claudy Banks,” is heard in low woodwind soli, as is standard march orchestration. Then the first strain is repeated da capo.

In “Song Without Words,” Holst places the folk song “I’ll Love My Love” in stark contrast to the first movement. The movement begins with a chord from French horns and moves into a solo of clarinet with oboe over a flowing accompaniment in F Dorian. The solo is then repeated by the trumpet, forming an arc of intensity. The climax of the piece is a fermata in measure 32, followed by a trumpet pickup into the final measures of the piece.

“Song of the Blacksmith” contrasts the slow second movement to the rather upbeat third movement, which features the folk song “A Blacksmith Courted Me.” The brass section plays in a pointillistic manner depicting a later Holst style. There are many time signature changes (4/4 to 3/4), making the movement increasingly difficult because the brass section has all of their accompaniment on the up-beats of each measure. The upper woodwinds and horns join on the melody around the body of the piece, and are accompanied with the sound of a blacksmith tempering metal with an anvil called for in the score. The final D-major chord has a glorious, heavenly sound, which opens the way to the final movement. This chord works so effectively perhaps because it is unexpected: the entire movement is in F major when the music suddenly moves to the parallel major of the relative minor.

“Fantasia on the Dargason” is not based on any folk songs, but rather has two tunes from Playford’s *Dancing Master* of 1651. The finale of the suite opens with an alto saxophone solo based on the folk tune “Dargason,” a sixteenth-century English dance tune included in the first edition of *The Dancing Master*. The fantasia continues through several variations, encompassing the full capabilities of the band. The final folk tune, “Greensleeves,” is cleverly woven into the fantasia by the use of hemiolas, with “Dargason” being in \(6/8\) and “Greensleeves” being in \(3/4\). At the climax of the movement, the two themes are placed in competing sections. As the movement dies down, a tuba and piccolo duet forms a call back to the beginning of the suite with the competition of low and high registers.

The name “Dargason” may perhaps come from an Irish legend that tells of a monster resembling a large bear (although much of the description of the creature has been lost over time). The dargason tormented the Irish countryside.
During the Irish uprising of the late eighteenth century, the dargason is supposed to have attacked a British camp, killing many soldiers. This tale aside, “dargason” is more likely derived from an Anglo-Saxon word for dwarf or fairy, and the tune has been considered English (or Welsh) since at least the sixteenth century. It is also known as “Sedony” (or “Sedany”) or “Welsh Sedony.”

—Program note provided by the University of Michigan Symphony Band


Venezuelan pianist and composer Moisés Moleiro Sánchez was born in Zaraza on March 28, 1904 and died in Caracas on June 18, 1979. He studied piano with Salvador Llamozas at the Caracas School for Music and Declamation, known today as the Escuela de Música José Ángel Lamas. From 1933 until 1947, he was professor of music theory and piano at the same school. His most popular work is Joropo, originally composed for piano solo. This charming work is a typical dance from Venezuela in 3/8 time. Johan de Meij, who was appointed regular guest conductor with the Simón Bolívar Youth Wind Orchestra (SBYWO) in 2010, orchestrated Joropo for wind orchestra. It was written as an encore piece for the SBYWO, and is dedicated to the founder of El Sistema, Maestro José Antonio Abreu. It premiered in December 2012 at the annual gala concert in the Simón Bolívar Hall, Caracas, Venezuela, conducted by Johan de Meij. It has since become the favorite encore for the SBYWO for their concerts around the world.

—Program note adapted from Duke University Wind Symphony

Grayce and Sickle (2022) | Nkeiru Okoye (b. 1972)

Nkeiru Okoye is an American-born composer of African American and Nigerian ancestry. She was born in New York, New York and raised on Long Island. After studying composition, music theory, piano, conducting, and Africana Studies at Oberlin Conservatory, she pursued graduate studies at Rutgers University and became one of the leading African American women composers. An activist through the arts, Okoye creates a body of work that welcomes and affirms both traditional and new audiences. Hailed as “gripping” and “evocative” by The New York Times, her works have been commissioned, performed, and presented by leading orchestras across the United States. Among her honors are a Guggenheim Fellowship, the inaugural International Florence Price Society award for composition, a Beneva Foundation award, composer grants from the Virginia B. Toulmin Foundation, many awards from ASCAP, the Yvar Mishakoff Trust for New Music, and the National Endowment of the Arts. Dr. Okoye is a leading educator, giving
masterclasses and panels at leading music schools and artistic institutions throughout the country.

*Grayce and Sickle* is the commissioned work of composer Nkeiru Okoye by South Shore Conservatory in tribute to Dr. Paula Johnson, President of Wellesley College in Boston. A leading academic and cardiologist, Dr. Johnson has a special interest in the research of the correlation between genetics and medicine. The title of the work is derived from Grayce, Johnson’s mother who encouraged and nurtured her, and sickle cell disease, a genetic blood disorder that impacts mainly people of African descent.

The work for wind ensemble employs musical motives that represent significant influences in Dr. Johnson’s life and career. G-R-A-Y-C-E is a musical anagram using the notes G, Eb, Bb, C, A, F. The sickle cell motive, when plotted on the scale, is U-shaped, like a sickle, using the notes Bb, E, A, F#. Sickle cells block oxygen flow in blood vessels, causing episodic attacks of pain. The attacks are represented by an ominous staccato motive of triplets. And the rapid turnover of the sickle cells is depicted in a perpetually repeated eight-note motive. Beautifully juxtaposed to the jarring sickle cell motives is the theme for Dr. Johnson, a reflective pause that portrays her elegant serenity, constant amid her tireless and trailblazing work.

Dr. Okoye notes, “composing a five-minute tribute to one of the most impressive individuals I have encountered was a challenge. When South Shore Conservatory approached me about composing a work themed around social justice, I expressed my desire for a living subject who could be a role model, someone who transcends the stereotypical roles that depict African Americans. Dr. Johnson embodies all of this and more. At a time when people are protesting against things, she gives us someone to root for and admire. Beyond this, the work gave me an opportunity to bring attention to sickle cell disease, the need for a cure, and to advocate for more education about it.”

—Program note provided by the composer

**Shut Out (2022) | Tyler Mazone (b. 1998)**

Tyler Mazone is a deaf composer from New York State and is currently living in Michigan. He is working towards a master’s in composition at Michigan State University and is a graduate of the Crane School of Music. Tyler writes mainly chamber, solo, and large ensemble music. His music has been played by ensembles such as The _____ Experiment and the US Air Force Band through the 2019 Young Composer and Conductor Mentor Project. Tyler’s main goal is to continue the work of accessibility and to reach a wider range of audiences and performers by improving upon the framework of inclusive practices in music. Tyler also enjoys performing solo and large ensemble music on the bass clarinet!
The composer writes the following about the piece:

_Shut Out_ is a piece about the experience of being a disabled person and not quite fitting into society. The repeating structures throughout represent society with disabled people being the melodic and harmonic ideas that wash over and around these structures.

The piece is cast in three distinct sections, each showing a range of emotions that me and my disabled friends, colleagues, and family feel every day. _Shut Out_ starts off with ponderous music which is the exposition of the burden that we feel every day having to fit into a society that really isn’t built for us. A faster section is ushered in, representing the daily charades that have to be played with society with factors such as ableism, intersectionality, barriers to accessibility, and even socioeconomics. This comes to a climax which leads into an optimistic statement about what society could be like if we worked harder to be more inclusive and accessible. This dream is then yanked out by a sudden ending that sounds like a door being shut in someone’s face.

Obviously, being shut out is not an experience that is exclusive to disabled people. People affected by things like racial injustice, various stigmas such as xenophobia and homophobia, ableism, and poverty all feel this way. I simply wrote the piece from my lens as a disabled person, but I hope that others who have been shut out of society can connect with this piece, as society could not exist without so many of those that are excluded.

— _Program note provided by the composer_

**unBroken (2021) | Randall Standridge (b. 1976)**

Randall Standridge received his bachelor of music education degree from Arkansas State University. During this time, he studied composition with Dr. Tom O'Connor, before returning to Arkansas State University to earn his master’s degree in music composition, studying with Dr. Tom O'Connor and Dr. Tim Crist. In 2001, he began his tenure as director of bands at Harrisburg High School in Harrisburg, Arkansas. He left this post in 2013 to pursue a career as a full-time composer and marching arts designer. Mr. Standridge’s music is performed internationally. His compositions have been included in the _Teaching Music Through Performance in Band_ series and has had numerous works performed at the prestigious Midwest Clinic in Chicago, Illinois. His work _Art(isms)_ was premiered by the Arkansas State University Wind Ensemble at the 2010 CBDNA conference in Las Cruces, New Mexico, and his work _Stonewall: 1969_ was premiered at the National LGBA conference in 2019. Mr. Standridge is also a contributing composer for Alfred Music's
The composer writes the following about the work:

The title of this work, *unBroken*, is in reference to three things. First, is a description of my mother, who has learned to manage her mental illness and thrive in spite of it. Second, it is a reference to our family, and how both my father and mother worked to ensure that it remained whole. My parents are my heroes, and I am not shy about saying it. Their strength and this experience has also made me completely unafraid to utter the following statement:

My name is Randall Standridge, and I live with depression.

Third, many people throughout the world experience mental illness. Too many are afraid of what others will think and what may happen to their relationships, their jobs, and their families if they seek help. They are afraid that they will be seen as “weak,” “defective,” or “broken.” It is my hope that this work may provide a starting place for productive discussions and be another tool that will help knock down the social barriers that prevent those that need help from seeking it. This piece of music is dedicated to my parents, Ron and Shirley Standridge, and to all of the people and families who live with the challenges of mental illness.

Lastly, to those who may be experiencing similar problems, please know this:

You are not weak. You are not defective. You are not broken.

For more information about the piece, scan the QR code below:

— Program note provided by the composer
John Mackey holds degrees from the Juilliard School and the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb respectively. He has received performances by the Dallas Symphony, the BBC Symphony Orchestra, the Minnesota Orchestra, the Bergen (Norway) Philharmonic, as well as thousands of middle school, high school, university, and military concert bands and wind ensembles. He is a two-time recipient of the ABA/Ostwald Award, first for *Redline Tango* (his first wind band piece), and then for *Aurora Awakes*.

> Aurora now had left her saffron bed,  
> And beams of early light the heav’ns o’erspread,  
> When, from a tow’r, the queen, with wakeful eyes,  
> Saw day point upward from the rosy skies.  

Aurora—the Roman goddess of the dawn—is a mythological figure frequently associated with beauty and light. Also known as Eos (her Greek analogue), Aurora would rise each morning and stream across the sky, heralding the coming of her brother Sol, the sun. Though she is herself among the lesser deities of Roman and Greek mythologies, her cultural influence has persevered, most notably in the naming of the vibrant flashes of light that occur in the Arctic and Antarctic regions—the Aurora Borealis and Aurora Australis.

John Mackey’s *Aurora Awakes* is, thus, a piece about the heralding of the coming of light. Built in two substantial sections, the piece moves over the course of eleven minutes from a place of remarkable stillness to an unbridled explosion of energy—from darkness to light, placid grey to startling rainbows of color. The work is almost entirely in the key of E-flat major (a choice made to create a unique effect at the work’s conclusion, as mentioned below), although it journeys through G-flat and F as the work progresses. Despite the harmonic shifts, however, the piece always maintains a—pun intended—bright optimism.

Though Mackey is known to use stylistic imitation, it is less common for him to utilize outright quotation. As such, the presence of two or less direct quotations of other musical compositions is particularly noteworthy in *Aurora Awakes*. The first, which appears at the beginning of the second section, is an ostinato based on the familiar guitar introduction to U2’s “Where the Streets Have No Name.” Though the strains of The Edge’s guitar have been metamorphosed into the insistent repetitions of keyboard percussion, the aesthetic is similar—a distant proclamation that grows steadily in fervor. The difference between U2’s presentation and Mackey’s, however, is that the guitar riff disappears for the majority of the song, while in *Aurora Awakes*, the motive persists for nearly the entirety of the remainder of the pieces:
When I heard that song on the radio last winter, I thought it was kind of a shame that he only uses that little motive almost as a throwaway bookend. That’s my favorite part of the song, so why not try to write an entire piece that uses that little hint of minimalism as its basis?

The other quotation is a sly reference to Gustav Holst’s First Suite in E-flat for Military Band. The brilliant E-flat chord that closes the “Chaconne” of that work is orchestrated (nearly) identically as the final sonority of Aurora Awakes—producing an unmistakably vibrant timbre that won’t be missed by aficionados of the repertoire. This same effect was, somewhat ironically, suggested by Mackey for the ending of composer Jonathan Newman’s My Hands Are a City. Mackey adds an even brighter element, however, by including instruments not in Holst’s original:

That has always been one of my favorite chords because it’s just so damn bright. In a piece that’s about the awaking of the goddess of dawn, you need a damn bright ending—and there was no topping Holst. Well… except to add crotales.

—Program note by Jake Wallace

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