



2023 ILLINOIS MUSIC EDUCATION CONFERENCE



EASTERN ILLINOIS UNIVERSITY™

WIND SYMPHONY

ALICIA NEAL, CONDUCTOR

PEORIA CIVIC CENTER

PEORIA, ILLINOIS

THURSDAY, JANUARY 26, 2023

7:30 P.M.



EASTERN ILLINOIS UNIVERSITY WIND SYMPHONY

PROGRAM

"COUNTRY BAND" MARCH (1903/1974)

Charles Ives/Sinclair (1874–1954)

PEACE DANCER (2017)

Jodie Blackshaw (b. 1971)

STRANGE HUMORS (2006)

John Mackey (b. 1973)

OF OUR NEW DAY BEGUN (2015)

Omar Thomas (b. 1984)



ALICIA NEAL, CONDUCTOR

Alicia Neal has served as the Director of Bands at Eastern Illinois University since the fall of 2012. As an Associate Professor of Music, her teaching responsibilities include Wind Symphony, Concert Band, conducting courses, Navigating the Music Major, and graduate wind conducting.

Originally from Kingwood, Texas in the North-suburban Houston area, Neal holds undergraduate and Master's of Music degrees from the University of Colorado-Boulder, and a doctoral degree from Northwestern University. Her principal conducting teachers include Allan McMurray and Mallory Thompson.

Prior to her appointment at Eastern Illinois University, Neal served as the Assistant Director of Bands and Associate Director of Athletic Bands at the University of Minnesota for four years where she taught marching band, pep band, concert bands, and conducting classes. She also taught for one year at St. Xavier University in Chicago as the Interim Director of Instrumental Ensembles. Additionally, she spent three years teaching high school and middle school band in the Humble Independent School District in suburban Houston, Texas.

Neal has served as a guest conductor for honor bands across the United States and Canada, and has collaborated with several renowned composers including Frank Ticheli, David Maslanka, John Mackey, Alexandra Gardner, Carter Pann, Alex Shapiro, David Sampson, and John Cheetham. Her professional affiliations include the College Band Director's National Association (CBDNA), Illinois Music Education Association, Phi Beta Mu, and she is an honorary member of both Kappa Kappa Psi and Tau Beta Sigma.

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A photograph of the Eastern Illinois University Wind Symphony. The members are wearing black tuxedos and are playing various brass instruments, including French horns and trumpets. They are arranged in rows on a stage with a blue background.

EASTERN ILLINOIS UNIVERSITY: WIND SYMPHONY PERSONNEL

FLUTE

Bailie Dill, Graduate Student, Flute Performance,
New Berlin High School

Haley Hsu, Junior, Music Teacher Licensure,
Metea Valley High School

Isaac Navarro*, Senior, Flute Performance,
Bloom High School

Alene Maxstadt, Freshman, Music Composition,
Geneva High School

Katie Walker, Junior, English Teacher Licensure,
Belleville East High School

OBOE

Brielle Dukovac[^], Freshman, Music Teacher
Licensure, Somonauk High School

Carleigh Tessereau[^], Senior, English Teacher
Licensure, Belleville East High School

BASSOON

Jay Dawson*, Senior, Bassoon Performance,
Charleston High School

Karrin Estes, Junior, Music Teacher Licensure,
Danville High School

Austin Vaughn, Freshman, Bassoon Performance,
Richland County High School

CLARINET

Maura Daly*, Senior, Music Teacher Licensure,
Peotone High School

Emily Dooley, Sophomore, Music Teacher
Licensure, Wilmington High School

Hope Eagan, Sophomore, Music Teacher Licensure,
Urbana High School

Janiya Fair, Junior, Digital Media Technology,
Granite City High School

Leila Hanley, Sophomore, Music Teacher Licensure,
St. Clair High School (MO)

Alli Hausman, Freshman, Journalism,
Coal City High School

Ethan Steber, Senior, Music Teacher Licensure,
Richland County High School

BASS CLARINET

Joshua Doty, Junior, Elementary Teacher Licensure,
Greenville High School

*DENOTES PRINCIPAL PLAYER
[^]DENOTES CO-PRINCIPAL PLAYER



ALTO SAXOPHONE

August Frisby*, *Junior, Music Performance: Jazz Studies, Belleville Township High School West*

Kirsten Hetzel, *Junior, Music Teacher Licensure, Jersey Community High School*

TENOR SAXOPHONE

Logan Webster, *Freshman, Music Teacher Licensure, Alton High School*

BARI SAXOPHONE

Ethan Schobernd, *Junior, Bachelor of Arts in Music, Calhoun High School*

TRUMPET

Nathan Bell, *Freshman, Music Performance: Jazz Studies, Champaign Centennial High School*

Matt Chesner^, *Graduate Student, Wind Band Conducting, Lyons Township High School*

Charles Koprowski, *Senior, Music Teacher Licensure, Bradley-Bourbonnais Community High School*

Anissa Massey, *Junior, Trumpet Performance/English Teacher Licensure, Newton Community High School*

Luke Noble^, *Senior, Trumpet Performance, Mattoon High School*

Conner Sanders, *Senior, Music Teacher Licensure, Triad High School*

HORN

Trevor Huffman*, *Senior, Horn Performance, Donovan Junior-Senior High School*

Oliver Killman, *Graduate Student, Music Education, Charleston High School*

Daniel Mack, *Sophomore, Business Administration, Lakes Community High School*

Presley Walker, *Senior, Music Teacher Licensure, Streator Township High School*

TROMBONE

Savanna Wooten*, *Senior, Music Teacher Licensure, Pattonville High School (MO)*

Marlee Hafley, *Junior, Music Teacher Licensure, Belleville Township High School West*



EASTERN ILLINOIS UNIVERSITY: WIND SYMPHONY PERSONNEL

Sam Sennett, *Junior, Music Composition,*
Geneva Community High School

Daniel Torres, *Junior, Trombone Performance,*
Romeoville High School

EUPHONIUM

Justin Wheeler*, *Senior, Music Teacher Licensure,*
Highland High School

John Herder, *Freshman, Music Teacher Licensure,*
Peotone High School

TUBA

Jonathan Carley*, *Sophomore, Psychology,*
Centennial High School

Caden VanSwol, *Freshman, Tuba Performance/
Audio Recording Technology,* Manteno High School

PERCUSSION

Alex Drews, *Graduate Student, Percussion
Performance,* Lakeside High School (OH)

Jason Farias, *Senior, History Education,*
Waukegan High School

David Martins*, *Graduate Student, Percussion
Performance,* Brazil

Garrison Reed, *Junior, Music Teacher Licensure,*
Triad High School

PIANO

Minsoo Kim, *Graduate Student, Piano Performance,*
Ilsan High School (South Korea)

ADDITIONAL PERSONNEL

Chenoa Akins, *Auxiliary percussion, Junior, Music
Teacher Licensure,* Wood-River East Alton High
School

Honor Baker, *Auxiliary percussion, Junior, Music
Teacher Licensure,* Staunton High School

Jenna Decker, *Auxiliary percussion, Sophomore,
Music Teacher Licensure,* Robinson High School

Paul Nau, *Percussion, Senior, Audio and Recording
Technology,* Tuscola High School

Garret Wright, *Auxiliary percussion, Sophomore,
Music Teacher Licensure,* Richland County High
School

*DENOTES PRINCIPAL PLAYER
^DENOTES CO-PRINCIPAL PLAYER

On behalf of the Eastern Illinois University Department of Music faculty and staff, I would like to congratulate Dr. Neal and the members of the Wind Symphony for their invitation to perform for you tonight. We are so proud of their hard work and dedication, and we appreciate the opportunity to showcase their talents for this state-wide audience.

As an accredited member of NASM, the Department of Music at EIU is dedicated to helping our students achieve their musical and educational goals by offering exceptional training and curriculum for music educators, performers and composers. Our faculty is deeply committed to providing the utmost in personal attention throughout the degree programs of every student. As a result, we have an outstanding record for job placements, and our graduates are respected leaders in all fields of music throughout the United States and abroad.

I hope you enjoy tonight's concert and I invite you to visit the Eastern Illinois University campus. Please feel free to contact me at music@eiu.edu to set up a time when you can meet with current students and faculty, sit in on classes or ensemble rehearsals and experience everything that makes EIU and the Department of Music an extraordinary place to further your education.

Sincerely,

Shellie Gregorich
Chair, EIU Department of Music

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The Department of Music enrolls approximately 150 undergraduate and graduate students and is an accredited member of the National Association of Schools of Music. The department is staffed by faculty dedicated to helping students achieve their musical and educational goals.

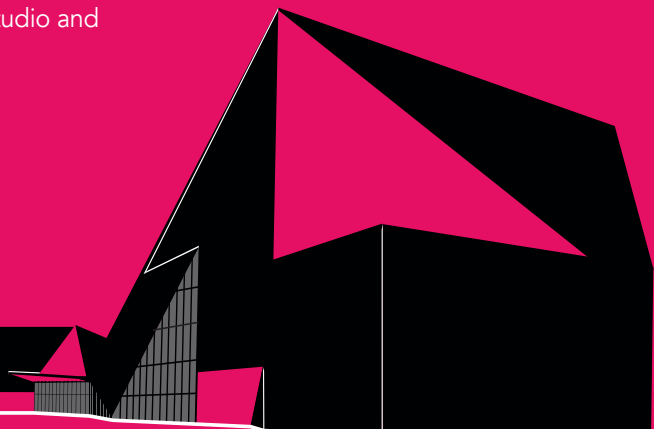
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The Eastern Illinois University Department of Music is housed in the Doudna Fine Arts Center. This world-class, state-of-the-art performance and teaching complex houses the Departments of Music, Art and Theatre Arts. Designed by internationally renowned architect Antoine Predock, the center is the region's newest architectural landmark.

The Doudna Fine Arts Center boasts several performance venues: the 600-seat Dvorak Concert Hall, the 180-seat Recital Hall, the 300-seat Theatre, and the Black-Box Studio Theatre. Rehearsal spaces include the band/orchestra rehearsal room, the jazz/choral rehearsal room, and the acoustic percussion lab. In addition, the facility includes a cutting edge recording studio, an electronic music studio and ample practice rooms.

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EASTERN ILLINOIS UNIVERSITY: WIND SYMPHONY PROGRAM NOTES

CHARLES IVES/SINCLAIR (1874–1954)

Charles Ives was born on October 20th, 1874, in the small manufacturing town of Danbury, Connecticut. His father, George Ives, was a bandmaster in the Union Army during the Civil War and his influence on his son's music is notable. Many of Charles' innovations developed directly from his father's ideas. While his father first hoped he might become a concert pianist, "Charlie" instead favored the organ, and at the young age of 14 became a salaried church organist, the youngest in Connecticut. He went on to study composition with Horatio Parker at Yale University. Parker was not receptive of Ives' "manifestations" and his college grades were unremarkable.

Ives did not believe that he could make a living writing the music he wanted to write and subsequently founded a profitable insurance business, dedicating time to composing in the evenings. One of the most challenging and unconventional lifestyles of any major composer, this career choice, however, gave him room to create music in any way he wanted. He did not have the impediment of a conservative musical establishment to answer to. Much of his music was ignored during his lifetime and many of his compositions were not published until decades after their composition. He received the Pulitzer Prize for his *Third Symphony*, awarded in 1947. Although the piece was composed in 1911, it did not receive its premier until 1946. Much of Ives' musical legacy predates the compositional innovations that flourished in the 20th century, including atonality, aleatory, polytonality, microtones, and tone-clusters.

Ives' first compositions were written at the age of 13 and included little marches, fiddle tunes, and church songs. Among his early compositions was the *Variations on "America,"* which eventually found considerable popularity after Ives' death. While Ives' compositional style was largely experimental, pieces like *March No. 2* and *"Country Band" March*

demonstrate the composer's life-long aptitude for quoting and weaving folk tunes and hymn songs into his work. His compositional output includes three symphonies, in addition to dozens of songs, chamber works, and piano pieces. Charles Ives died on May 19th, 1954 in New York City.

"Country Band" March was composed around 1903, four years after Ives' graduation from Yale and five years prior to his lucrative insurance partnership with Julian Myrick. Ives had just resigned as organist at Central Presbyterian Church, New York, thus ending thirteen and a half years as organist of various churches. He was, according to Henry Cowell, "exasperated ... by the routine harmony for hymns." During this period, Ives finished his *Second Symphony* (1902), composed three organ pieces that were later incorporated into his *Third Symphony* (1904), composed the *Overture and March "1776"* and various songs and chamber pieces. Apparently, the *"Country Band" March* received no performances, and only a pencil score-sketch is in evidence today. Later, Ives seemed very interested in this music, since he incorporated nearly all of it, in one form or another, into the "Hawthorne" movement of *Sonata No. 2 (Concord)*, "The Celestial Railroad," the second movement of his *Fourth Symphony* and especially "Putnam's Camp" from *Three Places in New England*.

From the "out of tune" introduction to the pandemonium which reigns at the close, the *"Country Band" March* is a marvelous parody of the realities of performance by a country band. While the main march theme is probably Ives' own, the march features an impressive list of quotations that includes "Arkansas Traveler," "Battle Cry of Freedom," "British Grenadiers," "The Girl I Left Behind Me," "London Bridge," "Marching Through Georgia," "Massa's in de Cold, Cold Ground," "My Old Kentucky Home," "Violets," "Yankee Doodle," "May Day Waltz" and "Semper Fidelis." There is rarely anything straightforward about the use of this material; the

tunes are subjected to Ives's famous techniques of "poly-everything." Of particular interest is Ives's use of "ragtime" elements to enliven this already spirited march.

–Bio adapted by Matt Chesner from The Charles Ives Society website and program note from the score

JODIE BLACKSHAW (b. 1971)

Jodie Blackshaw grew up in the south-east of rural Australia and formed a very personal relationship with music early in life through the creative application of her imagination to musical colours and movement. Today, she continues to seek creative experiences for students through her teaching and composing so they, too, may enjoy the personal relationship she discovered in her formative years.

In 2020, Blackshaw completed her PhD in Composition with Dr. Christopher Sainsbury at the Australian National University. In addition to composing and presenting music education workshops, Blackshaw is passionate about fostering equality in concert programs, including concerts played in schools. In 2018, she curated the website www.colourfullmusic.com to share diverse wind band programs created by leading conductors within the global wind music community. In 2022, Jodie was proudly elected onto the Board of WASBE (World Association of Symphonic Bands and Ensembles).

In high demand internationally as a composer and clinician, Jodie has written extensively for apprenticing musicians and is fanatical about ensuring that the music they play enriches both the performer and creator in every student. To find out more please visit: www.jodieblackshaw.com

Peace Dancer is inspired by the First Nations text of the same name by Roy Henry Vickers (Squamish Nation). In the words of the author:

The story *Peace Dancer* is about a song and dance that is thousands of years old originating from the time of the flood. Songs have been composed for different Chiefs up and down the Pacific Northwest coast. The Chief who is chosen to do this sacred dance is recognized as a healer in each community and the songs and dances are a reminder of the great flood and how the people lost their way and their love for all things in creation. During the dance there is a time when the dancer shakes eagle down from their headdress to remind people of the flood.

Whilst this text afforded many music making opportunities, the composer chose to focus on one moment:

"We have really lost our way, we have not taught our children love and respect."

This is achieved by dividing this short piece into 'moments': meditation – awakening – realization – humility. It takes you, the audience, on an emotional journey, similar to realizing you have been in the wrong; maybe you have been unkind or acted in a way that does not become you. Once you realize the consequence of your actions, remorse and the understanding that there is a need to move forward with humility and grace follows. Thus is the lesson of *Peace Dancer*.

–Biography and program note from the composer's website

JOHN MACKEY (b. 1973)

John Mackey (he/him) has written for orchestras (Brooklyn Philharmonic, New York Youth Symphony), theater (Dallas Theater Center), and extensively for dance (Alvin Ailey American Dance Theater, Parsons

EASTERN ILLINOIS UNIVERSITY: WIND SYMPHONY PROGRAM NOTES

Dance Company, New York City Ballet), but the majority of his work for the past decade has been for wind ensembles (the fancy name for concert bands), and his band catalog now receives annual performances numbering in the thousands.

Recent commissions include works for the BBC Singers, the Dallas Wind Symphony, military, high school, middle school, and university bands across America and Japan, and concertos for Joseph Alessi (principal trombone, New York Philharmonic) and Christopher Martin (principal trumpet, New York Philharmonic). In 2014, he became the youngest composer ever inducted into the American Bandmasters Association. In 2018, he received the Wladimir & Rhoda Lakond Award from the American Academy of Arts and Letters. He resides in San Francisco, California, with his spouse, a philosopher who works on the ethics of technology, and also titles all of his pieces; and their cats, Noodle and Bloop.

Strange Humors represents another of Mackey's works (after *Redline Tango*) that has been transcribed for wind ensemble. The first version of *Strange Humors* was a student piece for string quartet and djembe that Mackey wrote while pursuing his graduate degree at The Juilliard School. It was later adapted for use by the Parsons Dance Company, with choreography by Robert Battle. Its transcription came at the behest of Richard Floyd on behalf of the American Bandmasters Association. The piece represents a merging of musical cultures — the modal melodies and syncopated rhythms of middle Eastern music with the percussive accompaniment of African drumming.

At the heart of the work lies the pulse of the djembe, which remains from the original version. The djembe, an hourglass-shaped drum played with bare hands, is a major part of the customs of west African countries such as Mali and Guinea, where djembe ensembles accompany many functional celebrations of society.

The piece opens with a sultry English horn (or alto saxophone) solo, a line laced with Phrygian influence representing the “typical” melodies of the most northeastern parts of the African continent — most notably Egypt, but also parts of the Arabian peninsula. Later, the saxophones emulate the snaking lines of the opening solo. The addition of brass and auxiliary percussion to the original orchestration makes for particular impact during the shout sections of the piece, and the groove of the djembe combined with the quirky rhythms throughout leave an impression that lingers in the listener's mind long after its conclusion.

—*Biography from the composer's website, program note by Jake Wallace*

OMAR THOMAS (b. 1984)

Hailed by Herbie Hancock as showing “great promise as a new voice in the further development of jazz in the future,” educator, arranger, and award-winning composer Omar Thomas has created music extensively in the contemporary jazz ensemble idiom. Omar previously served as an Associate Professor of Harmony at Berklee College of Music and a Visiting Professor in Music Theory at The Peabody Institute of The Johns Hopkins University. He has thrice been awarded the Certificate of Distinction in Teaching from Harvard University, where he served as a Teaching Fellow for four years. He was awarded the Boston Music Award's “Jazz Artist of the Year” in 2012. In 2017, he was selected to participate in the *Cité Internationale des Arts* residency in Paris, and in 2019 was the chosen recipient of the prestigious National Bandmasters Association/Revelli Award, honoring excellence in wind band composition.

Omar's music has been performed in concert halls and on stages across the country and internationally. His work is featured on Dianne Reeves's Grammy Award-winning album, *Beautiful Life*. His big band, the 18-piece Omar Thomas Large Ensemble was

formed in 2008. The group's first album, *I Am*, debuted at #1 on the iTunes Jazz Charts and peaked at #13 on the Billboard Traditional Jazz Albums Chart. Their second release, *We Will Know: An LGBT Civil Rights Piece In Four Movements*, has been hailed by Grammy Award-winning drummer, composer, and producer Terri Lyne Carrington as being a "thought provoking, multi-layered masterpiece" which has "put him in the esteemed category of great artists." Says Terri Lyne: "Omar Thomas will prove to be one of the more important composer/arrangers of his time."

Of Our New Day Begun was written to honor nine beautiful souls who lost their lives to a callous act of hatred and domestic terrorism on the evening of June 17, 2015 while worshipping in their beloved sanctuary, the historic Emanuel African Methodist Episcopal Church (affectionately referred to as "Mother Emanuel") in Charleston, South Carolina. My greatest challenge in creating this work was walking the line between reverence for the victims and their families, and honoring my strong, bitter feelings towards both the perpetrator and the segments of our society that continue to create people like him. I realized that the most powerful musical expression I could offer incorporated elements from both sides of that line - embracing my pain and anger while being moved by the displays of grace and forgiveness demonstrated by the victims' families.

Historically, black Americans have, in great number, turned to the church to find refuge and grounding in the most trying of times. Thus, the musical themes and ideas for *Of Our New Day Begun* are rooted in the Black American church tradition. The piece is anchored by James and John Johnson's time-honored song, "Lift Every Voice and Sing" (known endearingly as the "Negro National Anthem"), and peppered with blues harmonies and melodies. Singing, stomping, and clapping are also prominent features of this work, as they have always been a mainstay of black music traditions, and the inclusion of the tambourine in these sections is a direct nod to black worship services.

Of Our New Day Begun begins with a unison statement of a melodic cell from "Lift Every Voice..." before suddenly giving way to ghostly, bluesy chords in the horns and bassoons. This section moves to a dolorous and bitter dirge presentation of the anthem in irregularly shifting 12/8 and 6/8 meter, which grows in intensity as it offers fleeting glimmers of hope and relief answered by cries of blues-inspired licks. A maddening, ostinato-driven section representing a frustration and weariness that words cannot, grows into a group singing of "Lift Every Voice and Sing," fueled by the stomping and clapping reminiscent of the black church.

In the latter half of the piece the music turns hopeful, settling into 9/8 time and modulating up a step during its ascent to a glorious statement of the final lines of "Lift Every Voice..." in 4/4, honoring the powerful display of humanity set forth by the families of the victims. There is a long and emotional decrescendo that lands on a pensive and cathartic gospel-inspired hymn-song. Returning to 9/8 time, the piece comes to rest on a unison F that grows from a very distant hum to a thunderous roar, driven forward by march-like stomping to represent the ceaseless marching of black Americans towards equality.

The consortium assembled to create this work is led by Dr. Gary Schallert and the Western Kentucky University Wind Ensemble.

—*Biography and program note from the composer's website*

SOME ADDITIONAL THOUGHTS FROM THE CONDUCTOR



My roles as wife, mother, teacher, and community leader are continually impacted by current events that detail the pain, trauma, and heartbreak of all people, but perhaps most notably, by underrepresented populations. Over the last several years, I have become keenly aware of a disconnect and my approach to making and teaching music to my students. I previously felt it necessary to separate my views on life and social justice from my presence in the classroom. More recently, I have realized that at the core of my values is a basic belief in the importance of love, respect, and empathy. I find it imperative to the growth of my students as humans, musicians, and teachers to teach and share these values. In educating students about the current

events occurring in our nation and world that spotlight social justice issues, I can remind them how much their perception and treatment of others impacts not only them but the world at large. Our music students are intelligent, thoughtful people, and we can help them learn to be the best possible citizens of our world. We can engage them in conversations about how to promote and support equity for all, and become leaders in their future communities. As band educators, myself included, we often focus so much on making our bands play “better” that we forget to lay the groundwork for their success as humans, thinkers, and leaders. Our students are going to lead and shape the next generation, for better or worse.

My goal in programming this concert was to expose my students to works that allowed them to grow not only technically and musically as artists but as empathic, critical thinkers. I previously prioritized repertoire that I felt would most challenge and educate students as musicians, as well as pieces I felt would impress to the audience. This view neglected to draw enough attention to pieces that could empower students to think critically and engage in respectful discourse about social justice issues. Reinforcing social justice through musical works demonstrates a model of respect, love, and compassion that students can apply to their lives in the community and the band world.

Charles Ives valued “creating music in any way he wanted” by expanding beyond the myopic views of the “conservative musical establishment.” We, too, should fight for what we believe in as individuals and educators, even if it is not popular or widely accepted.

Jodie Blackshaw is “passionate about fostering equality in concert programs.” *Peace Dancer* is inspired by the First Nations text of the same name by Roy Henry Vickers. Vickers wrote: “We have really lost our way, we have not taught our children love and respect.” That line inspired and informed Blackshaw’s process as she created *Peace Dancer*. That desire to teach students love and respect as they develop into thoughtful, respectful, and compassionate adults has inspired me to turn my attention to pieces that mirror this theme whenever possible.

John Mackey has consistently used his prominence to draw attention to underrepresented composers and their music. This has included women, people of color and members of the LGBTQA+ community. On the global scene, Mackey, a white male of European descent, has been able to apply the history and music of Middle Eastern, Asian and African cultures to create his own outstanding, distinctive, and culturally sensitive compositions. His piece, *Strange Humors*, highlights cultural appreciation, rather than appropriation, of Arabian, Egyptian and Sub-Saharan African cultures.

Omar Thomas, a black, openly gay man, composed *Of Our New Day Begun*. This is undoubtedly one of the most powerful, important, and timely pieces I have experienced as a performer and teacher. The constant barrage from the media of devastating accounts of overt racism, hate crimes, gun violence, and mental illness feels suffocating at times. Additionally, the adults who turn a blind eye to the troubled young people committing these offenses display an alarming disconnect from the true gravity of their inactions. This apathy and disengagement allows individuals such as the perpetrator of the “Mother Emmanuel” Church massacre of 2015 to actualize their evil. Omar Thomas felt compelled to capture both reverence for the victims, as well as his own rage towards the mass murderer. In his program notes, Thomas writes: “I realized that the most powerful musical expression I could offer incorporated elements from both sides of that line—embracing my pain and anger while being moved by the displays of grace and forgiveness demonstrated by the victims’ families.” My goal in engaging in the study, rehearsal, and performance of this piece with my students is to remind us that we cannot be complacent to the hate around us, and we must display empathy for those whose experiences differ from ours.

I hope that the music I select not only challenges my students to become better musicians and teachers, but also exposes them to issues, populations, and life experiences through music that make them better, more empathetic humans. I want to expose them to works that are technically challenging, musically rewarding and personally soul-deepening. My goal is to provide them with repertoire that exposes them to the strength and resilience of the human spirit by shedding light on difficult topics and emotions. I strive to facilitate a space in which my students can safely experience the feelings and thoughts that these works evoke. In doing so, I aspire to guide the students I am honored to work with every day to become adult musicians and teachers who contribute positively to a more thoughtful, empathic, passionate, respectful and loving next generation for the decades to come.

SPECIAL THANKS

Barbara Bonnekessen, Dean of the College of Liberal Arts & Sciences
Christopher Mitchell, Interim Associate Dean of the College of Liberal Arts & Sciences
Michael Cornebiese, Interim Associate Dean of the College of Liberal Arts & Sciences

Shellie Gregorich, Chair, Department of Music
Stacy Butler, Department of Music
Matt Chesner, band graduate assistant
Kappa Kappa Psi

David Boggs, Assistant Director of Bands

And the outstanding EIU Music Faculty for their assistance
in preparation for and support of the EIU music students every day.

Rebecca Johnson, Flute
Natasha Keating, Oboe
Annie Mason, Bassoon
Magie Beck, Clarinet
Sam Fagaly, Saxophone
Jennifer Brown, Trumpet
Jessica Pearce, Horn
Ben Carrasquillo, Trombone
George Alberti, Euphonium/Tuba
Jamie V. Ryan, Percussion
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