

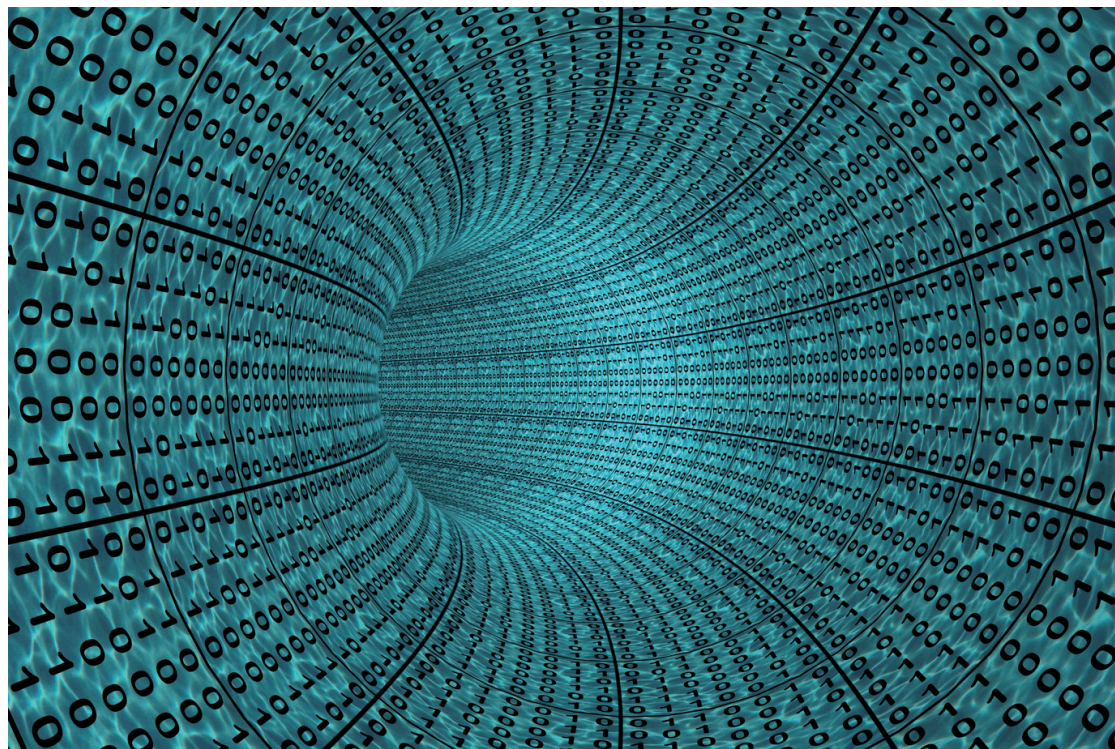
## POINT BLANK

**Dooley • Danyew • Magnuson • McAllister • Higdon**

**Ben Stiers, Percussion**

**Illinois State University Wind Symphony**

**Daniel A. Belongia**



## Point Blank: Music for Wind Band

### Paul Dooley (b. 1983)



Paul Dooley's music has been described as "impressive and beautiful" by American composer Steve Reich. Dooley's path has embraced not only his Western Classical heritage, but also a cross-cultural range of contemporary music, dance, art, technology and the interactions between the human and natural worlds. Paul Dooley is a lecturer at the University of Michigan where he has taught courses in electronic music, co-directed the Midwest Composers Symposium, and coordinated the ONCE. MORE. Festival, a fifty-year anniversary of the ONCE Festival of Contemporary Music. He received his doctorate from the University of Michigan, studying with Michael Daugherty, Bright Sheng and Evan

Chambers. He also earned a degree in music composition at the University of Southern California where his mentors included Frank Ticheli, Stephen Hartke and Frederick Lesemann.

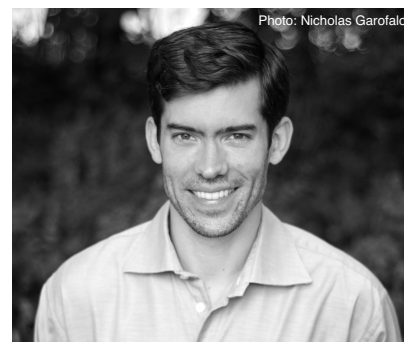
Dooley's music has been performed at venues such as Carnegie Hall, Disney Hall, the College Band Directors National Association National Conference, the American Bandmasters Association Annual Conference and the Midwest Clinic, and has been commissioned by the Charleston Symphony, Amarillo Symphony, New York Youth Symphony, American Youth Symphony, and Young Musicians Foundation Debut Orchestra, the American Bandmasters Association, University of Florida, Detroit Chamber Winds, and consortiums organized by the University of Miami and SUNY Fredonia. Other performances of Dooley's music include those by Alarm Will Sound, the Charlotte Symphony, Cabrillo Festival Orchestra, Omaha Symphony, Aspen Philharmonic Orchestra, Chautauqua Festival Orchestra, American Philharmonic, Atlantic Classical Orchestra, USC Thornton Symphony, USC Wind Ensemble, University of Michigan Symphony Band, Frost Wind Ensemble, and a reading by the Detroit Symphony, conducted by Leonard Slatkin. For more information, please visit [www.pauldooley.net](http://www.pauldooley.net)

### Point Blank (2012)

*Point Blank* for wind ensemble is inspired by electronic music; in particular a style called Drum & Bass. I explore the interaction between computer generated musical material and the human performer. For the wind ensemble's percussion battery, I transcribe tightly interlocking electronic rhythmic material. The drum set, mallets, and timpani whirl the ensemble through an array of electronically inspired orchestrations, while the winds and brass shriek for dear life!

Paul Dooley

### Steve Danyew (b. 1983)



Steve Danyew's music has been hailed as "startlingly beautiful" and "undeniably well-crafted and communicative" by the *Miami Herald*, and has been praised as possessing "sensitivity, skill and tremendous sophistication" by the *Kansas City Independent*. Danyew is the recipient of numerous national and international awards, including prizes from organizations such as BMI, ASCAP, CBDNA, Ithaca College, Delaware Valley Chorale, Keene State College, Octarium, Society of Composers, Austin Peay State University, Shoreline Chorale, and Hot Springs Concert Band. Danyew received a B.M. from the Frost School of Music at the University of Miami and holds an M.M. in Composition and Certificate in Arts Leadership from the Eastman School of Music. For more information, visit [www.stevedanyew.com](http://www.stevedanyew.com).

### Lauda (2009)

*Lauda*, latin for "praise", is a two-movement work for wind ensemble, written for Mark Scatterday and the Eastman Wind Ensemble during the fall of 2009. The overall structure of the work can be understood somewhat loosely as a prelude and fugue. Both movements explore various uses of counterpoint and contrapuntal devices which have fascinated me since I first encountered them in works of Bach and others. The first movement, *Montis Dei*, Latin for "God's mountains," is based on a continually repeating passacaglia, or ground bass. The ground bass is actually a series of harmonies which grow increasingly complex throughout the movement. The second movement, *Hymnus Anima Mea*, Latin for "Hymn of my soul," contains fugal elements throughout. The music also progresses over a pedal point of B for much of the movement, until near the end where the pedal ultimately changes. The fugal subject is inspired by the Alleluia motive from the hymn *Praise My Soul, the King of Heaven*. This downward scale motive is used in the fugal subject and developed in various ways. After expositions and episodes which incorporate the original fugue subject, the subject in inversion, the countersubject, and both in *stretto*, the music finally arrives at a climactic point. At this point, the actual hymn tune *Lauda Anima* (the musical hymn tune of *Praise My Soul, the King of Heaven*) emerges from the climactic texture, and leads the movement to the end.

Steve Danyew

### Roy David Magnuson (b. 1983)

Roy David Magnuson has composed music for orchestra, wind ensemble, concert band, chamber ensembles, vocalists, electroacoustic ensembles and films. His works have been performed throughout the United States at venues such as the Red Note Music Festival, the New Music Cafe, Illinois State University, Ithaca College, University of Nebraska-Lincoln, University of Arkansas-Fort Smith, University of Texas-Arlington, University of

Photo: Shannon Maney-Magnuson



Alabama-Tuscaloosa, and by the Elan String Quartet, the Quasari Quartet, the Quad City Wind Ensemble and the Air Force Band of Mid-America. He received his B.M. Theory/Composition from Illinois State University in Normal, Illinois, his M.M. Composition from Ithaca College in Ithaca, New York, and his D.M.A from the University of Illinois. He has studied privately with Don Davis, David Maslanka, George Tsontakis, Jennifer Higdon, Steven Stucky, Karel Husa and Joan Tower. Owing to the success of his wind writing, in 2008 he was asked to contribute a chapter to the GIA Publication *Composers on Composing for Band, Volume IV* which is currently available via GIA Publications. Roy Magnuson is currently

an Instructional Assistant faculty member at Illinois State University where he teaches freshman and sophomore theory and coordinates the freshman theory curriculum, and he is also a member of ASCAP.

### Innsmouth, Massachusetts – 1927 (2013)

*"The oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is fear of the unknown."*  
– H.P. Lovecraft

*Innsmouth, Massachusetts – 1927* is the first part of a planned triptych *Three Places in (Lovecraftian) New England*. This music is pulpy horror music which, loosely, depicts a night in Lovecraft's *The Shadow Over Innsmouth*. Suffice to say, things don't go well that night. Though the "monsters" in Lovecraft's stories are evocative and terrifying, it is the atmosphere of Innsmouth, Massachusetts that scares me most. The collapsed, rotting buildings, the overwhelming stench of dead fish, the constant, looming sound of the tide, whose waves are bringing in terrors from the deep, dark places of the world – this atmosphere is what I have tried to capture musically. *Innsmouth, Massachusetts – 1927* is dedicated to Dan Belongia and the members of the Illinois State University Wind Symphony. My deepest thanks goes out to all those involved in bringing this frightful music to life!

Roy David Magnuson

### Scott McAllister (b. 1969)

Scott McAllister was born in Vero Beach, Florida, in 1969, and holds a doctorate in composition from the Shepherd School of Music at Rice University. McAllister has received numerous commissions, performances, and awards throughout the United States, Europe, and Asia. He has also been featured at the Aspen, Chautauqua, and The Prague/American Institute Summer Festivals. McAllister has received awards, performances, and/or commissions from ASCAP, The American Composers Orchestra, The Rascher Quartet, I Musici de Montréal, Charles Neidich,

Photo: Ben Johansen



The Verdehr Trio, Jacksonville Symphony, Da Camera, The Ladislav Kubik Competition, The United States New Music Ensemble, The President's Own Marine Band, The Florida Arts Council, and The Florida Bandmaster's Association. Scott McAllister's music is recorded on the Summit Records, Naxos, iTunes and Centaur labels and his music can be found at [Lydmusic.com](http://Lydmusic.com). Scott McAllister is Professor of Composition at Baylor University.

### Gone (2012)

*Gone* for wind ensemble is a transcription of the sixth movement from my sixty-minute concerto for clarinet, the *Epic Concerto*. Each movement of the concerto relates to different pillar moments of my life as a clarinetist. In 1994, my playing career was ended in an automobile accident. *Gone* is about loss and the emotions and process of healing and learning to move on after a life-changing event. This movement challenges the musicians and the audience to experience the music in a meditative and prayerful way. My goal was to draw memories of loss and comfort for those who experience the composition. The inspiration for the wind ensemble version was the death of my mentor, James Croft, and the wonderful influence he was in my life with his encouragement to never forget about writing for the band.

Scott McAllister

### Jennifer Higdon (b. 1962)

Pulitzer Prize-winner Jennifer Higdon is one of America's most performed living composers. Higdon received the 2010 Pulitzer Prize in Music for her *Violin Concerto*, with the committee citing Higdon's work as "a deeply engaging piece that combines flowing lyricism with dazzling virtuosity." She is the recipient of many other awards, including a Pew Fellowship, a Guggenheim Fellowship and two awards from the American Academy of Arts & Letters. Her list of commissioners ranges from the Philadelphia Orchestra to the St. Paul Chamber Orchestra, from Eighth Blackbird to the Tokyo String Quartet, and from The President's Own Marine Band to artists such as Hilary Hahn. Her works have been released on over three dozen CDs, and most recently her *Percussion Concerto* won the 2010 GRAMMY® for Best Contemporary Classical Composition. Higdon holds the Rock Chair in Composition at The Curtis Institute of Music in Philadelphia. Her music is published exclusively by Lawdon Press. For more information, please visit [www.jenniferhigdon.com](http://www.jenniferhigdon.com)

### Percussion Concerto (2009)

The twentieth century saw the development of the percussion section grow more than any other instrumental section in the orchestra or band world. Both the music and the performers grew in capability as well as visibility... the appearance and growth of the percussion concerto as a genre exploded during the later half of the century.

When I am writing a concerto I think of the nature of the featured solo instrument. In the case of percussion, this means a large battery of instruments, from vibraphone and marimba, to non-pitched smaller instruments (brake drum, wood blocks, Peking Opera gong), and to the drums themselves. Not only does a percussionist have to perfect playing all of these instruments, but he or she must make hundreds of decisions regarding the use of sticks and mallets, as there is an infinite variety of possibilities from which to choose. In addition there is the choreography of the player's





Photo: J. Henry Fair

movements; where most performers do not have to concern themselves with crossing the stage repeatedly during a performance, a percussion soloist must have every move memorized. No other instrumentalist has such a large number of variables to challenge and master.

This percussion concerto follows the normal relationship of a dialogue between soloist and band. In this work, however, there is an additional relationship of the soloist interacting extensively with the percussion section.

#### Jennifer Higdon

This arrangement of the *Percussion Concerto* was commissioned by The President's Own Marine Band, Colonel Michael J. Colburn, director. The premiere was performed by The Band with Christopher Rose as soloist and Colonel Michael J. Colburn conducting, on May 10th, 2009. The original *Percussion Concerto* was commissioned by The Philadelphia Orchestra, The Indianapolis Symphony Orchestra, and The Dallas Symphony Orchestra. This commission was made possible with support from The Philadelphia Music Project (an artistic initiative of The Pew Charitable Trusts, administered by The University of the Arts), and by a generous gift from LDI, Ltd. and the Lacy Foundation.

## Ben Stiers



Photo: Pete Guither

Ben Stiers is Assistant Director of Bands at Illinois State University, where he directs the Pep Band and Drumline, serves as assistant director of the ISU Big Red Marching Machine, and teaches applied percussion. He earned his DMA in Percussion Performance from the University of Kentucky, where he also received a certificate in music theory pedagogy. He also holds degrees from the University of Nevada, Las Vegas, and Illinois State University. He has appeared with the Peoria Symphony Orchestra, the Illinois Symphony Orchestra, the Heartland Festival Orchestra, the Las Vegas Philharmonic, and the Lexington Philharmonic Orchestra, and has given performances abroad with chamber music ensembles in Australia and Taiwan. He also served as the Vice President of the Kentucky chapter of the Percussive Arts Society from 2010-2011. Ben Stiers is a member of the Percussive Arts Society, the College Music Society, and the Society for Music Theory, as well as an education endorser for Innovative Percussion, Inc.

## Illinois State University Wind Symphony

### Flute

Pam Schuett\*  
James Thompson\*  
Kyle Johnson  
Casey Sukul  
Mark Grigoletti

### Oboe/English Horn

David Merz\*  
Bradley Cardella\*  
Jenna Blayney

### Bassoon

Samantha DeCarlo\*  
Matthew Jewell

### Contrabassoon

Michael Dicker

### Clarinet

Beth Hildenbrand\*  
Hannah Edlen  
Jamie Orzechowski  
Josh Wunderlich  
Colby Spengler  
Kara Hale

### Low Clarinets

Gus Johnson\*  
Will Brocker

### Saxophone

Trenell Wherry-Smith\*  
Brett Thole  
Amy Mikalauskas  
Tyler Rosenblume  
Zach Hilligoss  
Will Brocker

### Horn

Emma Danch  
Justin Johnson  
Kevin Krivosik  
Emily Lenhart  
Amanda Muscato\*

### Trumpet

Sean Hack\*  
Andy Mrozinsky  
Karol Domalik  
Matt Foster  
Philip Carter

### Trombone

Wm. Riley Leitch\*  
Justin Marxman\*  
Nathaniel Geiger  
David Gerber

### Euphonium

Sam Stauffer\*  
Jeff Byrnes

### Tuba

Jason Lindsey\*  
Kevin Kallas

### Percussion

Ksenija Komljenovic\*  
Mallory Konstans  
Kevin Greene  
Kyle Singer  
Dan Bressler  
TJ Mitchell  
Francis Favis

### Harp

Molly Madden

### Cello

Charles Spurgeon

### String Bass

Laura Bass

### Piano/Celeste

Sejeong Jeong

### Organ

Matt Merz

\* Principal

## Illinois State University

James Major, Dean of the College of Fine Arts  
Stephen B. Parsons, Director of the School of Music  
Philip A. Obado, Associate Director of Bands

Kimberly McCoul Risinger, Flute  
Judith Dicker, Oboe  
Michael Dicker, Bassoon  
David Gresham, Clarinet  
Paul Nolen, Saxophone  
Joe Neisler, Horn  
Amy Gilreath, Trumpet  
Mark Babbitt, Trombone  
Andy Rummel, Euphonium and Tuba  
David Collier, Percussion

## Illinois State University Wind Symphony



The Illinois State University Wind Symphony is a select group of the finest instrumentalists at Illinois State University, performing representative works from the wind band literature. In addition to campus programs, the Wind Symphony tours regularly. The Wind Symphony has been a featured performing ensemble at the American Bandmasters Association Convention, the Illinois Music Educators Association Conference, the College Band Directors National Association Convention in 1992, 2001, 2005 and 2014, and the 2005 Midwest Band and Orchestra Clinic.

## Daniel A. Belongia



Daniel A. Belongia holds the Doctor of Musical Arts degree in wind conducting from Michigan State University, where he was a Kenneth G. Bloomquist Fellow. Prior to this, he served as teaching assistant in wind conducting at the University of Miami Frost School of Music, where he earned the bachelor and master's degrees in music education and performance. As a public school band director, he taught at the middle and high school levels in Florida and Texas. As trombone soloist, he can be heard on the University of Miami Wind Ensemble compact disc, *New Music for Winds and Percussion*, and his research has been published in the journal of the *World Association of Symphonic Bands and Wind Ensembles*, the journal of *The International Society for the Investigation and Promotion of Wind Music*, *The Instrumentalist Magazine*, *Keynotes Magazine*, and multiple volumes of the *Teaching Music through Performance in Band* and *Teaching Music Through Performance in Beginning Band* reference series.

# POINT BLANK

## Music for Wind Band

- |          |                                                                                                 |              |
|----------|-------------------------------------------------------------------------------------------------|--------------|
| <b>1</b> | <b>Paul Dooley (b. 1983):</b><br><b>Point Blank (2012)</b>                                      | <b>7:37</b>  |
|          | <b>Steve Danyew (b. 1983):</b><br><b>Lauda (2009)</b>                                           | <b>15:49</b> |
| <b>2</b> | <b>I. Montis Dei</b>                                                                            | <b>8:54</b>  |
| <b>3</b> | <b>II. Hymnus Anima Mea</b>                                                                     | <b>6:55</b>  |
| <b>4</b> | <b>Roy David Magnuson (b. 1983):</b><br><b>Innsmouth, Massachusetts – 1927</b><br><b>(2013)</b> | <b>6:29</b>  |
| <b>5</b> | <b>Scott McAllister (b. 1969):</b><br><b>Gone (2012)</b>                                        | <b>7:26</b>  |
| <b>6</b> | <b>Jennifer Higdon (b. 1962):</b><br><b>Percussion Concerto (2009)*</b>                         | <b>22:58</b> |

WORLD PREMIÈRE RECORDINGS

**\*Ben Stiers, Percussion**

**Illinois State University**  
**Wind Symphony**

**Daniel A. Belongia**

Recorded at the Center for the Performing Arts, Illinois  
State University, USA, from 22nd to 24th November, 2013

Producer: Dennis Fisher • Engineer: Bruce Leek

Editor: Daniel A. Belongia

Publishers: Paul Dooley Music (track 1); Steve Danyew  
Music (tracks 2 and 3); Roy Magnuson Music (track 4);  
Lyd Music (track 5); Lawdon Press (track 6)

Cover image by igvik (Fotolia.com)



Each of these five contemporary American pieces for wind band, performed by one of the country's leading ensembles, explores its own very personal soundscape. Paul Dooley delves into the world of Drum & Bass with electronically-inspired orchestrations, whilst for Steve Danyew the exploration of counterpoint is paramount. In composer Roy David Magnuson's own words, *Innsmouth, Massachusetts – 1927* is 'pulpy horror music' which depicts a night in H.P. Lovecraft's terrifying *The Shadow Over Innsmouth*. In contrast, Scott McAllister's *Gone* is meditative and prayerful. Pulitzer and GRAMMY® Prize-winner Jennifer Higdon's *Percussion Concerto* is heard here in its arrangement for wind ensemble.

**www.naxos.com**

Playing  
Time:  
**60:19**