

Illinois State University

ISU ReD: Research and eData

School of Music Programs

Music

Fall 10-17-2018

Wind Symphony

Anthony C. Marinello, III Conductor
Illinois State University

Follow this and additional works at: <https://ir.library.illinoisstate.edu/somp>



Part of the [Music Performance Commons](#)

Recommended Citation

Marinello, III, Anthony C. Conductor, "Wind Symphony" (2018). *School of Music Programs*. 3740.
<https://ir.library.illinoisstate.edu/somp/3740>

This Concert Program is brought to you for free and open access by the Music at ISU ReD: Research and eData. It has been accepted for inclusion in School of Music Programs by an authorized administrator of ISU ReD: Research and eData. For more information, please contact ISUReD@ilstu.edu.

THANK YOU

Illinois State University College of Fine Arts

Jean Miller, *dean*
Sara Semonis, *associate dean of research and planning*
Janet Tulley, *assistant dean of academic programs and student affairs*
Nick Benson, *coordinator, Center for Performing Arts*
Molly McDonald, *director of development*
Steve Parsons, *director, School of Music*
Janet Wilson, *director, School of Theatre and Dance*
Michael Wille, *director, School of Art*
Aaron Paolucci, *director, Arts Technology Program*
Kendra Paitz, *director and chief curator, University Galleries*
Stephanie Kohl Ringle, *business communications associate*
Eric Yeager, *director, CFAIT*

Illinois State University School of Music

A. Oforiwa Aduonum, *Ethnomusicology*
Allison Alcorn, *Musicology*
Debbie Aurelius-Muir, *Music Education*
Debra Austin, *Voice*
Mark Babbitt, *Trombone*
Emily Beinborn, *Music Therapy*
Glenn Block, *Orchestra and Conducting*
Karyl K. Carlson, *Director of Choral Activities*
Renee Chernick, *Group Piano*
Alex Clay, *Flute*
David Collier, *Percussion and Associate Director*
Andrea Crimmins, *Music Therapy*
Peggy Dehaven, *Office Support Specialist/Scheduling*
Anne Dervin, *Clarinet and General Education*
Gina Dew, *Music Education Advisor*
Judith Dicker, *Oboe*
Michael Dicker, *Bassoon*
Geoffrey Duce, *Piano*
Ellen Elrick, *Music Education*
Tom Faux, *Ethnomusicology*
Angelo Favis, *Guitar and Graduate Coordinator*
Tim Fredstrom, *Choral Music Education*
Sarah Gentry, *Violin*
Amy Gilreath, *Trumpet*
David Gresham, *Clarinet*
Mark Grizzard, *Theory and Choral Music*
Christine Hansen, *Lead Academic Advisor*
Kevin Hart, *Jazz Piano and Theory*
Phillip Hash, *Music Education*
Megan Hildenbrandt, *Music Therapy*
Rachel Hockenbery, *Horn*
Martha Horst, *Theory and Composition*
Mona Hubbard, *Office Manager*
John Michael Koch, *Vocal Arts Coordinator*
William Koehler, *String Bass and Music Education*

Marie Labonville, *Musicology*
Katherine J. Lewis, *Viola*
Roy D. Magnuson, *Theory and Composition*
Anthony Marinello III, *Director of Bands*
Thomas Marko, *Director of Jazz Studies*
Rose Marshack, *Music Business and Arts Technology*
Joseph Marson, *Musicology*
Doug Morin, *Assoc. Director of Bands/ Director of BRMM*
Paul Nolen, *Saxophone*
Lauren Palmer, *Administrative Clerk*
Stephen B. Parsons, *Director*
Adriana Ransom, *Cello/ String Project/ C.S.A*
Kim Risinger, *Flute*
Cindy Ropp, *Music Therapy*
Andy Rummel, *Euphonium/Tuba*
Tim Schachtschneider, *Facilities Manager*
Carl Schimmel, *Theory and Composition*
Daniel Peter Schuetz, *Voice*
Lydia Sheehan, *Bands Administrative Clerk*
Anne Shelley, *Milner Librarian*
Matthew Smith, *Arts Technology*
David Snyder, *Music Education*
Ben Stiers, *Percussion/ Asst. Director of Athletic Bands*
Thomas Studebaker, *Voice*
Erik Swanson, *Jazz Guitar*
Elizabeth Thompson, *Voice*
Tuyen Tonnu, *Piano*
Rick Valentin, *Arts Technology*
Justin Vickers, *Voice*
Michelle Vought, *Voice*
Roger Zare, *Theory and Composition*

Band Graduate Teaching Assistants:
Jordan Harvey, MaryKate Kuhne, Sean Breast,
Joyce Choi, Adriana Sosa, Zachary Taylor, and
Joseph Tiemann (Jazz)

Illinois State University
College of Fine Arts
School of Music

Wind Symphony

Anthony C. Marinello, *conductor*

Center for the Performing Arts
October 17, 2018
Wednesday Evening
8:00 p.m.

This is the seventeenth program of the 2018-2019 season.

Program

Serenade for Winds in D Minor, Op. 44 (1878)

Antonín Dvořák
(1841-1904)

- I. Moderato quasi Marcia
- II. Menuetto and Trio
- III. Andante con moto
- IV. Allegro moto

Concerto for Tuba (2006) (1956-2018)

Darrol Barry

Dr. Andy Rummel, *tuba*

- I. Deciso
- II. Lento
- III. Energico

-Intermission-

A Lincoln Portrait (1942/1951)

Aaron Copland
(1900-1990)
transcribed by Beeler

John Koch, *narrator*

ASSISTED LISTENING DEVICES

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

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

Program Notes

Thank you for joining us for today's performance of the Illinois State University Wind Symphony. We hope that you will enjoy our concert, and that you might consider joining us again for future performances here at the ISU School of Music. Please visit <http://www.bands.illinoisstate.edu> for more information. Thank you for your support!

Antonín Dvořák (1841-1904) was one of the most popular composers of his day — a veritable star of the late Romantic period. He not only continued the broad Germanic symphonic tradition of Beethoven, Schubert, Mendelssohn, and Brahms, but also, by infusing his compositions with the spirit of the folk music of his native land and other lands, he created his own musical tradition. He is most often credited with helping to capture and define the spirit of Czech music, but his beguiling melodies and compelling compositions have a universal appeal, unlimited by ethnic or national constraints.

Dvořák was born in a small town in Bohemia (in what is now the Czech Republic) in 1841. His father, a butcher and an innkeeper, was also a semi-professional musician. Dvořák began his musical training in 1847, with the study of the violin; six years later, he was also learning the piano and organ, as well as music theory. In 1857, he entered the Prague Organ School. Upon graduating, he began his musical career as a professional organist, violist, and violinist.

The *Wind Serenade* was written in two weeks in January 1878, and during the rest of the year Dvořák composed the *Slavonic Dances* (for piano duet), several other orchestral works, a set of five folk choruses, two songs, a *Capriccio* for violin and piano, and some minor piano works. He also found time to orchestrate the *Slavonic Dances* when they became wildly popular throughout Europe.

Often called the “wind” serenade, to distinguish it from the slightly earlier E-major work, the *Serenade, Op. 44* employs a foundation of cello and string bass beneath the upper and middle voices assigned to the wind group of pairs of oboes, clarinets and bassoons, plus three horns. This general approach had been used previously by Brahms (who was, by 1878, much admired by Dvořák) in his *Serenade in A, Op. 16*, although Dvořák dispensed with Brahms's violas, and used solo cello and string bass. In contrast to his elegant string serenade, Dvořák wrote the D minor work in a fervently Czech nationalistic vein, and certainly the predominantly wind-instrument tone colors effectively reinforce that feeling.

The opening march pays tongue-in-cheek homage to the serenades of Mozart and central European wind-band music, “Harmoniemusik.” (Mozart often provided a march to introduce many of his serenades. While Mozart's marches usually were formally separate from the actual serenade, the associations seem clear.) The second movement is actually comprised of two Czech folk dances, the “sousedska” (similar to the Austrian “Ländler”) and a “furiant” as the “Trio” section. In the third movement, Dvořák pays homage to the beautiful slow movement of Mozart's *Gran Partita*. The finale begins with a polka-esque theme, the successive returns of which are separated by contrasting new material each time, until the first-movement march recurs just before the last appearance of the polka.

The new *Serenade* was very well received. The year after its premiere, Hermann Krigar wrote, “What fine artistic expression, what compelling melodies and touching harmonic progressions the composer has at his disposal.” It continues to be one of the most beloved works in the wind repertoire by both players and listeners.

The Wind Symphony would like to extend a warm and sincere thank you to Dr. Adriana Ransom, Illinois State University Professor of Cello, for all of her help and talent in this performance!

Darrol Barry (1956-2018) was born in Salford, Lancashire UK, surrounded as a child by the sounds of Frank Sinatra, Nat ‘King’ Cole, Tony Bennett, and the arrangements of Nelson Riddle. In his teens he took up the tuba and joined a local brass band, discovering that he possessed an aptitude for composing and arranging. Following secondary education he worked as a joiner but continued to teach himself harmony and counterpoint until, in 1978, he entered Salford University Band Musicianship Course, studying under Roy Newsome, Goff Richards, and Geoffrey Whitham. He subsequently undertook further study at the Royal College of Music, London, with Joseph Horowitz before embarking on a career as a freelance composer and arranger. He joined the teaching staff of

Salford University, and the colleges of Accrington & Rossendale, and Barnsley as a lecturer before accepting a position overseas with the Royal Guard of Oman as Resident Composer and Arranger.

The tuba is an instrument that was, for many years, something of a 'Cinderella' as a soloist. Today, however, there is an ever-burgeoning solo repertoire with a number of concerti written by leading composers. Darrol Barry's *Tuba Concerto*, a significant addition to the repertoire, was written for virtuoso tubist, Steven Sykes, and is one of Darrol's most substantial works. It opens with a majestic statement from the soloist, punctuated by truculent chords from the full band. The soloist then leads us into the main allegro which makes use of a 7/8 metre and features the upper range of the instrument.

The second movement exploits the tender, more lyrical side, of the tuba and finds Darrol Barry in a reflective, mellow mood, whilst the third movement is (to quote the composer) 'a 6/8 romp' and demonstrates the gymnastic abilities of the instrument. Lyricism briefly returns in an episode near the end of the concerto, but life cannot be repressed and we are soon off again, the work being brought to an animated conclusion with a great flourish.

Aaron Copland (1900-1990) was born in Brooklyn, New York. As a young pianist and composer, he first studied with Rubin Goldmark. He went to Paris in 1921 where he studied composition with Nadia Boulanger at the new School of Music for Americans and Fontainebleau. Aaron Copland has been called the "Dean of American music", adding great music to the repertoire of MacDowell and toward a powerful, modern, personal kind of speech, and spearheading the new "American School." He was a very articulate spokesman for American music and musicians, as well as a prolific writer, critic, analyst, educator, and administrator. In his many books and articles, he articulated the concepts of "new music"; as an educator, he guided young students at the Berkshire Music Center in Tanglewood, and as a counselor and elder statesman, Aaron Copland was the urbane, respected symbol of a half-century of American Music.

Of all the tributes, pacans, and monuments created in honor of Abraham Lincoln, almost none is more iconic than Aaron Copland's *Lincoln Portrait*. Considering its unparalleled success, it is hard to believe that, according to the composer, "I had no love for musical portraiture, and I was skeptical about expressing patriotism in music—it is difficult to achieve without becoming maudlin, bombastic, or both." In spite of his reservations, in *Lincoln Portrait* Copland achieved the goals of both portraiture and patriotism in his own unique and tasteful manner. Although he never intended it to be a "strictly musical work" in the same vein as his other orchestral compositions, it has become one of his most popular and frequently performed titles. And the work has resonance far beyond American shores, as evidenced by the translation of the text into Arabic, Bengali, Burmese, Cambodian, Chinese, Greek, Hindu, Indonesian, Latvian, Lithuanian, Polish, Portuguese, Spanish, Turkish, Ukrainian, Urdu, and Vietnamese!

Lincoln Portrait was composed in 1942, in the early days of the United States' involvement in World War II. In this challenging time many Americans were eager to do their part for their country, and Aaron Copland was no exception. He was honored to learn of such an opportunity a few weeks after the attack on Pearl Harbor, when he received a letter from conductor Andre Kostelanetz requesting that the composer consider contributing a work to a musical "portrait gallery" of great Americans. Copland originally hoped to portray Walt Whitman, but when Jerome Kern chose Mark Twain as the subject of his project, Kostelanetz asked Copland to consider focusing on a statesman instead of another man of letters. They both agreed that Lincoln was the obvious choice, although fellow composer Virgil Thomson warned Copland that in his opinion, "No composer could hope to match in musical terms the stature of so eminent a figure as Abraham Lincoln." Copland decided his key to success was to use Lincoln's own words as the basis for the work, and he read through many of Lincoln's speeches and writings in order to find thoughts most appropriate to the situation America faced during World War II. He intentionally avoided the temptation to use Lincoln's best-known speeches and phrases, allowing himself only one segment from Lincoln's best-known piece of oratory—the Gettysburg Address. Copland's approach to the music was similar; it is largely original, with the exception of recurring oblique references to "Camptown Races" and "Springfield Mountain," melodies that help to give the music a familiar and distinctly American sound. In his autobiography, Copland describes the work:

Lincoln Portrait is a thirteen-minute work for speaker and full orchestra, divided roughly into three sections. In the opening, I hoped to suggest something of the mysterious sense of fatality that surrounds Lincoln's personality, and near the end of the first section, something of his gentleness and simplicity of spirit. I was after the most universal aspects of Lincoln's character, not physical resemblance. The challenge was to compose something simple, yet interesting enough to fit Lincoln—I kept finding myself back at the C-major triad! The first section opens with a somber sound of violins and violas playing a dotted figure that turns into a melodic phrase by the eighth bar, the second subject is a transformed version of "Springfield Mountain." This section ends with a trumpet solo leading without pause into an unexpected allegro for full orchestra. The second section is an attempt to sketch in the background of the colorful times in which Lincoln lived. Sleigh bells suggest a horse and carriage of nineteenth century New England, and the lively tune that sounds like a folk song is derived in part from "Camptown Races." In the conclusion, my purpose was to draw a simple but impressive frame around the words of Lincoln himself—in my opinion among the best this nation has ever heard to express patriotism and humanity. The quotations from Lincoln's writings and speeches are bound together by narrative passages, simple enough to mirror the dignity of Lincoln's words. For example, "That is what he said, that is what Abraham Lincoln said." And, "He was born in Kentucky, raised in Indiana, and lived in Illinois. And this is what he said..." The background music in the final section, while thematically related to the orchestral introduction, is far more modest and unobtrusive, so as not to intrude on the narration. But after Lincoln's final "...shall not perish from this earth," the orchestra blazes out in triple forté with a strong and positive C-major statement of the first theme.

The premiere performance took place on May 14, 1942, with Kostelanetz leading the Cincinnati Symphony Orchestra, and the work was an immediate success. Like Copland's *Third Symphony*, *Lincoln Portrait* has become akin to a musical monument. It has been performed thousands of times, by both orchestras and concert bands, featuring narrators from all walks of life, including Lincoln biographer Carl Sandburg, Walter Cronkite, Margaret Thatcher, Neil Armstrong, Henry Fonda, Marion Anderson, President Barack Obama, and even the composer himself.

Conductor and Soloist Biographies

Anthony C. Marinello, III serves as Director of Bands at Illinois State University where he is the conductor and music director of the Illinois State University Wind Symphony and Symphonic Winds. In addition to his conducting responsibilities, he leads the graduate wind conducting program and teaches undergraduate courses in instrumental conducting. He joined the faculty at Illinois State University from The University of Texas at Austin, where he served as the Assistant Director of the Longhorn Band, Director of the Longhorn Pep Band, and Assistant to the Director of Bands. Prior to his appointment at The University of Texas, Marinello served on the faculty of Virginia Tech as Assistant Director of Athletic Bands.

Marinello has previously taught in the public schools of Louisiana, Ohio, and Texas and is active as a guest conductor and clinician. Marinello previously received invitations to the National Band Association's 2006 Young Conductor Mentor Project and 2008 International Conductors Symposium in Rome, Italy where he conducted La Banda dell'Esercito (Italian Army Band). Marinello holds the Bachelor of Music Education degree from Louisiana State University, the Master of Music Degree from the University of Cincinnati College Conservatory of Music, and the Doctor of Musical Arts Degree from The University of Texas at Austin.

Dr. Andy Rummel is the Associate Professor of Tuba and Euphonium at Illinois State University in Normal, Illinois. A native of Delavan, Illinois, Andy received his Bachelor of Music Education and Master of Music Performance degrees from Illinois State University in Normal and his Doctor of Musical Arts degree from the University of Illinois in Champaign-Urbana. His private teachers include Mark Moore, David Zerkel, Ed Livingston and Rex Martin. Andy is the principal tubist with the Heartland Festival Orchestra and has performed with the Peoria Symphony Orchestra, the Illinois Symphony and the Virginia Symphony. Prior to his arrival at Illinois State, Andy was the principal tubist with the United States Air Force Heritage of America Band and the Heritage Brass Quintet located at Langley AFB in Virginia. Andy has been a guest soloist with the Vermont Youth Philharmonia, the Prairie Wind Ensemble, the Rockford Wind Ensemble, the Brass Band of Central Illinois as well as many high school bands and orchestras throughout the Midwest. He has been a featured recitalist at many international and regional tuba-euphonium conferences and has served as an adjudicator for several international and regional tuba solo competitions.

Andy is an artist/clinician for the Eastman Music Company and performs on the ECB632 CC tuba. He is also a performing artist for Parker Mouthpieces.

Dr. Adriana La Rosa Ransom is Associate Professor of Cello and Director of String Project and the Community School for the Arts at Illinois State University. She received her Bachelor of Music degree from the University of Missouri where she studied with Nina Gordon. She earned Master and Doctorate degrees from the University of Minnesota where she studied cello with Tanya Remenikova and chamber music with Jorja Fleezans and Lydia Artymiw. As a soloist, Ms. Ransom has recently appeared with the Peoria Symphony Orchestra, the Illinois State Wind Symphony, and the Illinois State Symphony Orchestra. She has also appeared as a guest artist on notable solo and chamber music recital series, including the Dame Myra Hess Memorial Concert Series in Chicago, Chicago Cello Society concerts, Trinity Lutheran Recitals, and at universities throughout the Midwest. Currently Principal Cellist of the Peoria Symphony Orchestra, she formerly was a member of the Minnesota Opera Orchestra, the St. Cloud Symphony, the European Musical Festival Orchestra, and Sinfonia da Camera. Ms. Ransom has served on the faculty at Gustavus Adolphus College, St. Cloud State University, the MacPhail Center for Music in Minneapolis, and the Grumo (Italy) Music Festival.

Illinois State University Wind Symphony

Anthony C. Marinello, III, *conductor*

Flute

Joyce Choi†
Ben Wyland
Brienne Steif
Elizabeth Briney
Natalie Lindig
Kaela Bonow

Oboe

Tzu-Han Hu†
Kevin Rahtjen
John D'Andria

Clarinet

Marykate Kuhne†
Tacyeong Jung
Brian Zielinski
Danny King
Kara Kirkus
Samantha Kolber
Morgan Jasien
Tyler DeVault
Thomas Shermulis (bass)
Samuel Frosch (bass/contralto/soprano)

Bassoon

Katelyn Fix†
Adriana Sosa
Bradley Sarmiento, contrabassoon

Saxophone

Davis Hale†
Tyler Schaefer†
Matthew Garbin
Marwin Esguerra

Horn

Leah Young†
Jordyn Shultz
Tom Wade
Kristin Wooldridge
Mary Pat Robey

Trumpet

Zachary Taylor†
Brendan Korak
Andrew Ossler
Eric Caldwell
Julia Ricker

Trombone

Zachary Lew†
Zachary Hoffman
Kyle Adomaitis
Mason Riedel (bass)

Euphonium

Scan Breast†
Erik Eeg
Tyler Walls

Tuba

Derek Zimmerman†
Sam Tedeschi

Percussion

Matthew James†
Baryl Brandt
Kyle Waselewski
Jarrett Defields
Miles Bohlman

String Bass

Mollie Zweiban

Piano

Stephanie Suhyn An

Cello

Dr. Adriana La Rosa Ransom

†Denotes Section Leader