

Illinois State University

ISU ReD: Research and eData

School of Music Programs

Music

Spring 3-27-2019

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" (2019). *School of Music Programs*. 3828.
<https://ir.library.illinoisstate.edu/somp/3828>

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.

Illinois State University
College of Fine Arts
School of Music

Wind Symphony

Anthony C. Marinello, III *conductor*

Center for the Performing Arts
March 27, 2019
Wednesday Evening
8:00 p.m.

This is the one hundred and fourteenth program of the 2018-2019 season.

Program

Flourishes and Meditations on a Renaissance Theme (2010)

Michael Gandolfi
(born 1956)

Song for Band (2001)

William Bolcom
(born 1938)

-Intermission-

Symphony in B-flat (1951)

- I. Moderately Fast, with Vigor
- II. Andante Grazioso
- III. Fugue (rather broad)

Paul Hindemith
(1895-1963)

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!

Michael Gandolfi (b. 5 July 1956, Melrose, Massachusetts) is an American composer of contemporary music. He received the B.M. and M.M. degrees in composition from the New England Conservatory of Music, as well as fellowships for study at the Yale Summer School of Music and Art, the Composers Conference, and the Tanglewood Music Center.

Mr. Gandolfi is the recipient of numerous awards including grants from the Fromm Foundation, the Koussevitzky Music Foundation, the John Simon Guggenheim Foundation, the American Academy of Arts and Letters and the Massachusetts Cultural Council. His music has been performed by many leading ensembles including the Boston Symphony Orchestra, the BBC Symphony Orchestra, the San Francisco Symphony Orchestra, the Tanglewood Music Center Orchestra, the Orpheus Chamber Orchestra, the Saint Paul Chamber Orchestra, the Los Angeles Chamber Orchestra, Nieuw Sinfonietta Amsterdam, the Pro Arte Chamber Orchestra and the Boston Modern Orchestra Project. He presently holds commissions from the Michael Vyner Trust (a piano concerto), the Fromm Foundation (a saxophone concerto for Kenneth Radnovsky and the Boston Modern Orchestra Project, 2007), the Weilerstein Trio, and Boston-based pianist Duncan Cumming.

Currently, he is a faculty member of the New England Conservatory of Music and the Tanglewood Music Center and was a visiting lecturer on music at Harvard University in 2002, holding a similar position there from 1996-1999.

The work was commissioned by "The President's Own" United States Marine Band and is dedicated to them, their director, Colonel Michael J. Colburn, and their assistant director, Major Jason K. Pettig. *Flourishes and Meditations on a Renaissance Theme* is a set of seven variations on an anonymous Renaissance melody that is simply titled Spagnoletta. It is derived from a popular melody titled Española or 'Little Spanish Tune'. The titles of the different variations are as follows:

- Variation I. (A Cubist Kaleidoscope)
- Variation II. (Cantus in augmentation: speed demon)
- Variation III. (Carnival)
- Variation IV. (Tune's in the round)
- Variation V. (Spike)
- Variation VI. (Rewind/Fast Forward)
- Variation VII. (Échoes: a surreal reprise)

I first knew this melody as quoted by Joaquín Rodrigo in his *Fantasia para un gentilhombre* for guitar and orchestra. I also found this tune in the 1970s in a collection of Renaissance songs for classical guitar, and I have played it in that form countless times over the years. I was motivated to probe this elegant tune with which I have been acquainted for four decades, with the expectation that it would prompt a wealth of ideas unique to such a longstanding relationship. The beauty and elegance of the original tune resides in its simplicity, so I chose to present it at the outset of the piece in a clear and streamlined orchestration.

The form of Spagnoletta is AA BB and Coda. The first part of *Flourishes and Meditations on a Renaissance Theme* consists of variations I and II. Each of these variations adheres strictly to the form of Spagnoletta. Additionally, Variation I has a kinship to cubist painting in which various features of the original are fragmented, framed and juxtaposed, resulting in a kaleidoscopic amplification of its details. Variation II uses the entire Spagnoletta melody as a cantus firmus while new melodies and lines are sounded over it, an ancient musical technique popular in medieval and renaissance times.

The second part is comprised of variations III, IV and V. These variations are the most wide-ranging of the set, but always maintain motivic connections to Spagnoletta. Variations III and V are each

expressed in AA form and largely derived from the original. Variation IV uses the original motives in layered ostinato in canon.

Variations VI and VII form the third and final part of the piece and function as the coda, recycling previously heard thematic material that leads to a final cadence. In this spirit, Variation VI points in two directions: it forecasts the main texture of Variation VII while briefly reflecting upon each variation already heard (in reverse order). Variation VII returns to the original Spagnoletta melodies but places them in a new "dream-like" environment featuring a series of pulsating patterns and textures interwoven with strands of each of the original melodies, all of which move the piece to a gentle close.

Named 2007 Composer of the Year by Musical America and honored with multiple Grammy Awards for his ground-breaking setting of Blake's *Songs of Innocence and of Experience*, **William Bolcom** is a composer of cabaret songs, concertos, sonatas, operas, symphonies, and much more. He was awarded the 1988 Pulitzer Prize in Music for his *Twelve New Etudes* for piano. As a pianist he has recorded for *Advance*, *Jazzology*, *Musical Heritage*, *Nonesuch*, *Vox*, and *Omega*. With his wife, mezzo-soprano Joan Morris, he has performed in concert for 40 years throughout the United States, Canada, and abroad. Bolcom taught composition at the University of Michigan from 1973-2008. Named a full professor in 1983, he was Chairman of the Composition Department from 1998 to 2003 and was named the Ross Lee Finney Distinguished University Professor of Composition in the fall of 1994. He retired from teaching in 2008.

Bolcom wrote *Song (for Band)* in 2001 for the retirement of longtime University of Michigan band conductor H. Robert Reynolds. The dedication of the piece reads: "In honor of the retirement of H. Robert Reynolds from the directorship of the University of Michigan band, this song is a present for Bob." The work received its premiere with Professor Reynolds conducting the University of Michigan Symphony Band in Ann Arbor on April 6, 2001.

Paul Hindemith was born in Hanau, Germany on November 16, 1895, and studied at the Hock Conservatory in Frankfurt. At the age of 13, while at the conservatory, he supported himself by playing in dance bands, theaters, and cinemas. From 1915 to 1923, he was concertmaster and the conductor of the Frankfurt Opera Orchestra. During the 1920s, Hindemith gained recognition as an important composer, was named professor of musical composition at the Berlin Hochschule für Musik, and developed his famous theoretical work, *The Craft of Musical Composition*. In 1934, in spite of his accomplishments, Hitler's government banned Hindemith's work because of its extreme modernism. Hindemith moved to the U.S. and taught at Yale University from 1940 until 1953.

Symphony in B-flat was commissioned by Lt. Col. Hugh Curry, conductor of the United States Army Band, and premiered in Washington D.C. on April 5, 1951 with the composer conducting. The symphony is an excellent example of the application of Hindemith's systems of composition, demanding a wide range of styles from intensely lyrical, to heavy and martial, exploring both the soloistic and ensemble potential of the wind band. The piece is also an example of Hindemith's interest in cyclic forms, as all three movements employ a simultaneous recapitulation of the previously presented themes. The first movement is in sonata allegro form, which is commonly used in the first movement of a classical symphony. For his second movement, Hindemith combines the traditional styles of a classical symphony (in which the second movement is typically slow, and the third a quick minuet or scherzo) and condenses these two ideas into one middle movement. The second movement, "Andantino grazioso," begins with a slow theme, presents a lively scherzo, "Fast and gay," then ends by presenting both themes simultaneously. The third movement superimposes the expositions of a double fugue and returns the opening theme of the first movement at the end.

Dr. 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.

Inspiring Illinois with *Live Music!*



🐦 📺 📺 📺 📺 📺 ilsymphony.org

ILLINOIS SYMPHONY ORCHESTRA
KEN I.A.M. MUSIC DIRECTOR

Illinois State University Wind Symphony
Anthony C. Marinello, III, *conductor*

Flute

Joyce Choi*
Ben Wyland*
Brianna Steif
Elizabeth Briney
Kaela Bonow
Natalie Lindig

Oboe

Tzu-Han Hu*
Anastasia Ervin
Kevin Rahtjen

Clarinet

Tayeong Jung*
Marykate Kuhne*
Brian Zielinski
Danny King
Samantha Kolber
Kara Kirkus
Benjamin Sanetra
Morgan Jasien
Thomas Shermulis (Bass)
Samuel Frosch (Bass/Contra)

Bassoon

Katy Reed*
Adriana Sosa

Saxophone

Davis Hale*
Tyler Schaefer*
Brian Hinkley
Marwin Esguerra

Horn

Leah Young*
Nathaniel Parson
Tom Wade
Kristin Wooldridge
Allyson Miller

Trumpet

Guanghao Xia
Zachary Taylor*
Alice Kabira
Brendan Korak*
Eric Caldwell
Andrew Ossler

Trombone

Mason Riedel*
Emma Benjamin
Emanuel Guzman
AJ Nemsick (bass)

Euphonium

Sean Breast*
Erik Ecg

Tuba

Derek Zimmerman*
Jeff Humphrey

Percussion

Miles Bohlman
Baryl Brandt
Jenn Carver
Matthew James*
Ryan Lauciello
Kyle Waselewski

Double Bass

Mollie Zweiban

*Denotes Section Leader

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, *Baritone*
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 Matson, *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 Zarc, *Theory and Composition*

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