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### Symphonic Winds

Anthony C. Marinello, III Conductor  
*Illinois State University*

Philip Hash Guest Conductor  
*Illinois State University*

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Illinois State University  
College of Fine Arts  
School of Music

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# *Symphonic Winds*

Anthony C. Marinello, III, *conductor*  
Philip Hash, *guest conductor*

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Center for the Performing Arts  
October 8, 2017  
Sunday Afternoon  
3:00 p.m.

This is the fourteenth program of the 2017-2018 season.

## Program

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

### à la Machaut (2015)

Andrew Boss  
(born 1988)

### My Eyes Are Full of Shadow (2016)

Joel Puckett  
(born 1977)

### English Folk Song Suite (1924)

I. March- *Seventeen Come Sunday*  
II. Intermezzo- *My Bonny Boy*  
III. March- *Folk Songs for Somerset*

Ralph Vaughan Williams  
(1872-1958)

## -Intermission-

### Variations on a Korean Folk Song (1965)

Philip Hash, *guest conductor*

John Barnes Chan  
(1932-1977)

### Sketches on a Tudor Psalm (1971)

Fisher Tull  
(1934-1994)

## Program Notes

Thank you for joining us for today's performance of the ISU Symphonic Winds. 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 [www.bands.illinoisstate.edu](http://www.bands.illinoisstate.edu) for more information. Thank you for your support!

The music of **Andrew Boss** (born 1988) is widely acclaimed for expressing its creative voice, offering captivated listeners "something that has never been heard before." (Florida Music Teachers Association). His musical language is encapsulated in a "fundamentally tonal, often vividly spiced language" (Baltimore Sun). Currently residing in Austin, Texas, Mr. Boss is pursuing his Doctorate of Musical Arts in Composition at the University of Texas at Austin (UT) as the 2013-14 Recruitment Fellow under the tutelage of Dan Welcher and Donald Grantham.

Mr. Boss has been the recipient of many awards in his academic career as a composer, including the Virginia Carty Delillo Composition Award for the finale movement of his *Symphony for Quintet*, the Florida Young Artist Award from the Florida State Music Teachers Association (FSMTA), and The Johns Hopkins career development grant. Mr. Boss received his Master of Music in Composition in 2013 under the tutelage of Dr. Kevin Puts at the Peabody Institute of The Johns Hopkins University.

Mr. **Boss** includes the following program note in the score:

*à la Machaut* integrates thematic material from three works of the great Medieval composer Guillaume de Machaut and adds a colorfully modern touch. The piece opens with a slow introduction using melodic and harmonic material from his polyphonic chanson *Puis qu'en oubli* ("Since I am Forgotten"). The upbeat percussion transitions the piece to the main material, quoting the melody of his secular virelai, *Douce jame jolie* ("Sweet Lovely Lady"). This piece also uses material from the Kyrie to Machaut's *Messe de Nostre Dame*. A reflective middle section brings back the slow material from the introduction while maintaining the upbeat rhythms introduced earlier in the percussion. A short recapitulation revisits the virelai in several contrasting textures, leading to a climactic variation with shimmering winds, blasting percussion and low brass. A final tutti variation harmonizes the virelai and closes the piece.

**Joel Puckett** (born 1977) was born in Atlanta, Georgia to musical parents that fostered his love for all kinds of music. Studying at the University of Michigan, Joel worked with esteemed individuals and had remarkable opportunities; he even commissioned a piece for Michael Haithcock and the University of Michigan Symphony Band. Recently, Joel has been commissioned by Minnesota Opera, Northwestern University and a renowned woodwind quintet, Akropolis. Referred to as "visionary" by the Washington Post, it's safe to discern that Mr. Puckett is a cutting-edge and high demand twenty-first century composer.

Mr. Puckett includes the following program note:

I've always wanted to write an "easy piece" for winds that explored the kind of long lines and introspective expression I tend to work with in the majority of my music. When this commission came along, the partners and I were excited at the notion of creating something in that vein for the many great high school and middle school groups as well as for the second and third bands at the fabulous universities across the southeastern United States. It was with that in mind that I wrote *My Eyes Are Full of Shadow*. The piece opens with an optimism of a new day but as the cadences are consistently left largely unfulfilled, we realize something is amiss. Each attempted restart of the opening results in another aborted cadence and now they are frequently interrupted by a simple, sad chaconne. Reflecting the poem's insistence on living in the past, this interrupting chaconne grows more insistent and eventually gives way to a return to the opening but now colored by the assertions of the chaconne.

**Ralph Vaughn Williams** was born in Down, Ampney, England in 1872, and died in London in 1958. He was widely acknowledged as one of Britain's leading composers after the death of Sir Edward Elgar in 1934, and he was a leader of the twentieth-century English national school. From 1938 until his death, his time was devoted to composition, church music, music for amateur use, and folk song research and publication. His main contributions include nine symphonies, several orchestral works, including *Variations on a Theme by Thomas Tallis*, solo works such as his tuba concerto, choral works, operas, and several works for band, including *Sea Songs*, *Toccata Marziale*, *Flourish for W. Band*, and *Rhapsody*. His *Symphony No. 8* contains *Scherzo alla Marcia*, a movement composed entirely for winds and often performed as an individual work by ensembles.

*English Folk Song Suite* was composed for British military band in 1924. It is in three movements ("March-Seventeen Come Sunday," "Intermezzo-My Bonny Boy," and "March-Folk Songs for Somerset.") The first movement contains the folk songs "I'm Seventeen Come Sunday," "Pretty Caroline," and "Dives and Lazarus." The second movement contains "My Bonny Boy" and "Green Bushes." The third movement contains "Morning Dew," "High Germany," "The Tree So High," and "John Barleycorn." *English Folk Song Suite*, along with the two suites by Gustav Holst, was one of the first works in this century's repertoire of compositions specifically composed for band and is a true cornerstone of wind literature.

**John Barnes Chance** (1932-1972) was born in Beaumont, Texas and began piano lessons at a young age. He studied at the University of Texas at Austin, and was encouraged by his composition teachers Clifton Williams, Kent Kennan and Paul Pick. After college, Chance briefly performed with the Austin Symphony Orchestra as a timpanist before landing the gig as an arranger for the United States Army's Eighth Band, stationed in Seoul, South Korea. His time spent in Korea enabled him to immerse in musical and cultural ideas that specifically inspired *Variations on a Korean Folk Song*. After serving in the military, Chance continued to compose and teach in North Carolina and later Kentucky.

*Variations on a Korean Folk Song* (1965) is based on the Korean Folk Song "Arirang" which the composer heard while serving in the Eighth U.S. Army Band, stationed in Seoul. The Folk Song tells the story of a woman who doesn't want to lose the man she loves; Chance ended up dedicating the piece to his own wife. In 1966, the American Band Association honored the piece with the Ostwald Award which is one of the most important awards in the band world.

The beginning of the piece features the clarinet section that introduces the theme as a slow serene melody. The theme continues throughout the piece, but it morphs into various rhythms and ideas, giving even more emphasis to the "variation" portion of the title. Each variation is named according to the tempo marking: Vivace, Larghetto, Allegro con brio, Sostenuto and Con Isclancio.

**Fisher Tull** received his Doctor of Philosophy degree in composition at North Texas State University, where he studied under Samuel Adler. He joined the faculty of Sam Houston State University in 1957, where he acted as Director of the Department of Music. Among many honors for composition, Tull received the Ostwald prize, sponsored by the American Bandmasters Association, in 1970 for his *Toccata*. In addition to his administrative duties, Tull was a much-sought-after clinician, conductor and lecturer.

*Sketches on a Tudor Psalm (1971)* begins with an introduction that emphasizes the Phrygian mode and the inherent juxtaposition of major and minor chords. The theme is first presented by the alto saxophone, horns, oboe, and clarinets, and grows into a fully harmonized brass version. In the following allegro section, continuous variations on the theme begin, which include a variation where the theme is played in retrograde (backwards) by the clarinets. These rhythmic and melodic variations continue until a magnificent return of the introductory harmonic sequence occurs. The piece concludes with a scherzo coda that builds to a final dramatic major chord.

The fact that Ralph Vaughn Williams had so successfully employed Thomas Tallis' setting of the Second Psalm in his Fantasia for String Orchestra made it a questionable source of material for a new piece; however, Tull felt a strong attraction to the piece and, in 1971, used it as the basis for his *Sketches on a Tudor Psalm*. Tallis' sixteenth-century setting is in the Phrygian mode with the melody in the tenor voice. This hymn is still used in the Anglican Church today.

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*Band Graduate Teaching Assistants:*

Jordan Harvey, Marykate Kuhne, Sean Breast, Joyce

Choi, Adriana Sosa, and Clinton Linkmeyer (Jazz

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Illinois State University Symphonic Winds  
Anthony C. Marinello III, *conductor*

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Annie Terres  
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Oboe

Guadalupe Moreno\*  
Shaylin Schwetz

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Kailee Burkhalter  
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