

Illinois State University

ISU ReD: Research and eData

School of Music Programs

Music

Fall 10-22-2017

Wind Symphony

Anthony C. Marinello, III Conductor
Illinois State University

John Knuteson Guest Lecturer

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 and Knuteson, John Guest Lecturer, "Wind Symphony" (2017). *School of Music Programs*. 3926.

<https://ir.library.illinoisstate.edu/somp/3926>

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

Jean M. Miller, Dean, College of Fine Arts
Laurie Thompson-Merriman, Associate Dean of Creative Scholarship and Planning
Janet Tulley, Assistant Dean of Academic Programs and Student Affairs
Steve Parsons, Director, School of Music
Janet Wilson, Director, School of Theatre and Dance
Michael Wille, Director, School of Art
Aaron Paolucci, Program Director, Arts Technology
Nick Benson, Center for Performing Arts Manager

Illinois State University School of Music

A. Oforiwaa Aduonum, *Ethnomusicology*
Allison Alcorn, *Musicology*
Debra Austin, *Voice*
Mark Babbitt, *Trombone*
Emily Beinborn, *Music Therapy*
Glenn Block, *Orchestra and Conducting*
Shela Bondurant Koehler, *Music Education*
Karyl K. Carlson, *Director of Choral Activities*
Renee Chernick, *Group Piano*
David Collier, *Percussion and Associate Director*
Andrea Crimmins, *Music Therapy*
Peggy Dehaven, *Office Support Specialist*
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, *Graduate Coordinator and Guitar*
Tim Fredstrom, *Choral Music Education*
Sarah Gentry, *Violin*
Amy Gilreath, *Trumpet*
Dennis Gotkowska, *Voice*
David Gresham, *Clarinet*
Mark Grizzard, *Theory and Choral Music*
Christine Hansen, *Lead Academic Advisor*
Kevin Hart, *Jazz Piano and Theory*
Phillip Hash, *Music Education*
Martha Horst, *Theory and Composition*
Mona Hubbard, *Office Manager*
Lauren Hunt, *Horn*
John Michael Koch, *Vocal Arts Coordinator*
William Kochler, *String Bass and Music Education*
Marie Labonville, *Musicology*
Katherine J. Lewis, *Viola*
Roy D. Magnuson, *Theory and Composition*

Anthony Marinello, *Director of Bands*
Thomas Marko, *Director of Jazz Studies*
Rose Marshack, *Music Business and Arts Technology*
Joseph Matson, *Musicology*
Polly Middleton, *Asst. Director of Bands/Director of BRMM*
Paul Nolen, *Saxophone*
Lauren Palmer, *Administrative Clerk*
Stephen B. Parsons, *Director*
Adriana Ransom, *Cello/String Project/CSA*
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*
Sun Young Shin, *Violin*
Anne Shelley, *Milner Librarian*
Debra Smith, *Music Education*
Matthew Smith, *Arts Technology*
David Snyder, *Music Education*
Ben Stiers, *Percussion/Asst. Director of Athletic Bands*
Tuyen Tonnu, *Piano*
Rick Valentin, *Arts Technology*
Justin Vickers, *Voice and Musicology*
Michelle Vought, *Voice*
Roger Zare, *Theory and Composition*
Michael Zielinsky, *Trombone*

Band Graduate Teaching Assistants:
Jordan Harvey, MaryKate Kuhne, Sean Breast, Joyce Choi, Adriana Sosa, and Clinton Linkmeyer (Jazz Band)

**Illinois State University
College of Fine Arts
School of Music**

Wind Symphony

Anthony C. Marinello, III, *conductor*
John Knuteson, *guest lecturer*

Center for the Performing Arts
October 22, 2017
Sunday Afternoon
3:00 p.m.

This is the twenty-seventh program of the 2017-2018 season.

Program

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

First Suite in E-flat (1909)

- I. Chaconne
- II. Intermezzo
- III. March

Gustav Holst
(1874-1934)
edited by Matthew

The Golden Gray (2009)

Roy Magnuson
(born 1983)

Colonial Song (1919) Shepherd's Hey (1918)

Percy Grainger
(1882-1961)
edited by Rogers

-Intermission-

Symphonic Metamorphosis of Themes by Carl Maria von Weber (1943)

- I. Allegro
- II. Turandot, Scherzo
- III. Andantino
- IV. March

Paul Hindemith
(1895-1965)
transcribed by Wilson

Program Notes

Thank you for joining us for today's ISU Wind Symphony performance. 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 bands.illinoisstate.edu for more information. Thank you for your support!

Gustav Holst was one of England's most prominent composers, a professional trombonist, and teacher of composition and organ. Holst was born to Adolf and Clara von Holst in Cheltenham, England in 1874 and descended from several generations of musicians with German, Scandinavian, Latvian, and Russian ancestry. He was named Gustavus Theodor von Holst but dropped the "von" at the beginning of the war with Germany in 1914. Holst's music includes operas, choral works, orchestral works, band works, chamber and instrumental pieces, and songs. His music reflects his wide-ranging interests, from folk music to Sanskrit to astrology. During the First World War, he was placed in command of all English Army Bands, organizing music among the troops under the Y.M.C.A. Army and Education program. He continued his teaching as musical director at the St. Paul's Girls School in the Hammersmith borough of London.

Written in 1909, the *First Suite in E-flat* was given its first known public performance by the Royal Military School of Music Band, conducted by D.W. Jones, at Kneller Hall in 1920. The theme of the "Chaconne" is repeated by various instruments as others weave varied filigrees about the ground theme. In the middle of the first movement the theme is inverted for several repetitions. The second movement, "Intermezzo," is based on a variation of the "Chaconne" theme, presented first in an agitated style, then in a cantabile mood, with the two styles alternating throughout the movement. The two themes of the "March," one dynamic and the other lyric, are also taken from the "Chaconne" theme. The first theme is played in a marcato style by the brasses; the second, a more flowing rendition of the theme, is played by the woodwinds and horns. Eventually the two are combined in a thrilling counterpoint leading to the coda.

In a preface to the late Imogen Holst's biography of her father, Ralph Vaughan Williams refers to Gustav Holst as "a great composer, a great teacher, and a great friend." He describes his music as "uncompromisingly direct... (it) reaches into the unknown but never loses touch with humanity." Although Imogen (a gifted musician and author), was critical of some of his compositions, she writes that "the whole suite is superbly written for band...It must have been a startling change from the usual operatic selections... In spite of its original approach, the Suite never breaks away from the essential traditions of the band, and the 'March' is the sort of music that is beloved of bombardons (basses) and euphoniums..." The "inevitable meno mosso," was written "with the assurance of an experienced bandsman who knows exactly what the other players are going to enjoy."

Program notes compiled by MaryKatheryne Kuhne

Roy Magnuson (born 1983) 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 Alabama-Tuscaloosa, and by the Elan String Quartet, the Quasari Quartet, the Quad City Wind Ensemble and the Air Force Band of Mid-America.

Roy 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. Private studies include Don Davis, David Maslanka, George Tsontakis, Jennifer Higdon, Steven Stucky, Karel Husa and Joan Tower.

Due to the success of his wind writing, in 2008 Roy 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 is currently an Assistant Professor at Illinois State University where he teaches freshman and sophomore theory and coordinates the freshman theory curriculum. Roy is a member of ASCAP and his music is recorded on Albany Records.

The composer provides the following note:

"I have a memory of an early morning storm, slowly moving over a field of harvest ready corn. The morning sun, still visible to the east, shone down across the field making the yellow and brown crops shine bright gold. The contrast between the dark, purple storm and vibrant, shimmering field was staggering. Separate, the two elements are iconic, powerful. But together, they are a beautiful balance of bitter and sweet, dark and light, life and death. *The Golden Gray* is an exploration of this balance and ultimately, a celebration of black and white, sweet and sour, beginnings and endings."

Percy Aldridge Grainger was born in Brighton in Melbourne, Australia. In 1900, he began his career as a concert pianist with sensational successes in England, Australia, and South Africa. Grainger had a close personal relationship with Norwegian composer Edvard Grieg; Grainger's rendition of Grieg's concerto established him as one of the piece's great interpreters. Grieg's fascination with folk music inspired Grainger to look closely at English folk music, a habit that had a tremendous influence on Grainger's compositions. With the aid of a phonograph, Grainger collected songs from folksingers and made many arrangements of this music. In 1914, Grainger moved to the United States, where he became an American citizen and resided for the remainder of his life.

Grainger used no traditional tunes in *Colonial Song*, which was written for and about the people in his native Australia. He expressed the wish to "voice a certain kind of emotion that seems to me not untypical of native-born colonials in general." Concerning colonials, he wrote the following:

"Perhaps it is not unnatural that people living more or less alone in vast virgin countries and struggling against natural and climatic hardships (rather than against the more actively and dramatically exciting counter-wills of their fellow men, as in more thickly populated lands) should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art; for instance in Mark Twain's *Huckleberry Finn*, and Stephen Foster's songs. I have also noticed curious, almost Italian-like, musical tendencies in brass band performances and ways of singing in Australia (such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expression) which are also reflected here."

Percy Grainger's wind band setting of *Shepherd's Hey* is based on his earlier orchestral setting of the British tune. This tune is from a setting of folk melodies by Cecil J. Sharp. Typically, this piece is played following another major work by Grainger, *Irish Tune*, because they were published as a set; it's not clear whether Grainger would have wanted them played together or if it was a publisher's decision. Today the Wind Symphony plays this merry tune following *Colonial Song*, providing a new perspective and experience of both pieces.

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 then 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, despite his accomplishments, Hitler's government banned Hindemith's work because of its extreme modernism. Hindemith moved to the United States and taught at Yale University from 1940 until 1953.

Soon after Paul Hindemith arrived in America he met the ballet choreographer Leonid Massine whom he agreed to write a ballet based on the music of Weber. Before this project came to fruition however, the two collaborators had a falling out. Hindemith later decided to salvage his sketches for use in an orchestral work, which was eventually to become *Symphonic Metamorphosis of Themes by Carl Maria von Weber*, completed in August 1943. The original work is for large orchestra and based on four themes borrowed from some of Weber's lesser-known works. Hindemith's alteration and elaboration on these borrowed themes creates a work that elevates the materials to masterwork levels. The work is structured in four complementary movements, resembling a short symphony.

Symphonic Metamorphosis was first performed by the New York Philharmonic conducted by Artur Rodzinski on 20 January 1944 and has since become one of Hindemith's more popular works. The suite is in four movements:

I. Allegro – A confident and aggressive march with East European flavor. This movement is based on Weber's *Huit Pièces pour le piano à 4 mains, Op. 60, No. 4*, composed in 1818.

II. Turandot, Scherzo – A whimsical and delicate movement with a distinct Eastern flavor. The theme is based on the overture to Weber's *Turandot* (which is itself based on an original Chinese song). The middle section features the brass, woodwind, and percussion sections in turn.

III. Andantino – This slow movement is based on Weber's *Six Pièces pour le piano à quatre mains, Op. 10, No. 2*, composed in 1809. The movement closes with an elaborate bit of counterpoint for the flute, which has been said to resemble bird song.

IV. March – The best-known movement, it opens with a set of fanfares. Like the first movement, this one is also based on *Huit Pièces pour le piano à 4 mains*, this time focusing on No. 7. The original theme was meant to be a funeral march; Hindemith doubles the tempo to give the previously morbid tune a jaunty, catchy feel.

The transcription for wind band/ensemble was completed at Hindemith's request by his Yale University colleague, Keith Wilson.

Program notes compiled by MaryKatherine Kuhne

ILLINOIS SYMPHONY ORCHESTRA
KEN LAM, MUSIC DIRECTOR

Listen Live at 25!

BUY ONE
TICKET,
GET ONE
25%
OFF

ORDER TODAY!
309.434.2777

ilsymphony.org



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 courses in instrumental conducting. He joins the faculty at Illinois State University from The University of Texas at Austin, where he is currently completing the Doctor of Musical Arts degree in wind conducting. Before pursuing his graduate studies at The University of Texas, he served on the faculty of in Butler School of Music as 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. Marinello 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). In 2011, he received an invitation to the West Point Conducting Workshop where he conducted the West Point Band. Marinello holds the Bachelor of Music Education degree from Louisiana State University and the Master of Music Degree from the University of Cincinnati College-Conservatory of Music.

John Knuteson

Special Guest Lecturer on the topic of Music and Architecture
GREC Architects (Chicago, IL)

As part of the Wind Symphony's performance, John will guide the audience through certain pieces on the concert. He will discuss the unique intersection of music and architecture and highlight some of these phenomenon in the pieces performed by the Wind Symphony.

Born and raised in Hampton Roads, Virginia, John Knuteson holds a Bachelor of Architecture degree from Virginia Tech, with a semester in the Chicago Studio program and internship at GREC. John graduated in 2014 and moved to Chicago to join the GREC team.

John's undergraduate thesis work focused on the role of drawing in the manifestation of architecture, and he has a strong interest in the intersection of art and architecture. He has been actively involved with the Institute for Creativity, Arts, and Technology at Virginia Tech's Center for the Arts. Outside of his architecture studies at Virginia Tech, he was also a clarinet player and drum major for the Marching Virginians, Tech's collegiate marching band.

Upcoming Band Events

Jazz Ensemble I and II concert

Friday, November 3rd
8:00 pm
CPA

ISU Percussion Ensemble Concert

Sunday, November 5th
7:00 pm
Kemp

Big Band Dance

Friday, November 10th
7:00 pm

Big Band Dance will take place at New Lafayette Club
1602 S. Main Street Bloomington, IL.

For additional information contact Dr. Tom Marko (309)438-2541

Wind Symphony Concert

Wednesday, November 29th
8:00 pm
CPA

Symphonic Winds, Symphonic Band and University Band Concert

Thursday, November 30th
8:00 pm
CPA

Illinois State University Wind Symphony

Anthony C. Marinello, III, *conductor*

Flute

Elizabeth Briney
Alexandra Clay*
Brienne Steif
Benjamin Wyland

Oboe/English Horn

Alyssa Dees
John D'Andria
Kevin Rahtjen*

Clarinet

Matthew Cornwall
Tyler DeVault
Samuel Frosch
Lisa Frustaci
Taeyeong Jung*
Peyton Kerley
Marykate Kuhne
Thomas Shermulis
Brian Zielinski

Bassoon/Contrabassoon

Katy Reed
Bradley Sarmiento
Adriana Sosa*

Saxophone

Devin Cano
Riley Carter
Charles Kilmer
Brett Thole*
Rachel Wolz

Horn

Hannah Deitsch
Jack Gordon
Jordyn Shultz
Tom Wade
Emily Wolski*

Trumpet

Eric Caldwell
Clinton Linkmeyer*
Amber Hozey
Brendan Korak
Mike Roberts

Trombone

Chris Gumban
Jordan Harvey
AJ Nemsick
Samantha Phipps*

Euphonium

Bryce Bowlin*
Sean Breast
Greg Watson

Tuba

Sam Tedeschi
Derek Zimmerman*

Percussion

Lauren Bobarsky
Miles Bohlman
Matt James*
Katie Klipstein
Michael Suau
Kyle Waselewski

String Bass

Regan Berkshier

Piano

Hae Ra Jang

*denotes Section Leader