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Wind Symphony, October 3, 2021

Anthony C. Marinello Conductor

Lauren Bobarsky Guest Conductor

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Illinois State University
Wonsook Kim College of Fine Arts
School of Music

Wind Symphony

Anthony C. Marinello, III *conductor*
Lauren Bobarsky, *guest conductor*

Center for the Performing Arts
October 3rd, 2021
Sunday Afternoon
3:00 p.m.

This is the eleventh program of the 2021-2022 season.

Program

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

Fanfare Canzonique (2003)

Brian Balmages
(born 1975)

Serenade in E-flat major, op. 7 (1881)

Richard Strauss
(1864-1949)

Riften Wed (2013)

Julie Giroux
(born 1961)

Lauren Bobarsky, *guest conductor*

~ Intermission ~

Symphony No. 4 (1993)

David Maslanka
(1943-2017)

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.

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!

Fanfare Canzonique

Year Composed: 2003, Duration: 3:50

Brian Balmages

Brian Balmages (b. 1975) is an award-winning composer and conductor. His music has been performed throughout the world with commissions ranging from elementary schools to professional orchestras. World premieres include prestigious venues such as Carnegie Hall, the Kennedy Center, and Meyerhoff Symphony Hall. His music was also performed as part of the 2013 Presidential Inaugural Prayer Service, which was attended by both President Obama and Vice President Biden. He is a recipient of the A. Austin Harding Award from the American School Band Directors Association, won the 2020 NBA William D. Revelli Composition Contest with his work *Love and Light*, and was awarded the inaugural James Madison University Distinguished Alumni Award from the School of Visual and Performing Arts. In the same year, he was commissioned by his other alma mater, the University of Miami, to compose music for the inauguration of the institution's 6th president, Dr. Julio Frenk.

As a conductor, Mr. Balmages enjoys regular engagements with all-state and region bands and orchestras, as well as university and professional ensembles throughout the world. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, College Band Directors Conference, American School Band Directors Association National Conference, numerous state ASTA conferences and others. Additional conducting appearances have included the Kennedy Center and Meyerhoff Symphony Hall as well as band and orchestra engagements in Australia, Canada and Italy. Currently, he is Director of Instrumental Publications for The FJH Music Company and Assistant Director of Bands and Orchestras at Towson University.

Program notes from the composer:

Written in memory of Gilbert Johnson (1927-2002), *Fanfare Canzonique* seeks to embody some of his most magnificent qualities. His contributions as former principal trumpeter of the Philadelphia Orchestra and professor of trumpet at the University of Miami were legendary. Of all his recordings, two of the most famous are *The Antiphonal Music of Gabrieli* and *Respighi's Pines of Rome*.

The opening fanfare becomes the structural canvas on which *Gabrieli's Canzona per sonare, No. 2* is painted. This explains the beginning and ending of the work. The middle section is somewhat more elusive. Originally, I fought with this section possibly longer than I have fought with anything in my composing career thus far. It was not until I heard the eulogy at Mr. Johnson's funeral (which made a strong reference to his offstage solo in *Pines of Rome*) that I was able to understand the need for it to complete this section. There is a strong spiritual climax in the piece as the antiphonal trumpet solo fades, only to be "caught" by the onstage trumpet soloist who is able to complete the phrase.

Ironically, Mr. Johnson himself came up with the idea for this work, and he was to be the conductor of the premiere. In our last conversation, he said, "I know that it's going to be a great piece - I just hope I get a chance to hear it." He passed away before its completion, but this work keeps his memory alive and serves as a tribute to his life.

Serenade in E-flat major, op. 7

Year Composed: 1881, Duration: 9:50

Richard Strauss

Richard Strauss was born in Munich on June 11, 1864. Richard Strauss's father, Franz, was the principal horn player of the Munich Court Orchestra and was recognized as Germany's leading virtuoso of the instrument. His mother came from the prominent brewing family of Pschorr. Although he enjoyed a conventional education as a boy, Strauss still devoted most of his time and energy to music. When he left school in 1882, he had already composed more than 140 works. Through his father's connections, Strauss met the leading musicians of the day, including the conductor Hans von Bulow, who commissioned Strauss's *Suite for 13 Winds in B flat*, Op. 4, for the Meiningen Orchestra and invited Strauss to conduct the work's first performance in Munich in November 1884. Following this successful conducting debut, von Bulow offered Strauss the post of assistant conductor at Meiningen. Had the young Strauss not written his first wind serenade (Op. 7) three years earlier, the success of his Op. 4 (errantly listed before Op. 7 due to its publication date) would likely have been in question, and his career most certainly could have developed along a different path.

Composed in 1881, exactly 100 years after Mozart's *Serenade No. 11 in E flat*, the Op. 7 *Serenade* was, in Strauss's own words, "nothing more than the respectable work of a music student." Strauss scored the work for pairs of flutes, oboes, clarinets, and bassoons, along with four horns and contrabassoon (or tuba). Upon hearing a performance of the work in 1900, he would remark, "double woodwinds are impossible against four horns." Strauss's *Serenade in E-flat, op. 7* echoes the style of a conventional Classical-era chamber piece. As such, players must be prepared to interpret styles and articulations that may not be notated. Audiences will find this work quite accessible, as the orchestration and melodic structures exhibit regularity and Classical predictability. Harmonic progressions faintly suggest the dissonant, chromatic style of [Strauss] later works [he wrote the *Serenade* when he was 17]. While less experienced players may acquire a general understanding of chamber performance techniques from this piece, advanced musicians have multiple opportunities to embrace the nuances and intimate musical relationships of this fine work.

Riften Wed

Year Composed: 2013, Duration: 7:00

Julie Giroux

Julie Giroux was born in Fairhaven, Massachusetts on December 12, 1961. She graduated from Louisiana State University, Baton Rouge LA in 1984. She started playing piano at 3 years of age and began composing at the age of 8 and has been composing ever since. Her first published work for concert band, published by Southern Music Company was composed at the age of 13.

Julie began composing commercially in 1984. She was hired by Oscar winning composer Bill Conti as an orchestrator, her first project with Conti being "North & South" the mini-series. With over 100 film, television and video game credits, Giroux collaborated with dozens of film composers, producers, and celebrities including Samuel Goldwyn, Martin Scorsese, Clint Eastwood, Madonna, Liza Minnelli, Celene Dion, Paula Abdul, Michael Jackson, Paul Newman, Harry Connick Jr. and many others. Projects she has worked on have been nominated for Oscars, Emmys, Grammys and Golden Globe awards. She has won individual Emmy Awards in the field of "Outstanding Individual Achievement in Music Direction". When She won her first Emmy Award, she was the first woman and the youngest person to ever win that award. She has won it three times.

Giroux has also published a large category of classical works with emphasis on original compositions for Wind Band which are published by Musica Propria and distributed internationally. She is greatly sought after as a composer and recently completing her 5th Symphony *Sun, Rain & Wind* which premiered in June, 2018. Her music has been recorded and reviewed internationally receiving top reviews and her music has been performed at major music festivals the world over.

Giroux has been a true force in a male dominated field and has accrued many previously male only awards. She is a member of ASCAP, The Film Musicians Fund, Kappa Kappa PSI, Tau Beta Sigma and a member of the American Bandmasters Association. She is a recipient of the Distinguished

Service to Music Medal Award, Emmy Awards and was the first female composer inducted into the American Bandmasters Association in 2009.

Program notes from the composer:

Riften is a city in Skyrim located in the expansive world of Elder Scrolls, the fifth installment of an action role-playing video game saga developed by Bethesda Game Studios and published by Bethesda Softworks. Skyrim is an open world game that by any video game standard is geographically massive and more closely related to an online mmorpg (massive multiplayer online role-playing game) than to its console and pc competition.

Skyrim is a beautiful world, from mountainous snowy regions to open tundra plains, sea coasts, beaches, thick woods, lakes and hot spring-fed swamps. Large cities, villages, forts, ancient ruins, caves, lone houses, sawmills and abandoned shacks dot the atlas. One can spend hours just walking or riding horseback from one side of the continent to the other doing nothing but experiencing its wondrous environment and lore. It is truly a game worthy of total immersion. Oh, and I should mention that it is also a deadly world, torn apart by civil war and dragons who have resurfaced after thousands of years, not to mention the cult of vampires that are also threatening to take over the world.

Riften is a seedy, crime-filled and nearly lawless city. Located on a waterfront with skooma-addicted dock workers and corrupt guards, it also boasts the headquarters of the Thieve's Guild. Sadly enough, it is also the location for the world's orphanage and the Temple of Mara, the place where the good citizens of Skyrim have to go to get married, you included.

Weddings in Skyrim are about survival as much as fondness or imagined love. Courtship can be as simple a dialogue as "Are you interested in me? Why yes, are you interested in me? Yes. It's settled then." Sometimes the dialogue is more along the lines of "You are smart and strong. I would be lucky to have you. I would walk the path of life beside you 'til the end of time if you will have me." Although this game feels somewhat like the iron age with magic and dragons, it has a progressive, flourishing society.

In Skyrim, if so desired, your spouse can and will fight beside you. They will die for you or with you. For most of them, that death is permanent. You cannot remarry (not without cheating anyway). What was is over and there will be no other. Being the hopeless romantic that I am, I found the whole situation intriguing and heart wrenching, especially if related or injected into real world circumstances. In one instance while playing the game, I emerged from the chapel with my brand new husband only to have him killed later that evening in a vicious full-on vampire attack right outside the temple. (Hey! No fair! I knew I should have married a warrior and not a merchant. I restarted the game.) Skyrim weddings are happening in the middle of a world full of violence, disease, war and death, something Earth is all too familiar with.

Riften Wed is the music for loves and unions, past and present such as this. A love, a wedding, a lifetime shared by two people in the middle of a storm that threatens to tear them apart. Where "til death do us part" is not only a reality, it's a given. Where love is a gift worthy of all the joy and pain it demands. One life, one love, one ending. This music is for those that are truly *Riften Wed*.

Symphony No. 4

Year Composed: 1993, Duration: 28:00

David Maslanka

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed.

Maslanka's music for winds has become especially well known. Among his more than 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces.

David Maslanka's compositions are published by Maslanka Press, Carl Fischer, Kjos Music, Marimba Productions, and OU Percussion Press. They have been recorded on Albany, Reference Recordings, BIS (Sweden), Naxos, Cambria, CRI, Mark, Novisse, AUR, Cafua (Japan), Brain Music (Japan), Barking Dog, and Klavier labels. He served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and was a freelance composer in Missoula, Montana from 1990 until his death in 2017.

Program notes from the composer:

The sources that give rise to a piece of music are many and deep. It is possible to describe the technical aspects of a work – its construction principles, its orchestration – but nearly impossible to write of its soul nature except through hints and suggestions.

The roots of *Symphony No. 4* are many. The central driving force is the spontaneous rise of the impulse to shout for the joy of life. I feel it is the powerful voice of the Earth that comes to me from my adopted western Montana, and the high plains and mountains of central Idaho. My personal experience of the voice is one of being helpless and torn open by the power of the thing that wants to be expressed – the welling-up shout that cannot be denied. I am set aquiver and am forced to shout and sing. The response in the voice of the Earth is the answering shout of thanksgiving, and the shout of praise.

Out of this, the hymn tune Old Hundred, several other hymn tunes (the Bach chorales Only Trust in God to Guide You and Christ Who Makes Us Holy), and original melodies which are hymn-like in nature, form the backbone of *Symphony No. 4*.

To explain the presence of these hymns, at least in part, and to hint at the life of the Symphony, I must say something about my long-time fascination with Abraham Lincoln. From Carl Sandburg's monumental Abraham Lincoln, I offer two quotes. The first is a description of Lincoln in death by his close friend David R. Locke:

“I saw him, or what was mortal of him, in his coffin. The face had an expression of absolute content, of relief at having thrown off a burden such as few men have been called on to bear – a burden which few men could have borne. I have seen the same expression on his living face only a few times, when after a great calamity he had come to great victory. It was the look of a worn man suddenly relieved. Wilkes Booth did Abraham Lincoln the greatest service man could possibly do for him – he gave him peace.”

The second, referring to the passage through the country from Washington D.C. to Springfield, Illinois of the coffin bearing Lincoln's body: To the rotunda of Ohio's capitol, on a mound of green moss dotted with white flowers, rested the coffin on April 28, while 8,000 persons passed by each hour from 9:30 in the morning till four in the afternoon. In the changing red-gold of a rolling prairie sunset, to the slow exultation of brasses rendering Old Hundred, and the muffled boom of minute guns, the coffin was carried out of the rotunda and taken to the funeral train.

For me, Lincoln's life and death are as critical today as they were more than a century ago. He remains a model for this age. Lincoln maintained in his person the tremendous struggle of opposites raging in the country in his time. He was inwardly open to the boiling chaos, out of which he forged the framework of a new unifying idea. It wore him down and killed him, as it wore and killed the hundreds of thousands of soldiers in the Civil War, as it has continued to wear and kill by the millions up to the present day. Confirmed in the world by Lincoln was the unshakable idea of the unity of the human race, and by extension the unity of all life, and by further extension, the unity of all life with all matter, with all energy, and with the silent and seemingly empty and unfathomable mystery of our origins.

Out of chaos and the fierce joining of opposite comes new life and hope. From this impulse I used Old Hundred, known as the Doxology – a hymn of praise to God; Praise God from Whom all Blessings Flow; Gloria in excelsis Deo – the mid-sixteenth century setting of Psalm 100.

Psalm 100 reads in part:

Make a joyful noise unto the Lord, all ye lands. Serve the Lord with gladness: come before his presence with singing. Enter into his gates with thanksgiving and into his courts with praise: be thankful unto him, and bless his name.

I have used Christian Symbols because they are my cultural heritage, but I have tried to move through them to a depth of universal humanness, to an awareness that is not defined by religious label. My impulse through this music is to speak to the fundamental human issues of transformation and re-birth in this chaotic time.

Biographies

Dr. Anthony C. Marinello, III serves as Assistant Professor of Music and Director of Bands at Illinois State University where he is the conductor and music director of the Illinois State University Wind Symphony and Symphonic Band. In addition to overseeing all aspects of the wind band program, he leads the graduate program in wind conducting and teaches undergraduate courses in instrumental conducting.

As conductor of the Illinois State University Wind Symphony, Dr. Marinello has collaborated with numerous esteemed colleagues and composers including William Bolcom, Steven Bryant, Donald Grantham, and Chen Yi. He is also active in the commissioning and performing new works for wind band including a recent commission, world premiere, and subsequent recording of *Come Sunday* for wind ensemble by composer Omar Thomas.

He joined the faculty at Illinois State University after serving at The University of Texas at Austin as the Assistant Director of the Longhorn Band and Director of the Longhorn Pep Band. 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 remains committed to serving the music education community as an active guest conductor, clinician, and adjudicator.

Dr. Marinello has been inducted into Phi Beta Mu International Bandmasters Fraternity. He is the recipient of numerous prestigious awards including the Illinois State University College of Fine Arts Service Initiative Award, the Illinois State University College of Fine Arts Research Initiative Award, the Illinois State University New Faculty Start-up Award, The Eyes of Texas Excellence Award, and the Delta Omicron Music Professor of the Year Award at Virginia Tech. He has received invitations to participate in the National Band Association's International Conductor's Symposium in Rome, Italy, the West Point Conducting Workshop, and the National Band Association's Young Conductor Mentor Project.

Dr. Marinello holds memberships in the College Band Directors National Association, the National Association for Music Education, Tau Beta Sigma, Kappa Kappa Psi, and Phi Mu Alpha Sinfonia. 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.

Lauren Bobarsky is a percussionist and second-year graduate student at Illinois State University currently pursuing a Master of Music Degree in Wind Conducting with Dr. Anthony Marinello. She is a Band Graduate Assistant where her duties include assisting the Big Red Marching Machine and undergraduate conducting courses. In addition, she guest conducts the Wind Symphony, Symphonic Winds, Symphonic Band, and University Band.

Prior to attending graduate school at Illinois State University, Lauren was the Director of Bands at Pana CUSD #8 in Pana, Illinois where she taught marching band, concert band, and pep band. Lauren and the Pana bands traveled and performed at competitions and festivals throughout central Illinois. Under her direction, they placed second in the Illinois State Fair Parade and were invited to perform in the Disney World Parade in Orlando, FL. Within her time, she was able to boost the ensemble enrollment and promoted alumni engagement.

Lauren graduated from Illinois State University in 2018 with a Bachelor of Music Education. She holds memberships with the National Band Association, National Association for Music Education, and Percussive Arts Society.

Illinois State University Wind Symphony

Anthony C. Marinello, III, *conductor*

Flute

Rachel Nulf
Gina Russell
Brienne Steif
Andy Trower
Samantha Wyland*

Oboe

Anastasia Ervin
Cara Fletcher
Alex Widomska*

Clarinet

Freda Hogan
Morgan Jasien
Alec Jenkins
Daniel King*
Kara Kirkus
Christian Rucinski
Lauren Schaff
Trent Nolin (bass)
Ladarius Young (bass)

Bassoon

Veronica Ervin*
Nick Filano
Rosalie Truback

Saxophone

Ryan Baur*
Grace Gatto
Mike Jeszke
Luke Podvrsan

Horn

Ryan Burns
Daniel Castillon III
Cassidy Fairchild
Allison Hoffman*
Allyson Miller

Trumpet

Jeri Blade*
Alice Kabira
Seth Marshall
Camrin Severino
Katherine Shindledecker
Ryan Valdivia

Trombone

Sophia Brattoli*
Lucas Dahmm
Peyton Gray
John Gonzalez
Julian Rodriguez (bass)

Euphonium

Kaitlyn Bauman*
Jack O'Mahoney

Tuba

JT Butcher
Angel Lopez*

Percussion

Lauren Bobarsky
Matt Boguslawski
Baryl Brandt*
Braeden Forman
William Lawton
Evan Thompson

Piano

Grace Eom

Double Bass

Hunter Thoms

Harp

Julia Jamieson

Organ

Peter Wykert

*Denotes Section Leader