

Illinois State University

ISU ReD: Research and eData

---

School of Music Programs

Music

---

4-23-2022

## Ensemble Concerts: Symphonic Winds and Wind Symphony, April 23, 2022

Anthony C. Marinello III Conductor

F. Mack Wood Conductor

Lauren Bobarsky Guest Conductor

John Gonzalez Guest Conductor

Samantha Wyland Flute

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



Part of the [Music Performance Commons](#)

---

### Recommended Citation

Marinello, Anthony C. III Conductor; Wood, F. Mack Conductor; Bobarsky, Lauren Guest Conductor; Gonzalez, John Guest Conductor; and Wyland, Samantha Flute, "Ensemble Concerts: Symphonic Winds and Wind Symphony, April 23, 2022" (2022). *School of Music Programs*. 4590.  
<https://ir.library.illinoisstate.edu/somp/4590>

This Performance 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](mailto:ISUREd@ilstu.edu).

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

---

*Symphonic Winds  
and  
Wind Symphony*

Anthony C. Marinello, III *conductor*

F. Mack Wood, *conductor*

Lauren Bobarsky, *guest conductor*

John Gonzalez, *guest conductor*

Samantha Wyland, *flute*

---

Center for the Performing Arts  
April 23, 2022  
Saturday Evening  
7:00 p.m.

This is the one hundred and eighty-third program of the 2021-2022 season.

# Program

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

## Symphonic Winds

*Washington Grays (1861)*

Claudio Grafulla  
Ed. Reeves/Fry  
(1812-1880)

*Stillwater (2019)*

Kelijah Dunton  
(b. 1999)

John Gonzalez, *guest conductor*

*The Jedi Steps and Finale (2015)*

John Williams  
Trans. Paul Lavender  
(b. 1932)

# Wind Symphony

*Chester (1957)*

William Schuman  
(1910-1992)

John Gonzalez, *guest conductor*

*The Shadow of Sirius (2009)*

III. Into the Clouds

Joel Puckett  
(born 1977)

Samantha Wyland, *flute*

~ Intermission ~

## Awards Presentation

*Irish Tune from County Derry (1918)*

Percy Grainger  
(1882-1961)

*Shepherd's Hey (1918)*

Percy Grainger

*Chorale and Shaker Dance (1972)*

John Zdechlik  
(1937-2020)

Lauren Bobarsky, *guest conductor*

## 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 Symphonic Winds and 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!

### *Washington Grays*

Year Composed: 1861, Duration: 4:20

Claudio S. Grafulla, ed. Reeves/Fry

Program notes:

*Washington Grays* (1861) was composed for the Eighth Regiment, New York State Militia. This work has been called a march masterpiece, a band classic, and the prototype of the concert march. Showing the stylistic influence of both German and Italian marches, the march has a marvelous balance of technique and melody in a continuous flow of musical ideas. It dared to break the old formulas, however, because it has no introduction, no break strain, and no stinger. The popularity of *Washington Grays* is due in considerable part to its early arranger, Canadian Louis-Philippe Laurendeau (1861-1916), otherwise known by his pseudonym, G. H. Reeves.

*Washington Grays* is considered Grafulla's most popular piece. The "grays" in the title refers to the color of the regimental uniforms of the Eighth Regiment, New York State Militia.

The band books of the American Civil War (including the Port Royal Band Books arranged by Grafulla) included many charts of the prolific composer's music, including this composition. There are elements of the Italian and German marches in this march. The running sixteenth notes and responding bass voices create a wonderful counterpoint. Frederick Fennell wrote of this march, "masterfully simple, effectively contrasting, its incessant flow of musical ideas is overwhelmingly convincing. It is a march of great passion. A real indoor rouser from 1861."

### *Stillwater*

Year Composed: 2019, Duration: 4:45

Kelijah Dunton

**Kelijah Dunton** is a New York-based composer. A native of Brooklyn, New York, Kelijah has called the neighborhoods of Williamsburg, Bushwick, and Crown Heights home. Moving from place to place has helped him learn what it means to be around people of all backgrounds, ages, and walks of life, as well as exposed him to many genres of music in different communities.

Mr. Dunton studied alto saxophone through school and continues to be an active performer with New York City's own metropolitan music community. Without formal composition training, Kelijah has only recently [2019] embarked on his composition career, persevering as he learns from his musical peers and experiences.

Kelijah's significant musical moments include performing in NYC honor bands, competitive NYSSMA festivals, traveling to prestigious music colleges, sitting in with various award-winning jazz bands, and most recently performing with an MMC community band for all ages and music education levels.

Program note from the composer:

*Stillwater* is inspired by the beauty of a small town - Stillwater Minnesota. This town has a big lake in its center, and out of everyone's backyard it could be seen. During the winter, the very top of the lake freezes and creates this tranquil effect that could not be seen but heard. When stepping out into your backyard, you'd see this frozen mass, stuck into place and completely unmovable, but if you listened closely, you could hear that the water underneath continued to flow.

Why is this important? We as people forget sometimes that we are so much more deep and vast beneath our hard surfaces. We work, we go to school, we take care of our families, we deal with the struggles of the day-to-day routine militantly. But if we just take a moment to listen within ourselves; we discover our passions, our longings, and our sense of belongings.

### *The Jedi Steps and Finale*

Year Composed: 2015, Duration: 9:20

John Williams, Trans. Paul Lavender

**John Williams** is an American composer, conductor, and pianist. Born just one month shy of the death of John Philip Sousa, the son of a jazz drummer, Williams studied piano and composition at the University of California at Los Angeles and The Juilliard School in New York City. By the time he was in his late twenties, Williams was an active jazz and studio pianist and began composing music for television and films. In 1974 he met an ambitious young director named Steven Spielberg, and the two forged a friendship that would prove to be one of the most successful partnerships in the history of filmmaking. That year, the pair worked together on a film called *Sugarland Express* starring Goldie Hawn and a year later teamed up again for *Jaws*. It wasn't long before Williams' music garnered international attention unlike any American composer since Sousa.

In a career that spans six decades, Williams has composed many of the most famous film scores in Hollywood history, including *Star Wars*, *Superman*, *Home Alone*, the first three *Harry Potter* movies, and all but two of Steven Spielberg's feature films, including the *Indiana Jones* series, *Schindler's List*, *E.T. the Extra-Terrestrial*, *Jurassic Park* and *Jaws*. He also composed the soundtrack for the hit 1960s TV series *Lost in Space*.

Williams has composed theme music for four Olympic Games, the NBC *Nightly News*, the inauguration of Barack Obama, and numerous television series and concert pieces. He served as the principal conductor of the Boston Pops Orchestra from 1980 to 1993 and is now the orchestra's laureate conductor.

Williams is a five-time winner of the Academy Award. He has also won four Golden Globe Awards, seven BAFTA Awards and 21 Grammy Awards. With 45 Academy Award nominations, Williams is, together with composer Alfred Newman, the second most nominated individual after Walt Disney. He was inducted into the Hollywood Bowl Hall of Fame in 2000 and was a recipient of the Kennedy Center Honors in 2004.

Program notes:

*Star Wars: The Force Awakens* is a 2015 American epic space opera film directed, co-produced, and co-written by J. J. Abrams. It is set 30 years after *Return of the Jedi* and follows new characters Rey, Finn, and Poe Dameron's search for Luke Skywalker and their fight alongside the Resistance, led by veterans of the Rebel Alliance, against Kylo Ren and the First Order, successor to the Galactic Empire. John Williams, composer for the previous six films, returned to compose its score. *The Jedi Steps and Finale* is an authentic orchestral transcription featuring the dramatic music used at the climax and finale of *The Force Awakens*.

## *Chester*

Year Composed: 1957, Duration: 6:05

William Schuman

**William Schuman** was an American composer and educator. Schuman was the second child of Samuel and Rachel Schuman. In 1928, Schuman entered New York University to prepare for a business degree at the School of Commerce, while at the same time working for an advertising agency. He continued to collaborate on pop songs with E. B. Marks, Jr., an old friend from summer camp, and also created some forty songs with lyricist Frank Loesser, a neighbor who was also at the beginning of his career. Loesser's first publication, in fact, was a song with music by Schuman. Together they wrote many songs for radio, vaudeville, and nightclub acts. In April 1930, having attended his first professional symphony orchestra concert, Schuman suddenly realized that baseball, business, and popular music must be relegated to subsidiary positions in favor of composing "classical" or concert music.

Schuman earned a B.S. in music education (1935) from the Teachers College of Columbia University. In the fall of 1935, Schuman settled into his first teaching position, at Sarah Lawrence College, Bronxville, N.Y., where he remained on the faculty for a decade. In 1937, he earned an MA degree from Columbia University. In 1944 G. Schirmer, Inc., appointed Schuman Director of Publications. He began work there even before leaving the Sarah Lawrence faculty and continued to serve Schirmer as Special Publications Consultant after moving in 1945 to his next post, the presidency of The Juilliard School. During the 1940s he received his first of many honorary doctorates and was awarded the first Pulitzer Prize ever given in the field of musical composition.

Program notes:

The tune on which this composition is based was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings called *The Singing Master's Assistant*. This book became known as *Billings' Best* following as it did his first book called *The New England Psalm Singer*, published in 1770. *Chester* was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around the campfires of the Continental Army and played by fifers on the march. The music and words, both composed by Billings, expressed perfectly the burning desire for freedom which sustained the colonists through the difficult years of the Revolution.

*Let tyrants shake their iron rod,  
And Slav'ry clank her galling chains,  
We fear them not, we trust in God,  
New England's God forever reigns.*

*The Foe comes on with haughty Stride;  
Our troops advance with martial noise,  
Their Vet'rans flee before our Youth,  
And Gen'ral's yield to beardless Boys.*

*What grateful Offring shall we bring?  
What shall we render to the Lord?  
Loud Halleluiahs let us Sing,  
And praise his name on ev'ry Chord.*

## *The Shadow of Sirius*

Year Composed: 2009, Duration: 8:09

Joel Puckett

**Joel Puckett** is a composer leaving both audiences and the press buzzing. His music has been described as, “soaringly lyrical” (Minneapolis Star Tribune), “Puccini-esque” (Wall Street Journal), and “containing a density within a clarity, polyphony within the simple and – most importantly – beautiful and seemingly spiritual.” (Audiophile Audition). Parterre Box recently proclaimed, “Puckett should be a household name” and the Philadelphia Inquirer’s David Patrick Stearns mused, “if the name Joel Puckett isn’t etched into your brain, it should be.” In 2011 NPR Music listed him as one of the top 100 composers under 40 in the world.

Hailed as “visionary” (Washington Post) and “an astonishingly original voice” (Philadelphia Inquirer), his music is performed by the leading artists of our day and is consistently recognized by organizations such as the American Composers Forum, BMI, Chorus America, National Public Radio, and the American Bandmasters Association.

Puckett’s music attracts diverse performers and listeners through its emotional energy and commitment. Melding tradition with innovation, his distinctive style grows from his power to create transcendent experiences using charismatic musical language.

*The Fix*, a grand opera commissioned by Minnesota Opera, premiered in the March 2019 to packed houses, enthusiastic audiences, and largely effusive praise. With a libretto by Academy Award and Tony Award winner, Eric Simonson, the work depicts the rise and fall of the 1919 Chicago White Sox. It is a tragedy ripe with power, romance and redemption, set against the backdrop of America’s favorite pastime. Puckett’s earlier commissions have been premiered and performed worldwide, to exuberant critical acclaim.

His double concerto for clarinet, flute and orchestra, *Concerto Duo*, was premiered by the Chicago Youth Symphony Orchestra in 2012, when Puckett was Composer-in-Residence with soloists Anthony McGill and Demarre McGill. The Chicago Tribune’s John von Rhein praised the piece, saying that it, “soar[ed] in intertwining dialogues, jazzy and lyrical, with shimmering waves of post-minimalism.”

His flute concerto, *The Shadow of Sirius*, premiered in 2010 and has received more than 200 performances and been recorded multiple times, including 2015’s Naxos Surround Sound disc, “Shadow of Sirius,” which received a 2016 Grammy Nomination. Currently the Chair of Music Theory, Ear Training, and Piano Skills at the Peabody Conservatory in Baltimore, Puckett presents workshops nationwide and frequently serves as an adjudicator at competitions for rising composers. His music is represented worldwide by Bill Holab Music.

Program notes:

What makes the construct of the short story itself so unique among other literary devices is the demands placed on the author to create a meaningful narrative. They must describe the relationships between characters, present a conflict, and resolve it in a remarkably short span. It takes a deft writer to cleverly craft within these restrictions, and yet some have pushed the genre further by creating collections of stories that seem at first disparate, but eventually are revealed to be intertwined. Much like these painstakingly crafted works of literature, Joel Puckett’s *Short Stories* is a study in structure. On the surface, it bears the appearance of eight vignettes strung together into a concerto for solo string quartet and orchestra. Upon listening, however, the work’s movements reveal themselves as inextricably linked through a layered thematic language that plays out through a sort of “game of pairs.”

The external movements of the work serve as a frame story, not unlike Chuck Palahniuk’s novel *Haunted*, which the composer cites as an influential on the structure of the work. Between the external movements, Puckett presents three pairs of linked movements. Each of these sections highlights two of the solo voices, featured at the section’s conclusion with a virtuosic duo cadenza. The final internal grouping—the sixth and seventh movements—takes the independent duo cadenzas and superimposes them. It is only at this climactic moment that we hear that the concerto’s primary theme—the basis for both the first and last movements—is the combination of the elements within these cadenzas. In a sense, the entire work evolves from the constituent solo playing of its stars.



The opening amusingly titled “Somewhere near the end”—introduces the notion of pairs in its own way. There is diametric conflict between both the soloists and the ensemble as, until the end of the movement, the two groups play almost exclusively in isolation. The harmonic language likewise poses friction, first hinting at the unbridled optimism of D major, and almost immediately thereafter shattering it with a tempestuous dissonance of extended harmonies in G minor. The effect is that of a series of dramatic wailings that set the stage for the players.

The first internal section, comprising the movements “Introit” and “The Priests,” is based on ancient liturgical materials. The introit itself is a part of the Proper of the Catholic mass, and this placid movement also presents a part of the Mass’ Ordinary by way of a “Kyrie,” passed from instrument to instrument in the movement’s center. The dramatic beginning of “The Priests” is a stark contrast with its bold chorale scored largely for brass, and the rhythmic ostinato from the low strings (“Regina Coeli”: a reference to the antiphon to the Virgin Mary). Complex mixed meters dominate the pulse as a punchy homophonic accompaniment supports the vivid rhythms of the soloists.

The contrasting middle pairing (“Recitative” and “mother and child”) has a basis in Baroque opera, modeling a recitative and aria. “Recitative” serves mostly as an introduction, with a sparse accompaniment of vibraphone, celesta, and harp. The opening of “mother and child” expands the instrumentation to include the woodwinds and horns, dancing about gracefully with a patient, yet lilting tempo. This middle section is the longest single segment of the piece, and harmonically the most static, as it floats past slowly in a cloudy, dreamlike E-flat major. The gentle caress of the violin duet is both captivating and endearing throughout.

The tonal center of E-flat remains for the sixth movement, but little else is held as the pleasant dream of the middle section is roused by “sonno agitato”—literally, “restless sleep.” This movement, solely for the ripieno, harkens back to the most tumultuous moments of the first movement. The pulse quickens unrelentingly and the ensemble spills over, out of control, into “The Bridge,” a cadenza for the concertino. Here the previous duo cadenzas are pressed into conflict with each other in a manner that seems incompatible and dissonant. As the soloists play together, however, the argument between them is sated and they begin to find a synergy in their florid and virtuosic variations. The energetic realization of the work’s opening motive ushers in the ebullient “Ma Fin” (a nod to Machaut’s rondeau “Ma fin est mon commencement”—literally, “my beginning is my end”). This finale starts with a return to the first movement, but this time, the soloists come together as one and, with a battering of thirty-second notes, breaks through the restlessness of the ensemble and forces them back on track into the brilliant opening, finally moving together toward their happily ever afters.

—Jacob Wallace

### *Irish Tune from County Derry*

Year Composed: 1918, Duration: 4:20

Percy Grainger

**George Percy Grainger** was an Australian-born composer, pianist and champion of the saxophone and the concert band, who worked under the stage name of Percy Aldridge Grainger. Grainger was an innovative musician who anticipated many forms of twentieth century music well before they became established by other composers. As early as 1899 he was working with "beatless music", using metric successions (including such sequences as 2/4, 2½/4, 3/4, 2½/4).

In December 1929, Grainger developed a style of orchestration that he called "Elastic Scoring". He outlined this concept in an essay that he called, "To Conductors, and those forming, or in charge of, Amateur Orchestras, High School, College and Music School Orchestras and Chamber-Music Bodies".

In 1932, he became Dean of Music at New York University, and underscored his reputation as an experimenter by putting jazz on the syllabus and inviting Duke Ellington as a guest lecturer. Twice he was offered honorary doctorates of music, but turned them down, explaining, "I feel that my music must be regarded as a product of non-education."

## Program Notes

“This tune was collected by Miss J. Ross, of New Town, Limavady Derry, Ireland and published in *The Petrie Collection of the Ancient Music of Ireland*, Dublin, 1855.” – Percy Grainger

The present setting of Irish Tune from County Derry for concert band is part of Percy Grainger’s largest body of work, collectively known as British Folk-Music Settings. Further, the setting for concert band is one of four versions of essentially the same setting, the earlier three settings all dating from the years 1902-1912. The setting for concert band was one of Grainger’s first contributions to the repertoire for wind band. The music is transposed to F and was published in 1918 (British Folk-Music Setting Nr. 20). In accordance with contemporary usage, Grainger used the term “Military Band” to refer to a mixed ensemble of woodwinds, brass, and percussion, as opposed to the popular brass bands of the day. In its initial publication, Irish Tune from County Derry was issued with the composer’s band setting of Shepherd’s Hey (British Folk-Music Setting Nr. 21).

### *Shepherd’s Hey*

Year Composed: 1918, Duration: 2:25

Percy Grainger

Program notes:

Percy Grainger’s wind band setting of *Shepherd’s Hey* is based on his earlier orchestral setting of the British tune. Grainger was a noted ethnomusicologist who collected volumes of folk songs; however, this particular tune is from a setting of folk melodies by Cecil J. Sharp.

### *Chorale and Shaker Dance*

Year Composed: 1972, Duration: 9:40

John Zdechlik

**John Zdechlik** is a native of Minneapolis, Minnesota, where he is an active composer, performer, conductor, and clinician. He earned his Ph.D. in Theory and Composition from the University of Minnesota, where he studied with Paul Fetler and Frank Bencriscutto. Since 1970, Dr. Zdechlik has written numerous commissioned and published works for high school and college concert bands. His works are frequently performed in this country and around the world.

Other concert band works by John Zdechlik published by the Neil A. Kjos Music Company include *Celebrations*, *Chorale and Shaker Dance*, *Chorale and Shaker Dance II*, *Concerto for French Horn and Band*, *Dance Variations*, *Dialogues on “In Dulci Jubilo”*, *Faces of Kum Ba Yah*, *Fox River Valley Overture*, *Grace Variants*, *Grand Rapids Suite*, *Images of Aura Lee*, *In Dulci Jubilo*, *Intermezzo*, *Lake Washington Suite*, *Lyric Statement*, *Meyer March*, *Mother Machree*, *Passacaglia*, *Prelude and Fugue*, *Romance for Band*, *Rondo Capriccio*, *Rondo Jubiloso*, and *Z’s Blues*.

Program notes:

*Chorale and Shaker Dance* has become a standard in the band repertoire since its premiere at the 1972 National MENC Convention in Atlanta. The work contains two basic ideas; the Chorale, which is a simple, single phrased melody, and the familiar Shaker song "Tis the Gift be Simple.

## 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.

**Dr. F. Mack Wood** is the Associate Director of Bands at Illinois State University, where he conducts the Symphonic Winds, University Band, and directs the Big Red Marching Machine. Prior to his appointment at Illinois State University, he was a doctoral graduate associate at the University of Miami, Frost School of Music and holds a master's degree in Instrumental Conducting from Louisiana State University and a bachelor's degree in Music and Human Learning from The University of Texas at Austin. After completing his undergraduate studies, Dr. Wood was a high school band director in the Dallas/Fort Worth area of Texas.

F. Mack Wood was the Director of Bands at North Forney High School just east of Dallas, TX. He opened North Forney High School and created the band program in 2009 where he oversaw all operations of the high school bands and middle school feeder program. While at North Forney High School, Mack's ensembles received numerous awards and accolades, but most importantly, many of his students continued on to participate in music beyond high school. Prior to his appointment at North Forney High School, Dr. Wood was the assistant director for three years at Forney High School and one year at Irving Nimitz High School.

An active adjudicator, clinician, music arranger, and drill designer, Mack truly loves all aspects of the wind band world. In his spare time, Mack enjoys cooking and bar-b-que (they are very different according to him), playing golf, and spending time with his wife Rachel and daughter Imogen.

**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, Illinois State Music Education Association, and Percussive Arts Society.

**John Gonzalez** is a first-year graduate student at Illinois State University currently pursuing a Master of Music degree in Wind Conducting under Dr. Anthony Marinello. In addition to his studies, John is also one of the band graduate teaching assistants. His duties include assisting with the Big Red Marching Machine, Pep Band, assisting with undergraduate conducting courses, as well as guest conducting the Wind Symphony, Symphonic Winds, Symphonic Band, and University Band.

Prior to attending Illinois State University, John was the Director of Bands and Choirs at Easton Valley High School in Preston, Iowa for five years. Under his leadership the music department quickly became more active and student participation in all ensembles more than doubled. While at EVHS John was the assistant play director and musical director in the Theatre Department. John is also active as a private trombone instructor for students of all ages and skill levels and was previously on staff for the private lesson program through the Quad City Symphony Orchestra in Davenport, Iowa.

John graduated from Western Illinois University in 2016 with a Bachelor of Music in Music Education and a minor in Jazz Studies. He holds memberships with the National Association for Music Education, Iowa Bandmasters Association, and the Illinois Music Education Association.

**Samantha Wyland** is a student of Dr. Kimberly Risinger. She is currently pursuing a Master of Music in Performance degree and won the Graduate Assistant position for the flute studio here at Illinois State University, where she teaches flute minors and coaches chamber music ensembles. Samantha won the 2020-2021 ISU Concerto-Aria Competition and the 2022 ISU Band Concerto Competition. She also teaches private flute lessons through the Ralla Klepak Foundation at Illinois Wesleyan University. Samantha holds a Bachelor of Music in Performance degree from Messiah University, and while there won the 2018 Keith Lance Kuhlman Award Competition and the 2019 Messiah University Symphony Orchestra Concerto Competition. She has given numerous solo and chamber music performances throughout the US, including masterclass performances with pedagogues such as Jocelyn Goranson, Lorna McGee, Christina Jennings, Lisa Garner Santa, and the US Army Woodwind Quintet.

# Illinois State University Symphonic Winds

F. Mack Wood, *conductor*

## Flute

Brennon Best  
Adriana Giacona  
Maddie Hubbard\*  
Isaac Rutledge\*  
Emily Ruvoli  
Andy Trower

## Oboe

Tyler Bloomfield  
Melanie Castillo  
Elli Ji\*

## Clarinet

Erin Brown\*  
Danielle Cahue  
Michael Endres  
Maggie Haley  
Jessica Lyons  
Melanie Saienni  
Bella Vermillion  
Katie Allen (bass)

## Bassoon

Dan Owen Besana  
Nick Filano  
Kiara Price\*  
Wes Smith

## Saxophone

Jennifer Brewer  
Riley Erskine  
Mikey Schelinski\*  
Sam Simmons  
Hailey Woock

## Horn

Ryan Burns  
Lydia Cermak  
Alicia Cruz  
Ariel Furgat  
Zhiyuan Gao\*  
Lucy Harazin  
Joanna Sieczka

## Trumpet

Lauren Cancio  
Austin Caraher  
Jackson Crater  
Chloe Horn  
Milo Johnson  
Christian McLaughlin\*  
Julia Ricker

## Trombone

Brett Harris  
Matthew Helferich  
Eric Johnson  
Ethan Machamer\*  
Emily Rausch  
Nick Sisson (bass)

## Euphonium

Dylan Gray\*  
Jack O'Mahoney  
Joseph Rhykerd

## Tuba

Jack Giroux\*  
Brady Parks

## Percussion

Noah Berkshire  
Matt Boguslawski\*  
Sara Eckert  
Konnor Halsey  
Emma Kutz  
Matthew McAdams  
Aidan Perrault  
Evan Thompson

## Piano

Miguel Yu

\*Denotes Section Leader

# Illinois State University Wind Symphony

Anthony C. Marinello, III, *conductor*

## Flute

Christopher Bulding  
Maddie Hubbard  
Rachel Nulf  
Gina Russell  
Brienne Steif  
Kirsten Townander  
Samantha Wyland\*

## Oboe

Anastasia Ervin  
Cara Fletcher  
Alex Widomska\*

## Bassoon

Veronica Ervin\*  
Nick Filano  
Rosalie Truback

## Clarinet

Jessica Benjamin  
Freda Hogan  
Alec Jenkins  
Daniel King\*  
Trent Nolin  
Christian Rucinski  
Benjamin Sanetra  
Lauren Schaff  
Ladarius Young (bass)

## Saxophone

Ryan Baur\*  
Grace Gatto  
Caleb Gibson  
Mike Jeszke  
Luke Podvrsan

## Trumpet

Jeri Blade  
Katherine Freimuth  
Seth Marshall  
Camrin Severino\*  
Katherine Shindlecker  
Ryan Valdivia

## Horn

Ryan Burns  
Daniel Castillon III\*  
Cassidy Fairchild  
Allison Hoffman  
Nicholas Steffenhagen

## Trombone

Lucas Dahmm\*  
Jem Frost  
John Gonzalez  
Peyton Gray  
Julian Rodriguez (bass)

## Euphonium

Vito De Coster\*  
Phil Denzmore

## Tuba

JT Butcher\*  
Kaitlin Dobbeck

## Percussion

Noah Berkshier  
Lauren Bobarsky  
Baryl Brandt\*  
Braeden Forman  
William Lawton  
Evan Thompson

## Piano

Miguel Yu

## Double Bass

Hunter Thoms

\*Denotes Section Leader

# THANK YOU

## Illinois State University Wonsook Kim College of Fine Arts



Jean Miller, *dean*  
Andrew Bond, *director of development*  
Adriana Ransom, *interim director*, School of Music  
Nick Benson, *coordinator*, Center for Performing Arts  
Sara Semonis, *associate dean of research and planning*  
Janet Tulley, *assistant dean for enrollment and student services*  
Ann Haugo, School of Theatre and Dance  
Mike Wille, *director*, Wonsook Kim School of Art  
Rose Marshack, *director*, Creative Technologies  
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. Oforiwaa Aduonum, *Ethnomusicology*  
Allison Alcorn, *Musicology*  
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*  
David Collier, *Percussion and Associate Director*  
Andrea Crimmins, *Music Therapy*  
Peggy Dehaven, *Office Support Specialist and Scheduling*  
Benjamin De Kock, *String Bass*  
Anne Dervin, *Clarinet and General Education*  
Gina Dew, *Music Education Advisor*  
Judith Dicker, *Oboe*  
Michael Dicker, *Bassoon*  
Geoffrey Duce, *Piano*  
Tom Faux, *Ethnomusicology*  
Angelo Favis, *Guitar and Graduate Coordinator*  
Tim Fredstrom, *Choral Music Education*  
Trevor Gould, *Facilities Manager*  
David Gresham, *Clarinet*  
Rachel Grimsby, *Music Education*  
Mark Grizzard, *Theory and Choral Music*  
Christine Hansen, *Lead Academic Advisor*  
Kevin Hart, *Jazz Piano and Theory*  
Phillip Hash, *Music Education*  
Megan Hildebrandt, *Music Therapy*  
Rachel Hockenberry, *Horn*  
Travis Hoover, *Jazz Studies*  
Martha Horst, *Theory and Composition*  
Mona Hubbard, *Office Manager*  
Aaron Jacobs, *Violin*  
John Koch, *Voice*

Marie Labonville, *Musicology*  
Katherine J. Lewis, *Viola*  
TJ Mack, *Assistant Director of Bands*  
Roy D. Magnuson, *Theory and Composition and CTK\**  
Anthony Marinello III, *Director of Bands*  
Thomas Marko, *Director of Jazz Studies*  
Rose Marshack, *Music Business and CTK\**  
Joseph Matson, *Musicology*  
Anne McNamara, *Trumpet*  
Shawn McNamara, *Music Education*  
Paul Nolen, *Saxophone*  
Lauren Palmer, *Administrative Aide*  
Ilia Radoslavov, *Piano*  
Kim Risinger, *Flute*  
Cindy Ropp, *Music Therapy*  
Andy Rummel, *Euphonium and Tuba*  
Carl Schimmel, *Theory and Composition*  
Daniel Peter Schuetz, *Voice*  
Lydia Sheehan, *Bands Office Administrator*  
Anne Shelley, *Milner Librarian*  
Matthew Smith, *Creative Technologies*  
David Snyder, *Music Education*  
Ben Stiers, *Percussion and Theory*  
Erik Swanson, *Jazz Guitar*  
Cora Swenson Lee, *Cello*  
Elizabeth Thompson, *Voice*  
Tuyen Tonnu, *Piano*  
Matthew Vala, *Voice and Opera Practicum*  
Rick Valentin, *Creative Technologies*  
Justin Vickers, *Voice*  
Michelle Vought, *Voice*  
Mack Wood, *Associate Director of Bands*  
Roger Zare, *Theory and Composition*

\*Creative Technologies Program (CTK)

#### *Band Graduate Assistants*

Lauren Bobarsky, John Gonzalez, Seth Marshall