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4-5-2023

## Ensemble Concerts: Normal West High School Wind Ensemble and Wind Symphony, April 5, 2023

Ryan Budzinski Conductor

Anthony C. Marinello Conductor

Midori Samson Bassoon

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

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*Normal West High School*  
*Wind Ensemble*

Ryan Budzinski, *conductor*

&

*Wind Symphony*

Anthony C. Marinello, III *conductor*

Midori Samson, *bassoon*

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**Center for the Performing Arts**  
**April 5, 2023**  
**Wednesday Evening**  
**7:00 p.m.**

**This is the one hundred and thirty-third program of the 2022-2023 season.**

# Program

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

## Normal West High School Wind Ensemble

### *Fanfare for a Bright New World*

Leslie Gilreath  
(b. 1967)

### *Paris Sketches: Homages for Band*

- I. Saint-Germain-des-Prés
- II. Pigalle
- III. Père Lachaise
- IV. Les Halles

Martin Ellerby  
(b. 1957)

### *Acts of Congress*

- IV. Willie for President

Ryan George  
(b. 1978)

# Wind Symphony

*Grand Fanfare*

Giancarlo Castro D'Addona  
(b. 1980)

*Dead Elvis*

Michael Daugherty  
(b. 1954)

Dr. Midori Samson, *Bassoon*

*Ash*

Jennifer Jolley  
(b. 1981)

*The Stars and Stripes Forever*

John Philip Sousa  
(1854 - 1932)  
ed. Brion, Schissel

*Brief Intermission*

*Mothership*

Mason Bates  
(b. 1977)

*Lincolnshire Posy*

- I. Dublin Bay (Lisbon)
- II. Horkstow Grange
- III. Rufford Park Poachers
- IV. The Brisk Young Sailor
- V. Lord Melbourne
- VI. The Lost Lady Found

Percy Aldridge Grainger  
(1882 - 1961)  
ed. Frederick Fennell & R. Mark Rogers

## 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 Normal West High School Wind Ensemble and 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 Illinois State University School of Music. Please visit <http://www.bands.illinoisstate.edu> for more information. Thank you for your support!

## Normal West High School Wind Ensemble

### *Fanfare for a Bright, New World*

Year Composed: 2020, Duration: 3:20

Leslie Gilreath

**Leslie Gilreath** is an American educator and composer. Mr. Gilreath is a graduate of Furman University where he majored in music theory and studied conducting and orchestration with Jay Bocook. He studied composition with Michael Hennagin and Carolyn Bremer at the University of Oklahoma.

Leslie Gilreath is the director of bands at Summerville High School in Summerville, South Carolina, where he conducts the symphonic band, concert band, marching band, and jazz bands. Summerville Concert Ensembles receive consistent superior ratings and have been featured at SCMEA and MENC Southern Division Conferences. He has been the recipient of Citations of Excellence and Citations of Merit for Marching Excellence from the National Band Association and is in demand as a composer and arranger. Mr. Gilreath is a National Board Certified Teacher, the 2011 Summerville High School Teacher of the Year and a Dorchester District Honor Teacher of the Year.

Program note by the composer:

*Fanfare for a Bright, New World* is 3-1/2 minutes of rhythmic excitement, flowing lyricism, and nods to the music of John Adams. The piece is dedicated to commemorate the selection of my dear friend, Dr. Sue Samuels, as the new Director of Bands at our alma mater, Furman University. It's a bright, uplifting, face-paced, forever-changing work that seeks to paint a musical picture of optimism and hope for a bright, new world.

### **Paris Sketches: Homages for Band**

Year Composed: 1994, Duration: 15:35

Martin Ellerby

**Martin Ellerby** is a British composer. Ellerby was educated at the Royal College of Music, London, where he was taught by Joseph Horowitz.

Ellerby is a composer of international standing, whose works have been performed, broadcast, and recorded to critical acclaim across Europe, Asia and the USA. In his previous post as head of Composition and Contemporary Music at the London College of Music and Media, Martin was responsible for the co-ordination and development of a high-profile department of over 50 composition students at undergraduate and postgraduate levels. He instigated and designed four composition programs at master's level, while also preparing a range of detailed undergraduate syllabuses.

Martin contributed to the artistic focus of the school by being proactive in overseeing the inclusion of a substantial number of student works in concert programs, hosting a range of composers' festivals, and organizing frequent workshops and composers' concerts.

Martin combines a busy schedule as a professional composer with work in education, where he is currently Visiting Professor (with responsibility for curriculum design) at the Royal Air Force: Headquarters Music Services. He is also artistic Director for Studio Music Company, London and Senior Producer for Polyphonic Recordings.

Program note by the composer:

This is my personal tribute to a city I love, and each movement pays homage to some part of the French capital and to other composers who lived, worked or passed through – rather as Ravel did in his own tribute to an earlier master in *Le Tombeau de Couperin*. Running like a unifying thread through the whole piece is the idea of bells – a prominent feature of Parisian life. The work is cast in four movements:

I. *Saint-Germain-des-Prés* – The Latin Quarter famous for artistic associations and bohemian lifestyle. This is a dawn prelude haunted by the shade of Ravel: the city awakens with the ever-present sound of morning bells.

II. *Pigalle* – The Soho of Paris. This is a 'burlesque with scenes' cast in the mould of a balletic scherzo – humorous in a kind of 'Stravinsky-meets-Prokofiev' way. It is episodic but everything is based on the harmonic figuration of the opening. The bells here are car horns and police sirens!

III. *Père Lachaise* – The city's largest cemetery, the final resting place of many a celebrity who once walked its streets. The spirit of Satie's *Gymnopédies* – themselves a tribute to a still more distant past – is affectionately evoked before the movement concludes with a 'hidden' quotation of the *Dies Irae*. This is the work's slow movement, the mood is one of softness and delicacy, which I have attempted to match with more transparent orchestration. The bells are gentle, nostalgic, wistful.

IV. *Les Halles* – A bustling finale with bells triumphant and celebratory. *Les Halles* is the old market area, a Parisian Covent Garden and, like *Pigalle*, this is a series of related but contrasted episodes. The climax quotes from Berlioz's *Te Deum*, which was first performed in 1855 at the church of St Eustache, actually in the district of *Les Halles*. A gradual crescendo, initiated by the percussion, prefaces the material proper and the work ends with a backward glance at the first movement before closing with the final bars of the Berlioz *Te Deum*.

***Acts of Congress: IV. Willie for President***

Year Composed: 2020, Duration: 3:05

Ryan George

**Ryan George** currently resides in Austin, Texas where he is active as an arranger and composer. His work, ranging from music for the concert stage to music for marching ensembles is performed regularly throughout North America, Europe, Asia, and Australia. Ryan is a graduate of the University of Kentucky. He is an ASCAP artist, a member of TMEA, and the American Composer's Forum. His wife Sarah is a producer and talent buyer for internationally recognized music festivals, and they are the proud parents of Sophia, Nyla, and Teller.

Program note by the composer:

Congress avenue shoots north up from the feet of Austin Texas. It then crosses over Lady Bird Lake splitting downtown in half before coming to a rest in the lap of the Texas State Capitol Building. The stretch of avenue south of the lake known as South Congress is lined with shops, taco bars, hotels, tattoo parlors, live-music venues, and restaurants. It is in a main artery of the city and serves as a cultural nerve center for all things Austin. In the 17 years that my family and I have lived here, this street has become a favorite jaunt of ours. And though this place has grown and evolved rapidly over the years, the charm, soul, and uniqueness found in its roots still hold true... for the time being anyway. It is in the occurrences, locations, graffiti, and wall art located along South Congress that this suite finds its inspiration.

IV. Willie for President – In 1991 Austin was dubbed the "Live Music Capital of the World" after it was discovered that it had more live music venues per-capita than anywhere else in the nation. While the city's growth has altered that statistic over the years, the moniker has stuck around due to the city's voracious appetite for all things music. Willie For President is a mural painted on the side of a clothing store that pays homage to the patron saint of Austin's music scene, Willie Nelson. This final movement tips-the-hat to Nelson as well as other "outlaw" rockers and singers like Stevie Ray Vaughn, Janice Joplin, and Gary Clark Jr. who have lived here and graced Austin stages over the last several decades. It also draws on the energy and passion I've experienced over the years following my wife around as she helps produce the massive Austin City Limits Music Festival every fall. This movement is dedicated to her.

## Wind Symphony

### *Grand Fanfare*

Year Composed: 2004, Duration: 8:30

Giancarlo Castro D'Addona

**Giancarlo Castro D'Addona** is a Venezuelan composer, conductor and trumpet player. He studied at the conservatory of music Vicente Emilio Sojo in Barquisimeto and then at the University Institute of Musical Studies in Caracas. As a conductor, Castro has participated with many orchestras and chamber music groups, such as Simón Bolívar Youth Orchestra, Paris Symphonic Orchestra (France) and the Chacao Youth Symphony Orchestra, among others. Influenced by Latin American music, jazz, electronic and film music, and under the tutelage of the Colombian maestro Blas Atehortúa, his compositions range from academic music to Latin music.

In 2017 he moved to the United States to develop his musical career, the year that *Grand Fanfare* was performed by the United States Marine Band, and his *Concerto for Tuba* was performed by Carol Jantsch, principal tuba of the Philadelphia Orchestra. In May 2019, his *Sonatina for Tuba* was premiered by Carol Jantsch in the International Tuba and Euphonium Association 2019. In September 2019, Giancarlo became the conductor of the Reed College orchestra, being the first Latin American conductor to obtain this position.

*Grand Fanfare* is an exciting and virtuosic showpiece written for the Venezuelan Brass Ensemble, part of the Simon Bolivar Youth Orchestra of Venezuela. The piece opens with a fanfare and moves quickly to an energetic melody. The middle section is a beautiful melody passing through the tenor saxophones and euphoniums and concludes with a return to the opening melody at a quicker tempo.

### *Dead Elvis*

Year Composed: 1993, Duration: 8:45

Michael Daugherty

**Michael Daugherty** was born in Cedar Rapids, Iowa in 1954 and is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. As a young man, Daugherty studied composition with many of the preeminent composers of the 20th century including Pierre Boulez at IRCAM in Paris (1979), Jacob Druckman, Earle Brown, Bernard Rands and Roger Reynolds at Yale (1980-82), and György Ligeti in Hamburg (1982-84). Daugherty was also an assistant to jazz arranger Gil Evans in New York from 1980-82. In 1991, Daugherty joined the University of Michigan School of Music, Theatre and Dance as Professor of Composition.

Program note by the composer:

*Dead Elvis* was commissioned by Boston Musica Viva and Chuck Ullery, principal bassoonist with the St. Paul Chamber Orchestra. It is more than a coincidence that it is scored for the same instrumentation as Stravinsky's *Histoire du Soldat* (1918) in which a soldier sells his violin and his soul to the devil for a magic book. In *Dead Elvis*, the bassoon is Elvis (or perhaps an Elvis impersonator). Does this rock star sell out



his Southern folk authenticity to the sophisticated professionalism of Hollywood movies, Colonel Parker and Las Vegas in order to attain great wealth and fame?

*Dead Elvis* goes far beyond this romantic Faustian scenario. For me, the two clashing Elvis images (the hip, beautiful, genius, thin, rock-and-roll Elvis versus the vulgar, cheesy, fat, stoned, Las Vegas Elvis) serve as a sturm und drang compositional algorithm. Further, my use of the dies irae (a medieval Latin chant for the Day of Judgment) as the principal musical theme of *Dead Elvis* signifies yet another aspect of the Elvis myth: some people believe Elvis is dead, while others believe he is alive and well in Kalamazoo. Perhaps the question is not whether Elvis is alive or dead, but why the phenomenon of Elvis endures beyond the grave of Graceland. Elvis, for better or worse, is part of American culture, history and mythology. If you want to understand America and all its riddles, sooner or later you will have to deal with (Dead) Elvis.

*Ash*

Year Composed: 2018, Duration: 6:00

Jennifer Jolley

**Jennifer Jolley** (b. 1981) is a composer and sound artist influenced by urban environments and nostalgia. Originally from Los Angeles, Dr. Jolley was an assistant professor of music at Ohio Wesleyan University. She earned both her D.M.A. and M.M. at the University of Cincinnati's College-Conservatory of Music and her B.M. at the University of Southern California Thornton School of Music. Jennifer's work draws toward subjects that are political and even provocative. She is the co-founder of North American New Opera Workshop (NANOWorks Opera), a chamber opera company devoted to developing and staging short contemporary operas by emerging North American composers, and also authors *Why Compose When You Can Blog?*, a web log about contemporary composing. Dr. Jolley joined the composition faculty of the Texas Tech School of Music in 2018 and has been a member of the composition faculty at Interlochen Arts Camp since 2015. She teaches various music composition courses including computer music programming and sound art.

Program note by the composer:

I never saw snowfall as a child growing up in Southern California; it was more a phenomenon that I saw in cartoons or read in children's books. I did, however, witness my first ash-fall when I was in elementary school. I looked up into the clouded sky and saw specks of ash falling from it. Excited but puzzled, I looked to my elementary school teacher during recess and held out my hand. "Oh, that's ash from the wildfires," she said. At that time, I could not comprehend how an enormous forest fire could create a small flurry of ash-flakes. Now I have the ominous understanding that something so magical and beautiful comes from something so powerful and destructive.

### *The Stars and Stripes Forever*

Year Composed: 1896, Duration: 3:30

John Philip Sousa, edited by Keith Brion and Loras Schissel

**John Philip Sousa** was America's best-known composer and conductor during his lifetime. Sousa was born the third of 10 children of John Antonio Sousa (born in Spain of Portuguese parents) and Maria Elisabeth Trinkhaus (born in Bavaria). John Philip's father, Antonio, played trombone in the U.S. Marine band, so he grew up around military band music. Sousa started his music education, playing the violin, as a pupil of John Esputa and G. F. Benkert for harmony and musical composition at the age of six. He was found to have absolute pitch. When Sousa reached the age of 13, his father enlisted him in the United States Marine Corps as an apprentice. Sousa served his apprenticeship for seven years, until 1875, and learned to play all the wind instruments while also continuing with the violin.

Several years later, Sousa left his apprenticeship to join a theatrical (pit) orchestra where he learned to conduct. He returned to the U.S. Marine Band as its head in 1880 and remained as its conductor until 1892. He organized his own band the year he left the Marine Band. The Sousa Band toured 1892-1931, performing 15,623 concerts. Sousa wrote 136 marches and also wrote school songs for several American Universities, including Kansas State University, Marquette University, the University of Michigan, and the University of Minnesota. Sousa died at the age of 77 on March 6th, 1932.

*The Stars and Stripes Forever* is a patriotic march and quickly became one of Sousa's most famous and popular works – it remains a staple of American patriotic music to this day. The piece was designed to evoke the spirit of American patriotism and was inspired by Sousa's own love for his country. Its catchy melody, lively rhythm, and dynamic instrumentation make it a crowd-pleaser, and it continues to be a beloved piece of American music that embodies the pride and spirit of the United States.

### *Mothership*

Year Composed: 2012, Duration: 9:00

Mason Bates

Composer of the Grammy-winning opera *The (R)evolution of Steve Jobs*, **Mason Bates** is imaginatively transforming the way classical music is created and experienced as a composer, DJ, and curator. As the first composer-in-residence appointed by the Kennedy Center for the Performing Arts, he presented a diverse array of artists on his series KC Jukebox using immersive production and stagecraft. Championed by legendary conductors from Riccardo Muti, Michael Tilson Thomas and Marin Alsop, his symphonic music is the first to receive widespread acceptance for its unique integration of electronic sounds. Named as the most-performed composer of his generation in a recent survey of American music, Bates has also composed for feature film including Gus Van Sant's *The Sea of Trees* starring Matthew McConaughey and Naomi Watts.

Highly informed by his work as a DJ, his curatorial approach integrates adventurous music, ambient information, and social platforms in a fluid and immersive way. Working in clubs under the name DJ Masonic, Bates has developed Mercury Soul, a show combining DJing and classical music, to packed crowds with clubs and orches-

tras around the country. A diverse artist exploring the ways classical music integrates into contemporary cultures, he serves on the faculty of the San Francisco Conservatory of Music

Program note by the composer:

This energetic opener imagines the wind ensemble as a mothership that is ‘docked’ by several visiting soloists, who offer brief but virtuosic riffs on the work’s thematic material over action-packed electro-acoustic orchestral figuration. The piece follows the form of a scherzo with double trio (as found in, for example, the *Schumann Symphony No. 2*). Symphonic scherzos historically play with dance rhythms in a high-energy and appealing manner, with the ‘trio’ sections temporarily exploring new rhythmic areas. *Mothership* shares a formal connection with the symphonic scherzo but is brought to life by thrilling sounds of the 21st Century — the rhythms of modern-day techno in place of waltz rhythms, for example. Recorded by the London Symphony Orchestra under Michael Tilson Thomas, *Mothership* received its world premiere at the Sydney Opera House and the YouTube Symphony on March 20, 2011, and it was viewed by almost two million people live on YouTube.

***Lincolnshire Posy***

Year Composed: 1937, Duration: 16:45

Percy Aldridge Grainger, edited by Frederick Fennell and R. Mark Rogers

**Percy Aldridge Grainger** was an Australian-born composer, pianist, and conductor. He was known for his innovative compositions that incorporated folk music, unusual harmonies, and experimental techniques. Grainger was a child prodigy and began his career as a concert pianist, performing throughout Europe and America. He eventually turned to composition and became known for his works such as *Country Gardens* and *Mock Morris*, which have become staples of the British folk music canon. Grainger was also interested in music education and developed new methods for teaching music theory and appreciation. *Lincolnshire Posy* was commissioned by the American Bandmasters Association and premiered at their convention with Grainger conducting. It is in six movements, all based on folk songs from Lincolnshire, England. Grainger's settings are not only true to the verse structure of the folk songs but attempt to depict the singers from whom Grainger collected the songs. Since its premiere, it has been recognized as a cornerstone of the wind band repertoire.

Program note by composer:

*Lincolnshire Posy*, as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case, the sketches date from 1905 to 1937). These indebtednesses are stated in the score.

This bunch of "musical wildflowers" (hence the title) is based on folksongs collected in Lincolnshire, England (one notated by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed,

each number is intended to be a kind of musical portrait of the singer who sang its underlying melody -- a musical portrait of the singer's personality no less than of his habits of song -- his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.

### **Biographies**

**Ryan Budzinski** is the Director of Bands at Normal West High School. He completed his Bachelor of Music Education at Illinois Wesleyan University and is a current graduate student at Illinois State University. He has also studied at the VanderCook College of Music, the Ohio State University, Carleton College, and The Juilliard School. Mr. Budzinski joined the Unit 5 band faculty in 2006. In addition to conducting the bands at Normal West, he is a co-director of the Normal Marching Band and director of the Normal West Jazz Orchestra. He also teaches AP Music Theory and serves as the Normal West High School Music Department Chair. In 2008, Mr. Budzinski was selected by the Normal West student body as the recipient of the Teacher Honor Roll Award. He has adjudicated events hosted by the Illinois High School Association, the Illinois Music Education Association, the Illinois Elementary School Association, and the Illinois Grade School Music Association. He recently served terms on the Illinois High School Association's Music Advisory Committee and as the Illinois Music Education Association's District 3 Senior Band Co-Representative. Mr. Budzinski is a recipient of the National Band Association *Citation of Excellence*, and as a leader of the Normal Marching Band staff, he is a recipient of the Illinois State Board of Education *Those Who Excel* Award of Excellence. Mr. Budzinski is humbled and proud to make music with the Normal West Wind Ensemble. The Wind Ensemble is grateful to the ISU Wind Symphony and Dr. Marinello for extending an invitation to perform tonight.

**Dr. Anthony C. Marinello, III** serves as Associate 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. 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. At Illinois State University, he has received numerous awards including the Illinois State University Service Initiative Award, the Wonsook Kim College of Fine Arts (WKCFA) Teaching Initiative Award, the WKCFA Service Initiative Award, the WKCFA Research Initiative Award, and the Illinois State University New Faculty Start-up Award.

Dr. Marinello holds memberships in the College Band Directors National Association, Tau Beta Sigma, Kappa Kappa Psi, and Phi Mu Alpha Sinfonia. Marinello earned 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. Midori Samson** サムソンみどり (**she/her**) is Instructional Assistant Professor of Bassoon at Illinois State University and Section Bassoon of the Wisconsin Chamber Orchestra. As an orchestral bassoonist, she previously performed with the Chicago, Charleston, Omaha, South Dakota, and New World symphonies, Pacific Music Festival (Japan), Boston Festival Orchestra, New York String Orchestra, and National Orchestral Institute. As a chamber musician, she has performed with the Banff Centre (Canada), Caroga Arts Collective, LunART, Maryland Chamber Winds, and the Norfolk, Bowdoin International, and Bay View music festivals.

Having minored in social welfare during her doctoral studies, Dr. Samson's ongoing research explores how musicians can utilize social work principles as anti-racist, anti-heterosexist music making. As an educator, her applied and classroom teaching emphasizes trauma-informed and healing-centered approaches. Her commitment to the social justice aspects of music is demonstrated in her recent work as Artistic Director of Trade Winds Ensemble (a group of teaching artists that led youth composition workshops with community organizations in Chicago, Detroit, Oklahoma, and Nairobi) and as a facilitator with Artists Striving to End Poverty (where she led multidisciplinary arts workshops at a residential school that works to eradicate India's caste system). Other recent activities include residencies at the Flying Carpet Festival (a touring circus that performs for refugee children on the Turkey-Syria border), Ubumuntu Festival (where she co-created a play with local artists that commemorated the 25<sup>th</sup> anniversary of the Rwandan Genocide), Gabriela Lena Frank Creative Academy of Music, and Youth Music Culture Guangdong (China), by invitation from Yo-Yo Ma.

Dr. Samson earned degrees in bassoon from The Juilliard School, University of Texas at Austin, University of Wisconsin-Madison, and completed a fellowship with the Civic Orchestra of Chicago (the training program of the Chicago Symphony).

# Normal West High School Wind Ensemble

Ryan Budzinski, *conductor*

## Flute

Maddi Hart  
Arya McClintock  
Taylor McKee  
Halie McMorris  
Caitlyn Rous

## Oboe

Mason Janvrin  
Parker Sweeney

## Bassoon

Owen Votoupal  
Kirk Whitsitt

## Clarinet

Kaitlyn Behrends  
Jesse Dolan  
Ava Eames  
Jenna Klockenga  
Braden Knowlton  
Kate Snyder

## Bass Clarinet

Grace Heuer  
Ernst Nkangu

## Contrabass Clarinet

Jonathan Ditch

## Alto Saxophone

Drew Jackson  
Carter McNicol  
Ethan Orton  
Corinna Thomas

## Tenor Saxophone

Kaylen Gammons

## Baritone Saxophone

Ryan Barnette

## Horn

Isaiah Herbst  
Maddi Norell  
George Robinson  
Claire Taylor

## Trumpet

Willow Connolly  
Daniel Golladay  
Jake Kellermann  
Jonathan Mosher  
Leah Renollet

## Trombone

Rory Connell  
Mitchell Lareau  
Braden Pool  
Ethan Snyder

## Euphonium

Jack Cherry  
Rolen Schlipmann

## Tuba

Andrew Jagla  
Dane Schlipmann

## Percussion

Sam Albertson  
Jack DeKeersgieter  
Adam Russell  
Carter Steiling  
James Strickert  
Jonas Techmanski

# Illinois State University Wind Symphony

Anthony C. Marinello, III *conductor*

## Flute

Chelsea Davis  
Maddie Hubbard  
Rachel Nulf  
Kirsten Townander\*

## Oboe

Melanie Castillo  
Emma Edwards  
Elli Ji\*

## Bassoon

Nicholas Filano  
Wes Smith  
Rosalie Truback\*

## Clarinet

Erin Brown  
Ryan Daimid  
Michael Endres  
Alec Jenkins\*  
Charlie Miller  
Trent Nolin  
Christian Rucinski\*  
Melanie Saienni

## Saxophone

Ryan Baur  
Grace Gatto  
Mike Jeszke  
Luke Podvrsan\*  
Mikey Schelinski

## Horn

Ryan Burns  
Daniel Castellon, III\*  
Carly Gussman  
Jeason Lopez  
Nicholas Steffenhagen

## Trumpet

Katherine Freimuth  
Christian McLaughlin  
Charlie Machamer  
Seth Marshall\*  
Joshua Mobley  
Ryan Valdivia

## Trombone

Sophia Brattoli\*  
Joseph Buczko  
Ethan Machamer  
Nick Sisson, bass

## Euphonium

Phil Denzmore\*  
Dylan Gray

## Tuba

JT Butcher  
Micah Crouse\*

## Percussion

Noah Berkshier  
Matt Boguslawski  
Baryl Brandt\*  
Sean Duffy  
Sara Eckert  
Braeden Forman  
Aidan Perrault

## Violin

Satomi Radostits

## Double Bass

Alexandra Jennings

## Piano

Olesia Pupina

## Electronics

John Gonzalez

\*Denotes Principal or Co-Principal





## THANK YOU

### Illinois State University Wonsook Kim College of Fine Arts

Jean Miller, *dean*  
Polly Bedford, *director of development*  
Adriana Ransom, *director, School of Music*  
Nick Benson, *CPA Manager, Center for Performing Arts*  
Sara Semonis, *associate dean of research and planning*  
Janet Tulley, *assistant dean for enrollment and student services*  
Ann Haugo, *director, School of Theatre and Dance*  
Tyler Lotz, *interim 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*  
Andrew Bruhn, *Choir*  
Renee Chernick, *Group Piano*  
David Collier, *Percussion and Associate Director*  
Andrea Crimmins, *Music Therapy*  
Peggy Dehaven, *Office Support Specialist/Scheduling*  
Benjamin De Kock, *String Bass*  
Anne Dervin, *Clarinet and General Education*  
Gina Dew, *Music Education Advisor*  
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*  
Martha Horst, *Theory and Composition*  
Mona Hubbard, *Office Manager*  
Igor Kalnin, *Violin*  
John Koch, *Voice*  
Jillian Kouzel, *Oboe*  
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 Director of CTK\**  
Joseph Matson, *Musicology*  
Anne McNamara, *Trumpet*  
Shawn McNamara, *Music Education*  
Thornton Miller, *Musicology*  
Paul Nolen, *Saxophone*  
Kim Risinger, *Flute*  
Cindy Ropp, *Music Therapy*  
Andy Rummel, *Euphonium and Tuba*  
Midori Samson, *Bassoon*  
Carl Schimmel, *Theory and Composition*  
Daniel Schuetz, *Voice*  
Lydia Sheehan, *Bands Office Administrator*  
Anne Shelley, *Milner Librarian*  
Matthew Smith, *Creative Technologies*  
David Snyder, *Music Education*  
Alex Stephenson, *Theory and Composition*  
Ben Stiers, *Percussion and Theory*  
Erik Swanson, *Jazz Guitar*  
Cora Swenson Lee, *Cello*  
Elizabeth Thompson, *Voice*  
Tuyen Tonnu, *Piano*  
Kaitlyn Tossie, *Business Administrative Associate*  
Matthew Vala, *Voice*  
Rick Valentin, *Creative Technologies*  
Justin Vickers, *Voice*  
Michelle Vought, *Voice*  
Mack Wood, *Associate Director of Bands*

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