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## Ensemble Concerts: Symphonic Winds and Wind Symphony, February 15, 2023

Anthony C. Marinello III Conductor

Mack Wood Conductor

John Gonzalez Guest Conductor

Jeason Lopez Guest Conductor

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

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**Symphonic Winds**  
&  
**Wind Symphony**

Anthony C. Marinello III, *conductor*

Mack Wood, *conductor*

John Gonzalez, *guest conductor*

Jeason Lopez, *guest conductor*

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**Center for the Performing Arts**  
**February 15, 2023**  
**Wednesday Evening**  
**8:00 p.m.**

**This is the ninety-first program of the 2022-2023 season.**

# Program

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

## Symphonic Winds

*Easter Monday on the White House Lawn*

John Philip Sousa  
(1854-1932)

John Gonzalez, *guest conductor*

*First Suite in E-flat*

Gustav Holst  
(1874-1934)

*Sanctuary*

Frank Ticheli  
(b. 1958)

*Danzon No. 2*

Arturo Márquez  
trans. Oliver Nickel  
(b. 1950)

## Wind Symphony

### *Serenade for Wind Nonet*

Katahj Copley  
(b. 1998)

- I. Slow
- II. Moderate
- IV. Waltz
- V. Dance

Jeason Lopez, *guest conductor*

### *Conga del Fuego Nuevo*

Arturo Márquez  
(b. 1950)

### *Caminantes*

Ricardo Lorenz  
(b. 1961)

### *Manifestos*

Paul Dooley  
(b. 1983)

- I. Aero-Poem
- II. Futurist Flowers
- III. Star Dancer + Her School of Dance

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

### *Easter Monday on the White House Lawn*

Year Composed: 1928, Duration: 3:30

John Philip Sousa

**John Philip Sousa** was born on November 6, 1854, in Washington, D.C., near the Marine Barracks where his father, Antonio, played trombone in the U.S. Marine Band. John Philip was the third of 10. His father was a Spanish born Portuguese and his mother in the state of Bavaria. Sousa grew up surrounded by military band music, and when he was just six, he began studying voice, violin, piano, flute, cornet, baritone, trombone, and alto horn.

When he was 13, he tried to run away to join a circus band, his father instead enlisted him in the Marine Band as a band apprentice. Except for a period of six months, Sousa remained in the band until he was 20 years old. In addition to his musical training in the Marine Band, he studied music theory and composition with George Felix Benkert, a noted Washington orchestra leader and teacher. It was during his years in the Marines that Sousa wrote his first composition, *Moonlight on the Potomac Waltzes*.

Sousa was discharged from the Marines in 1875. He began performing on violin, touring, and eventually conducting theater orchestras, including Gilbert & Sullivan's *H.M.S. Pinafore* on Broadway.

In 1879, Sousa returned to Washington, D.C., where he assumed leadership of the U.S. Marine Band. Over the next 12 years, Sousa conducted the band The President's Own, serving under Presidents Hayes, Garfield, Cleveland, Arthur and Harrison.

Program notes by Jacob Wallace:

Sousa's 1911 suite *Tales of a Traveler* was a commemoration work designed to celebrate The Sousa Band's world tour of that year, with each of the movements featuring a picturesque scene from a different memorable world location. The original last movement of the suite was designated for the coronation of King George V in Britain, but when the music was not used for that event, Sousa changed the title to reflect a scene at the White House. Seventeen years later, the March King became dissatisfied with this finale, so he composed a new movement that remains the most familiar part of the suite: the delightfully charming *Easter Monday on the White House Lawn*.

The scene of children rolling eggs outside the White House dates back to the Madison administration in 1816 and is continued today. Sousa, with the Marine Band, performed the work at the 1929 Egg Roll, recalling: "With the children rolling eggs, dancing, and romping, a scene of animation persists itself; the elders, from the President to the merest passerby, look on the scene with joy and pleasure." The march itself is bubbly and vibrant, with the characteristic tunefulness of any Sousa march

combined with a particularly demanding virtuosity, leaving nearly any audience member tapping their toe or humming its catchy melodies long after its conclusion.

*First Suite in Eb*

Year Composed: 1909, Duration: 12:00

Gustav Holst

**Gustav Holst** (b. 21 September 1874 – 25 May 1934) was an English composer and music educator. Known best for his orchestral suite *The Planets*, his compositions were influenced by Richard Wagner and Richard Strauss. The inspiration of the English folksong revival of the early 20th century, and the example of such rising modern composers as Maurice Ravel, led Holst to develop and establish an individual style.

Program notes by Jacob Wallace:

Gustav Holst's *First Suite in E-flat for Military Band* occupies a legendary position in the wind band repertory and can be seen, in retrospect, as one of the earliest examples of the modern wind band instrumentation still frequently performed today. Its influence is so significant that several composers have made quotation or allusion to it as a source of inspiration to their own works.

Holst began his work with *Chaconne*, a traditional Baroque form that sets a series of variations over a ground bass theme. That eight-measure theme is stated at the outset in tubas and euphoniums, and, in all, fifteen variations are presented in quick succession. The three pitches that begin the work -- E-flat, F, and B-flat, ascending -- serve as the generating cell for the entire work, as the primary theme of each movement begins in exactly the same manner. Holst also duplicated the intervallic content of these three pitches, but descended, for several melodic statements (a compositional trick not dissimilar to the inversion process employed by the later serialist movement, which included such composers as Schoenberg and Webern). These inverted melodies contrast the optimism and bright energy of the rest of the work, typically introducing a sense of melancholy or shocking surprise. The second half of the *Chaconne*, for instance, presents a somber inversion of the ground bass that eventually emerges from its gloom into the exuberant final variations.

The *Intermezzo*, which follows is a quirky rhythmic frenzy that contrasts everything that has preceded it. This movement opens in C minor and starts and stops with abrupt transitions throughout its primary theme group. The contrasting midsection is introduced with a mournful melody, stated in F Dorian by the clarinet before being taken up by much of the ensemble. At the movement's conclusion, the two sections are woven together, the motives laid together in complementary fashion in an optimistic C major.

The *March* that follows immediately begins shockingly, with a furious trill in the woodwinds articulated by aggressive statements by brass and percussion. This sets up the lighthearted and humorous mood for the final movement, which eventually does take up the more reserved and traditional regal mood of a British march and is simply interrupted from time to time by an uncouth accent or thunderous bass drum note. The coda of the work makes brief mention of elements from both the *Chaconne* and *Intermezzo* before closing joyfully.

## *Sanctuary*

Year Composed: 2006, Duration: 10:00

Frank Ticheli

**Frank Ticheli** is an American composer and conductor. Ticheli joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he was Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and he enjoyed a close working relationship with that orchestra and their music director, Carl St. Clair.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming, Austria, at the Mid-Europe Music Festival; London and Manchester, England, with the Meadows Wind Ensemble; Singapore, with the Singapore Armed Forces Central Band; and numerous cities in Japan, with the Bands of America National Honor Band.

Program notes by composer:

*Sanctuary* was composed for conductor H. Robert Reynolds as a symbol of our enduring friendship. The work was commissioned in his honor, and received its premiere performance by the band he conducted for 26 years. As a personal tribute to Mr. Reynolds, who was a horn player in his earlier days, I chose the solo horn to be the work's main musical messenger. The opening prologue grows out of a set of pitches that were derived from the letters of his first name (Harrah), an idea I first used fifteen years ago in *Postcard* (commissioned by Reynolds in memory of his mother.) Vivid college memories of Mr. Reynolds conducting Grainger's *Hill Song No. 2* and *Colonial Song* -- both well-known favorites of his -- were also in the back of my mind, as the sounds that I created in some ways echo the lyrical mood of these works.

The word sanctuary conjures a rich array of images. It can imply a place of solitude, comfort, rest, prayer, protection. It can suggest a place that is strong and imposing or one that is very small and private. I believe all of these images are suggested at one point or another in the music. The opening bell sounds suggest peace and joyful reverence. The main horn melody is at once reflective and reassuring. There is also an underlying hint of nostalgia -- a wistfulness, perhaps suggested by the simple three-chord progression which threads the entire work. But there is also an expression of strength and power in the work's dark imposing climax.

After the climax recedes, the main melody disappears for a period of time, replaced by flute and clarinet solo episodes which create repose, space, and distance. But, in the end, the three-chord harmony returns and serves as a doorway for the final appearance of the main horn theme. The work ends with the quiet echo of the opening bells.

*Sanctuary* was commissioned by the Michigan School Band and Orchestra Association in honor of H. Robert Reynolds. The premiere performance was given by the University of Michigan Symphony Band, Michael Haithcock, conductor, at Hill Auditorium on October 22, 2005.

***Danzon No. 2***

Year Composed: 1998/2009, Duration: 10:00

Arturo Márquez

**Arturo Márquez** (b. December 20, 1950, Alamos, Sonora, Mexico) is a Mexican composer. He began his musical training in La Puente, California, in 1966, later studying piano and music theory at the Conservatory of Music of Mexico and composition at the Taller de Composición of the Institute of Fine Arts of Mexico with such composers as Joaquín Gutiérrez Heras, Hector Quintanar, and Federico Ibarra. He also studied in Paris privately with Jacques Castérède, and at the California Institute of the Arts with Morton Subotnick, Stephen Mosko, Mel Powell, and James Newton.

Program notes by composer:

The idea of writing the *Danzón No. 2* originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the danzón, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the danzón's rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the state of Veracruz and in the dance parlors of Mexico City.

The *Danzón No. 2* is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music. *Danzón No. 2* was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily.

***Serenade for Wind Nonet***

Year Composed: 2019, Duration: 11:00

Katahj Copley

**Katahj Copley** (b. 15 January 1998, Carrollton, Ga.) is an American saxophonist, composer and educator. He received two Bachelor of Music degrees from the University of West Georgia in Music Education and Composition in 2021. He is currently studying composition with Omar Thomas at the University of Texas at Austin. Aside from composing, Katahj is an excited educator who teaches young musicians the joy of discovering music and why music is a phenomenal language.

Program notes by the composer:

*Serenade for Wind Nonet* is a piece originally seen as an anti-serenade. I wanted to write about the idea of a relationship going bad. However, I took that idea and decided to go a different route. Instead of this being a piece for the love of someone or the breakup of someone...this is the growth of a person from heartache. The first movement is written from the perspective of someone out of a relationship, hence the rather



somber beginning; however, the movement shifts into a change of mood for the person – a more hopeful mood. Second movement is a quirky encounter between two people – they are both shy and don't know what the future holds for them. The third movement is a scene for a first date for the couple. The final movement begins with the clarinet and is rather slow however as the movement progresses, it gets faster and louder until the end. This movement represents the pacing of the couple so that they finally admit their love for one another.

***Conga del Fuego Nuevo***

Year Composed: 2001/2011, Duration: 5:00

Arturo Márquez

**Arturo Márquez** (b. December 20, 1950, Alamos, Sonora, Mexico) is a Mexican composer. He began his musical training in La Puente, California, in 1966, later studying piano and music theory at the Conservatory of Music of Mexico and composition at the Taller de Composición of the Institute of Fine Arts of Mexico with such composers as Joaquín Gutiérrez Heras, Hector Quintanar, and Federico Ibarra. He also studied in Paris privately with Jacques Castérède, and at the California Institute of the Arts with Morton Subotnick, Stephen Mosko, Mel Powell, and James Newton.

Following the success of Oliver Nickel's transcription of Márquez's *Danzón No. 2* for band, Nickel's transcription of *Conga del Fuego Nuevo* (Conga of New Fire) gives an added kick to the concert band repertoire. The conga is a Cuban carnival dance, from which the conga line, popularized in the U.S. by band leaders such as Xavier Cugat, was derived. Márquez' *Conga del Fuego Nuevo*, the "New Fire" ceremony, which was a pre-Columbian indigenous Mexican group ritual, is rather more elemental and multifaceted than the novelty dance. In contrast to the elegant, sinuous *Danzón*, *Conga* is an up-tempo, celebratory piece, bright and catchy, with the percussion section providing the signature kick at the end of the conga pattern. Márquez slows things down in the middle section to spotlight the first trumpet in a melody that recalls the mariachi tradition. The alto saxes pick it up and relax into a ritard only to be interrupted by the return of the opening material before ending in a fiery fashion.

***Caminantes***

Year Composed: 2019, Duration: 9:00

Ricardo Lorenz

**Ricardo Lorenz** (b. 24 May 1961, Maracaibo, Venezuela) is currently Professor and Chair of Music Composition at Michigan State University College of Music, has served as Composition Faculty of the Wintergreen Summer Music Academy (Virginia), and as Composer-in-Residence of Music in the Loft (Chicago), Sewanee Summer Music Festival (Tennessee), the Billings Symphony Orchestra (Montana), and the Pan and Young-Nam International music festivals in South Korea.

He holds a Ph.D. degree in composition from The University of Chicago and a MM degree from Indiana University and studied composition with Juan Orrego-Salas, Shulamit Ran, and Donald Erb. Ricardo Lorenz previously taught at Indiana University, The University of Chicago, and City Colleges of Chicago.

Program notes by the composer:

These are the facts: About 1.9 million Venezuelans have fled their collapsing nation since 2015 in one of the largest migrations in the world in recent years. The most desperate cannot afford a bus or plane ticket, and so they risk their lives to escape on foot. On average, at the peak of this unprecedented exodus, more than 650 migrants would start on the walk out of Venezuela every day. This crisis is still ongoing. Venezuelans are still rushing illegally across the border into Colombia, frequently encountering armed criminals. They are walking for miles along roads, carrying their belongings. They wrap themselves in blankets, bracing against the cold of frigid mountains.

Latin America's largest migration in recent years is driven by hyperinflation, violence, and food and medicine shortages stemming from recent years of political turmoil. Once-eradicated diseases like cholera and malaria have returned, and children increasingly are dying of causes related to hunger and malnutrition. An estimated more than 1.1 million people have settled in Colombia, nearly 506,000 in Peru, 288,000 in Chile, 221,000 in Ecuador, 130,000 in Argentina, and 96,000 in Brazil. About 300,000 Venezuelans are in the United States and more than 255,000 in Spain, according to the U.N. International Organization on Migration.

*Caminantes* – in English, hikers or walkers – explores the different emotional stages undergone by any one of the hundreds of thousands of Venezuelans who decide to walk to the border between Venezuela and Colombia and continue hiking in the hope of finding a hospitable place that offers basic human rights and opportunities. As a Venezuelan emigrant myself, fortunate to have been welcomed into the United States almost 40 years ago, I empathize deeply with each of those Venezuelans seeking the future they lost all hope of having in their country. Under very different circumstances, I have gone through similar emotions: the hunch that it is time to leave; the feeling of hope challenged by great uncertainty; immense longing for those who remain in Venezuela; acceptance; and the recurring dream of one day being able to return.

*Manifestos*

Year Composed: 2019, Duration: 11:00

Paul Dooley

Born in Santa Rosa, California in 1983, **Paul Dooley** began his musical life listening to Beethoven, Bruce Hornsby, Nirvana and Rush. At the age of 13, Dooley began a long mentorship with singer, songwriter, improviser and gifted counselor Gary “Doc” Collins. In high school Dooley also studied composition with Charles Sepos, before earning bachelor's degrees in mathematics and music composition at the University of Southern California (2002-2007) with Frank Ticheli and Stephen Hartke, and a master and doctorate degree at the University of Michigan (2007-2013) with Michael Daugherty, Bright Sheng and Evan Chambers. A key moment occurred for Dooley in 2010, with his participation in the inaugural Mizzou International Composers Festival.

In 2013 Dooley joined the music faculty at the University of Michigan. He created and directed the Performing Arts Technology department's annual Computer Music Showcase. He also co-directed the Midwest Composers Symposium and was coordinator of the “ONCE. MORE.” festival, a celebration of the 50-year anniversary of the ONCE Festival of Contemporary Music and was co-awarded a grant from the Gilbert Whitaker Fund for the Improvement of Teaching.

*Manifestos*, commissioned by the consortium of the Big XII Band Directors Association, finds primary inspiration in the early twentieth-century avant-garde movement known as Futurism. According to the composer, "I first encountered the artwork in my doctorate when taking a class called "Music in Modernist Movements" taught by the great Jane Fulcher. Futurism, which started in Italy, is associated with technology, speed and violence."

What made the Futurists (and other avant-gardes) prominent in their time was the proliferation of their manifestos, the widely circulated proclamations to the world on how they sought to completely abandon and obliterate all of Italy's storied artistic past and shape a new world order. They envisioned a world that celebrated the wonders of dynamism, motion, youth, the vibrancy of the urban city, the industry of factories, and the various technological achievements of modern man, primarily the automobile and the airplane. The movement's founder, Filippo Marinetti, announced the birth of Futurism with a manifesto published on February 20, 1909 ... exactly 110 years ago to the day of the national premiere of this work.

I. Aero-poem – The Futurists' obsessive fascination with machines, especially those powered by the internal combustion engine, found its apex with the airplane.

II. Futurist Flowers – Within Filippo Marinetti's original ensemble of Futurist followers, no one stands out for exerting influence over a multiplicity of artistic genres more than the versatile Italian artist Giacomo Balla. He was a painter, sculptor, author, actor, tool maker, clothing and costume designer, furniture creator, musical instrument designer, set designer for Igor Stravinsky, scientist who studied light and the motion of humans, animals and machines, as well as an observer of the photographic innovations of the day. He truly earned the title, according to Virginia Dortch Dorazio, of "the Color Magician."

Dooley's second movement, Futurist Flowers, is a serenata that tonally sculpts the fanciful imagination of Balla's magical landscape. Uniquely orchestrated with instrumental color combinations, modality and rhythm, the performer and listener alike will find themselves strolling through a reimagined garden of joy.

III. Star Dancer + Her School of Dance – The name of French painter and writer Francis Picabia is one that any serious student of art concerned with twentieth-century painting will immediately recognize. Though not an official member of the Futurist movement, his work influenced many of the Futurists who were associated with his art and theories. "Picabia is thought as one who formulated the concept of abstraction in art, not through theoretical discourse, but through convincing and powerfully self-revealing works." He was also a prolific poet and writer credited with at least three manifestos published in his magazine, 391.

Within Dooley's Star Dancer + Her School of Dance, a musical picture of a disciplined, ever-moving ballerina sur le pointes, occasionally framed with a descending repose or pas de deux that, in turn, extends an invitation to other sections to join along, is painted. The movement eventually increases in speed and technical furor as the corps de ballet of instruments begin to compete for prominence, pirouetting into a finale that becomes a tour de force of Bacchanalian proportion!

## Biographies

**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. F. Mack Wood** is in his third year as the Associate Director of Bands and Director of the Big Red Marching Machine at Illinois State University. Prior to his appointment at ISU, he was a graduate assistant and pursuing a Doctor of Musical Arts degree in Wind Conducting at The University of Miami, Frost School of Music where he studied primarily with Dr. Robert M. Carnochan. Mack also had the great fortune to learn from Dr. J. Steven Moore, conductor of the Frost Symphonic Winds and Dean of Undergraduate Admissions, Professor Jay C. Rees, Director of Athletic Bands, and Professor Douglas McCullough, Assistant Director of Athletic Bands. At the Frost School of Music, Mack had the opportunity to assist and guest conduct the Frost Wind Ensemble, Frost Symphonic Winds, and co-conducted the University Band with his fellow graduate colleagues. Mack also had the opportunity to assist with all aspects of the Frost Band of the Hour marching band, including arranging some pep band charts.

Prior to his time at The University of Miami, Mack was a Graduate Assistant pursuing a Masters Degree at Louisiana State University where he studied Wind Conducting

with Dr. Damon Talley, Dr. Dennis Llinás, and Dr. Kelvin Jones. He assisted with and guest conducted the Wind Ensemble, Symphonic Winds, Symphonic Band, co-conducted the LSU Chamber Winds, worked with all aspects of The Golden Band from Tigerband marching band, and with the Bengal Brass athletic band. Mack had the great fortune and opportunity to arrange music and design drill for both Tigerband and the Bengal Brass.

Before attending graduate school, Mack 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. Opening a high school was a special opportunity for Mack to learn how to build a band from the ground up. While at North Forney High School, Mack's ensembles received numerous awards and accolades, but most importantly, many of his students continued to participate in music beyond high school.

Mack earned his undergraduate degree from The University of Texas at Austin in Music and Human Learning. While at UT, Mack served as the drum major of the Longhorn Band from 2003-2005 and as a trumpet section leader in 2002. Once Mack graduated from UT, he was an assistant director at Irving Nimitz High School in the DFW metroplex and then moved to be an assistant director at Forney High School just east of Dallas, TX. 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.

**John Gonzalez** is a second-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. Under his leadership the music department quickly became more active and student participation in all ensembles more than doubled. While at EVHS John was also the musical director and assistant play director in the theatre department. John is active as a private trombone instructor for students of all ages and skill levels and was previously on staff in 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. In spring 2022, John was awarded the CBDNA Mike Moss Conducting Fellowship – an award directed toward emerging wind band conductors from underrepresented backgrounds. John was also awarded a DFI Fellowship by the Illinois Board of Higher Education for the 2023 academic year which is intended to provide support for graduate students from underrepresented backgrounds intending to teach in higher education in the state of Illinois.

**Jeason Lopez** is a hornist and 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, Jeason is also one of the three 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, Jeason was living in Arkansas as a student at the University of Arkansas – Fort Smith. During his time at UAFS, he performed as a hornist, flutist, vocalist, and conductor. While there, he performed with the Wind Symphony, Brass Ensemble, Woodwind Quintet, Flute Choir, Leonis Chamber Singers, and Men's Chorus. As a conductor, he was given the opportunity to conduct UAFS Wind Symphony and lab bands. During his last two years, Jeason was employed by the University of Arkansas – Fort Smith where he served as the music theory, sight singing, ear training, and music history tutor for undergraduate students.

Jeason is a native of Tegucigalpa, Honduras. He recently graduated summa cum laude from the University of Arkansas – Fort Smith with a Bachelor of Music in Music Education and now resides in Normal, Illinois full-time. His professional affiliations include the National Association for Music Education, Kappa Kappa Psi, Tau Beta Sigma, and the International Horn Society.

# Illinois State University Symphonic Winds

Mack Wood, *conductor*

## Flute

Mallory Dennis\*  
Adrianna Giacona  
Sarah Huber  
Shannen McGinn  
Jessica Noga\*

## Trumpet

Tyler Belan  
Lauren Cancio  
Chloe Horn  
Joseph Johnson  
Milo Johnson  
Christian McLaughlin\*

## Oboe

Carson Mullins  
Sara Walsh\*

## Trombone

Grant Cermak  
Joe Coombes  
Peyton Gray\*  
Michael Hammon  
Colton Thies  
Hailey Bond, bass

## Bassoon

Anthony Cooper  
Emma Turner

## Clarinet

Karen Bautista  
Jessica Benjamin\*  
Sam Berman  
Mario Florez  
Maggie Haley  
Benito Huizar-Carillo  
Nicole Schmidt  
Bella Vermillion

## Euphonium

Dyllan Bowering  
Brynley Castro  
Joseph Rhykerd\*  
Sara Zittler

## Saxophone

Seth Berkshier  
Darius Botley  
Jennifer Brewer  
Thomas Guilfoyle\*  
Chris Olson

## Tuba

Jack Giroux\*  
Anne Griffin  
Brady Parks

## Percussion

Sara Eckert\*  
Nadia Jensen  
Sam Kelly  
Emma Kutz  
Matthew McAdams  
Ry Montgomery

## Horn

Rhys Barlow  
Alicia Cruz  
Ariel Furgat  
Peter Gao\*  
Joanna Sieczka  
Matthew Tutterow

## Piano

Younhee Choi

\*Denotes Principal or  
Co-Principal

# 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 Castillon, III\*  
Carly Gussman  
Jeason Lopez  
Nicholas Steffenhagen

## Trumpet

Katherine Freimuth  
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

## Double Bass

Alexandra Jennings

## Piano

Olesia Pupina

## Harp

Catherine Case

\*Denotes Principal or Co-Principal

Graduate Teaching Assistants: John Gonzalez, Jeason Lopez, Seth Marshall





## **THANK YOU**

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Polly Bedford, *director of development*  
Adriana Ransom, *director, School of Music*  
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Sara Semonis, *associate dean of research and planning*  
Janet Tulley, *assistant dean for enrollment and student services*  
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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***

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Allison Alcorn, *Musicology*  
Debra Austin, *Voice*  
Mark Babbitt, *Trombone*  
Emily Beinborn, *Music Therapy*  
Glenn Block, *Orchestra and Conducting*  
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Renee Chernick, *Group Piano*  
David Collier, *Percussion and Associate Director*  
Andrea Crimmins, *Music Therapy*  
Peggy Dehaven, *Office Support Specialist/Scheduling*  
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Gina Dew, *Music Education Advisor*  
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Jillian Kouzel, *Oboe*  
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Rose Marshack, *Music Business and Director of CTK\**  
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Cora Swenson Lee, *Cello*  
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Tuyen Tonnu, *Piano*  
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\*Creative Technologies Program (CTK)