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Ensemble Concerts: Wind Symphony, December 4, 2022

Anthony C. Marinello III Conductor

John Gonzalez Guest Conductor

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

Wind Symphony

Anthony C. Marinello, III *conductor*
John Gonzalez, *guest conductor*

Center for the Performing Arts
December 4, 2022
Sunday Afternoon
3:00 p.m.

This is the seventy-seventh program of the 2022-2023 season.

Program

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

Carmina Burana: Cantiones Profanae

- I. Fortune plango vulnera
- II. In trutina
- IV. Amor volat undique
- V. In taberna

Carl Orff
(1895-1982)
arranged by Friedrich K. Wanek

California

David Maslanka
(1943-2017)

John Gonzalez, guest conductor

The Glory of the Yankee Navy

John Philip Sousa
(1854-1932)
Edited by Loras John Schissel

Intermission

MARCH!

Jennifer Jolley
(b. 1981)

Symphony No. 4: Strange Time

- I. Passages of Time
- II. The Divide Between Light and Dark
- III. Toward the Event Horizon
- IV. Time Frozen
- V. Out of Time

Quinn Mason
(b. 1996)

ASSISTED LISTENING DEVICES

The Center for the Performing Arts is equipped with an infrared audio amplification system for assisted listening. Headsets and receiver packs are available, free of charge, at the Box Office or by checking with the House Manager. An ID is needed to check out the device and must be returned to the House Manager at the end of the performance.

Program Notes

Thank you for joining us for today's performance of the Illinois State University Wind Symphony. We hope that you will enjoy our concert, and that you might consider joining us again for future performances here at the ISU School of Music. Please visit <http://www.bands.illinoisstate.edu> for more information. Thank you for your support!

Carmina Burana: Cantiones Profanae

Year Composed: 1937/1981, Duration: 13:15

Carl Orff

Carl Orff (July 10, 1895 – March 29, 1982) was a German composer known particularly for his operas and dramatic works and for his innovations in music education. Orff studied at the Munich Academy of Music and with the German composer Heinrich Kaminski and later conducted in Munich, Mannheim, and Darmstadt. His *Schulwerk* (a manual describing his method of conducting) was first published in 1930. Orff edited some 17th-century operas and in 1937 produced his secular oratorio *Carmina Burana*. Intended to be staged with dance, it was based on a manuscript of medieval poems. This work led to others inspired by Greek theatre and by medieval mystery plays, notably *Catulli carmina* (*Songs of Catullus*) and *Trionfo di Afrodite* (*The Triumph of Aphrodite*), which form a trilogy with *Carmina Burana*. His other works include an Easter cantata (*Comoedia de Christi Resurrectione*), a nativity play (*Ludus de nato infante mirificus*), and a trilogy of music dramas – *Antigonae*, *Oedipus der Tyrann*, and *Prometheus*. Orff's system of music education for children, largely based on developing a sense of rhythm through group exercise and performance with percussion instruments, has been widely adopted. In 1924 in Munich he founded, with the German gymnast Dorothee Günther, the Günther School for gymnastics, dance, and music.

Carmina Burana is a cantata originally for orchestra, chorus, and vocal soloists that premiered in Frankfurt, Germany in 1937. Orff drew his text from a 13th century manuscript containing songs and plays written in Latin and medieval German, which was discovered in 1803 at the Bavarian monastery of Benediktbeuern. Dubbed the *Carmina Burana* (“Songs of Beuern”) by the German philologist Johann Andreas Schmeller, the texts present a varied view of medieval life, including religious verses, social satires, and bawdy drinking songs. While the full cantata contains a sprawling 25 songs, this chamber arrangement selects five for 10 wind instruments. Notably absent is the iconic *O Fortuna*, well known for its frequent deployment in service of movie trailers and advertisements. These selections serve the small ensemble well, allowing for delicate solo instrumental play as well as still-powerful choral outbursts.

California

Year Composed: 2015, Duration: 11:00

David Maslanka

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed. Maslanka's music for winds has become especially well known. Among his more than 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces. He served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and was a freelance composer in Missoula, Montana from 1990 until his death in 2017.

Program note by the composer:

Dedicated to California Music Educators that have weathered the storm, with spirits set on new beginnings and the strongest times to come as the California All-State Music Education Conference moves to San Jose, CA in 2016.

“Music is wonderful. It lets us tell ourselves things we can't speak out in words. It opens the dream space and lets us dream together. It lets us imagine the world as it really is, a place of vitality, power and possibility. We live in fear of destruction, from climate change, nuclear bombs, increasing population, vanishing resources, continuous war. When the troubles are listed like this it is hard to know what we think we are doing with our seemingly simple and innocent music making. California has always been a place of big dreams. The music of California celebrates the California dream space. There is tremendous beauty here — the forests, deserts, mountains and valleys, the ocean — and also the strength within the people and in the earth to meet the times that are upon us. Music lets us dream, and in that dream is the possibility of a new world, one in which humans live in harmony, within themselves, with all other people, with all other species, with the planet. Is this dream impossible? Are circumstances too complex? Will human nature never change? My answer to these questions is no. The dream starts somewhere. Let our music making be one such place.”

The Glory of the Yankee Navy

Year Composed: 1909/2004, Duration: 3:25

John Philip Sousa

John Philip Sousa (November 6, 1854 – March 6, 1932) 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 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.

Despite Sousa's distinguished military career, *The Glory of the Yankee Navy* was not written to celebrate the United States' ocean-going armed forces. Rather, it ties into Sousa's long-standing love of musical theatre. In 1909 a singer and actress named Blanche Ring was the toast of Broadway. That year, she was preparing a new musical called *The Yankee Girl*, set to open in 1910. When her director decided the show needed a march, Sousa agreed to write one, dedicated to Ms. Ring. *The Glory of the Yankee Navy* is the charming result.

MARCH!

Year Composed: 2020, Duration: 9:40

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:

When I received a commission from the American Bandmasters Association, I knew that I wanted to write a march. How do you not write one for an organization that John Philip Sousa belonged to? Besides, who doesn't love a good march? Their rhythmic drive and infectious melodies are irresistible. Even the word itself – "*march*" – is sharp and percussive. It's like they were engineered to give us sonic sugar highs. Yet there is another side to the sonic pleasures of the march – since antiquity, marches have been recognized and principally employed to incite combatants gearing up for battle.

At first it seemed strange to make this association. The migration of the march from martial processions that celebrated rulers and nations to an art-music genre performed in the auditoriums of educational institutions is usually dated to the late nineteenth and early twentieth centuries. The ardor it inspires has long been divorced from the promotion of grim acts of violence. At best, the march motivates decidedly non-lethal athletic competition. I realized, however, during my research and writing of this piece that this is only a partial description and that the march's original functions have persisted.

This is because the story of the march's conversion to political neutrality isn't one narrative but two. While it is true that the march retreated to the aesthetic realm in Europe and the United States, it was simultaneously advancing in the accompaniment of political and economic dominion abroad. Though often uncredited, it's actually the march that introduces Western

music to the non-Western world. It wasn't orchestras performing the canon in concert halls, but military bands playing amongst cannons in colonial ports. For much of humanity, the reception of the march is impossible to uncouple from the imperial project it provided a soundtrack to. Moreover, we see this legacy of the march continue today only on a global scale. New marches are being written for elected officials, sovereigns, and the increasing number of despots and proto autocrats to legitimize their stations, to provoke expansionist and nationalist fantasies, and to inflame their followers.

With *March!* I wanted to follow my connections to both legacies. The work is a combination of my devotion to a type of musical composition and my uncertain feelings towards its historical past and present. Fortunately, I had a precedent in the form of Dmitri Shostakovich's *March of the Soviet Militia* (1970) to offer assistance in my efforts (listeners may detect a loose homage to his work in my opening). Like Shostakovich's late work, my march is a dark parody. But where Shostakovich used the march form in excess to turn pomp into pomposity in "honor" of a brutal armed force, I sought to deconstruct my march. I wanted my crisp, uncomplicated anthems, and quotations of unsettling North Korean patriotic melodies to be interrupted and broken apart by irreverent percussion, sputtering tempos and audio taken from the Korean demilitarized zone. My intention was to blunt the march's aural seductions. I still wanted the bravado, but I wanted to make it insubstantial and alienating.

Importantly, I depart from Shostakovich in my proximity to the brutal regime referenced. He lived in the midst of the Stalinist nightmare. I exist in a wounded but still functioning liberal democracy far from the nightmare of the Kim dynasty. And while there is personal connection – my mother was orphaned during the Korean War – the selection of North Korean marches should ultimately be understood as representative of our contemporary moment: one where dictatorships and backsliding democracies embrace repression, ethno-nationalism, and brutality to thunderous cheers and fanfare.

Symphony No. 4: Strange Time

Year Composed: 2019/2022, Duration: 25:00

Quinn Mason

Quinn Mason (b. 1996) is an American composer and conductor. Mr. Mason studied composition at Southern Methodist University Meadows School of the Arts with Dr. Lane Harder. He previously studied at Richland College with Dr. Jordan Kuspa, Texas Christian University with Dr. Blaise Ferrandino and with the University of Texas at Dallas's Dr. Winston Stone. He has also worked with distinguished composers David Maslanka, Jake Heggie, Libby Larsen, Robert Xavier Rodriguez, and David Dzubay. His orchestral music has received numerous performances in the United States by the Dallas Symphony Orchestra, San Francisco Symphony, Utah Symphony Orchestra, and many others. His work has been played in Europe by the Orchestra Sinfonica Nazionale della RAI. Mason has received awards from the American Composers Forum, Voices of Change, Texas A&M University, the Dallas Foundation, the Philadelphia Youth Orchestra, ASCAP, the Heartland Symphony Orchestra, Arizona State University Symphony Orchestra and was also named as a finalist for 2020's Texan of the Year. He is also a conductor, having studied with Marin Alsop, James Ross, Miguel Harth-Bedoya and Will White, and has guest conducted Orchestra Seattle and the MusicaNova Orchestra.

Program note by the composer:

When I was a student at SMU, I was quite suddenly commissioned by Dr. Jack Delaney (director of bands) on the following terms: no instrumentation limit and no time limit. I decided that I wanted to compose a large-scale work using an expanded wind ensemble (with harp and organ, two tubas and an English horn and contrabassoon in the woodwinds) that reflected my interest of time travel and space/time phenomena. It's something that I have been fascinated with for a while and curious as to whether it would work in a musical context. The first thing I had to do was my research. I remember when I was younger reading books such as H.G. Wells' *The Time Machine* and Jon Scieszka's series *Time Warp Trio*, which then inspired me to research paradoxes such as the Predestination Paradox and the Grandfather Paradox. The idea that one little action you take in the past can alter the future significantly appealed to me and piqued my curiosity.

I embarked on this composition to create a piece that was in the same vein as a David Maslanka symphony and intended as a companion piece to his own fourth symphony, while at the same time reflecting my own unique interests and voice. I had the good fortune of working with Dr. Maslanka briefly in February 2017, when he shared with me his philosophy and perspectives on the humanity of music, which changed my entire approach to composition

and music making. In a way, this symphony is a 'thank you' to Dr. Maslanka for inspiring me.

Then came the composition of the piece. I knew that I wanted to depict a journey into a space time continuum complete with a trip into an event horizon. I wanted to challenge the very idea of the perception of time and reality in a musical setting. My symphony is set in five movements played continuously without pause.

The first, *Passages of Time*, begins with a murmuring line in the woodwinds, which continues as the brass enter with a solemn fanfare, depicting the time traveler. This chorale is heard in four out of the five movements, and acts as the catalyst that affects all the musical events around it.

The second movement, *The Divide Between Light and Dark*, contains contrasting sections of brightly colored and darkly hued music. Here, we've arrived in the time space continuum and are looking at contrasting universes.

In the third movement, we take a trip *Toward an Event Horizon*. The feel of this music is frantic and energetic, as it doesn't know whether it wants to speed up or slow down. As a result, some instrumental voices push ahead in the texture; others fall back. In theory, when one approaches an event horizon, the person observing the subject entering it sees them slow down before they come to a complete stop. However, to the subject entering, they are actually speeding up. So how did I represent this in the music? Near the end of this movement, the music has the sensation of speeding up but the conductor's beats slow down until the music comes to a complete stop. Most unusually, this movement contains a battle between two Tam-tams (gongs).

The fourth movement, *Time Frozen*, isn't conducted at all. The erratic nature of the third movement and steadily building brass chorale from the first movement has pushed the music over the edge and into a void. As this music is completely aleatoric, I encourage the musicians to improvise to give the music a sense of timelessness.

In the fifth and final movement, we're *Out of Time*. After the timelessness of the fourth movement, we return to order but less rigid and more freely. The brass chorale returns again twice, this time quieter and tranquil before the music fades into abyss and we're left with the return of the murmurings of the first movement. This fades into a calm woodwind chorale with solo celesta flourishes, and finally ends with a distant organ to ponder the journey that we've just been on. In the vein of Mahler's 'Das Abschied' (from Das Lied von Der Erde), It reminds us that time is fleeting and comes to an end eventually.

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.

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 institutions of higher education in the state of Illinois.

Illinois State University Wind Symphony

Anthony C. Marinello, III *conductor*

Flute

Christopher Bulding
Gina Russell*
Isaac Rutledge
Kirsten Townander

Oboe

Emma Edwards
Elli Ji
Alex Widomska*

Bassoon

Nicholas Filano
Kiara Price*
Rosalie Truback

Clarinet

Jessica Benjamin
Sam Berman
Erin Brown
Alec Jenkins*
Trent Nolin
Christian Rucinski*
Melanie Saienni
Nicole Schmidt
Danielle Cahue, bass

Saxophone

Ryan Baur
Grace Gatto
Mike Jeszke
Luke Podvrsan*
Mikey Schelinski

Horn

Ryan Burns
Daniel Castillon, III*
Allison Hoffman
Jeason Lopez
Nicholas Steffenhagen
Scott Whitman

Trumpet

Jeri Blade*
Lauren Cancio
Seth Marshall
Joshua Mobley
Camrin Severino
Ryan Valdivia

Trombone

Sophia Brattoli*
John Gonzalez
Brett Harris
Nick Sisson, bass

Euphonium

Phil Denzmore*
Dylan Gray

Tuba

JT Butcher
Micah Crouse*

Percussion

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

Double Bass

John St. Cyr

Piano

Somlee Lee

Organ

Peter Wykert

Harp

Catherine Case

*Denotes Principal or Co-Principal

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