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Ensemble Concerts: Wind Symphony, April 26, 2024

Anthony C. Marinello III
Illinois State University

Jeason Lopez
Illinois State University

Christopher Bulding
Illinois State University

Gina Russell
Illinois State University

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Recommended Citation

Marinello III, Anthony C.; Lopez, Jeason; Bulding, Christopher; and Russell, Gina, "Ensemble Concerts: Wind Symphony, April 26, 2024" (2024). *School of Music Programs*. 6038.
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Illinois State University
Wonsook Kim College of Fine Arts
School of Music

Wind Symphony

Anthony C. Marinello, III *conductor*

Jeason Lopez, *graduate conductor*

Christopher Bulding, *graduate conductor*

Gina Russell, *flute*

Center for the Performing Arts
April 26, 2024
Friday Evening
8:00 p.m.

This is the one hundred and ninety-fifth program of the 2023-2024 season.

Program

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

L'Inglesina

Davide Delle Cese
(1856-1938)
arr. John R. Bourgeois

Jeason Lopez, *graduate conductor*

Elegy for Albinoni

Shelley Hanson
(b. 1951)

Christopher Bulding, *graduate conductor*

Concerto for Flute and Wind Orchestra

- I. Bright
- II. Espressivo

Mike Mower
(b. 1958)

Gina Russell, *flute*

**Winner of the 2024 Illinois State University
Wind Symphony Concerto Competition**

-Intermission-

Octet for Wind Instruments

Igor Stravinsky
(1882-1971)

Presentation of Scholarships

Blue Shades

Frank Ticheli
(b. 1963)

Senior Recognition

Make Our Garden Grow

Leonard Bernstein
(1918-1990)
trans. Clare Grundman

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!

L'Inglesina

Year Composed: 1871/2000, Duration: 4:25

Daive Delle Cese, arr. John R. Bourgeois

Daive Delle Cese was an Italian composer and conductor, known primarily as the composer of the popular concert march *L'Inglesina*. He first studied with Antonio Geminiani, who had been a theater conductor in Rome. Later, he studied at the Conservatory of San Pietro a Majella. Following military service, he led bands in Pontecorvo, Venice (1886), San Leo (1886-1891), and Bitonto (1891). He also organized a band of young boys, most of whom were under the age of ten. He named it the Lilliputian Concert Band, and it played frequently throughout southern Italy. During the years after World War I, he devoted most of his time to composing and teaching.

In addition to his marches and concert music for band, Delle Cese composed ballets, intermezzi, and lyric pieces. From 1885-1888, by direction of the Italian War Office, he arranged all known national anthems for band. Many of his works were published by Adolfo Lapini in Florence and are now available from Casa Musicale Pucci in Napoli.

Program note by publisher:

L'Inglesina, originally *Linglesina* (The Little English Girl), is a concert march or *marcia sinfonica*, though it is composed in a more flexible form than the standard military march. Its phrases and sections are often asymmetrical. Various elements are reintroduced to create dramatic effect, along with sudden dynamic shifts and wide-ranging expressiveness. This piece is an important part of the march repertoire, particularly as an example of the late nineteenth-century, Italian concert march style. This edition by John Bourgeois, former director of the United States Marine Band, brings new excitement and freshness to the original European classic.

Elegy for Albinoni

Year Composed: 2011, Duration: 5:00

Shelley Hanson

Shelley Hanson is an American composer, conductor and clarinetist. Dr. Hanson received her Ph.D. in performance, music theory, and music literature from Michigan State University, and has conducted university orchestras and wind ensembles as a faculty member of several universities. She is also on the artistic staff of the Minnesota Youth Symphonies.

Shelley Hanson's compositions have been performed on every continent except Antarctica. As a conductor, record producer, and clarinetist, she has performed as a soloist with many ensembles: the Minnesota Orchestra, the Milwaukee Symphony, the North Carolina Symphony, the Las Vegas Philharmonic, the St. Paul Chamber Orchestra, and the U.S. Air Force Band, among others.

Also a conductor, record producer, and clarinetist, she and her band, Klezmer and All That Jazz, have performed her *Concerto for Klezmer Band and Orchestra* with the Minnesota Orchestra, Milwaukee Symphony, North Carolina Symphony, St. Paul Chamber Orchestra, and many other groups. Klezmer and All That Jazz recorded traditional and her original music for the award-winning audio book version of the classic Yiddish folk tale *The Dybbuk*.

Principal clarinetist of the Minneapolis Pops Orchestra, she has recorded orchestral and chamber music for Virgin Records, Teldec, Innova, and others, and was a soloist for the soundtrack of the feature film *Out of the Wilderness*. She is the founding director of the Macalester College Wind Ensemble (St. Paul, Minn).

Program note from score:

Elegy for Albinoni is a memorial piece in honor of the prolific but now rarely performed Baroque-era composer Tomaso Albinoni (1671-1751). After an opening theme which sets the ultra-romantic tone of this piece, the second theme is based on rhythmically and harmonically altered versions of a few measures of one of Albinoni's violin sonatas. The two themes are used in alternation, in fragments, or simultaneously throughout the piece.

Albinoni's music was admired by one of the greatest composers of his time, Johann Sebastian Bach. Though Albinoni was 14 years older than Bach, he outlived him, perhaps partially because, as the independently wealthy son of a paper merchant, Albinoni never struggled financially. Bach used the older man's bass lines as examples in his teaching, as well as using some of Albinoni's themes as the basis for some of Bach's own pieces. Albinoni's oboe concerto is one of the standards of the oboe repertoire. However, the most familiar piece associated with Albinoni, the well-known *Adagio*, is actually by 20th-century composer Remo Giazotto, who says he based that piece on several measures of one of Albinoni's lost works.

Elegy was originally commissioned for string orchestra in 2008 by Breck School (Minn.) in honor of Claudette Laureano, recipient of the Jean Wigley Award for Outstanding Teaching. A full orchestra version was commissioned in 2009 by the Minnesota Youth Symphonies (Claudette and Manny Laureano, Co-Music Directors). This version for winds was commissioned in 2010 by Adam Sroka and the St. Michael-Albertville (Minn.) High School Wind Ensemble.

Concerto for Flute and Wind Orchestra

Year Composed: 2004, Duration: 11:30

Mike Mower

Mike Mower is a British composer and flautist. Mower originally studied classical flute at the Royal Academy of Music, London and was later awarded the ARAM (Associate of the Royal Academy of Music). He has since been involved in many different styles of music. Mike also plays the saxophone and clarinet, and leads Itchy Fingers, the world-famous jazz saxophone quartet. Itchy Fingers has performed at major festivals and concert halls in over 40 countries since 1985 and has won many international music awards.

He has performed or recorded as a session musician with jazz and rock bands, with artists such as Gil Evans, Tina Turner, Flora Purim & Airtó Moreira, Paul Weller, Björk and Ryuchi Sakamoto. He has also played in west-end shows, jazz gigs and with classical ensembles.

As a composer and arranger, Mike has been commissioned to write works for the BBC Big Band and Radio Orchestra, NDR Radio Big Band, the Stockholm Jazz Orchestra, for Airto Moreira and Flora Purim, and for numerous wind ensembles throughout Europe. He also writes and arranges commercial music for pop bands, TV and radio. Mike has produced a CD *Tango Del Fuego* for James Galway and RCA Victor using exclusively his compositions and arrangements.

Program note by the composer:

I was approached by Lisa Garner, professor of flute at Texas Tech University, to write a work for flute and wind orchestra whilst I was performing at the American National Flute Association conference in Las Vegas in 2003. She had assembled a consortium of 19 universities and the Brannen Cooper Foundation to fund a 12-minute piece, in the event I decided to add a third movement and turn the work into a concerto.

I had never written anything for wind orchestra before and was quite daunted at the prospect of having thirty-odd wind instruments supporting a flute. Impossible! was my initial reaction -- the flute will never be heard -- so I did some research and came across *Lindisfarne Rhapsody* written for the same combination in 1997 by Philip Sparke which worked very well. Before setting down to work I had a conversation with wind band guru Tim Reynish whilst we were both working on separate projects at the University of Kentucky. Being aware of my "jazz leanings" he ordered me to infuse some jazz into the project "as the wind orchestra repertoire needs it..." This was a red rag to a bull which gave me the green light to write something blue... I realised that hidden within the wind orchestra is a full big band, and, having written a lot for big band previously, started to think of the orchestra as an augmented big band. Which of course it isn't, but as a starting point this put me more into my compositional comfort zone.

It was my intention to score as lightly as possible when accompanying the flute but also to give the whole band something to get their teeth into with large tutti sections interspersed. I was aware of the fact that the whole project was funded from the USA and consequently put in a few musical ideas associated with that country such as the fife and drum/country opening section in the first movement and the Air Force training routine sergeant/squad chant in the last movement (albeit within a 12-tone note row!).

Octet for Wind Instruments

Year Composed: 1923/1952, Duration: 15:00

Igor Stravinsky

Igor Fyodorovich Stravinsky was a Russian composer. Stravinsky was the third of four children, all boys: Roman, Yuri, and Gury. His family life was rather unfortunate: the oldest brother (Roman) died in 1897, and his father died of throat cancer in 1902. Another brother (Gury) died of typhus in 1917, and his first wife (who was, incidentally, his first cousin) Catherine died of tuberculosis in 1939. His daughter Lyudmila had died four months earlier from the same disease.

When he was only nine years old, he began taking piano lessons, but was far from a prodigy. Much like Tchaikovsky, he was urged by his parents to study law, and he did in fact enroll at St. Petersburg University. This early training would serve him well in later years when he became known as the most litigious of composers and would help him in his many business dealings.

When he was twenty years old, he showed his budding work to a friend of his father's — the composer Nikolai Rimsky-Korsakov. Rimsky-Korsakov took Stravinsky on as

his pupil, providing him with much guidance and a discipline Stravinsky had not had to this point. Under Rimsky-Korsakov's tutelage, Stravinsky was exposed to the music of many different composers, and met many artists, writers, and musicians.

Around 1908, the ballet impresario Sergei Diaghilev commissioned Stravinsky to write music for his Paris series of the Ballet Russes: *The Firebird* is the score that resulted from this commission, and Stravinsky's name became famous. Following hot on the heels of *The Firebird* came *Petrouchka* and the scandalous *Le Sacre du Printemps* ("The Rite of Spring"). Stravinsky's international fame was now assured, and he never lost the reputation for being one of the most brilliant composers of the twentieth century.

For almost 50 years, Stravinsky toured the world as a concert pianist and then as a conductor, partly for the money but also partly to assure performances of his own works. In 1945 he became an American citizen and settled in Hollywood, California, where he lived until 1969, when he moved to New York to be closer to the medical facilities he depended upon. Stravinsky died of pneumonia in New York on 6 April 1971.

Program note from Nikk Pilato:

Stravinsky's *Octuor for Wind Instruments* (commonly known simply as the "Octet") was written at a time in which the composer was beginning to experiment with more formal writing, a practice that would come to be known as *Neo-Classicism*. Stravinsky himself detested the term, calling it "a much-abused expression meaning absolutely nothing." The essence of neo-classicism is writing that is modern sounding in its approach to harmony, rhythm, and counterpoint, yet is composed following the basic forms and ideals of the Classical period. Regardless of Stravinsky's personal opinions on the semantics of the style, it was clear that he was employing a more formal and structured method in his compositions, and like it or not, he was a neo-classicist. Just a decade before he had burst onto the scene with his three nationalistic ballet scores, the last of which -- *Rite of Spring* -- had caused a near-riot at its premiere. Yet here Stravinsky was already abdicating the style that had brought him to fame, and was plunging into a new style, a style that never seemed to catch the public's fancy in the way his lush Romantic scores had.

The score was begun at Biarritz, France, in late 1922, and was completed in Paris on 20 May 1923. The original version was published by Edition Russe de Musique in 1924; a later revised version (edited by Albert Spalding) is still published by Boosey & Hawkes. The manuscript resides in the Stiftung Rychenberg Winterthur. The premiere performance took place at the "Concerts Koussevitsky" in the Paris Opera House on 18 October 1923, with the composer conducting. Stravinsky decided to conduct the premiere performance partly due to the bad taste in his mouth from his experience with the premiere of *Symphonies of Wind Instruments* (in which he was unhappy with the way that Serge Koussevitzky interpreted the work), and partly because he did not want to risk another conductor "interpreting" a work for which -- according to Stravinsky -- there was no interpretation.

Discussing the *Octuor* shortly after its first performance, Stravinsky said: "Form, in my music, derives from counterpoint. I consider counterpoint as the only means through which the attention of the composer is concentrated on purely musical questions. Its elements also lend themselves perfectly to an architectural construction."

Blue Shades

Year Composed: 1997/2020, Duration: 10:30

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 served as Professor of Composition until 2023. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and he still enjoys 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.

Frank Ticheli is the winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his *Symphony No. 2*. Other awards for his music include the Charles Ives and the Goddard Lieberman Awards, both from the American Academy of Arts and Letters, the Walter Beeler Memorial Prize, and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music.

Dr. Ticheli received his doctoral and masters degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Klavier, Koch International, and Mark Records.

Program note by composer:

In 1992 I composed a concerto for traditional jazz band and orchestra, *Playing with Fire*, for the Jim Cullum Jazz Band and the San Antonio Symphony. I experienced tremendous joy during the creation of *Playing with Fire*, and my love for early jazz is expressed in every bar of the concerto. However, after completing it, I knew that the traditional jazz influences dominated the work, leaving little room for my own musical voice to come through. I felt a strong need to compose another work, one that would combine my love of early jazz with my own musical style.

Four years, and several compositions later, I finally took the opportunity to realize that need by composing *Blue Shades*. As its title suggests, the work alludes to the blues, and a jazz feeling is prevalent -- however, it is not literally a blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung.

The work, however, is heavily influenced by the blues: "Blue notes" (flatted 3rds, 5ths, and 7ths) are used constantly; blues harmonies, rhythms, and melodic idioms pervade the work; and many "shades of blue" are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of "wailing" brass chords recalling the train whistle effects commonly used during that era.

Blue Shades was commissioned by a consortium of thirty university, community, and high school concert bands under the auspices of the Worldwide Concurrent Premieres and Commissioning Fund.

Make Our Garden Grow

Year Composed: 1956/1993, Duration: 3:15

Leonard Bernstein

Leonard Bernstein was an American composer, pianist, and conductor. Bernstein was born to Russian immigrants and attended Boston Latin School, Harvard University, and the Curtis Institute of Music. He studied with composers Edward Burlingame Hill and Walter Piston as well as conducting with Fritz Reiner. In the summers of 1940 and 1941 he studied conducting at Tanglewood with Serge Koussevitzky along with Frederick Fennell, Lukas Foss, and Walter Hendl. He became assistant conductor of the New York Philharmonic in 1943 and it was in this role he became famous by filling in last minute for Bruno Walter for a national broadcast on 14 November 1943.

His *Symphony No. 1, "Jeremiah"* was premiered by the Pittsburgh Symphony in January 1944 followed by *Fancy Free* and *On the Town* by the end of the year. These successes led to numerous opportunities overseas, including being the first American to conduct at La Scala. In 1951 he became the head of conducting at Tanglewood and seven years later became Music Director of the New York Philharmonic (1958-1969). In this position he promoted new music, developed a series of Young People's Concerts, and recorded the symphonies of Gustav Mahler but was limited in his time to compose.

Bernstein was able to compose more in the 1970s. His achievements included Kennedy Center Honor for Lifetime of Contributions to American Culture Through the Performing Arts, 11 Emmy Awards, election to the Academy of the American Academy and Institute of Arts and Letters, and the Lifetime Achievement Grammy Award from the National Academy of Recording Arts and Sciences.

Program note by San Luis Obispo Wind Orchestra:

Candide was Bernstein's third Broadway musical, following *On the Town* and *Wonderful Town*. Adapted by Lillian Hellman from Voltaire's 18th-century satire on blind optimism, Bernstein's *Candide* is an operetta set in the castle of the Baron Thunder-ten-Tronckh in the mythical European land of Westphalia. Within these walls live the Baron and Baroness; Cunégonde, their beautiful and innocent virgin daughter; Maximilian, their handsome son; Candide, their handsome bastard nephew; and Paquette, the Baroness' buxom serving maid. They are taught by Dr. Pangloss, who preaches the philosophy that all is for the best in "The Best of All Possible Worlds."

Candide and Cunégonde kiss, and Candide is banned from Westphalia. As he leaves, Bulgarians invade, kidnap him and slaughter everyone except for Cunégonde, who they prostitute out to a rich Jew and the Grand Inquisitor.

Candide escapes and begins an optimistic, satirical journey, taking with him his sweetheart Cunégonde and Pangloss. Candide journeys to Lisbon, Paris, Buenos Aires, and even the legendary El Dorado, only to discover reality in the forms of crime, atrocity, and suffering. He returns to Venice with Cunégonde, stripped of his idealism. His ultimate emotional maturation concludes in the finale with “You’ve been a fool, and so have I, But come and be my wife, And let us try before we die, To make good sense of life.

We’re neither pure nor wise nor good; We’ll do the best we know; We’ll build our house, and chop our wood, And make our garden grow.”

Opening on Broadway on December 1, 1956, *Candide* was perhaps a bit too intellectually weighty for its first audiences and closed after just 73 performances. Bernstein was less concerned over the money lost than the failure of a work he cared about deeply. The critics had rightly noted a marvelous score, and Bernstein and others kept tinkering with the show over the years. With each revival, *Candide* won bigger audiences. In 1989, the already seriously ill Bernstein spent his last ounces of vital energy recording a new concert version of the work. “There’s more of me in that piece than anything else I’ve done,” he said.

Near the end of the operetta, Candide and his love Cunegonde sing *Make Our Garden Grow*, in which Candide realizes that the only purpose of living is to cultivate the earth and to create a garden.

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.

Jeason Lopez is a second-year graduate student at Illinois State University currently pursuing Master of Music Degrees in Wind Conducting under Dr. Anthony Marinello and Horn Performance under Dr. Rachel Hockenberry. 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. Aside from being a student at ISU, Jeason also serves as the Principal Horn of the Jacksonville Symphony Society.

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, aural skills, 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 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.

Christopher Bulding is a first-year graduate student at Illinois State University currently pursuing a Master of Music degree in Wind Conducting under Dr. Anthony Marinello and studying Flute under Dr. Kimberly Risinger. In addition to his studies, Christopher 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.

Gina Denise Russell is a flautist based in Bloomington-Normal, Illinois. A 2023 graduate of Illinois State University, Russell holds a Bachelor of Music Education (BME) degree. Graduating *summa cum laude* and with honors, Russell was selected as a 2022–23 Bone Scholar, the most prestigious honor an undergraduate student at Illinois State University can receive. She was also a recipient of the Charles W. Bolen and Mary Jo Brown Endowed Scholarships. Russell continues to attend Illinois State University in pursuit of her Master of Music (MM) degree in Flute Performance, working as a Graduate Teaching Assistant for the flute studio. Russell’s primary teacher is Dr. Kimberly McCoul-Risinger.

At Illinois State University, Russell is a member of the Wind Symphony, Symphony Orchestra, and Flute Studio. With the Wind Symphony, Russell has traveled to Madison, WI, performing at a CBDNA Regional Conference, as well as to the suburbs of Chicago, IL. She has also traveled to Chicago, IL twice with ISU’s Symphony Orchestra. Russell has assisted in planning, rehearsing, and running multiple ISU Flute Studio recitals, along with performing in duos, quartets, and flute choirs. Russell has performed with numerous chamber ensembles including the Vendredi Winds and the Bedford Woodwind Quintet. An advocate for new music, Russell has premiered new chamber works written by composition students in ISU’s Music Factory concerts, including works written by Kirsten Townander, Noah Marney, and Joe Sandy. Russell also performed in the 2024 RED NOTE New Music Festival in a performance of Ted Hearne’s chamber work, “Baby [an argument].” In 2022, Russell performed with MIOpera as principal flute in their production of *The Sound of Music*. During the summer, Russell performs with the Peoria Municipal Band, presenting over twenty concerts each season. In addition, Russell will be attending Mostly Modern Music Festival this June, a summer orchestra intensive that is focused on newly composed works and hits of the 20th-century. The festival takes place in Saratoga Springs, NY.

An active solo player, Russell was named winner of the 2024 ISU Wind Symphony Concerto Competition and will be performing the first two movements of Mike Mower’s *Concerto for Flute and Wind Orchestra*. Russell was also a finalist in the 2022 ISU Concerto-Aria Competition, receiving an Honorable Mention. She has given numerous solo recitals, performing music by J. S. Bach, W. A. Mozart, Carl Reinecke, Eugene Bozza, Frank Martin, Lowell Liebermann, and Sam Zyman. In Russell’s free time, she enjoys jamming out on guitar and hanging out with her cat, Charlie.

Illinois State University Wind Symphony
Anthony C. Marinello, III *conductor*

Flute

Alexandra Adrowski
Christopher Bulding
Chelsea Davis
Gina Russell*

Oboe

Melanie Castillo
Emma Edwards
Elli Ji*

Bassoon

Kendra Chaney*
Rosalie Truback
Emma Turner

Clarinet

Olivia Ariza
Erin Brown
Ryan Daimid
Alec Jenkins*
Hunter Kitterlin
Charlie Miller
Holly Peters
Christian Rucinski*
Nicole Schmidt

Saxophone

Ryan Baur*
Jennifer Budlong-Brewer
Thomas Guilfoyle
Mikey Schelinski

Horn

Lydia Cermak
Kizzie Cobden
Carly Gussman
Lucy Harazin
Jeason Lopez

Trumpet

Lauren Cancio
Charlie Machamer
Serena Mielke
Joshua Mobley
Alexis Piña*
Ryan Valdivia

Trombone

Joseph Buczko*
Connor Franke, bass
Peyton Gray
Elton Gund

Euphonium

Phil Denzmore*
Joseph Rhykerd

Tuba

Micah Crouse*
Anne Griffin

Percussion

Jack Cacciabondo
Elias Castillo
Sara Eckert*
Nadia Jensen
Sam Kelly
Ry Montgomery

Double Bass

Jay Cebrero

Keyboard

Olesia Pupina Daniel Ota*

*Denotes Principal or Co-Principal

Graduate Teaching Assistants: Jeason Lopez, Christopher Bulding, Alexis Piña