

Illinois State University

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Ensemble Concerts: Morton High School Wind Ensemble, Wind Symphony, Belle Voix; February 21, 2024

Craig Hatter
Illinois State University

Katrina Fitzpatrick
Illinois State University

John Gonzalez
Illinois State University

Anthony C. Marinello III
Illinois State University

TJ Mack
Illinois State University

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

Morton High School Wind Ensemble

Craig Hatter, *Co-Director of Bands*
Katrina Fitzpatrick, *Co-Director of Bands*
John Gonzalez, *Assistant Director of Bands*

&

Wind Symphony

Anthony C. Marinello, III, *conductor*
TJ Mack, *guest conductor*
Peyton Gray, *guest composer*

&

Belle Voix

Andrew Bruhn, *conductor*

Center for the Performing Arts
February 21, 2024
Wednesday Evening
7:00 p.m.

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

Program

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

Morton High School Wind Ensemble

<i>Chorale and Alleluia</i>	Howard Hanson (1896-1981)
<i>Song for Lyndsay</i>	Andrew Boysen (born 1968)
<i>Magnolia Star</i>	Steve Danyew (born 1983)

Illinois State University Wind Symphony

<i>Airborne</i>	Peyton Gray (born 2001)
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TJ Mack, *guest conductor*
Peyton Gray, *guest composer*

World Premiere Performance

<i>Fantasia and Fugue in C Minor, BWV 537</i>	J.S. Bach (1685-1750) tr. Donald Hunsberger
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<i>The Liberty Bell</i>	John Philip Sousa (1854-1932) arr. Keith Brion and Loras Schissel
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<i>American Hymnsong Suite</i>	Dwayne S. Milburn (born 1963)
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<i>Ara Bátor</i>	Kjartan Sveinsson (born 1978) arr. David Vickerman
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Illinois State University Belle Voix Andrew Bruhn, *conductor*

<i>Dionysiaques, Op. 62, No. 1</i>	Florent Schmitt (1870-1958) ed. Felix Hauswirth
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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!

Morton High School Wind Ensemble

Chorale and Alleluia

Year Composed: 1954, Duration: 5:05

Howard Hanson

Howard Hanson (October 28, 1896 - February 26, 1981) was an American composer, conductor, and teacher who promoted contemporary American music and was, in his own compositions, a principal representative of the Romantic tradition. In his youth he studied music with his mother. Later, he studied at Luther College in Wahoo, Nebraska receiving a diploma in 1911, then at the Institute of Musical Art in New York City (later renamed The Juilliard School) where he studied with the composer and music theorist Percy Goetschius in 1914. Afterwards he attended Northwestern University, where he studied composition with Peter Lutkin and Arne Oldberg in Chicago. He received his Bachelor of Arts degree in music from Northwestern University in 1916. That same year, Hanson earned his first full-time position as a music theory and composition teacher at the College of the Pacific in California, and only three years later, the college appointed him Dean of the Conservatory of Fine Arts in 1919. He then studied composition in Rome for three years with Ottorino Respighi but stated that "Sibelius and Grieg were his two most significant influences." He received many awards for his compositions including the Pulitzer Prize in 1944 for his Symphony No. 4, the first American Prix de Rome, and the Ditson and Peabody Awards. In 1924 he became director of the newly organized Eastman School of Music in Rochester, N.Y., a post he held until his retirement in 1964.

Chorale and Alleluia was commissioned by Edwin Franko Goldman for the American Bandmasters Association. Completed in 1954, this was Howard Hanson's first work for symphonic band. The piece was premiered on February 26, 1954, in West Point, New York. Hanson stated that his upbringing in the Swedish Lutheran Church had a tremendous influence on his chorale writing which was used as the basis for this piece.

Song for Lyndsay

Year Composed: 2005/2007, Duration: 5:30

Andrew Boysen, Jr.

Andrew Boysen, Jr. (b. September 29, 1968) is currently a professor in the music department at the University of New Hampshire, where he conducts the wind symphony and teaches conducting and composition. Under his leadership, the UNH wind symphony has released six recordings and been invited to perform at regional conventions of the College Band Directors National Association and National Association for Music Education. Previously, Boysen taught at Indiana State University and Cary-Grove (IL) High School and was the music director and conductor of the Deerfield Community Concert Band. He remains active as a guest conductor and clinician, appearing with high school, university and festival ensembles across the United States, Great Britain,

and Australia. Boysen earned his Doctor of Musical Arts degree in wind conducting at the Eastman School of Music, where he served as conductor of the Eastman Wind Orchestra and assistant conductor of the Eastman Wind Ensemble. He received his Master of Music degree in wind conducting from Northwestern University in 1993 and his Bachelor of Music degree in music education and music composition from the University of Iowa in 1991.

Program note by the composer:

It is always an honor when a friend asks me to compose a work for his or her ensemble, but the significance is even greater when that friend is a composer and conductor I admire. When Jack Stamp asked me to compose a work for the Symphony Band at Indiana University of Pennsylvania, it was understandably important to me to compose something special, something that would have meaning for both Jack and me. I hope I have succeeded.

Song for Lyndsay is a very personal work, with a great deal of meaning to me, but ideally with some significance for Jack and his ensemble as well. The musical materials for the work are mostly derived from a short piano piece that I wrote for my wife, Lyndsay in 2005. Although the structure of the work is much more complex than its forerunner, *Song for Lyndsay* is still more than anything else a simple love song dedicated to Lyndsay and what she has meant in my life.

Magnolia Star

Year Composed: 2012, Duration: 6:15

Steve Danyew

Steve Danyew (b. November 21, 1983) is an American composer, teacher, and saxophonist. Steve received a Bachelor of Music from the Frost School of Music at the University of Miami and holds a Masters of Music in Composition and Certificate in Arts Leadership from the Eastman School of Music. Additionally, Danyew has served as a Composer Fellow at the Yale Summer Music School with Martin Bresnick, and as a Composer Fellow at the Composers Conference in Wellesley, Massachusetts with Mario Davidovsky. In addition to composing, Danyew is a passionate educator who teaches composition lessons through his own private studio. He also teaches courses focused on helping young musicians craft their own creative careers at the Eastman School of Music's Institute for Music Leadership. He is also a frequent guest composer and lecturer at schools throughout the United States.

Program note by the composer:

When I was playing saxophone in my middle school jazz band, we started every rehearsal the same way – with an improvisation exercise that our director created. It was a simple yet brilliant exercise for teaching beginning improvisation and allowing everyone in the band a chance to “solo.” As a warm-up at the opening of each rehearsal, the whole band played the blues scale ascending, resting for one measure, descending, and resting for another measure. During the measures of rest, each member of the band took turns improvising a solo. Looking back, this exercise not only got the band swinging together from the start of rehearsal, but it made improvisation, a daunting musical task to many, seem within everyone's abilities.

This experience was my introduction to the blues scale, and I have long wanted to write a piece inspired by this group of pitches. In *Magnolia Star*, I explore various ways to use these pitches in harmonies, melodies, and timbres, creating a diverse set of ideas that will go beyond sounds that we typically associate with the blues scale. I didn't want to create a "blues" piece, but rather a piece in my own musical voice that uses and pays homage to the blues scale. Nearly all of the pitches used in *Magnolia Star* fit into the concert C blues scale. It is interesting to note that embedded within the C blues scale are both a C minor triad, an E-flat minor triad, and an E-flat major triad. I explore the alternation of these tonal areas right from the start of the piece and continue to employ them in different ways throughout the entire work.

Another influence was trains and the American railroad. The railroad not only provides some intriguing sonic ideas, with driving rhythms and train-like sonorities, but it was also an integral part of the growth of jazz and blues in America. In the late 19th century, the Illinois Central Railroad constructed rail lines that stretched from New Orleans and the "Delta South" all the way north to Chicago. Many Southern musicians traveled north via the railroad, bringing "delta blues" and other idioms to northern parts of the country. The railroad was also the inspiration for countless blues songs by a wide variety of artists. Simply put, the railroad was crucial to the dissemination of jazz and blues in the early 20th century. *Magnolia Star* was an Illinois Central train that ran from New Orleans to Chicago with the famous Panama Limited in the mid-20th century.

Illinois State University Wind Symphony

Airborne

Year Composed: 2023, Duration: 4:00

Peyton Gray

Peyton Gray is a composer from Evansville, Indiana. His music is largely inspired by nature and his own life experiences. Peyton is in his fourth and final year at Illinois State University currently pursuing a Bachelor of Music in music composition.

He has studied composition with Dr. Roy Magnuson, Dr. Carl Schimmel, Dr. Alex Stephenson, and Dr. Roger Zare, and studied trombone with Dr. Mark Babbitt. During his time at Illinois State University, he has performed with the Wind Symphony, Symphony Orchestra, Symphonic Winds, Symphonic Band, University Band, Big Red Marching Machine, Trombone Choir, and the Cookin' with Brass Quintet. Peyton has had many of his pieces premiered at student composer concerts held every semester and has had several pieces read by the ISU Wind Symphony and Symphony Orchestra.

Program notes by composer:

Airborne is a thrilling piece that captures the essence of flight. The piece explores contrasting ideas of flying, from calm and weightless moments to an intense, turbulent, and breathtaking soundscape highlighted by fanfare-like elements in the brass and sweeping technical passages in the woodwinds.

Fantasia and Fugue in C minor, BWV 537

Year Composed: 1723/1997, Duration: 8:30

J.S. Bach, tr. Donald Hunsberger

Johann Sebastian Bach was a German composer and musician of the Baroque period. He enriched established German styles through his skill in counterpoint, harmonic and motivic organization, and the adaptation of rhythms, forms, and textures from abroad, particularly from Italy and France. Bach's compositions include the *Brandenburg* concerti, the *Mass in B minor*, *The Well-Tempered Clavier*, two Passions, keyboard works, and more than 300 cantatas, of which nearly 100 cantatas have been lost to posterity. His music is revered for its intellectual depth, technical command, and artistic beauty.

Bach was born in Eisenach, Saxe-Eisenach, into a great musical family; his father, Johann Ambrosius Bach, was the director of the town musicians, and all of his uncles were professional musicians. His father probably taught him to play violin and harpsichord, and his brother, Johann Christoph Bach, taught him the clavichord and exposed him to much contemporary music. Apparently at his own initiative, Bach attended St Michael's School in Lüneburg for two years. After graduating, he held several musical posts across Germany: he served as Kapellmeister (director of music) to Leopold, Prince of Anhalt-Köthen, Cantor of the Thomasschule in Leipzig, and Royal Court Composer to August III. Bach's health and vision declined in 1749, and he died on 28 July 1750. Modern historians believe that his death was caused by a combination of stroke and pneumonia.

Bach's abilities as an organist were highly respected throughout Europe during his lifetime, although he was not widely recognized as a great composer until a revival of interest and performances of his music in the first half of the nineteenth century. He is now generally regarded as one of the main composers of the Baroque period, and as one of the greatest composers of all time.

Program notes from UT-Austin Wind Ensemble:

Many compositions by J.S. Bach have been the source for wind orchestrations over the past century. The four-voice chorale settings, the chorale preludes, and especially the contrapuntal large-scale works for organ, have provided editors, transcribers, and arrangers with a high level of musical inspiration as well as ample opportunity for the development of wind timbres and textures.

The *Fantasia and Fugue in C minor, BWV 537*, is unique among Bach compositions in that little is known about its origin. According to F. K. Griepenkerl (in 1845), it was found in a book from the estate of J. L. Krebs, a famous pupil of Bach, in a very careful manuscript copy, with the inscription "Soli Deo Gloria den 10, Januarii, 1751." This would indicate that it had been copied less than one half a year after Bach's death.

American Hymnsong Suite

Year Composed: 2007, Duration: 10:00

Dwayne S. Milburn

Major **Dwayne S. Milburn** is an American composer, conductor and military officer. In 1986, Dr. Milburn graduated from UCLA with a BFA in music and received a Master of Music in orchestral conducting from the Cleveland Institute of Music in 1992. He received his Ph.D. in music from UCLA in 2009.

During his undergraduate career, Maj. Milburn was an arranger for the UCLA band and choral programs, as well as the Special Projects Division of ABC-TV. Upon graduation, he became the director of cadet music for the United States Military Academy, West Point, New York, serving as the conductor for the internationally renowned West Point Glee Club. During graduate studies in Cleveland, he contributed several arrangements to the Cleveland Orchestra.

Prior to his Ph.D. studies, Maj. Milburn served as one of 24 commissioned officer conductors in the United States Army Band Program. His assignments included duties as the associate bandmaster for the U.S. Continental Army Band, Fort Monroe, Virginia; The U.S. Army Band “Pershing’s Own,” Washington, DC; and the U.S. Army Europe Band and Chorus, Heidelberg, Germany. He also commanded the Army Ground Forces Band in Atlanta, Georgia. Since he completed his Ph.D. studies, he resumed his military service and currently serves as the commander and conductor of the U.S. Army Europe Band and Chorus in Heidelberg. Among his military honors are the President Benjamin Harrison Award, the Meritorious Service Medal, Army Commendation Medal, and the NATO Medal.

Maj. Milburn is active as a composer, conductor, and adjudicator. He has received commissions from the instrumental programs at UCLA, the University of North Texas, Indiana University of Pennsylvania, and the University of Wisconsin-Milwaukee. His choral and wind ensemble works are published by the Alfred, Kjos and Ludwig Masters Music companies.

From 2005-2009, Major Milburn was the composer-in-residence for the Music Guild of St. Matthew’s Episcopal Church in Pacific Palisades, California. During that time, he wrote three major works for the St. Matthew’s Chamber Orchestra and contributed over 25 anthems, several psalm settings, and a major service music setting to the parish choral music program. Major Milburn continues to serve as an instrumental adjudicator for the Heritage Music Festival series and is currently completing commissioned works for Pacific Serenades Chamber Ensemble in Los Angeles, California and Vocal Arts Ensemble in Ann Arbor, Michigan.

Dr. Milburn currently teaches composition and conducting at the University of California, Los Angeles

Program note by the composer:

American Hymnsong Suite is firmly rooted in my family history as church musicians. I grew up singing and playing many different hymns, including the four tunes featured in this work. The final impetus to compose this particular treatment came during the course of an organ concert in Atlanta, Georgia. One section of the program featured innovative settings of three hymns. With the gracious consent of composers Joe Utterback and Brooks Kukendall, I adapted their settings to act as the inner movements of the suite, bracketed with my own original treatments of favorite hymns.

The Prelude on *Wondrous Love* (“What Wondrous Love is This”) opens with a chant-like statement of this Southern tune before proceeding to a more kinetic retelling. *Ballad on “Balm in Gilead”* features a rich jazz harmonization of this familiar spiritual. The *Scherzo on “Nettleton”* (“Come Thou Fount of Every Blessing”) contains all the

rhythmic playfulness inherent in the best orchestral third movements, and the *March on "Wilson"* ("When We All Get to Heaven") calls to mind the wildest marching band ever heard.

While audience members will certainly make various connections to this piece, the ongoing goal is to introduce all listeners to the richness of our American musical heritage.

The Liberty Bell

Year Composed: 1893/2001, Duration: 4:00

John Philip Sousa, arr. 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 young John 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, a trombonist in the Marine Band, enlisted his son in the United States Marine Corps as an apprentice. Sousa served his apprenticeship for seven years, until 1875, and apparently 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. In 1900, his band represented the United States at the Paris Exposition before touring Europe. In Paris, the Sousa Band marched through the streets including the Champs-Élysées to the Arc de Triomphe – one of only eight parades the band marched in over its forty years.

Sousa wrote 136 marches. He 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, after conducting a rehearsal of the Ringgold Band in Reading, Pennsylvania. The last piece he conducted was *The Stars and Stripes Forever*.

Program note by John Philip Sousa: An Annotated Catalog of His Works

For \$500 more, this march probably would have been named *The Devil's Deputy*. Sousa was composing music for an operetta of that name at the request of the famous comedian Francis Wilson. Sousa asked \$1500 for the work, but Wilson offered \$1000. When they could not come to an agreement, Sousa withdrew his partially completed manuscript, which included a lively march.

Sousa and George Frederick Hinton, one of the band's managers, were in Chicago witnessing a spectacle called America when a backdrop, with a huge painting of the liberty bell, was lowered. Hinton suggested *The Liberty Bell* would be a good title for Sousa's new march. By coincidence, the next morning Sousa received a letter from his wife in which she told him that their son had marched in his first parade in Philadelphia -- a parade honoring the return of the liberty bell, which had been on tour. The new march was then christened

The Liberty Bell. It was one of the first marches Sousa sold to the John Church Company and was the first composition to bring Sousa a substantial financial reward.

According to a story told by the Sousa Band's first soprano, Marcella Lindh, she contributed one of the themes of the march. Sousa had heard her whistling a catchy tune of her own and had asked her permission to incorporate it into one of his marches. Several years later she heard *The Liberty Bell* march being performed by a band in Europe and recognized her own melody in the march.

Ara Bátor

Year Composed: 2008/2010, Duration: 9:00

Kjartan Sveinsson

Kjartan Sveinsson is former keyboardist for the Icelandic post-rock band Sigur Rós. He joined the band in 1998. Being something of a multi-instrumentalist, he has also played such instruments as the flute, tin whistle, oboe and even the banjo, as well as many of the unorthodox instruments that contribute to Sigur Rós's distinctive sound. He also plays the guitar.

Kjartan has performed under the pseudonym "The Lonesome Traveller" with Sigur Rós bandmate Orri Páll Dýrason and Amiina violinist María Huld Markan Sigfúsdóttir (whom Kjartan married in 2001). "The Lonesome Traveller" covered Sigur Rós songs acoustically in an alt-country style. Kjartan also composed scores for the 2005 Academy Award nominated short film *Síðasti bærinn* (*The Last Farm*), for award winning director Ramin Bahrani's 2009 short film *Plastic Bag* which features the narration of legendary filmmaker Werner Herzog, and for the 2009 film *Ondine* directed by Neil Jordan. Kjartan also contributes to Sigur Rós's orchestral and string arrangements, along with the group Amiina. He is also featured heavily on The Album Leaf's album, *In a Safe Place*, playing a wide variety of instruments.

Kjartan is a member of the advisory board for Kraumur Music Fund, which aims to "strengthen Icelandic musical life, primarily by supporting young musicians in performing and presenting their works."

Program notes by California State University-Stanislaus:

Ara Bátor (Row Boat) is a track originally recorded by the Icelandic post-rock band Sigur Rós and composed by band member Kjartan Sveinsson. The work of Sigur Rós is compelling for many reasons, but especially because of the unique sound world they create through a *mélange* of acoustic and electronic sounds. Their music typically evokes paradoxical feelings that strike listeners deeply, of intimate openness, hopeful longing, or satisfied yearning, for instance.

This track, originally scored for solo vocalist, electric bass, piano, orchestra, and children's choir, has been reimagined by arranger David Vickerman for bass, piano, wind ensemble, and women's choir in an evocative, haunting, and inspired translation to concert performance. The text is sung to an absent companion, a steadfast friend who brought inspiration and support even while being a handful themselves; it is sung with obvious love for the absent companion. It is a simple piece, and in its simplicity lays its evocative power. Two musical ideas, spun out slowly and carefully, end with a life-affirming wave that breaks, crashes, and leaves the singer alone at the very end, considering how companionship makes life more bearable for all of us.

Dionysiaques, Op. 62, No. 1

Year Composed: 1913/2011, Duration: 10:00

Florent Schmitt, ed. Felix Hauswirth

Florent Schmitt was a French composer. He began composition lessons with local composer Gustave Sandre, before entering the Paris Conservatoire at the age of 19. While at the Conservatoire, he studied with composers like Gabriel Faure and Theodore Dubois, winning the Prix de Rome in 1900.

Throughout his life, he composed for most major forms of music, except for opera. His style was primarily impressionistic, similar to that of Debussy, but also included elements of Wagner and Richard Strauss. His *Piano Quintet in B minor*, composed in 1908, helped to establish his reputation, but today his most famous compositions are *La tragedie de Salome* and *Psaume XLVII* (Psalm 47). It has been speculated that Schmitt's involvement in World War I brought him into contact with military bands, which influenced his compositions to include pieces for such ensembles.

Program notes by Cynthia Johnston Turner:

Dionysiaques was composed for the 100-member Garde Républicaine Band in Paris in 1913, mere months after Schmitt attended the premiere performance of Stravinsky's *Rite of Spring*. Its own premiere had to wait until 1925 because of World War I, but it has been performed frequently since the mid-20th century and it now stands as one of the cornerstone pieces of the early wind band repertoire.

The title comes from the "Dyonisia", ancient Greek celebrations honoring Dionysus, the god of wine. He was thought to have provided man with the vineyard, and subsequently the harvest, winemaking, drunkenness, and the means for mystical trances.

The piece itself begins ominously as the low brass and woodwinds set the stage for an exotic and almost hypnotic journey. Schmitt's impressionistic tendencies are immediately evident: wandering melodies emerge in the woodwinds and gradually gain momentum. Their fluidity is slowly abandoned in favor of festivity, perhaps encouraged by the 'fluid' of Dionysus, be it red or white. The bacchanal eventually bursts forth, brimming with rhythmic vitality and a relentless insistence on partying all the way to the verge of control, and perhaps a bit beyond.

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.

TJ Mack is the Assistant Director of Bands at Illinois State University where he directs the Symphonic Band, Pep Band, and teaches courses in Music Education. He also writes drill and assists with Big Red Marching Machine, with over 350 undergraduate students participating. TJ is currently the faculty advisor for United Sound, an organization that gives music lessons to adults with disabilities in Bloomington-Normal and is the director of the ISU Jr High/Sr High Band Camps. He is a co-developer of the Emile Rhythm app, an active drill writer for many high schools and universities, and also enjoys many opportunities to be a guest conductor, clinician, and adjudicator throughout Illinois. TJ is excited to be serving as Executive Director of the Illinois All-Stars of Music Program, which provides high school choir, orchestra, and band students the opportunity to travel and perform across Europe in the summer of 2025

Previously, TJ was a graduate teaching assistant at The Ohio State University while completing his Master of Music degree in Wind Conducting. While at Ohio State, he was awarded the Clare Grundman Scholarship Award and worked extensively with the concert bands, marching and athletic bands, and taught undergraduate conducting. A native of Illinois, he holds his Bachelor of Music Education degree from Wheaton College and taught 5th through 12th grade band for six years in Northwestern Illinois.

Peyton Gray is a composer from Evansville, Indiana. His music is largely inspired by nature and his own life experiences. Peyton is in his fourth and final year at Illinois State University currently pursuing a Bachelor of Music in music composition.

He has studied composition with Dr. Roy Magnuson, Dr. Carl Schimmel, Dr. Alex Stephenson, and Dr. Roger Zare, and studied trombone with Dr. Mark Babbitt. During his time at Illinois State University, he has performed with the Wind Symphony, Symphony Orchestra, Symphonic Winds, Symphonic Band, University Band, Big Red Marching Machine, Trombone Choir, and the Cookin' with Brass Quintet. Peyton has had many of his pieces premiered at student composer concerts held every semester and has had several pieces read by the ISU Wind Symphony and Symphony Orchestra.

Morton High School Wind Ensemble
Craig Hatter, *co-director of bands*
Katrina Fitzpatrick, *co-director of bands*
John Gonzalez, *assistant director of bands*

Flute

Mary Geyer
Ella Hornsby*
Elaina Kurtz
Hannah Strubhar

Bassoon

Ethan Boecker*

Clarinet

Abigail Foster
Elyse McNeer
Lydia Milby
Lillian Morgan
Charlotte Potts*

Bass Clarinet

Gwen Eckart*

Contrabass Clarinet

Taylor Rice*

Alto Saxophone

Abi Keltner*
Ewan MacRitchie

Tenor Saxophone

Easton Roecker*

Baritone Saxophone

Jake Darcy*

Horn

Lindsey Bradford
Drew Feit*
Nathan Sturhan
Evalina Young

Trumpet

Max Bennett
Parker Leuchtenberg
Nathan Manthey
Charlie Peterson
Isaak Rosenthal
Sean Stenger*
Luke Taylor

Trombone

Nate Donley
Clare Miller*
Louis Nowlan
Nick Orzel

Euphonium

Sam Geyer
Joey Julich*

Tuba

Will Seaman
Kyle Zwetz*

Percussion

Noah Bettis*
Caleb Manthey
Moses Smith*
Kenneth Stout
Lily Striegel
Zach Weber
Titus Yoder

Piano

Adrian Hoots*

*Denotes Section Leader

Illinois State University Belle Voix

Andrew Bruhn, *conductor*

Joanne Tung, *accompanist*

Kate Almquist
Dominica Battaglia
Emma Beddow
Bree Bowers
Naomi Boyd
Ellie Capraro
Kennedy Carico
Michaela Chapman
Mahika Charles
Audrey Dahlman
Alina Dukala
Nina Feathergill
Izzi Figarelli
Alondra Gamboa
Olivia Garcia
Bella Green
Anna Haage
Amina Hatanaka
Joanie Hitt
Symone Jackson
Athena King
Alyssa Kleinmaier
Skylar Loeb-Stanko
Alanya Martin
Ya'Natika Morgan
Kacey Myerscough
Kaithleen Nieves
Aneesah Phillips
Jazlyn Pineda
Ellie Postregna
Laila Powers-Kinder
Allie Rosenfeld
Morgan Schoebel
Megan Steinbach
Amanda Tauch
Haley Thies
Alysse Tocco
Danielle Vasquez
Annie Wagner
Olivia Wexler

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
Daniel Ota*

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*
Hannah Fedorchak
Nadia Jensen
Sam Kelly
Ry Montgomery

Double Bass

Jay Cebrero

Keyboard

Olesia Pupina

*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, *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*
Daniel Baer, *Piano*
Emily Beinborn, *Music Therapy*
Glenn Block, *Orchestra and Conducting*
Andrew Bruhn, *Director of Choirs*
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*
Geoffrey Duce, *Piano*
Tom Faux, *Ethnomusicology*
Angelo Favis, *Guitar and Graduate Coordinator*
Tim Fredstrom, *Choral Music Education*
Amy Fuller, *Voice*
Trevor Gould, *Facilities Manager*
David Gresham, *Clarinet*
Mark Grizzard, *Theory and Choral Music*
Christine Hansen, *Music 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*
Ralph Lewis, *Theory*
Caleb Liddell, *Theory*
TJ Mack, *Assistant Director of Bands/Athletic 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**
Anne McNamara, *Trumpet*
Shawn McNamara, *Music Education*
Thornton Miller, *General Education*
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*
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*
Kaitlyn Tossie, *Business Administrative Associate*
Rick Valentin, *Creative Technologies*
Justin Vickers, *Voice*
Michelle Vought, *Voice*
Mack Wood, *Associate Director of Bands/BRMM*

*Creative Technologies Program (CTK)

Upcoming Events

Thursday, February 22

Guest Artist Recital Series: Eunmil Ko, *piano*

7:30 p.m.

Kemp

Friday, February 23

Jazz Ensemble I & II

8:00 p.m.

CPA

Sunday, February 25

Trombone Studio Recital

2:30 pm

Kemp

Men's Glee, Treble Choir and Belle Voix

3:00 p.m.

CPA

Concert Choir Concert with Normal Community High School

6:00 p.m.

CPA

Tuesday, February 27

Guest Artist Recital Series: Nick Beltchev, *tuba*

7:30 p.m.

Kemp

Wednesday, February 28

Philharmonia Orchestra Concert

7:30 p.m.

Kemp

Friday, March 1- 3

Guitar Ensemble Festival

Kemp and CPA

Sunday, March 3

Afternoon of Brass

5:00 p.m.

CPA

SAI Recital Celebrating Women's History Month

7:00 pm

Kemp

Monday, March 4

Charles W. Bolen Faculty Recital Series: Rachel Hockenberry, *horn*

7:30 p.m.

Kemp

Tuesday, March 5

Symphonic Band with University High School

7:00 p.m.

CPA

Charles W. Bolen Recital Series: Oforiwaa Aduonum

7:30 pm

Kemp