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Wind Symphony, September 22, 2019

Anthony C. Marinello III conductor

Davis Hale alto saxophone

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

Wind Symphony

Anthony C. Marinello, III *conductor*
Davis Hale, *alto saxophone*

Center for the Performing Arts
September 22, 2019
Sunday Evening
5:00 p.m.

This is the eighth program of the 2019-2020 season.

Program

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

Polka and Fugue from “Schwanda the Bagpiper” (1928/1961) Jaromir Weinberger
I. Polka (1896-1967)
II. Fugue arranged by Bainum

Gone (2013) Scott McAllister
(born 1969)

~ Intermission ~

Concerto for Alto Saxophone and Wind Ensemble (2014) Frank Ticheli
I. Falcon Fantasy (born 1958)
II. Silver Swan
III. Black Raven

Davis Hale, *saxophone*

Three Dance Episodes from “On the Town” (1944/2016) Leonard Bernstein
I. The Great Lover (1918-1990)
II. Lonely Town: Pas de deux
III. Times Square arranged by Lavender

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!

Jaromir Weinberger was born in Prague and studied in Prague and Leipzig. His career included teaching and composing in Europe and the United States. His compositions span traditional and contemporary styles. The work that brought him fame was this highly successful opera.

Premiered in 1927 in Prague, *Schwanda the Bagpiper* is one of the most widely known Czech operas after Smetana's *Bartered Bride*. By 1990 it had received more than 4000 performances in more than 20 languages. Weinberger's use of Czech national symbols such as a bagpiper, a polka, and songs in a folk style (notably *Na tom našem dvoře*) is highly effective.

The opera is based on the Czech folk tale of Schwanda, the master bagpiper, and Babinsky, a robber who leads him on a series of adventures. Schwanda plays for Queen Iceheart, who is waiting for someone who can melt her heart. His irresistible playing does the trick, and they decide to marry. However, Schwanda is already married. In response to his wife's questions of his fidelity, Schwanda cries, "If I have given the queen a single kiss, may the devil take me"—and the devil does. He is rescued from hell by Babinsky, who wins everything in a card game with the devil. He returns it all in exchange for Schwanda, who plays the fugue on his bagpipe before he leaves.

Scott McAllister was born in Vero Beach, Florida, in 1969, and completed his doctorate in composition at the Shepherd School of Music at Rice University. McAllister has received numerous commissions, performances, and awards throughout the United States, Europe, and Asia. He has also been featured at the Aspen, Chautauqua, and The Prague/American Institute Summer Festivals. McAllister has received awards, performances, and/or commissions from ASCAP, The American Composers Orchestra, The Rascher Quartet, I Musici de Montreal, Charles Neidich, The Verdehr Trio, Jacksonville Symphony, Da Camera, The Ladislav Kubik Competition, The United States New Music Ensemble, The President's Own Marine Band, The Florida Arts Council, and The Florida Bandmaster's Association. Scott McAllister's music is recorded on Summit Records, Naxos, iTunes and Centaur labels and his music can be found at Lydmusic.com. Scott McAllister is Professor of Composition at Baylor University.

Program note from the composer:

Gone for wind ensemble is a transcription of the sixth movement from my sixty-minute concerto for the clarinet called the Epic Concerto. Each movement of the concerto relates to different pillar moments of my life as a clarinetist. In 1994, my playing career was ended in an automobile accident. *Gone* is about loss and the emotions and process of healing and learning to move on after a life-changing event. This unique work in the concerto and the wind ensemble version challenges the musicians and the audience to experience the music in a meditative and prayerful way. My goal was to draw memories of loss and comfort for those who experience this composition.

Frank Ticheli's music has been described as being "optimistic and thoughtful" (*Los Angeles Times*), "lean and muscular" (*The New York Times*), "brilliantly effective" (*Miami Herald*) and "powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors" (*South Florida Sun-Sentinel*). Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony. Ticheli received his doctoral and master's 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, Mark and Naxos.

The composer writes:

Falcon, swan, raven -- as my work progressed, avian thoughts grew stronger and stronger and eventually became a source of great inspiration and enjoyment. While the listener should not take the movement titles too literally, one may easily hear their evidence in the music. For example, the first movement is charged with enormous vitality and buoyancy. Rapid, rocket-like gestures suggest the

falcon's ability to swoop and dive at incredible speed. A "scurrying" middle section hints at animals trying to escape the falcon's eye. The second movement suggests a kind of beauty that is at once tender, fragile, and mournful. Its title, *Silver Swan*, recalls the text of a beautiful madrigal by English Renaissance composer Orlando Gibbons:

*The silver Swan, who living had no Note,
When Death approached, unlocked her silent throat.
Leaning her breast against the reedy shore,
Thus sang her first and last, and sang no more:
"Farewell, all joys! O Death, come close mine eyes!
More Geese than Swans now live, more Fools than Wise."*

The belief that swans sing a beautiful song just before their death dates back at least to 3rd century Greece and has been referenced by artists throughout the ages. In ancient Greek mythology, the swan was considered a symbol of harmony and beauty.

The raven has long been used by artists as a symbol of terror, mystery, and the supernatural. My finale, while not related to any specific work of art from the past, does conjure the kinds of dark and fiery images traditionally symbolized by the raven. The music is alternately menacing, tempestuous, playful, mocking, and always on edge. The energy increases wildly to the end, exploding in a roller coaster of sound and fury.

Leonard Bernstein is considered the first internationally-known musician to be entirely the product of American schooling and was one of the few 20th century composers who was equally at home in the popular theater and concert hall. He studied at Harvard University and the Curtis Institute of Music in New York. His teachers included Walter Piston for composition, and Serge Koussevitsky and Fritz Reiner for conducting.

Program notes from Mr. Bernstein:

It seems only natural that dance should play a leading role in the show *On the Town*, since the idea of writing it arose from the success of the ballet *Fancy Free*. [...] The story of *On the Town* is concerned with three sailors on 24-hour leave in New York, and their adventures with the monstrous city which its inhabitants take so for granted.

The first episode is *Dance of the Great Lover*, in which the romantic sailor Gabey falls asleep on the subway and dreams of sweeping Miss Turnstiles off her feet; the effervescent music underlines Gabey's naiveté as well as his determination. In the second episode, *Pas de Deux*, Gabey watches a scene, "both tender and sinister, in which a sensitive high-school girl in Central Park is lured and then cast off by a worldly sailor." This is set to *Lonely Town* -- one of Bernstein's greatest tunes, worthy of his friend and mentor Aaron Copland in its air of reflective melancholy. The finale, *Times Square Ballet*, is described by Bernstein as "a more panoramic sequence in which all the sailors congregate in Times Square for their night of fun." Part of the action takes place in the Roseland Dance Palace, with music to match. The famous *New York, New York, it's a belluva town* theme makes a cameo appearance. *On the Town* is a musical with music by Leonard Bernstein and book and lyrics by Betty Comden and Adolph Green, based on Jerome Robbins' idea for his 1944 ballet *Fancy Free*, which he had set to Bernstein's music. The musical introduced several popular and classic songs, among them *New York, New York*, *Lonely Town*, *I Can Cook, Too* (for which Bernstein also wrote the lyrics), and *Some Other Time*. The story concerns three American sailors on a 24-hour shore leave in New York City during wartime 1944. Each of the three sailors meets and quickly connects with a woman.

On the Town was first produced on Broadway in 1944 and was made into a film in 1949, although the film replaced all but three of the original Broadway songs with Hollywood-written substitutes. The show has enjoyed a number of major revivals. The musical integrates dance into its storytelling: Robbins made a number of ballets and extended dance sequences for the show, including the *Imaginary Coney Island* ballet.

Biographies

Dr. Anthony C. Marinello, III serves as Director of Bands at Illinois State University where he is the conductor and music director of the Illinois State University Wind Symphony and Symphonic Winds. In addition to his conducting responsibilities, he leads the graduate wind conducting program and teaches undergraduate courses in instrumental conducting. He joined the faculty at Illinois State University from The University of Texas at Austin, where he served as the Assistant Director of the Longhorn Band, Director of the Longhorn Pep Band, and Assistant to the Director of Bands. 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 is active as a guest conductor and clinician. Marinello previously received invitations to the National Band Association's 2006 Young Conductor Mentor Project and 2008 International Conductors Symposium in Rome, Italy where he conducted *La Banda dell'Esercito* (Italian Army Band). Marinello holds 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.

Davis Hale is a saxophonist and educator in the Bloomington-Normal area. He has previously taught in Louisville, Kentucky, and performs regularly as a soloist and as the tenor chair of the T³ Saxophone Quartet.

As a soloist, Davis has won first place in the Kentucky Music Teachers Association Young Artist competition on two occasions and has won several concerto competitions. He has performed Henri Tomasi's *Ballade* and *Concerto* with the Youth Performing Arts School and University of Louisville Symphony Orchestras and has performed Frank Ticheli's *Concerto* with the Illinois State University Wind Symphony. He has also traveled to Gap, France to participate in the European Saxophone University and has performed at the Navy Band Saxophone Symposium. T³ has also placed first at the KMTA Chamber Competition, performed at the Navy Band Saxophone Symposium, and has performed live on WUOL as winners of the Macauley Chamber Music Competition.

Davis is currently pursuing a Master's in Music Performance from Illinois State University, where he acts as the Teaching Assistant for the Saxophone Studio. His duties include teaching music minors as well as coaching saxophone quartets. His primary teachers include Paul Nolen, Adam McCord, Mike Tracy, and Ron Jones.

Illinois State University Wind Symphony

Anthony C. Marinello, III, *conductor*

Flute

Samantha Adams*
Kaela Bonow
Elizabeth Briney
Natalie Lindig
Brianne Steif

Oboe

Marisa Miko*
Alex Widomska
Anastasia Ervin

Clarinet

Brian Zielinski*
Danny King
Kara Kirkus
Benjamin Sanetra
Freda Hogan
Morgan Jasien
Ladarius Young
Thomas Shermulis (bass)
Samuel Frosch (bass/contralto/soprano)

Bassoon

Nickolai Podvin*
Bradley Sarmiento
Harrison Collins

Saxophone

Marwin Esguerra
Davis Hale*
Andrea McAfee
Tyler Schaefer*
Danielle Vescovi

Horn

Mary Monaghan*
Leah Young
Tom Wade
Klara Farren
Allyson Miller

Trumpet

Zachary Taylor
Brendan Korak
Eric Caldwell
Trevor Gould*
Guanghao Xia
Lucas Yoakam
Andrew Ossler

Trombone

Zachary Lew*
Emanuel Guzman
Emma Benjamin
Daniel Streib
AJ Nemsick (bass)

Euphonium

Erik Eeg*

Tuba

Derek Zimmerman*
David Basich

Percussion

Elliott Godinez*
Christopher Brandt
Miles Bohlman
Jenn Carver
Ryan Lauciello
Jacob Okrezsik

Double Bass

Mollie Zweiban

Keyboard

Stephanie An

Harp

Julia Kay Jamieson

*Denotes Section Leader

THANK YOU

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Eric Yeager, *director, CFAIT*

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Debra Austin, *Voice*

Mark Babbitt, *Trombone*

Emily Beinborn, *Music Therapy*

Glenn Block, *Orchestra and Conducting*

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Judith Dicker, *Oboe*

Michael Dicker, *Bassoon*

Geoffrey Duce, *Piano*

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David Snyder, *Music Education*

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Thomas Studebaker, *Voice*

Erik Swanson, *Jazz Guitar*

Elizabeth Thompson, *Voice*

Tuyen Tonnu, *Piano*

Rick Valentin, *Arts Technology*

Justin Vickers, *Voice*

Michelle Vought, *Voice*

Roger Zare, *Theory and Composition*

Band Graduate Assistants

Eric Eeg, Marisa Miko, AJ Nemsick, Jacob Okrzesik, Zachary Taylor

Upcoming Events

Sunday, September 22

5:00pm Wind Symphony Concert CPA

Monday, September 23

7:00pm Guest Artist Masterclass: Marie Speziale, trumpet CH308

7:30pm Guest Artist Recital: Laura Snowden, guitar Kemp

Thursday, September 26

8:00pm Jazz Ensemble I & II CPA

Friday, September 27

7:30pm Guest Artist Recital: Estampe Piano Trio Kemp

Sunday, September 29

5:00pm Symphony Orchestra Concert CPA

Friday, October 4

8:00pm Symphonic Winds and Symphonic Band CPA

Saturday, October 5

10:00am "Diva Delights" Vought Voice Studio Recital Kemp

Sunday, October 6

3:00pm Charles W. Bolen Faculty Recital: Anne McNamara, trumpet Kemp

Friday, October 11

7:00pm Charles W. Bolen Faculty Recital: Kate Lewis, viola CPA

Saturday, October 12

1:30pm Senior Recital: Ivana Popovic, voice Kemp

Sunday, October 13

3:00pm Cello Popper Concert Kemp