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Symphonic Band, February 24, 2021

Anthony C. Marinello III conductor

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

Symphonic Band

Anthony C. Marinello, III *conductor*

Center for the Performing Arts
February 24, 2021
Wednesday Evening
8:00 p.m.

This is the forty-second program of the 2020-2021 season.

Program

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

~ Foeller Band ~

Dança Brasileira N.2 (2020)

Ricardo Alves da Silva
(born 1976)

Life Painting (2019/2020)

Aaron Perrine
(born 1979)

Three Ostinatos (2015/2020)

- I. Clockwork
- II. Song
- III. Celebration

Roger Zare
(born 1985)

~ Intermission ~

~ Livingston Band ~

Dança Brasileira N.1 (2020)

Ricardo Alves da Silva
(born 1976)

Ash (2018/2020)

Jennifer Jolley
(born 1981)

Found in a Gardener's Shed (2020)

- I. Terracotta Toccata
- II. Seeds on the Hardwood Floor
- III. Scythe, Sickle, and Shears

Amber Sheeran
(born 1999)

ASSISTED LISTENING DEVICES

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

Program Notes

Thank you for joining us for today's performance of the Illinois State University Symphonic Band. 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!

Ricardo Alves da Silva (born 1976, São Paulo, Brazil) is a Brazilian composer. Mr. Silva started his musical studies in childhood with his parents and private flute lessons with Professor José Cassin. He completed several short courses at the Dramatic and Musical Conservatory Dr. Carlos de Campos in Tatuí, Brazil, with renowned national and international masters. He also studied composition with several teachers from different areas of composition science: Mario Ficarelli, Ricardo Simões, José Candido, Sérgio O. De Vasconcellos Corrêa, Pablo Dell'Oca Sala, Antônio Carlos Neves Campo and Dario Sotelo.

Silva had his first symphonic work, *Fantasia Brasileira nº1*, presented by symphonic band at a winter festival in Tatuí, under the direction of conductor Dario Sotelo. His work *Apertura popular nº1* was recorded in commemoration of the 15th anniversary of the Brazilian Wind Orchestra, and the *Concerto para Percussão* was recorded in a commemorative CD of 30 years of history of the percussionist chamber group of the Conservatoire of Tatuí. Mr. Silva is resident composer of the Banda Sinfonica Paulista.

Dança Brasileira N.2 and *Dança Brasileira N.1* are recent compositions written in a flex arrangement to suit the changing dynamics within an ensemble during the COVID-19 pandemic.

Aaron Perrine (born 1979, McGregor, Minnesota) is an American composer. Dr. Perrine earned his Bachelor's degree in trombone performance and music education with high distinction from the University of Minnesota, Morris, in 2002. While an undergraduate, he received the Edna Murphy Morrison Award, Daisy Hansen Award, Chancellor's Award, and multiple awards in composition from the Minnesota Music Educators Association.

After his time in Morris, Dr. Perrine moved to Minneapolis and began working on his Master's degree. While at the University of Minnesota, Aaron studied composition with Judith Zaimont and jazz arranging with Dean Sorenson. He completed his Master's degree in 2006, and his Ph.D. in composition from the University of Iowa, studying with David Gompper and Lawrence Fritts. He is assistant professor of music at Cornell College, Mt. Vernon, Iowa.

Dr. Perrine has been commissioned and recorded by various colleges, high schools and middle schools across the country. One of his compositions, *April*, was a finalist in the first Frank Ticheli Composition Contest. This piece was also a J.W. Pepper "Editors' Choice" and was a featured composition in *Teaching Music Through Performance in Band*, Volume 7. Both his 2011 composition *Pale Blue on Deep* and his 2014 composition *Only Light* were awarded the prestigious ABA Sousa/Ostwald Prize.

Program notes from the composer:

Life Painting began with a walk-through Centennial Park in Nashville, Tennessee, on a pleasant April morning. After a long winter in Minnesota, the many blooming trees and flowers were quite welcome. I soon noticed a variety of people, both young and old, stationed around a pond. As I got closer, I realized they were all painting. The idea of so many people interested in creating art was inspiring. In turn, I was reminded of the sheer joy composing music brings to me. *Life Painting* was written to help encourage others to never stop adding beauty to this world.

Roger Zare (born 1985) has been praised for his “enviable grasp of orchestration” (New York Times) and for writing music with “formal clarity and an alluringly mercurial surface.” He was born in Sarasota, FL, and has written for a wide variety of ensembles, from solo instruments to full orchestra. Often inspired by science, mathematics, literature, and mythology, his colorfully descriptive and energetic works have been performed in five continents by such ensembles as the American Composers Orchestra, the Minnesota Orchestra, the Sarasota Orchestra, the Australian-based Trio Anima Mundi, the Donald Sinta Quartet, and the New York Youth Symphony. An award winning composer, Zare has received the ASCAP Nissim Prize, three BMI Student Composer Awards, an ASCAP Morton Gould award, a New York Youth Symphony First Music Commission, the 2008 American Composers

Orchestra Underwood Commission, a 2010 Charles Ives Scholarship from the American Academy of Arts and Letters, a Copland House Residency Award, Grand Prize in the inaugural China-US Emerging Composers Competition, and many other honors. An active pianist, Zare performed his chamber work, *Geometries*, with Cho-Liang Lin, Jian Wang, and Burt Hara at the 2014 Hong Kong International Chamber Music Festival. He has been composer in residence at the Chesapeake Chamber Music Festival, the Salt Bay Chamber Music Festival, the Chamber Music Festival of Lexington and currently serves with the SONAR new music ensemble. Zare holds a DMA ('12) from the University of Michigan, where he studied with Michael Daugherty, Paul Schoenfield, Bright Sheng, and Kristin Kuster. He holds degrees from the Peabody Conservatory (MM '09) and the University of Southern California (BM '07), and his previous teachers include Christopher Theofanidis, Derek Bermel, David Smooke, Donald Crockett, Tamar Diesendruck, Fredrick Lesemann, and Morten Lauridsen. Zare currently serves as instructional assistant professor of composition and theory at Illinois State University.

Program notes from the composer:

Each movement of *Three Ostinatos* is based on a different repeated rhythmic pattern that spans the entire movement. The first movement moves like clockwork at a walking pace. Long melodies arc high above a mechanical ostinato that gradually transforms as the music proceeds. The euphonium and tuba are showcased with solos as the music eventually comes full circle, returning to the opening at the close. The middle movement is haunting and lush, cast in a slow and cantabile 7/8 meter. The main melody is first played by a solo clarinet, who is joined by piccolo and vibraphone before the whole ensemble joins in. After an expansive climax, a solo horn gives a nostalgic return to the main theme. Closing the work is a quick polymetric celebration, overlaying melodies and rhythms in 5/8, 7/8, 3/4, and 3/2 and bringing the work to an energetic close.

The flexible instrumentation version was arranged as a response to the COVID-19 pandemic and allows this piece to be performed by as few as six musicians.

Jennifer Jolley (born 1981, Bellflower, Calif.) 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 Notes from the composer:

I never saw snowfall as a child growing up in Southern California; it was more a phenomenon that I saw in cartoons or read in children's books. I did, however, witness my first ash-fall when I was in elementary school. I looked up into the clouded sky and saw specks of ash falling from it. Excited but puzzled, I looked to my elementary school teacher during recess and held out my hand. "Oh, that's ash from the wildfires," she said. At that time, I couldn't comprehend how an enormous forest fire could create a small flurry of ash-flakes. Now I have the ominous understanding that something so magical and beautiful comes from something so powerful and destructive.

Amber Sheeran (born 1999 Denver, Colo.) is an American composer and student.

Ms. Sheeran began playing clarinet at age nine. In her junior year, she decided to go into music education, so to get some orchestra experience, she picked up the double bass. At Littleton High School, where her love for music grew exponentially with the help of band and orchestra director Don Emmons, and choir director Jim Farrell. In her junior year she started her composition career with a miniature symphony entitled *Gaining Hope*, a piece that follows Nico Di Angelo's (a character in the Percy Jackson series) story arc. Also, in high school, she created works such as *Isles of the Iliad*, *A Bittersweet Goodbye*, *Hear My Song*, and *Starry Night*.

Amber entered the composition program at Colorado State University at the end of her first year of college, which has led to the creation of many more pieces from both composition projects and those of her own inspiration. She studies clarinet with Dr. Wesley Ferreira, and composition Dr. James M David.

Program Notes from the composer:

In a Gardener's Shed is meant to be a percussion-centric piece, with sounds based on common gardening items. The "Terracotta Toccata" of course is those bright orange clay pots. It is meant to sound as bright as the color, and let the band show off their technique, as a toccata should. "Seeds on the Hardwood Floor" is meant to help out teachers hit the NAFME "Create" standard. I have found that this standard can be difficult to focus on when rehearsing for the concert. This movement forces it a little. It uses no metallic percussion, focusing instead on wooden and shaker-type sounds.

"Scythe, Sickle and Shears", however, is the opposite, using mostly metallic percussion and some interesting effects for the timpanist.

Biographies

Dr. Anthony C. Marinello, III serves as Assistant 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 and Symphonic Band. 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. He is the recipient of numerous prestigious awards including the Illinois State University College of Fine Arts Service Initiative Award, the Illinois State University College of Fine Arts Research Initiative Award, the Illinois State University New Faculty Start-up Award, The Eyes of Texas Excellence Award, and the Delta Omicron Music Professor of the Year Award at Virginia Tech. He has received invitations to participate in the National Band Association's International Conductor's Symposium in Rome, Italy, the West Point Conducting Workshop, and the National Band Association's Young Conductor Mentor Project.

Dr. Marinello holds memberships in the College Band Directors National Association, the National Association for Music Education, Tau Beta Sigma, Kappa Kappa Psi, and Phi Mu Alpha Sinfonia. 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.

Illinois State University Symphonic Band

Anthony C. Marinello, III, *conductor*

Foeller Band

Flute

Sinclair Roechner*
Adrianna Giacona
Grace Zeithammer

Oboe

Grace Levin*

Clarinet

Katie Allen*
Abbie Eveland
Mikey Moran

Bassoon

Jacob Prayne*

Horn

Cory Tyler*
Ryn Bradison

Trumpet

Matt Fischer*
Julia Ricker
Robert Ranz

Trombone

Emily Rausch*
Andrew Slayter
Colton Thies

Euphonium

Sara Zittler*
Kahlar Drews

Tuba

Connor Brawley*
Miki McCarthy

Percussion

Will Alexander
Matt Boguslawski*
Braeden Forman
Aidan Perrault
Chuck Willard

Keyboard

Jean Lee

*Denotes Section Leader

Illinois State University Symphonic Band

Anthony C. Marinello, III, *conductor*

Livingston Band

Flute

Sarah Lange*
Cierra Espinoza
Amber Hill
Kayla Miller

Clarinet

Bella Vermillion*
Arturo Alfaro-Manriquez
Hannah Hogue

Horn

Matthew Tutterow*
Aaron Siems

Trumpet

Kyle Olalde-Welling*
Katherine Freimuth
Maisy King
Savannah Griffin

Trombone

Peyton Gray*
Aidan Jones
Brian Nicolellis
Cole Richey (bass)

Euphonium

Alex Tartaglia*

Tuba

Jack Giroux*
Ryan White

Percussion

Elliott Godinez
Konnor Halsey
Emma Kutz
Will Lawton*
Jake Okrzesik
Noah Smith

*Denotes Section Leader

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