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### Wind Symphony, February 28, 2021

Anthony C. Marinello III conductor

Lauren Bobarsky guest conductor

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

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# Wind Symphony

Anthony C. Marinello, III *conductor*  
Lauren Bobarsky, *guest conductor*

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Center for the Performing Arts  
February 28, 2021  
Sunday Evening  
4:00 p.m.

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

# Program

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

***Silent Canyons (2014)***

Nathan Daughtrey  
(born 1975)

~ Stage Reset ~

***Lincolnshire Posy for brass ensemble and percussion (1937/2008)*** Percy Grainger

1. Dublin Bay (Lisbon)
2. Horkstow Grange
5. Lord Melbourne
6. The Lost Lady Found

(1882-1961)  
arranged by Timothy Higgins

***Bohemian Revelry for Woodwind Orchestra (2013/2020)***

- I. Polka
- III. Sousedska
- IV. Scozna

Adam Gorb  
(born 1958)  
transcribed by John Holland

~ Intermission ~

***the softest breath. (2019)***

Roy D. Magnuson  
(born 1983)

***Adagio Para Orquestra de Instrumentos de Viento (1966)***

Joaquin Rodrigo  
(1901-1999)

Lauren Bobarsky, *guest conductor*

***Konzertmusik für Blasorchester, opus 41 (1926)***

- I. Konzertante Ouvertüre
- II. Sechs Variatione über das Lied "Prinz Eugen, der edle Ritter"
- III. Marsch

Paul Hindemith  
(1895-1963)

## 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!

Percussionist, composer, & educator **Nathan Daughtrey** (born 1975) is a musical chameleon who uses his wide-ranging talents to adapt comfortably to a variety of environments. As a performing artist and clinician for Yamaha percussion, Vic Firth sticks & mallet, Zildjian cymbals, and Black Swamp accessories, he has performed and given masterclasses and clinics throughout the United States and across three continents. Most recently, Nathan performed as a concerto soloist with the Korean Navy Band with composer David Gillingham conducting as part of the Jeju International Wind Ensemble Festival. Nathan has recorded two solo marimba albums to date – "Spiral Passages" and "The Yuletide Marimba" – and has appeared on several other albums, including a recent collaboration with euphoniumist Brian Meixner (Praxis) and a recording of Emma Lou Diemer's "Concerto in One Movement for Marimba & Orchestra" with the Slovak Radio Symphony Orchestra (Pacific Ridge).

*Silent Canyons* was commissioned by the Fort Lewis College Percussion Ensemble, directed by Jonathan Latta. The piece was inspired by the story of the Ancestral Pueblo Peoples or Anasazi (a Navajo word meaning "ancient ones" or "ancient enemies") and their disappearance from the Four Corners region of the southwestern United States in the 13th century. Because of the negative connotations of the word Anasazi, the Hopi people use the word Hisatsinom instead. They are known for their intricate cliff dwellings that were left preserved after they mysteriously disappeared. *Silent Canyons* seeks to follow this evolution of a civilization being built in these previously uninhabited caves, the conflicts that arose with other peoples, the disappearance of the people, and returning to the emptiness of the canyons.

**Percy Aldridge Grainger** was born on July 8, 1882 at Brighton in Melbourne, Australia. In 1900, he began his career as a concert pianist with sensational successes in England, Australia, and South Africa. Grainger had a close personal relationship with Norwegian composer Edvard Grieg, and Grainger's rendition of his Grieg's concerto established him as one of the piece's great interpreters. Grainger's relationship with Grieg inspired him to look closely at English folk music. With the aid of a phonograph, Grainger collected songs from folksingers and made many arrangements of this music. In 1914, Grainger moved to the United States, where he lived for the rest of his life. He became an American citizen (although he always described himself as an Australian). After World War I, Grainger continued his hectic life of concert tours and lectures, including tours to Australia.

*Lincolnshire Posy*, a "bunch of musical wildflowers," is considered by many to be his most outstanding piece for wind band. This work is based on folksongs collected in Lincolnshire, England, from 1905-06 and was commissioned by the American Bandmasters Association. Three of the six movements were written in a four-day span. Due to his busy performance and travel schedule, he composed quickly, writing out all the parts by hand without a score. Although the music is based on existing melodies, Grainger adapted the folk songs in such a personal way that *Lincolnshire Posy* cannot be called a mere collection of arrangements. In the composer's program notes he explains his intentions:

Each number is intended to be a kind of musical portrait of the singer who sang its underlying melody . . . a musical portrait of the singer's personality no less than of his habits of song . . . his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.

Grainger dedicated this work to "the old folksingers, who sang so sweetly to me."

**Adam Gorb** (born 1958) studied Music at Cambridge University and Composition at the Royal Academy of Music in London, where he graduated with the highest honours, including the Principal's Prize, in 1993. His compositions include orchestral, ensemble, chamber, solo and choral works, and have been performed, broadcast and recorded world-wide. In the UK his compositions have had performances at contemporary music festivals in Huddersfield, Cheltenham, Hampstead, and Highgate, Spitalfields and Canterbury, and he has had concerts entirely devoted to his music in the UK, the USA and Canada. He has been featured composer at Luton and Bromsgrove music clubs.

His concert band composition *Metropolis* has won several prizes, including the Walter Beeler Memorial Prize in the USA in 1994. Three other Wind Ensemble works: *Towards Nirvana*, *Adrenaline City* and *Farewell* have won British Composer awards. His works have been performed by the BBC Philharmonic Orchestra, the Liverpool Philharmonic Orchestra, the Maggini Quarter, the BBC Singers, the Tokyo Kosei Wind Ensemble, The Royal Marines and the Liverpool 10/10 ensemble.

Program notes from the composer:

*Bohemian Revelry* is a tribute to the verve and vigour of the music of the people of the Czech Republic, but it is also a celebration of the other meaning of the word, meaning the artistic and social freedom of people without ties or responsibilities, allowing for a party atmosphere whenever and wherever possible, as painted so vividly and memorably in the second act of Puccini's timeless masterpiece *La Boheme*.

The work is in four movements based on well-known Czech dances:

1. Polka: a moderate tempo dance in duple time, but with an unexpectedly violent conclusion.
2. Furiant: Very fast triple time with a more nostalgic middle section. Eventually the dance fades away lading into a
3. Sousdeka: A more relaxed dance in 3/4 with a pastoral feel
4. Scocna: Fast and lively duple time incorporating a hymn like melody drawn from a Czech Christmas carol. Drinks all round at the end!

Any reminiscences of a certain set of dances by a very well-known Czech composer should be heard as an act of homage rather than parody or plagiarism.

**Roy David Magnuson** (born 1983) has composed music for orchestra, wind ensemble, concert band, chamber ensembles, vocalists, electroacoustic ensembles and films. His works have been performed throughout the United States at venues such as the Red Note Music Festival, the New Music Cafe, Illinois State University, Ithaca College, University of Nebraska-Lincoln, University of Arkansas-Fort Smith, University of Texas-Arlington, University of Alabama-Tuscaloosa, and by the Elan String Quartet, the Quasari Quartet, the Quad City Wind Ensemble and the Air Force Band of Mid-America.

Roy received his B.M. Theory/Composition from Illinois State University in Normal, Illinois, his M.M. Composition from Ithaca College in Ithaca, New York, and his D.M.A from the University of Illinois. Private studies include Don Davis, David Maslanka, George Tsontakis, Jennifer Higdon, Steven Stucky, Karel Husa and Joan Tower.

Due to the success of his wind writing, in 2008 Roy was asked to contribute a chapter to the GIA Publication *Composers on Composing for Band, Volume IV* which is currently available via GIA Publications. Roy is currently an Instructional Assistant Faculty member at Illinois State University where he teaches freshman and sophomore theory and coordinates the freshman theory curriculum. Roy is a member of ASCAP and his music is recorded on Albany Records.

Program notes from the composer:

*the softest breath* was written to memorialize the music and teaching of David Maslanka. David was a tremendously important artist to many, myself included, and I was lucky enough to have spent several weeks with him and his family at his ranch in Missoula, Montana. During these visits, I would spend the morning writing, either in his studio if he was out running errands or doing chores, or in a practice room at the University of Montana music building.

David did not give me much direction for these composing sessions, other than to write, and spend time with traditional four-part texture. Composing in this strict style, derivative of Bach, was at the core of David's practice. To him, it was meditative, pure, simple, and perfect. To me, as a young student, it was an assignment: restrictive, prescribed, purposeful.

When David passed away suddenly in 2017, I didn't know what to do. It felt right to pay homage to his memory by making something, but nothing felt correct. In truth, I started the process of creating what has become *the softest breath* many, many times. Each time, there was a block. What I was trying

to make happen did not want to happen. It wasn't until I began the piece with the process David taught me so many years ago in Montana that, finally, the music poured out.

*the softest breath* is a pastiche, written in a quasi-Maslanka style, with several subtle quotations and references to many of his works laced throughout. It is a synthesis of his teachings through his music and how they have helped create my voice as a composer. There is a brief chorale at the close, echoing so many of David's works and reminiscent of my time writing in his studio in Missoula, to remind me to continually center on the meditative, the pure, and the beautiful perfection of the simplest, softest moments in life.

**Joaquin Rodrigo**, a composer of Spanish descent and blind from the age of three, began his musical education at an early age and took lessons in composition with Francisco Antich in Valencia. In 1927 he moved to Paris as a pupil of Dukas at the Ecole Normale. After his marriage in Valencia in 1933 to the Turkish pianist Victoria Kamhi, he returned to Paris for further study at the Conservatoire and the Sorbonne. He lived and worked in France and Germany during the Spanish Civil War and returned finally to Madrid in 1939. Soon after the première in 1940 of his first concerto, the *Concierto de Aranjuez* for guitar, he began to be recognized as one of the leading composers in Spain. Apart from writing a great deal of music during the following years, he was active as an academic and music critic, writing for several newspapers and publishing articles on a wide range of topics. He also worked in the music department of Radio Nacional and for the Spanish National Organization for the Blind (ONCE). In 1947 he was appointed to the Manuel de Falla Chair of Music at Complutense University, Madrid, created especially for him, and in 1950 he was elected to the Real Academia de Bellas Artes de San Fernando.

In the *Adagio*, Rodrigo creates a picturesque Spanish ambiance, full of color and delightful melody. The work is ABA form, beginning with a flute solo reminiscent of Maurice Ravel's "La flute enchantée" from *Sheherazade*, launching into a strongly rhythmic fanfare-like section before returning to its lyrical beginnings. The Adagio was composed for the American Wind Symphony in 1966.

**Paul Hindemith**, a German-born composer, is considered one of the leading masters of twentieth-century music. He began his career at age nine studying the violin, and at age fourteen, he began studying with Adolf Rebner, and composition with Arnold Mendelssohn at the Hochs Conservatory in Frankfurt. Later in his life, he joined the Modern Movement in music and became an active participant in the contemporary concerts at Donaueschingen, a small town in Germany. In 1933, Hindemith began to experience some difficulties both artistically and politically with the rise of Hitler's regime. He began to accept engagements abroad and eventually emigrated to America.

Hindemith's work, *Konzertmusik für Bläserchester*, was written for the 1926 Donaueschingen Music Festival under the patronage of Fürst Fürstenburg. It was premiered on July 24th by the Infantry Regiment No. 14 student military band under the baton of Herman Scherchen, to whom the piece is dedicated. The piece was written to follow one of the themes of the festival which was military music. Other works featured on the same concert included: *a Suite for Trumpet, Saxophone, and Trombone* by Ernst Pepping; *Spiel für Bläserchester*, Op. 39 by Ernst Toch; and *Drei lustige Märsche*, Op. 44 by Ernst Krenek.

The scoring of *Konzertmusik* was for a German military band, which calls for more "mellow" brass and fewer woodwinds than the standard concert band. Flugelhorn and tenor horns were used in place of the entire saxophone family. The entire work contains many different musical forms with the opening movement, "Konzertante Ouvertüre", being the most complex in terms of harmonic language. It begins with a slow introduction which develops contrapuntally in the main body of the movement. Secondary melodic material is introduced next followed by the coda which ends the movement with the original material. The climax of the piece occurs in the second movement in which borrowed material appears for the first time. Hindemith uses the popular Austrian folksong, "Prinz Eugen, der edle Ritter" (Prince Eugen, the Noble Knight), in variation form. He writes six variations of this folksong, including a funeral dirge in variation V and a fugato in variation VI. The last movement of the piece, "Marsch", is in song and trio form.

## 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.

**Lauren Bobarsky** is a first-year graduate student at Illinois State University, pursuing a degree in Wind Conducting with Dr. Anthony Marinello. She is a Band Graduate Assistant in addition to guest conducting the Wind Symphony, Symphonic Winds, and University Band. Before attending graduate school, Lauren was the Director of Bands at Pana CUSD #8 where she taught marching band, concert band, and pep band. She graduated from Illinois State University in 2018 with a bachelor's degree in Music Education.

# Illinois State University Wind Symphony

Anthony C. Marinello, III, *conductor*

## Flute

Natalie Lindig  
Rachel Nulf  
Gina Russell  
Brianna Steif  
Samantha Wyland\*

## Oboe

Anastasia Ervin  
Cara Fletcher  
Alex Widomska\*

## Clarinet

Morgan Jasien  
Alec Jenkins  
Daniel King\*  
Trent Nolin  
Christian Rucinski  
Ladarius Young  
Thomas Shermulis (bass)

## Bassoon

Harrison Collins\*  
Kiara Price

## Saxophone

Ryan Baur\*  
Caleb Gibson  
Mike Jeszke  
Hailey Woock

## Horn

Klara Farren  
Allison Hoffman  
Allyson Miller  
Mary Monaghan\*  
Jimmy Spencer

## Trumpet

Eric Caldwell  
Trevor Gould\*  
Alice Kabira  
Brendan Korak\*  
Jeri Rethford  
Camrin Severino  
Katherine Shindledecker

## Trombone

Sophia Brattoli  
Lucas Dahmm  
Jem Frost\*  
Nathan Nigus  
AJ Nemsick (bass)

## Euphonium

Kaitlyn Bauman  
Erik Eeg\*

## Tuba

David Basich  
Joseph Ritchie\*

## Percussion

Lauren Bobarsky  
Christopher Brandt  
Jenn Carver  
Elliott Godinez\*  
Ryan Lauciello

## Piano

Shinae Lee

## Double Bass

Mollie Zweiban

\*Denotes Section Leader

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