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### Symphonic Band, April 21, 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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# *Symphonic Band*

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

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Center for the Performing Arts  
April 21, 2021  
Wednesday Evening  
8:00 p.m.

This is the one hundred and third program of the 2020-2021 season.

# Program

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

## ~ Livingston Band ~

*Devil's Workshop (2009/2020)*

Kimberly Archer  
(born 1973)  
Arr. Jefferson Gentry

*Made for You and Me: Inspired by Woody Guthrie (2020)*

Michael Daugherty  
(born 1954)

Lauren Bobarsky, *guest conductor*

*This Cruel Moon (2017/2020)*

John Mackey  
(born 1973)  
Arr. Patrick Dunnigan

*Café 512 (2010/2020)*

Ryan George  
(born 1978)

## ~ Intermission ~

### Endowed Scholarship Award Presentations

## ~ Foeller Band ~

*Lost in Tijuana (2020)*

Giovanni Santos  
(born 1980)

*Our Cast Aways (2018/2020)*

Julie Giroux  
(born 1961)

*Simple Gifts: Four Shaker Songs (2002/2020)*

- I. In Yonder Valley
- II. Dance
- III. Here Take This Lovely Flower
- IV. Simple Gifts

Frank Ticheli  
(born 1958)

### 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!

**Kimberly K. Archer** (born 1973, Mendota, Ill.) is an American composer and educator. Dr. Archer attended Florida State University, Syracuse University, and the University of Texas at Austin. Her composition teachers include Charles Carter, Andrew Waggoner, Donald Grantham, David Gillingham, and David Maslanka. She has held positions at Bowling Green State University and Western Carolina University before her current position as assistant professor of composition at Southern Illinois University at Edwardsville, where she teaches composition, music theory, analysis, counterpoint, and twentieth-century music.

*The Devil's Workshop* is based on the two most prominent harmonic components of the work. Tritones were, in ancient times, referred to as the "devil's interval." Chromatic scales were likewise seen as evil sounds. This, combined with the goofy character of the music and the mischievous percussion sounds, may invoke images of a playful little devil puttering around in his workshop on a Saturday afternoon.

Multiple GRAMMY Award-winning composer **Michael Daugherty** (b. 28 April 1954, Cedar Rapids, Iowa) achieved international recognition as one of the ten most performed American composers of concert music, according to the League of American Orchestras. His orchestral music, recorded by Naxos over the last two decades, has received six GRAMMY Awards, including Best Contemporary Classical Composition in 2011 for *Deus ex Machina* for piano and orchestra and in 2017 for *Tales of Hemingway* for cello and orchestra. As a young man, Daugherty studied composition with many of the preeminent composers of the 20th century including Pierre Boulez at IRCAM in Paris and Betsy Jolas at the Paris Conservatory of Music (1979), Jacob Druckman, Earle Brown, Bernard Rands and Roger Reynolds at Yale (1980-82), and György Ligeti in Hamburg (1982-84). Daugherty was also an assistant to jazz arranger Gil Evans in New York from 1980-82. After teaching from 1986-1991 at the Oberlin Conservatory of Music, Daugherty joined the University of Michigan School of Music, Theatre and Dance in 1991 as Professor of Composition, where he is a mentor to many of today's most talented young composers. He is also a frequent guest of professional orchestras, festivals, universities and conservatories around the world.

*Made for You and Me* notes from the composer:

*Made for You and Me: Inspired by Woody Guthrie* for Adaptable Band (2020) was composed in response to the need for new music that may be performed by middle and high school band ensembles of flexible size and instrumentation. This five-minute work can be performed by seven or more players on a wide variety of musical instruments, depending on availability.

My composition is inspired by Woody Guthrie (1912-1967), the Dust Bowl troubadour who traveled the backroads of America from coast to coast with his guitar and harmonica performing folk songs of love, wandering and social justice at Workers Union gatherings, radio stations, street corners and concert halls during the Great Depression and World War II. The main theme heard at the beginning of the composition is based on the old gospel hymn, *Oh My Loving Brother*, which Woody Guthrie borrowed and used as the main theme for his famous anthem *This Land is Your Land* (1940).

Perhaps it matters now more than ever to remember these iconic words from Woody Guthrie's *This Land is Your Land*:

*This land is your land, this land is my land  
From California, to the New York Island  
From the Redwood Forest, to the Gulf Stream waters  
This land was made for you and me.*

*As I went walking that ribbon of highway  
I saw above me that endless skyway  
I saw below me that golden valley  
This land was made for you and me.*

**John Mackey** holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts Degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those media for the past few years.

His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; Weill Recital Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; Alice Tully Hall; the Joyce Theater; Dance Theater Workshop; and throughout Italy, Chile, Japan, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, and the United States.

*This Cruel Moon* is an adaptation of the middle movement of *Wine-Dark Sea: Symphony for Band*. The full symphony tells the tale of Odysseus and his journey home following his victory in the Trojan War. But Odysseus' journey would take as long as the war itself. Homer called the ocean on which Odysseus sailed a wine-dark sea, and for the Greek king it was as murky and disorienting as its name; he would not find his way across it without first losing himself.

*This Cruel Moon* is the song of the beautiful and immortal nymph Kalypso, who finds Odysseus near death, washed up on the shore of the island where she lives all alone. She nurses him back to health and sings as she moves back and forth with a golden shuttle at her loom. Odysseus shares her bed; seven years pass. The tapestry she began when she nursed him becomes a record of their love.

But one day Odysseus remembers his home. He tells Kalypso he wants to leave her, to return to his wife and son. He scoffs at all she has given him. Kalypso is heartbroken. And yet, that night, Kalypso again paces at her loom. She unravels her tapestry and weaves it into a sail for Odysseus. In the morning, she shows Odysseus a raft, equipped with the sail she has made and stocked with bread and wine, and calls up a gentle and steady wind to carry him home. Shattered, she watches him go; he does not look back.

**Ryan George** (born 1978) is an American composer. Ryan graduated from the University of Kentucky with a degree in music education. While a student he sat principal horn for four semesters in the wind ensemble, was a drum major for the Wildcat Marching Band, and performed with various other ensembles including the UK orchestra.

George completed his first concert commission in 2007, and since then his works have received performances at the American Bandmasters Association Convention, the Midwest Band and Orchestra Clinic in Chicago, the Music For All (Bands of America) Concert Band Festival, the MidEurope Festival in Schladming Austria, Carnegie Hall, the National CBDNA Conference, the CBDNA/NBA Southern Division Conference, and multiple state music educator conferences. Ryan's music is also regularly programmed by All-State, Region, Inter-Collegiate, and Honor ensembles. His first work for advanced wind ensemble, *Firefly*, was recorded by the University of North Texas Wind Symphony under the direction of Eugene M. Corporon and is featured in the *Teaching Music Through Performance in Band* series, volume 8.

*Café 512* notes from the composer:

As I was beginning to brainstorm ideas for this piece, I stumbled across the title of a piece by famed Argentinean composer Astor Piazzolla called *Café 1930*. I found the title immediately intriguing, and in wanting to write a piece that tipped the hat heavily towards a specific style, the mood and intensity found within tango seemed to be the right fit. The similarities between Piazzolla's work and the one I was looking to write pretty much end at the title. Whereas Piazzolla's work is intimate, slow, and melancholy (as well as being a true tango), I wanted to write something more dance-like and energetic. So, I changed the "1930" to "512", the area code of Austin, Texas, and used a 5+1+2 note grouping to construct the main motif throughout the work.

**Giovanni Santos** (b. 27 September 1980, Puerto Rico) is a Hispanic American composer and educator. Professor Santos is the son of a Cuban father and a Dominican mother. He was raised in Puerto Rico before moving to San Diego, Calif. He is a graduate of La Sierra University (B. Mus) and earned his MM in music education from the University of Southern California's Thornton School of Music, where he was also a scholarship trumpet student. Santos had the privilege of studying trumpet with Richard Hofmann, Boyde Hood, and Donald Green. Mr. Santos serves as assistant professor of music and director of wind and percussion studies at La Sierra University, Riverside, Calif., where he directs the university wind ensemble, chamber winds, big band, and teaches courses in instrumental music education, popular music, and conducting. For seven years, Professor Santos had the privilege of leading the band department at Loma Linda Academy, where he led their wind symphony in performances across the United States and Europe.

*Lost in Tijuana* notes from the composer:

I have a recurring nightmare where I'm lost in a distant land. This nightmare becomes a reality every time I travel, anywhere.

A few nights ago, I dreamed I was lost in Tijuana, Mexico. As a San Diegan, I've visited Tijuana several times. This dream was a bit different than the others because it came with a soundtrack. I woke up the next morning and attempted to write down as much of the music as I could remember!

**Julie Giroux** received her formal education at Louisiana State University and Boston University. She also studied composition with John Williams, Bill Conti, and Jerry Goldsmith.

Julie is an extremely well-rounded composer, writing works for symphony orchestra (including chorus), chamber ensembles, wind ensembles, soloists, brass and woodwind quintets and many other serious and commercial formats. Much of her early work was composing and orchestrating for film and television. Her writing credits include soundtrack score for *White Men Can't Jump* and the 1985 miniseries *North and South*. She has also arranged music for Reba McEntyre, Madonna, and Michael Jackson. Ms. Giroux is a three-time Emmy Award nominee and in 1992 won an Emmy Award in the category of Outstanding Individual Achievement in Music Direction.

*Our Cast Aways* notes from the composer:

6.5 million companion animals enter animal shelters every year and 2.4 million of these adoptable animals are put down. These numbers do not include the thousands who suffer in silence. Thanks to thousands of caring people, these numbers are steadily decreasing, but we still have a long way to go. This work is dedicated to all those who work hard in the fight to end puppy mills, to rescue suffering pets and to provide care and medical attention to all those rescued. It is dedicated to those companions who get rescued and for those whose rescue never comes.

We are all shepherds. Every living creature is in our care. Hopefully mankind will someday uphold his responsibility and become caretaker of all living things on earth. Maybe someday all humans will be humane, and mankind will be kind.

The pictures of the rescued animals belong to people who are my friends on Facebook. Apparently, I keep great company when it comes to people who rescue and adopt animals who have been cast away. My own rescues are also in the photos. The published score will feature these beautiful rescues in full color.

**Frank Ticheli** 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, 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.

*Simple Gifts: Four Shaker Songs* notes from the composer:

My work is built from four Shaker melodies -- a sensuous nature song, a lively dance tune, a tender lullaby, and most famously, *Simple Gifts*, the hymn that celebrates the Shaker's love of simplicity and humility. In setting these songs, I sought subtle ways to preserve their simple, straightforward beauty. Melodic freshness and interest were achieved primarily through variations of harmony, of texture, and especially of orchestration.

The first movement is a setting of *In Yonder Valley*, generally regarded to be the oldest surviving Shaker song with text. This simple hymn in praise of nature is attributed to Father James Whittaker (1751-1787), a member of the small group of Shakers who emigrated to America in 1774. My setting enhances the image of spring by turning the first three notes of the tune into a birdcall motive.

The second movement, *Dance*, makes use of a tune from an 1830s Shaker manuscript. Dancing was an important part of Shaker worship, and tunes such as this were often sung by a small group of singers while the rest of the congregation danced. One interesting feature in my setting occurs near the end of the movement, when the brasses state the tune at one-quarter speed, in counterpoint against the woodwinds who state it at normal speed.

The third movement is based on a Shaker lullaby *Here Take This Lovely Flower*, found in Dorothy Berliner Commin's extraordinary collection, *Lullabies of the World* and in Daniel W. Patterson's monumental collection *The Shaker Spiritual*. This song is an example of the phenomenon of the gift song, music received from spirits by Shaker mediums while in trance. Although the Shakers practiced celibacy, there were many children in their communities, including the children of recent converts as well as orphans whom they took in. Like many Shaker songs, this lullaby embodies the Shakers' ideal of childlike simplicity.

The finale is a setting of the Shakers' most famous song, *Simple Gifts*, sometimes attributed to Elder Joseph Bracket (1797-1882) of the Alfred, Maine, community, and also said (in Lebanon, New York, manuscript) as having been received from a Negro spirit at Canterbury, New Hampshire, making *Simple Gifts* possibly a visionary gift song. It has been used in hundreds of settings, most notably by Aaron Copland in the brilliant set of variations which conclude his *Appalachian Spring*. Without ever quoting him, my setting begins at Copland's doorstep, and quickly departs. Throughout its little journey, the tune is never abandoned, rarely altered, always exalted.

## 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, Symphonic Band, 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 Symphonic Band

Anthony C. Marinello, III, *conductor*

## Livingston Band

### Flute

Sarah Lange\*  
Adrianna Giacona  
Grace Zeithammer

### Oboe

Grace Levin\*

### Clarinet

Katie Allen\*  
Abbie Eveland  
Hannah Hogue

### Horn

Ryn Bradison\*  
Jimmy Spencer

### Trumpet

Julia Ricker\*  
Katherine Freimuth  
Maisy King  
Savannah Griffin

### Trombone

Peyton Gray\*  
Andrew Slayter  
Colton Thies  
Cole Richey (bass)

### Euphonium

Sara Zittler\*

### Tuba

Miki McCarthy\*  
Ryan White

### Percussion

Matt Boguslawski\*  
Braeden Forman  
Emma Kutz  
Sean Duffy  
Chuck Willard

### Keyboard

Jean Lee

\*Denotes Section Leader

# Illinois State University Symphonic Band

Anthony C. Marinello, III, *conductor*

## Foeller Band

### Flute

Sinclair Roechner\*  
Cierra Espinoza  
Amber Hill  
Kayla Miller

### Clarinet

Bella Vermillion\*  
Arturo Alfaro-Manriquez  
Mikey Moran

### Horn

Cory Tyler\*  
Matthew Tutterow

### Bassoon

Jacob Prayne

### Trumpet

Matt Fischer\*  
Kyle Olalde-Welling  
Robert Ranz

### Trombone

Emily Rausch\*  
Aidan Jones  
Brian Nicolellis

### Euphonium

Alex Tartaglia\*  
Kahlar Drews

### Tuba

Connor Brawley\*  
Jack Giroux

### Percussion

Will Alexander\*  
Elliott Godinez  
Konnor Halsey  
Jake Okrzesik  
Noah Smith

\*Denotes Section Leader