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Wind Symphony, November 15, 2021

Anthony C. Marinello Conductor

Anne McNamara Flugelhorn

Cassie Wieland Guest Composer

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

Wind Symphony

Anthony C. Marinello, III *conductor*

Anne McNamara, *flugelhorn*

Cassie Wieland, *guest composer*

Center for the Performing Arts
November 15, 2021
Monday Evening
8:00 p.m.

This is the fifty-fifth program of the 2021-2022 season.

Program

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

Bull's Eye (2019)

Viet Cuong
(born 1990)

power lines (2021)

Cassie Wieland
(born 1994)

World Premiere Performance

Loss Verses (2020)

Peter Meechan
(born 1980)

*Dr. Anne McNamara, flugelhorn
Consortium Premiere Performance
The performance is dedicated to the memory of
Catherine Hannon and Collin Patrick Haliban*

~ Intermission ~

Circa 1600 (2018)

Donald Grantham
(born 1947)

AMEN! (2017)

Carlos Simon
(born 1986)

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!

Bull's Eye

Year Composed: 2019, Duration: 10:40

Viet Cuong

Viet Cuong was born in California and grew up in Marietta, GA, where he attended Lassiter High School and was a member of the LHS marching and concert bands. Growing up, he played piano, percussion, and clarinet. He is a member of BMI, the American Composers Forum, and Blue Dot Collective, a group of composers who focus on writing adventurous new music for wind band.

Called “alluring” and “wildly inventive” by *The New York Times*, the music of American composer Viet Cuong has been performed on six continents by musicians and ensembles such as the New York Philharmonic, Eighth Blackbird, Saint Paul Chamber Orchestra, Sō Percussion, Alarm Will Sound, Atlanta Symphony, Sandbox Percussion, Albany Symphony, PRISM Quartet, and Dallas Winds, among many others. Viet's music has been featured in venues such as Carnegie Hall, Lincoln Center, and the Kennedy Center, and his works for wind ensemble have amassed hundreds of performances worldwide. Passionate about bringing these different facets of the contemporary music community together, his upcoming projects include a concerto for Eighth Blackbird with the United States Navy Band. Viet also enjoys exploring the unexpected and whimsical, and he is often drawn to projects where he can make peculiar combinations and sounds feel enchanting or oddly satisfying. His recent works thus include a snare drum solo, percussion quartet concerto, and, most recently, a double oboe concerto. He is currently the California Symphony's Young American Composer-in-Residence, and recently served as the Early Career Musician-in-Residence at the Dumbarton Oaks. Viet holds degrees from the Curtis Institute of Music (AD), Princeton University (MFA), and Peabody Conservatory (BM/MM).

Program notes from the composer:

I've always been intrigued by Picasso's line drawings, where he captures the energy and personality of a subject -- often an animal -- with just a line or two. Picasso's *Bull* (1945) includes a simple line drawing of a bull in this fashion. However, this drawing is also preceded by a series of ten lithographs depicting his process of simplification and abstraction. The first lithograph is a fully formed bull that, over its next two iterations, increases in opacity and detail. Then, over the next eight panels, layers are gradually peeled away to reveal just the essence of the bull.

While *Bull's-Eye* is not an exact one-to-one depiction of these 11 drawings, the piece follows the same narrative: musical material is presented, made more complex, then distilled. The distillation process in the second half of the piece reveals the way the music preceding it is orchestrated, almost as if you were to mute and unmute certain sections of the ensemble.

power lines

Year Composed: 2021, Duration: 9:00

Cassie Wieland

Cassie Wieland is an Illinois-born and Brooklyn-based composer. Praised by *The New York Times* as “sweetly shimmering,” Wieland masterfully experiments with timbre and texture by exploring intimate and fragile sounds to achieve the “hand-made” sound she is often looking for: imperfect, but intentional.

Cassie has been commissioned and performed by line upon line percussion, Ensemble Dal Niente, ~Nois, Unheard-of//Ensemble, Liminal Space Ensemble, clarinetist Ken Thomson, percussionist Adam Groh, and Illinois Modern Ensemble, among others. Her music has been featured at events such as the Bang on a Can Marathon, Hot Air Music Festival, MKE Unplugged, the Red Note New Music festival, and the Maryland Wind Festival. Cassie has also been twice recognized as an ASCAP Morton Gould finalist and as the 2018 composer in residence for the Maryland Wind Festival. She has recently been named a 2022 Roulette Resident Artist, a 2020 Roulette Commissioned Artist, and an inaugural Bouman Fellow for the 2019-2020 Kinds of Kings season. Her music has been featured on *New Sounds*,

NPR, *The New York Times*, *Financial Times*, *Musical America*, *I Care if You Listen*, *AnEarful*, and *The Road to Sound*.

Cassie is currently working in Brooklyn as a freelance composer and as a Senior Coordinator for The Orchard. She holds a BM degree in Composition from Illinois State University and an MM degree in Composition from the University of Illinois.

Program notes from the composer:

This work is dedicated to my hometown of Normal, Illinois, where growing up I would spend long car rides gazing up at the power lines dancing across an empty blue landscape. From afar they look delicate, like thin ribbons running along an open sky; but we know that they are filled with power and volatility. Although they are often overlooked in everyday life, power lines are a representation of how vulnerability and strength coexist more often than we may think.

Loss Verses

Year Composed: 2020, Duration: 7:55

Peter Meechan

Canadian-based British composer **Peter Meechan** is extensively performed throughout the world. His music has been commissioned, recorded, broadcast and performed by some of the world's leading symphony orchestras, wind orchestras, brass bands, conductors and soloists, including: "The President's Own" United States Marine Band, The United States Air Force Band, The United States Army Band "Pershing's Own", Dallas Symphony Orchestra, BBC Concert Orchestra, Edmonton Symphony Orchestra, Chicago Symphony Orchestra brass, Black Dyke Brass Band, The Band of the Coldstream Guards, RNCM Wind Orchestra, Bramwell Tovey, Jens Lindemann, Ryan Anthony, David Childs, Steven Mead, Patrick Sheridan, Les Neish, Peter Moore, Linda Merrick, and many more.

Meechan's music is featured on over 120 commercial recordings and has been featured at festivals and clinics globally, including the Midwest Clinic, The American Bandmasters Association (ABA) Conference, CBDNA, the International Trumpet Guild, the International Tuba and Euphonium Association, BASBWE conferences, and in 2014 his work *The Legend of King Arthur* was used as the set test piece at the British National Brass Band Championships, held in the Royal Albert Hall, London. His works for brass band have been used as compulsory and own choice selections at music contests across the world.

He holds an undergraduate degree (BMus Hons) from the Royal Northern College of Music (Manchester, UK), where he studied with Dr. Anthony Gilbert, Dr. David Horne and Adam Gorb, a Master of Arts (MA) degree and a PhD (composition), both from the University of Salford (Manchester, UK), where he studied with Prof. Peter Graham.

Program notes from the composer:

Loss is so very, very, hard. Nothing can prepare you for it, for the devastating pain it causes; or for the moments it catches you so unaware, where seemingly from nowhere it bites.

And losing a friend when you are not able to say goodbye properly, when you are not able to gather with other friends and loved ones to share stories, share grief, find comfort – is so very, very, tough.

The pain is like being in a labyrinth; unsure of how I got in, and not knowing a way out. Each way you turn it is different, and for sure some directions are better than others, but most bring you back into the labyrinth. Ultimately there are no shortcuts – loss is so, very, very hard.

Writing music at a time of loss, and this specific time and this specific loss is the same. *Loss Verses* is an expression of that labyrinth – there are no rousing chorus, but instead echoes, moments, reflections, the new and the old, in the shape of verses, each so very, very, painful to write. *Loss Verses* – in memory of a friend.

Circa 1600

Year Composed: 2018, Duration: 9:40

Donald Grantham

Composer **Donald Grantham** is the recipient of numerous awards and prizes in composition, including the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, First Prize in the Concordia Chamber Symphony's Awards to American Composers, a Guggenheim Fellowship, three grants from the National Endowment for the Arts, three First Prizes in the NBA/William Revelli Competition, two First Prizes in the ABA/Ostwald Competition, and First Prize in the National Opera Association's Biennial Composition Competition. His music has been praised for its "elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism" in a Citation awarded by the American Academy and Institute of Arts and Letters. In recent years his works have been performed by the orchestras of Cleveland, Dallas, Atlanta and the American Composers Orchestra among many others, and he has fulfilled commissions in media from solo instruments to opera. His music is published by Piquant Press, E. C. Schirmer, and G. Schirmer, and many of his works have been commercially recorded. The composer resides in Austin, Texas and is Frank C. Erwin, Jr. Centennial Professor of Composition at the University of Texas at Austin. With Kent Kennan he is coauthor of "The Technique of Orchestration" (Prentice-Hall).

Program notes from the composer:

The year 1600 was an exciting time to be a composer, and much intriguing, imaginative, and innovative music was created immediately before and after that date. My *Circa 1600* is based on three chorales written about that time which I find particularly attractive. I became familiar with them in my role as choir director at St. Luke's on the Lake Episcopal Church in Austin, Texas. These tunes appear in the Episcopal hymnal, and on numerous occasions I 'improvised' anthems on them with my choir - treating them canonically, providing descants and alternate harmonizations, altering the rhythm and meter, and subjecting them to various other procedures (or indignities, depending upon your viewpoint). Some of these techniques are featured in this wind ensemble version.

The three tunes are *Es ist das Heil* by Hans Leo Hassler, *Christ unser Herr zum Jordan kam* by Lucas Osiander, and *Allein Gott in der Hoh* by Hieronymus Praetorius. I use the tunes in three distinct but connected sections and in that order. The first and third tunes are bright, radiant -- even jaunty. The second tune is much darker, more weighty, and rather foreboding. This chorale appears three times in the brass, accompanied by a fierce tarantella-style tune in the woodwinds and insistent drumming in the percussion.

Circa 1600 was commissioned by the Ronald Reagan High School Band, San Antonio, Texas, Dan Morrison, conductor, and Texas A&M University Bands, Timothy Rhea, Director of Bands. The work is dedicated to the memory of Alex Jones, a Reagan High School graduate and former Reagan Band member.

AMEN!

Year Composed: 2017, Duration: 12:40

Carlos Simon

Carlos Simon is a native of Atlanta, Georgia whose music ranges from concert music for large and small ensembles to film scores with influence of jazz, gospel, and neo-romanticism.

As a part of the Sundance Institute, Simon was named as a Sundance Composer Fellow in 2018, which was held at the historic Skywalker Ranch. His string quartet, *Elegy*, honoring the lives of Trayvon Martin, Michael Brown and Eric Garner was recently performed at the Kennedy Center for the Mason Bates JFK Jukebox Series. With support from the US Embassy in Tokyo and US/Japan Foundation, Simon traveled with the Asia/America New Music Institute (AANMI) on a two-week tour of Japan in 2018 performing concerts in some of the most sacred temples and concert spaces in Japan including Suntory Hall in Tokyo, Japan.

Simon earned his doctorate degree at the University of Michigan, where he studied with Michael Daugherty and Evan Chambers. He has also received degrees from Georgia State University and Morehouse College. Additionally, he studied in Baden, Austria at the Hollywood Music Workshop with Conrad Pope and at New York University's Film Scoring Summer Workshop.

Program notes from the composer:

AMEN! was commissioned by the University of Michigan Symphony Band and is a homage to my family's four-generational affiliation with the Pentecostal church. My intent is to re-create the musical experience of an African American Pentecostal church service that I enjoyed being a part of while growing up in this denomination. Pentecostal denominations, such as Church of God in Christ (C.O.G.I.C.), Pentecostal Assemblies of God, Apostolic, Holiness Church, among many others, are known for their exuberant outward expressions of worship. The worship services in these churches will often have joyous dancing, spontaneous shouting, and soulful singing. The music in these worship services is a vital vehicle in fostering a genuine spiritual experience for the congregation.

The three movements in *AMEN!* are performed without break to depict how the different parts of a worship services flows into the next. In the first movement, I've imagined the sound of an exuberant choir and congregation singing harmoniously together in a call-and-response fashion. The soulful second movement quotes a gospel song, *I'll Take Jesus For Mine*, that I frequently heard in many services. The title, *AMEN!*, refers to the plagal cadence or "Amen" cadence (IV-I), which is the focal point of the climax in the final movement. Along with heavily syncopated rhythms and interjecting contrapuntal lines, this cadence modulates up by half step until we reach a frenzied state, emulating a spiritually heightened state of worship.

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.

Dr. Anne McNamara is the Assistant Professor of Trumpet at Illinois State University where her duties involve teaching applied trumpet and performing in the ISU faculty brass quintet. Previously, Anne served as the Assistant Professor of Trumpet at Campbellsville University where she taught trumpet, conducted the CU Trumpet Ensemble and CU Brass Ensemble and taught several academic classes. In addition to her duties at ISU, Dr. McNamara works regularly as a freelance trumpeter including performances with the Heartland Festival Orchestra, Owensboro Symphony, Louisville Orchestra and Louisville Master Chorale.

In addition to performing, Dr. McNamara also actively pursues the commission and performance of new works such as her commission of Carson Cooman's *Sonata for Flugelhorn and Piano* and the adaptation of Kevin McKee's *A Winter's Night*. She is also very active as a clinician and educator giving many university and high school masterclasses each year. Anne has taught on faculty for the University of Kentucky Summer Trumpet Institute. She also performed a recital at the 2019 International Women's Brass Conference, and she presented a warm-up masterclass at the 2018 International Trumpet Guild conference in San Antonio, TX. In 2016 Dr. McNamara was the music faculty member for the prestigious Governor's Scholars Program at their Morehead campus. She is also actively involved in the International Trumpet Guild and serves as the chair of the I.T.G. Young Artist Award Committee.

Dr. McNamara earned a BM in Music Education and a Jazz Studies minor from James Madison University, a MM in Trumpet Performance from the University of Illinois at Urbana-Champaign, and a DMA in Trumpet Performance from the University of Maryland. Her primary trumpet teachers include Chris Gekker, Steve Hendrickson, Dr. Michael Ewald, Ronald Romm, Tito Carrillo, and Jim Kluesner. Dr. McNamara is a Yamaha Performing Artist.

Illinois State University Wind Symphony

Anthony C. Marinello, III, *conductor*

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Gina Russell
Brienne Steif
Andy Trower
Samantha Wyland*

Oboe

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Cara Fletcher
Alex Widomska*

Clarinet

Freda Hogan
Morgan Jasien
Alec Jenkins
Daniel King*
Kara Kirkus
Christian Rucinski
Lauren Schaff
Trent Nolin (bass)
Ladarius Young (bass)

Bassoon

Veronica Ervin*
Nick Filano
Rosalie Truback

Saxophone

Ryan Baur*
Grace Gatto
Mike Jeszke
Luke Podvrsan

Horn

Ryan Burns
Daniel Castillon III
Cassidy Fairchild
Allison Hoffman*
Allyson Miller

Trumpet

Jeri Blade*
Alice Kabira
Seth Marshall
Camrin Severino
Katherine Shindledecker
Ryan Valdivia

Trombone

Sophia Brattoli*
Lucas Dahmm
John Gonzalez
Julian Rodriguez (bass)

Euphonium

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Phil Denzmore
Jack O'Mahoney

Tuba

JT Butcher
Angel Lopez*

Percussion

Lauren Bobarsky
Matt Boguslawski
Baryl Brandt*
Braeden Forman
William Lawton
Jake Okrzesik
Evan Thompson

Piano

Grace Eom

Double Bass

Hunter Thoms

*Denotes Section Leader

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