

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

Wind Symphony

Anthony C. Marinello, III, *conductor*

Christopher Bulding, *graduate conductor*

Galina Kiep, *bassoon*

Jillian Kouzel, *oboe*

Featuring:

Mariachi Tesoro de México

Center for Performing Arts
March 30, 2025
Sunday Afternoon
4:00 p.m.

This is the one hundred and forty-ninth program of the 2024-2025 season.

Program

Please silence all electronics for the duration of the concert. Thank you.

Huapango!

José Pablo Moncayo
(1912-1958)
trans. Jacco Neffs

First Suite in E-Flat for Military Band

- I. Chaconne
- II. Intermezzo
- III. March

Gustav Holst
(1874-1934)
ed. Colin Matthews

Christopher Bulding, *graduate conductor*

Orion Concerto for Oboe and Bassoon

Jenni Brandon
(born 1977)

Galina Kiep, *bassoon*
Jillian Kouzel, *oboe*

La Fiesta Mexicana

- I. Prelude and Aztec Dance
- II. Mass
- III. Carnival

H. Owen Reed
(1910-2014)

featuring Mariachi Tesoro de México

Program Notes

Huapango!

Duration: 8:30

José Pablo Moncayo García was a Mexican pianist, percussionist, music teacher, composer and conductor.

Some of Moncayo's works – in particular his famous *Huapango* – incorporate popular melodies, in this case the folkdances el siquisirí, el balajú and el gavilán. Regrettably, the popularity of this piece has obscured the rest of Moncayo's small, original output: for example *Amatzinac* and *Bosques*, which display Impressionist traits and a predominantly modal harmonic idiom, and the *Muros verdes* for piano, whose sequence of motifs describe a spiral form. His opera *La mulata de Córdoba* – based on the work of the same name by Xavier Villarrutía – tells the story of an enchantress condemned to death during the Inquisition who disappears, on the point of being executed, in a thick cloud of fire. Moncayo's modernist style admirably combines with the poetry of the text to create one of the finest 20th-century Mexican operas. Such was his significance that his death in 1958 is considered to mark the end of the nationalist school in Mexico.

Program note by Richard Rodda:

The huapango is a lively Mexican dance of Spanish origin that is especially popular in the lands along the Gulf of Mexico. Performed by singers and instrumental ensembles ranging from a duo of guitars to a full mariachi band, it is characterized by a complex rhythmic structure mixing duple and triple meters which reflect the intricate steps of the dance. The huapango is danced by men and women as couples: the men sing, the women do not. Nicolas Slonimsky explained that the word huapango "is derived either from a native vocable meaning 'on a wooden stand' (the huapango is danced on a platform), or it may be a contraction of Huastecas de Pango. Huastecas means a tropical valley, and Pango is the ancient name of the river Panuco."

Moncayo's *Huapango* of 1941, his first important work for orchestra, is based on three authentic folk dances: Siqui Siri, Balajú and El Gavilán.

The piece is arranged in three sections, with fiery music at beginning and end recalling the manner of huapango singing in coplas (i.e., the song is shouted alternately between two men singers, here transmuted by Moncayo into a trombone—trumpet dialogue) surrounding a slower central portion based on a lyrical melody. *Huapango* is a brilliant study in orchestral sonority and vibrant dance rhythms about which the French composer Darius Milhaud once told José Antonio Alcaraz, "When in the grey light of a Parisian winter, I want there to be sun in my flat, I listen to a record of *Huapango*."

First Suite in E-Flat for Military Band

Duration: 11:00

Gustav Holst was a British composer and educator. Holst learned piano at an early age but was stricken with a nerve condition that affected the movement of his right hand, forcing him to give up the piano for the trombone. He received his degrees from The Royal College of Music in London, where he met fellow composer (and lifelong friend) Ralph Vaughan Williams and became interested in Hindu mysticism and spirituality, interests that would later shape the course of his compositional output. In 1901 Holst married Isobel Harrison, who would remain with him the remainder of his life.

Before Holst became a well-known composer, he relied for income from playing the trombone in the Carl Rosa Opera Company and in the White Viennese Band, a popular orchestra specializing in "light music." In 1905, Holst became director of music at the St Paul's Girls' School in Hammersmith, London, and in 1907, he also became director of music at Morley College, retaining both positions until his death in 1934. Holst's compositions for wind band, although only a small portion of his total output, have made him a cornerstone of the genre.

Program note from the score:

Since the composition of military bands and wind bands in general has changed since 1909, this new edition of the score does not attempt to go back wholly to the original manuscript (now in the British Library, London, Add. MS 47824). The second pair of trumpets and the baritone have been omitted entirely, while the added baritone and bass saxophones

have been retained (with some emendations). The additional parts for alto and contrabass clarinets and flugel horns have been omitted; but for the sake of convenience they remain (again with some emendations) in the printed set of parts. The conductor should exercise his discretion as to their use. The omission of the baritone has allowed the euphonium part to be expanded, most notably in the *Intermezzo* after letter D, and at the beginning of the Finale, where it doubles the 1st cornet at the lower octave.

Holst's concern to allow the work to be played by a small ensemble has been respected, and many parts remain *ad lib*. (It is possible for the *First Suite* to be played in this edition by as few as 19 players plus percussion). Particular care has been taken to 'cover' *ad lib* parts. Since in the original manuscript all the trumpets were *ad lib*, the omission of the second pair has not left any serious gaps: indeed the opportunity has been taken to fill one or two that Holst himself left (in the Finale at letter C, for example). Three cornets are essential, but the parts have been adjusted, since Holst, when writing for cornets in three parts tended to write for two second cornets (at the end of the first movement and the Finale the fourth cornet is optional). In the same way he was occasionally careless about the disposition of his four horn parts, and these are now organized so that the third and fourth may safely be omitted.

The only important places where an *ad lib* instrument must be replaced are the string bass, cued into the bass part at bar 16 of the *Chaconne*; the oboe, cued into the 2nd clarinet after letter C of the *Chaconne*; and the 2nd Eb clarinet cued into the 1st clarinet for much of the *Intermezzo*.

Orion Concerto for Oboe and Bassoon

Duration: 8:30

Jenni Brandon is an American composer and conductor. She received her undergraduate degree in music composition at West Chester University in Pennsylvania. She then received her master's degree in music composition from the University of Texas at Austin. She did doctoral work at the University of Southern California.

Program note by the composer:

This piece tells the story of our galaxy, of the great unknown and what lies beyond, and where we belong within this vastness of space. The soloists and the ensemble paint a picture of this great mystery of the universe, taking us on a journey through the Spiral Galaxy and the Milky Way. Being pulled toward the supermassive black hole, the djembe lends a rhythmic background of mystery to this journey. We then travel to the place where stars are born in the Orion Nebula, quoting Carl Sagen from his book *Cosmos* that, “we are made of star-stuff.” Finally, we begin to leave the Orion Nebula to continue our journey again through the spiral galaxy, exploring the vastness of space as thematic material returns to carry us on this ever-continuing journey of exploration.

Originally premiered as *Double Concerto* for Oboe and Bassoon with Wind Symphony, the *Orion Concerto* is a shortened version of this work. It was arranged at the request of Jonathan Hinkle, director of bands at Colorado Mesa University in Grand Junction, Colorado, for performance during the Colorado Music Educators Association conference in January 2023. The original version *Double Concerto* was written for Scott Pool, bassoon, and it was an honor to have him and Rogene Russell on oboe premiere it at the University of Texas at Arlington Wind Symphony under the direction of Doug Stotter in February 2013. The European premiere of this work was given by the Banda Sinfónica Municipal de Madrid under the direction of Rafael Sanz–Espert with Víctor M. Ánchel, oboe and Enrique Abargues, bassoon.

La Fiesta Mexicana

Duration: 22:00

Dr. **H. Owen Reed** was an American composer and educator. Dr. Reed spent six months (1948-49) in Mexico composing and studying folk music and returned to Mexico for a month's study in the summer of 1960. His best-known work, *La Fiesta Mexicana*, dates from this period. He also continued his study of folk music in the Caribbean in February 1976, the summer of 1977 in Norway, and extensive study of Native American music in New Mexico and Arizona.

Program note by the composer:

Prelude and Aztec Dance — The tolling of the church bells at midnight officially announces the opening of the Fiesta, which has previously been unofficially announced by the setting off of fireworks, the drinking of tequila and pulque, and the migration of thousands of Mexicans and Indians to the center of activity — the high court surrounding the cathedral. After a brave effort at gaiety, the celebrators settle down to a restless night, until the early quiet of the Mexican morning is once more shattered by the church bells and fireworks. At mid-morning a band is heard in the distance. However, attention is soon focused upon the Aztec dancers, brilliantly plumed and masked, who dance in ever-increasing frenzy to a dramatic climax.

The second movement, *Mass*, presents the tolling of the bells, reminding that the Fiesta is a religious celebration. The rich and poor slowly gather within the walls of the old cathedral for contemplation and worship. Mexico is at its best on the days of the Fiesta in which passion governs the love, hate and joy of the Mestizo and the Indio. The third movement, *Carnival*, reflects the entertainment for both young and old — the itinerant circus, the market, the bullfight, the town band, and always the cantinas with their band of mariachis.

Biographies

Dr. Anthony C. Marinello, III serves as Associate 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. In addition to overseeing all aspects of the Illinois State University 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, Omar Thomas, Steven Bryant, Donald Grantham, and Chen Yi. He is also active in commissioning and performing new works for wind band.

Under his leadership, the Illinois State University Wind Symphony has been invited to perform at the 2022 College Band Directors National Association North Central Regional Conference at the University of Wisconsin-Madison, twice at the Illinois Music Education Conference in Peoria, and for numerous band programs and festivals throughout Illinois.

He previously held faculty positions at The University of Texas at Austin and Virginia Tech. 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. At Illinois State University, he has received numerous awards including the Illinois State University Service Initiative Award, the Wonsook Kim College of Fine Arts (WKCFA) Teaching Initiative Award, the WKCFA Service Initiative Award, the WKCFA Research Initiative Award, and the Illinois State University New Faculty Start-up Award.

Marinello earned 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.

Bassoonist **Galina Kiep** enjoys a versatile career as a soloist, chamber musician, orchestra member, and music educator. She has been a member of the Sarasota Opera Orchestra since 2014, and has played with ensembles such as the Minnesota Orchestra, the Detroit Symphony, the Atlanta Symphony, the San Diego Symphony, the Houston Symphony, the Houston Grand Opera and Ballet Orchestras, the Philadelphia Orchestra, and the Peninsula Music Festival Orchestra

. An avid chamber musician, she has been seen performing with Chicago's Fifth House Ensemble and has participated in many music festivals including the Pacific Music Festival, The Colorado College Music Festival, the Atlantic Music Festival, and Music from Angel Fire.

A passionate educator, Galina has served on the faculty of the University of San Diego and has recently joined the faculties of Illinois State University, the Music Institute of Chicago, Carthage College, the Merit School of Music, Olivet Nazarene University, Sequoia Chamber Workshop, and the Atlantic Music Festival.

Originally from San Antonio, TX, **Jillian Kouzel** serves as Assistant Professor of Oboe at Illinois State University. Additionally, she holds a position as 3rd Oboe/English Horn with the Lima Symphony Orchestra in Lima, Ohio. With an active freelance career, Jillian has performed professionally with the Peoria Symphony, Illinois Symphony Orchestra, Ann Arbor Symphony, Jackson Symphony, Lansing Symphony, Heartland Festival Orchestra, Southwest Michigan Symphony Orchestra, and Ballet Theatre of Toledo just to name a few. She has also appeared as a soloist with the Heart of Texas Concert Band, performing Oscar Navarro's Legacy Oboe Concerto in April 2021 and with the Concordia University Wind Ensemble premiering Katherine Bergman's Hidden Currents Oboe Concerto in April 2022.

Jillian won the principal oboe position with the prestigious New York String Orchestra Seminar in both December 2018 and 2019. She has performed four sold-out concerts at Carnegie Hall, one of which included playing the famous oboe solo in Brahms Violin Concerto accompanied by renowned violinist Joshua Bell, under the direction of Jaime Laredo. Additionally, Jillian has auditioned and participated in numerous summer music festivals including: The National Repertory Orchestra, Sarasota Chamber Music Festival, Roundtop Festival Institute, Talis Festival and

Academy in Saas-Fe, Switzerland, Yale School of Music Chamber Festival at Norfolk, and Eastern Music Festival.

As an Assistant Professor of Oboe at Illinois State University, Jillian teaches applied oboe lessons to a growing studio of undergraduate and graduate music majors. Additionally, she teaches a double-read methods course and coaches chamber music to students. Previously, Jillian served as Adjunct Professor of Oboe and Woodwind Methods at Saginaw Valley State University and Interim Professor of oboe at Bowling Green State University and Heidelberg University. She holds a Doctor of Musical Arts (DMA) degree from the University of Michigan. Additionally, she completed a double master's degree in both Music Performance and Chamber Music in the spring of 2020 at the University of Michigan, where she was a recipient of the coveted Earl V. Moore Award for outstanding achievement in the School of Music, Theatre, and Dance, along with Highest Honors Distinction. While at The University of Michigan, she was a Graduate Student Instructor and studied under the direction of Nancy Ambrose King. Jillian also holds a bachelor's degree in Oboe Performance from the University of Texas at Austin Butler School of Music. While at UT, Jillian studied under Rebecca Henderson and Andrew Parker.

Christopher Bulding is a second-year graduate student at Illinois State University currently pursuing a Master of Music degree in Wind Conducting under Dr. Anthony Marinello. In addition to his studies, Christopher is also one of the three band graduate teaching assistants. His duties include assisting with the Big Red Marching Machine, Pep Band, assisting with undergraduate conducting courses, as well as guest conducting the Wind Symphony, Symphonic Winds, Symphonic Band, and University Band.

Hailing from the heart of Chicago, **Mariachi Tesoro de México** was founded by Mario Hernandez and Ramiro Oseguera at the start of 2024. The name Tesoro translates to treasure and originated from one of the founding members who, in reference to the ensemble members, mentioned that “We are all treasures from our ancestors/families in México.” This resonated with the goal set forth by the founders to share and expand the joy that traditional Mexican music can evoke. The ensemble blends a repertoire of traditional mariachi classics as well as arrangements of contemporary music outside of the genre. Today the group is comprised of twelve official members and performs regularly within Chicago and the surrounding areas. During their first-year debut, the group has gotten the opportunity to collaborate with prominent artists such as Becky G, and has been featured with national brands such as Major League Soccer, NASCAR, the NBA, Major League Baseball, and the Mexican National Soccer team. Mariachi Tesoro prides itself in being comprised of a diverse group of individuals from different backgrounds and upbringings who welcome all those who want to partake in and share the joy of Mariachi.

Mariachi Tesoro de México

Violin

Almanoemi Acosta

Melissa Caballero

Manuel G. Lopez

Brenden Perez

Marc Zoppi

Trumpet

Alexis Piña

Jaime Ruiz

Vihuela

Ramiro Sebastián Oseguera

Guitarron

Mario Hernandez

Illinois State University Wind Symphony

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Flute

Alexandra Adrowski-*Crystal Lake, IL*
Christopher Bulding-*Hutto, TX*
Chelsea Davis-*Oswego, IL*
Melanie Parker-*Alton, IL*
Gina Russell*-*Minooka, IL*

Oboe

Emma Edwards-*Wheaton, IL*
Elli Ji*-*Genoa, IL*
Carson Mullins-*Joliet, IL*

Bassoon

Kendra Chaney*-*Bumpus Mills, TN*
Wes Smith-*Plainfield, IL*
Rosalie Truback-*Lemont, IL*
Emma Turner-*Delavan, IL*

Clarinet

Olivia Ariza-*Houston, TX*
Useon Choi-*Busan, South Korea*
Ryan Daimid-*Bolingbrook, IL*
Hunter Kitterlin-*Matteson, IL*
Jenna Klokkenga-*Hudson, IL*
Charlie Miller-*Wauconda, IL*
Holly Peters*-*Lee's Summit, MO*
Colby Powers-*Aurora, CO*
Nicole Schmidt-*Highland, IL*

Saxophone

Seth Berkshier-*Metamora, IL*
Jennifer Budlong-Brewer*-*Aurora, IL*
Thomas Guilfoyle*-*Lombard, IL*
Chris Olson -*New Lenox, IL*
Frankie Scarpelli -*Huntley, IL*

Horn

Lydia Cermak-*Oregon, IL*
Sam Fortuna-*Plainfield, IL*
Carly Gussman-*Yorkville, IL*
Lucy Harazin- *Lombard, IL*
Daniel Ota*-*San Diego, CA*
Sean Wright-*Mackinaw, IL*

Trumpet

Lauren Cancio-*Aurora, IL*
Joseph Johnson-*Monee, IL*
Peyton Kueltzo-*Minooka, IL*
Charlie Machamer-*Frankfort, IL*
Alexis Piña*-*Laredo, TX*
Kyterra Waters-*Denver, CO*

Trombone

Elton Gund-*Bradley, IL*
Nathan Nigus-*Chillicothe, IL*
Trevor Schaefer*-*Decatur, IL*
Griffin Gund, Bass-*Bradley, IL*

Euphonium

Phil Denzmore*-*St. Louis, MO*
Rachel Goodman-*Phoenix, AZ*
Joseph Rhykerd-*Carlock, IL*

Tuba

Riley Bryant-*Edwardsville, IL*
Matthew Sourwine*-*Keeneyville, IL*

Percussion

Noah Berkshier-*Metamora, IL*
Sean Duffy-*Evergreen Park, IL*
Sara Eckert*-*Atlanta, IL*
Jon Frattini-*Plainfield, IL*
Wyatt Mastin-*Glen Ellyn, IL*
Ry Montgomery-*Edwardsville, IL*
Ethan Prado-*Wood Dale, IL*

Bass

Alexandra Jennings-*Greenville, SC*

Harp

Julia Jamieson-*Mayfield, OH*

*Denotes Principal or Co-Principal