

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



The School of Music presents a
FALL COLLAGE CONCERT
featuring the ISU Wind Symphony, Symphony Orchestra,
Concert Choir, and Jazz Combo I.

SUNDAY, SEPTEMBER 18TH, 2022
3:00 P.M.
CENTER FOR THE PERFORMING ARTS
CONCERT HALL

Center for the Performing Arts
September 18, 2022
Sunday Afternoon
3:00 p.m.

This is the sixth program of the 2022-2023 season.

The School of Music presents a Fall Collage Concert

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

Jazz Combo I Kevin Hart, *coach*

Groovin' High

composed by Dizzy Gillespie
arranged by Kevin Hart
(8 minutes)

Concert Choir Mark Grizzard, *conductor*

Ecce Vicit Leo

Peter Phillips
(1561-1628)
(3 minutes)

translation:

Behold, the Lion of the tribe of Judah, the root of David,
hath prevailed to open the book and to loose the seven seals thereof. Alleluia.
Worthy is the Lamb that was slain to receive power, and godliness, and wisdom,
and strength, and honor, and glory, and blessing. Alleluia.

Madrigāls

words by Claude de Pontoux
(1530-1579)

translation:

music by Pēteris Vasks
(born 1946)
(4 minutes)

In time flowers wilt and become limp,
In time the sea will calm its waves,
In time great rivers run dry,
In time even iron softens.
In time distant battles must end.
In time castles will vanish under grass.
Only your pride is still ablaze
And constantly withstands the course of time.

Deus ex machina

words by Bartholomew Begley
music by Jakub Neske
(born 1987)
(4 minutes)

translation:

I am like a leaf, borne away by the flying winds in the dreadful winter,
I am like a river, although very passionate, but always unsure.
A lost swallow taken by the storms, I long for my nest,
Suddenly by chance, pure and joyous, I am found, and all is changed.
I recover joy! By chance my situation causes me no regret.
God from the machine! Behold!
From the machine you came, and I will live without sadness,
In God joyously and strongly I live and rejoice.
You found me by joyous chance.

~ Intermission ~

ISU Wind Symphony Tony Marinello, *conductor*

Passacaglia and Thema Fugatum in C Minor, BWV 582

Johann Sebastian Bach
(1685-1750)
arranged by Leopold Stokowski
edited by Marc Sosnowchik
(12 Minutes)

ISU Symphony Orchestra Glenn Block, *conductor*

Overture to Rienzi (1840)

Richard Wagner
(1813- 1883)
(13 minutes)

Program Notes

Ecce Vicit Leo

Peter Phillips (1561-1628) is known as one of the greatest and most prolific composers of the Counter Reformation. Born in England but an emigrant to Flanders (and then Rome) for reasons of his Catholicism, he stands as one of the period's great keyboard virtuosos while composing many sacred choral works during a time of great debate within the Catholic Church. After the Protestant Reformation of the 16th century, the Counter Reformation movement stressed clarity of text perception and emotional connection to sacred lyrics. *Ecce Vicit Leo*, from the 1613 collection *Cantiones Sacrae*, quotes the fifth chapter of Revelation and accentuates this text with ebullient gestures across a double-choir texture.

Madrigāls

Pēteris Vasks (b. 1946) is the standard-bearer of Latvian Neo-Romanticism. With an immense collection of choral and instrumental works across six decades, he consistently employs contemporary compositional devices as means toward an end of emotional connection with the listener. With *Madrigāls* he sets a poem by Claude de Pontoux (1530-1579) and employs aleatory to great effect in an evocative work about mortality, time, and the eternal. Vasks says, "I have not so much time. I [am] 72 years [old], and I feel quite good. But I understand I have not so much time in this world. I compose idealistic music, full with love."

Deus ex machina

Jakub Neske (b. 1987) composed *Deus ex machina* in 2015, under commission of the Warsaw University of Technology Academic Choir. He aimed to flesh out the ancient phrase "Deus ex machina" (God in the machine), which generally refers to a positive, unexpected resolution of a difficult situation. To do so, he commissioned Bartholomew Begley to create a new Latin poem; the result is a work that feels simultaneously ancient and contemporary, approaching a well-worn theme with reverence and freshness.

Passacaglia and Thema Fugatum in C Minor, BWV 582

Johann Sebastian Bach was born in Eisenach, Germany on March 21st, 1685, and died in Leipzig, Germany on July 28th, 1750. It is likely that he composed the *Passacaglia and Thema Fugatum in C Minor* between 1708 and 1712, some scholars believe as a memorial to Dietrich Buxtehude who died in 1707. The *Passacaglia* has long been acclaimed as one of Bach's supreme masterpieces for the organ, and only recently has it been believed that it dates from the early part of his life. Already a master, the young Bach was also adept at combining various national influences - in this case, the example of the North German *chaconnes and passacaglias* of Buxtehude with the French *chaconnes* of André Raison. Bach adapted the theme from Raison's *Premier Livre d'Orgue*, expanded it from four to eight measures, and without any historic precedent, presented it without ornamentation in the pedal. The 20 succeeding variations explore the gamut of improvisational rhetoric (*Affektemlehre* and *Figurenlehre*) and culminate in a massive *thema fugatum*, whereby Raison's original theme is treated to a great fugal development.

Leopold Stokowski, appointed just over a century ago as music director of The Philadelphia Orchestra, wonderfully transformed music he loved into vibrantly colored orchestrations of his own. He was particularly drawn to the music of Bach and over the years arranged some three-dozen organ, instrumental, and vocal pieces. Most were originally written for organ, which was Stokowski's own instrument; when he emigrated from England to America he served as organist at St. Bartholomew's Church in New York City. He transcribed the *Passacaglia and Theme Fugatum in C Minor* for the Philadelphia Orchestra in 1922, and subsequently orchestrated the same work for his "Band of Gold." This professional 120-member wind band included musicians from the Philadelphia Orchestra and enjoyed an independent concert life from 1924-1925.

In his study *Stokowski and the Organ*, Rollin Smith notes that Stokowski's orchestrations, unlike those of others who arranged Bach's works in the first decades of the 20th century, do "not stray far from the organ or its effects. The conductor's orchestration emulates the organist's registration." The organs of Bach's time, especially early in his career, were manually pumped pipe instruments that produced nowhere near the volume of sound we now associate with great cathedral organs, let alone with a modern wind ensemble or symphony orchestra - yet some of Bach's organ pieces anticipate such a sonic future. As Stokowski himself declared: "Bach foresaw ... this immense volume that a modern organ or orchestra can produce. That showed foresight of a tremendous nature."

In a 1962 radio interview, Stokowski explained:

"Those who love (Bach's) music should be able to hear that music and of course they do hear it in churches sometimes, but the thousands of people that go to symphony concerts should also hear it. So, I have orchestrated it, trying to give the same impression of the music and carry the same message that the music has, the same inspiration that is in the music, through the modern orchestra."

When the interviewer suggested that Bach would be thrilled with Stokowski's orchestrations of his works, the legendary maestro responded: "Bach was a very red hot-blooded man, he might kill me you know, or he might be please...we shall never know until I meet him in Heaven, or wherever it is conductors go afterwards!"

Overture to *Rienzi*

Although it is rarely performed today, *Rienzi* was the greatest popular success of Wagner's career, and the work that made him famous almost literally overnight. *Rienzi* is the only so-called grand opera Wagner ever wrote, and although he may well have succeeded in his attempt "to outdo all previous examples with sumptuous extravagance," even he eventually admitted that the work gave no hint of his ultimate significance as a composer— "...in it there is not yet evident any important instance of the view of art which I later came to assert." In fact, its close proximity to *The Flying Dutchman*—the work which marks the turning point in Wagner's career and strikes out in an entirely different direction—remains one of the mysteries of nineteenth-century music.

Rienzi was Wagner's third completed opera. Based on Edward Bulwer-Lytton's novel, *Rienzi, the Last of the Roman Tribunes*, tells the story of a man who rises to power on the strength of his vow to make Rome a great city once again. Wagner began work in the summer of 1838.

The overture captures both the showy orchestral brilliance and melodic splendor of grand opera, and it became a favorite of orchestras long before the opera disappeared from the stage (Wagner himself used to conduct it in concert). The overture begins with a call to arms and ends with a dazzling military march. The slow main theme—drawn from *Rienzi*'s fifth-act prayer—is one of Wagner's most majestic and eloquent melodies, although it is less convincing when speeded up in the overture's rousing *Allegro energico*.

The manuscript for *Rienzi* ended up in the possession of Adolph Hitler and apparently was destroyed in 1945, although Hitler's more decisive contact with the score came as early as 1906 or 1907, when, in one of history's cruelest ironies, he attended a performance of the opera and was transformed by the title character's charismatic leadership, stirring oratory, and sense that he alone could redeem mankind.

Notes by Phillip Huscher

Jazz Combo I

Kevin Hart, *coach*

CJ Lewis - trumpet
Luke Podvrsan - tenor saxophone
Noah Berkshier - vibraphone
Scott Anderson - guitar
Thaddeus Tukes - piano
Jacob Webber - bass
Jameel Stephens - drums

Concert Choir

Mark Grizzard, *conductor*

Maddie Adelman
Mackenzie J. Ahlman
Celie Arnett
Julia Bell
Rachel Burris
Ella Burrus
Nickie Dean Callender
Joshua Dahmm
Matthew Davis
Liam Duffy
Sophie Evans
Jean Garcera
Anna Haage
Lottie Heckman
Jane Hostert
Luke Kirby
Alli Loyd
Andrea Lucas
Nicole Marinucci
Deonté Mosely
Daniel Nach

Justyn Olson
Ashley Oros
Ellie Paschall
Ava Perrigo
Keoni Plaza
Rhiannon Rannochio
Cole Rich
Isaac Richards
Guilherme Rodrigues
Lauren Schaff
Brayden Sefranek
Joshua Sexton
Michael St. Aubin
Jackson Stawick
Luca Tartaglia
Logan Van Lerberghe
Austin Wanner
Susan Wheeler
Raechel Zoellick

Joohee Jeong, accompanist

Illinois State University Wind Symphony

Anthony C. Marinello, III, *conductor*

Flute

Christopher Bulding
Gina Russell*
Isaac Rutledge
Kirsten Townander

Oboe

Emma Edwards
Elli Ji
Alex Widomska*

Bassoon

Nicholas Filano
Jeffery Howard
Kiara Price*
Rosalie Truback

Clarinet

Jessica Benjamin
Sam Berman
Erin Brown
Alec Jenkins*
Trent Nolin
Christian Rucinski*
Melanie Saienni
Nicole Schmidt
Danielle Cahue, bass

Saxophone

Ryan Baur
Grace Gatto
Mike Jeszke
Luke Podvrsan*

Horn

Ryan Burns
Daniel G. Castillon, III*
Allison Hoffman
Jeason Lopez
Nicholas Steffenhagen

Trumpet

Jeri Blade*
Lauren Cancio
Seth Marshall
Joshua Mobley
Camrin Severino
Ryan Valdivia

Trombone

Sophia Brattoli*
John Gonzalez
Brett Harris
Nick Sisson, bass

Euphonium

Phil Denzmore*
Dylan Gray

Tuba

JT Butcher
Micah Crouse*

Percussion

Noah Berkshier
Matt Boguslawski
Baryl Brandt*
Sean Duffy
Braeden Forman
Aidan Perrault

Double Bass

John St. Cyr

Piano

Somlee Lee

Harp

Catherine Case

*Denotes Principal or Co-Principal

Band Graduate Assistants

John Gonzalez, Seth Marshall, Jeason Lopez

Illinois State University Symphony Orchestra

Glenn Block, *conductor*

VIOLIN I

Gibson Swalley, *concertmaster*
Colleen Loemker
Satomi Radostits
Hannah Appleyard
Blake Bowers
Amanda Tauch

VIOLIN II

Antonia Tapias, *principal*
Mark Moen
Maddy Dunsworth
Lily Ryan
Daniel Blanco
Alejandra Jaramillo
Avery Garcia

VIOLA

Nick McKee, *principal*
Carlos Leon
Shelby Fick
Ulzhan Ydyryssova
Zeph Mussman

CELLO

Gita Srinivasan, *principal*
Joe Brackman
Peyton Miles
Kahauri Givens
Elliot Butler
Isabelle Boike
Paris Roake
Brian Hershey
Ian Crossland
Jenny Komperda
Lily Moen

DOUBLE BASS

Alyssa Trebat, *principal*
Ali Jennings
Laura Velez
Jacob Webber
Andrew Viveros

FLUTE

Rachel Nulf, *co-principal*
Gina Russell, *co-principal*
Christopher Bulding
Kirsten Townander

OBOE

Elli Ji, *principal*
Emma Edwards
Justine Ehee

CLARINET

Alex Jenkins, *co-principal*
Christian Rusinski, *co-principal*
Trent Nolin, *bass clarinet*

BASSOON

Nick Filano, *principal*
Wes Smith

HORN

Nathaniel Parson, *principal*
Keziah Cobden
Scott Whitman
Zhiyuan Gao
Alicia Cruz
Joanna Cieczka

TRUMPET

Jeri Blade, *co-principal*
Katherine Shindledecker, *co-principal*
Ryan Valdivia
Matt Fischer
Milo Johnson

TROMBONE

Joseph Buczko, *principal*
Peyton Gray
Cole Richey

TUBA

Micah Crouse, *principal*

PERCUSSION

Baryl Brandt, *principal*
Braeden Forman
Bailey Graunke
David Norgaard

Katherine Shindledecker, *Graduate Assistant/Manager*

Paris Roake, *Librarian*



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*Creative Technologies Program (CTK)