

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

Wind Symphony

Anthony C. Marinello, III, *conductor*

Useon Choi, *graduate conductor*

Will Healy, *guest composer*

Darius Botley, *saxophone*

Grill Billyenz, *emcee*

Isabella Greene, *singer*

Deshawn McKinney, *emcee*

Center for Performing Arts
November 17th, 2024
Sunday Afternoon
.3:00 p.m.

This is the seventy-second program of the 2024-2025 season

Program

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

Funeral Music for Queen Mary
Steven Stucky
(1949-2016)

Magnetic fireflies
Augusta Read Thomas
(born 1964)

Summerland for Wind Ensemble
William Grant Still
(1895-1978)
arr. by Dane Teter

Baron Piquant on Pointe
Donald Grantham
(born 1947)

Useon Choi, *graduate conductor*

~ Intermission ~

Irish Tune from County Derry
Percy Grainger
(1882-1961)

Passages
I. Babel On
II. Heights
Will Healy
(born 1990)

III. Hovering/Fluttering
Darius Botley, *saxophone*
Grill Billyenz, *emcee*
Isabella Greene, *singer*
Deshawn McKinney, *emcee*

Program Notes

Funeral Music for Queen Mary

Duration: 9:00

Steven Stucky was an American composer. Mr. Stucky received his degrees in music from Baylor University in Waco, Texas, and Cornell University in Ithaca, New York, studying composition with Richard Willis, Robert Palmer, Karel Husa, and Burrill Phillips. His many honors and awards include a Guggenheim Fellowship and fellowships from the National Endowment for the Arts and the National Endowment for the Humanities. In 2005, he was awarded the Pulitzer Prize in Music for his *Second Concerto for Orchestra* and received commissions from many notable organizations and major orchestras during his remarkable career, including the Chicago, St. Louis, Cincinnati, and Baltimore Symphonies, the Philadelphia and Minnesota Orchestras, Boston Musica Viva, the Rascher Saxophone Quartet, and the Koussevitzky Foundation.

Program note by the composer:

It was at the suggestion of Esa-Pekka Salonen that I transcribed this music of Purcell for the Los Angeles Philharmonic Orchestra. I used three of the pieces heard at the funeral of Mary II of England, who died of smallpox on December 28, 1694: a solemn march, the anthem *In the Midst of Life We Are in Death*, and a canzona in imitative polyphonic style. In working on the project I did not try to achieve a pure, musicological reconstruction but, on the contrary, to regard Purcell's music, which I love deeply, through the lens of three hundred intervening years. Thus, although most of this version is straightforward orchestration of the Purcell originals, there are moments when Purcell drifts out of focus.

My version was first performed in Los Angeles on February 6, 1992.

magneticfireflies

Duration: 5:30

Augusta Read Thomas is an American composer.

Thomas studied composition with Oliver Knussen at Tanglewood (1986, 1987, 1989), Jacob Druckman at Yale University (1988), with Alan Stout and Bill Karlins at Northwestern University (1983-1987), and at the Royal Academy of Music in London (1989). She was a Junior Fellow in the Society of Fellows at Harvard University (1991-94) and a Bunting Fellow at Radcliffe College (1990-91) — which is now The Radcliffe Institute for Advanced Study at Harvard University — and taught composition at Tanglewood during the summers of 2003, 2004, 2005, 2007, and 2008

Thomas was Composer-in-Residence with the Chicago Symphony Orchestra (1997-2006) and, until 2008, Chair of the Board of the American Music Center, on which she has served for the past five years. Starting September 2006, Thomas resigned from her position as the Wyatt Professor of Music at Northwestern University to devote her time exclusively to composition.

magneticfireflies is in essence an etude for wind ensemble, and Thomas describes it as “very rhapsodic, lyrical, rich and majestic, but also quite playful. One of the main intentions of this music is the juxtaposition between stark, bold, individual colors, such as a loud solo trumpet, Mahler style, with a completely blended timbre, Debussy style.”

Summerland for Wind Ensemble

Duration: 6:00

William Grant Still was an American composer. He attended Wilberforce University, founded as an African American school, in Ohio. He conducted the university band, learned to play various instruments and started to compose and to do orchestrations. He also studied with Friedrich Lehmann at the Oberlin Conservatory of Music on scholarship. He later studied with George Chadwick at the New England Conservatory again on scholarship, and then with the ultra-modern composer, Edgard Varese. Still initially composed in the modernist style but later merged musical aspects of his African American heritage with traditional European classical forms to form a unique style.

After moving to Los Angeles in the early 1930's, citations from numerous organizations, local and elsewhere in the United States, came to the composer. Along with them came honorary degrees like the following: Master of Music from Wilberforce in 1936; Doctor of Music from Howard University in 1941; Doctor of Music from Oberlin College in 1947; Doctor of Letters from Bates College in 1954; Doctor of Laws from the University of Arkansas in 1971; Doctor of Fine Arts from Pepperdine University in 1973; Doctor of Music from the New England Conservatory of Music, the Peabody Conservatory and the University of Southern California.

Program note from the score:

Family records reveal that *Summerland* represents "Heaven of life-after-death." William Grant Still was especially fond of this piece, having arranged it for at least nine instrumental combinations, in addition to the one for solo piano. Judith Still has stated that her father often listened to this piece to assist him in getting through difficult, discouraging days. The implication is that the composer often used this piece as a form of music therapy.

As a description or evocation of heaven, to what piece in the piano repertoire can it be compared? It has universal melodic appeal, a fairly simple form and an ingratiating usage of familiar harmonies. Yet in the mind, heart, and hands of a genius, the simple becomes profound, the ordinary and otherwise mundane become transcendent. *Summerland* is therefore thoroughly disarming. Lacking in pretension, it does not strive for artificial exuberance, unnecessary complexity, or self-importance. It merely seeks to be what it is: a gem of pianistic poetry. The composer has chosen to speak with a still, quiet voice in words and phrases that we can all understand without condescension or assault to our tender spirits.

Baron Piquant on Pointe

Duration: 6:00

Donald Grantham is an American composer and educator. 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.

Program note by the composer:

Baron Piquant on Pointe is the fourth in a series of dance pieces based on characters drawn from voodoo lore; the previous three are *Baron Cimetiere's Mambo*, *Baron Samedi's Sarabande (and Soft Shoe)*, and *Baron La Croix's Shuffle*. The four Barons (or one; some voodoo practitioners maintain that the different names all refer to the same person) are all members of the family Ghede (pronounced Gay-day) —the loas (spirits) in charge of the intersection between the living and the dead. Despite this grim association, the Barons have a lighter side. All four are notorious tricksters with a marked fondness for brandy and tobacco. All dress alike—in black tailcoats and tall black hats, dark glasses with one lens missing, and carry canes and smoke cigars. The music depicts both their dark and light sides. Textures are primarily transparent and ethereal, but the atmosphere of all four is a bit sinister, mordant, and menacing.

Baron Piquant on Pointe was commissioned in 2011 by a consortium organized by the Whitthorne Middle School Band of Columbia, Tennessee; Joshua Kearney and Joshua Yohe, directors.

Irish Tune from County Derry

Duration: 4:30

George Percy Grainger was an Australian-born composer, pianist and champion of the saxophone and the concert band, who worked under the stage name of Percy Aldridge Grainger.

Grainger was an innovative musician who anticipated many forms of twentieth century music well before they became established by other composers. As early as 1899 he was working with "beatless music", using metric successions (including such sequences as 2/4, 2½/4, 3/4, 2½/4).

Program note from William E. Runyan:

There are melodies whose immortality is assured by an intrinsic beauty that defies straightforward analysis—and this is surely one. It has borne a variety of texts, most of them expressing deep sincerity and emotion, but most of those for whom it speaks directly to the heart associate it with the 1910 lyrics written by Frederick Weatherly, "Danny Boy." Other texts include "The Confession of Devorgilla," "Irish Love Song," and several hymns. It is an old song, whose composer is unknown, and it first came to light in modern times in a collection of Irish folk songs published in 1855. Its sturdy indestructibility is evidenced by the remarkable diversity of the hoard of artists who have recorded it: Johnny Cash, Art Tatum, and Elisabeth Schwarzkopf—to name just three. But of all of those apparently innumerable arrangements, there is one that has long distinguished itself for its artistry, sophistication, and sensitivity, and that is the one wrought by the distinguished Australian pianist, composer, arranger, and writer, Percy Aldridge Grainger. Other versions pale beside it.

Grainger was one of the truly eccentric geniuses of twentieth-century music. He early on established himself as an admired and formidable concert pianist—he was an early champion of the Grieg piano concerto. He possessed a manic physical and psychic energy, often running many miles through the Australian outback to the venue of the next concert when on tour. He was deeply interested in folk song, and published hundreds of sophisticated arrangements of them in a variety of media over the years. Prominent in all of these is a supreme gift for subtleties of color and texture. The woodwinds especially benefit from this superb attention, and generations of American students have played his major contributions to the literature of the band.

It tells us much about the man that, notwithstanding his world-wide reputation as an important piano virtuoso—and an Australian, at that—at the onset of World War I, he taught himself to play the soprano saxophone and joined an American army band. He loved the “virile” sound of the instrument. His most popular composition, “Country Gardens,” dates from about that time.

His setting of the “Irish Tune” (the first version dates from 1902, with the orchestral version following in 1920) is a study in evolving musical textures that flow naturally from one to another, without seeming to repeat. It opens with a sonorous low statement of the tune, followed by phrases that feature a kaleidoscope of orchestral colors. But skill at managing the orchestration is not the essence of this arrangement. Rather, it is Grainger’s creative weft of original harmonies and little counter melodies that come together to support the tune. Listen for touches of pungent (that is to say, lovely) dissonances that carry it all forward, and at the peroration for the soaring unison line that Grainger composed for the horn section. It ends as it began, with a rich meditative texture, perfect for this deeply moving little gem.

Passages

Duration: 30:00

Program note by the composer:

I'm thrilled to be working with the Frost School of Music on *Passages*, a large-scale work for wind ensemble and multi-genre soloists. For the past decade I have written pieces for ShoutHouse, a band I direct in New York City, with the goal of creating a collaborative space for hip-hop, jazz, and classical musicians to compose and perform together. It has been a joy to bring the kind of work I do in ShoutHouse to other ensembles and to experiment in the wind ensemble medium through my work on *Passages*.

When Dr. Carnochan approached me about writing a ShoutHouse-style piece for wind ensemble, I immediately thought about language as a unifying theme for the work. I pictured emcees, a singer, jazz soloists, and dozens of instrumentalists attempting to communicate a single narrative through music and words. That tension and opposition among styles would become a basis for playful structural shifts and dynamic musical conversations. I approached my emcee friends spiritchild and Dizzy Senze, and we proposed different stories and themes that could serve as inspiration for each movement of the piece.

This first section, "I. Babel On", centers around the story of the Tower of Babel, from the Book of Genesis. All sung texts in this movement were written by spiritchild and set to music by me. Chad Nelson, the soloist on this performance, wrote all of the rapped lyrics. As with ShoutHouse performances, the emcee lyrics are always written by the emcees, so while the singer's lyrics remain the same among performances, the rapper lyrics will change depending on the featured soloist.

I look forward to the premiere of the full piece, in February 2023, which will include Dizzy Senze as a second emcee, in addition to Chad. I want to extend my gratitude to Dr. Carnochan for his dedication to this project, and for the musicians at The Frost School of Music for their wide variety of styles and skills that have served as an inspiration for my writing these past few months.

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 the 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.

Dr. Useon Choi is a native of South Korea and is currently pursuing his second master's degree in instrumental conducting at the Illinois State University under the guidance of Dr. Glen Block and Dr. Anthony C. Marinello, III. Previous to his studies at Illinois State University, he has abundant experience teaching in the collegiate level and conducting professional ensembles around the world. Some of his academic positions were at Sila University as the visiting professor in clarinet/wind conductor, adjunct professor in clarinet at Inje University and music director for Gimhae Jungang Girls' Middle School Bridge Youth Orchestra. He was also the music director for Viva Chamber Orchestra for one year.

As a clarinetist he was the principal clarinetist for the KNN Broadcasting Philharmonic and the The Soloists Philharmonic Orchestra. Prior to his orchestral journey in South Korea, he held the principal clarinet position at Great Falls Symphony Association in Montana, Ft. Collins Symphony in Colorado, and acting principal clarinetist for Sinfonia da Camera in Illinois. He is currently the Backun Clarinet Artist and Silverstein Works Artist.

In 2022 Dr. Choi was invited to Busan Maru International Music Festival to conduct the youth orchestra and worked with K-12 orchestras. In the clarinet realm he has received third place at the National Busan Music Competition and performed concertos with numerous orchestras such as the Busan Philharmonic Orchestra, Dong-A University Orchestra and Kyungsang Philharmonic Orchestra.

Internationally, Dr. Choi has given performances in Belgium, Spain, Japan, Taiwan and South Korea, collaborating with international clarinetists. A devoted enthusiast of the clarinet choir, Dr. Choi has directed the UIUC Clarinet Choir, Busan Clarinet Choir, Kansai Clarinet Society and now leads the Jubiler Clarinet Ensemble based in South Korea. Dr. Choi is very passionate about chamber music and his experience blossomed when he held the position as resident clarinetist for the Chinook Winds Woodwind Quintet in Great Falls, Montana under the umbrella of the Great Falls Symphony Association.

His conducting teachers include Vančo Čavdarski, Steve Pratt, James Keene, and Wes Kenny.

Composer, pianist, and improviser **Will Healy** embraces the spirit of musical exploration, creating captivating narratives that traverse genres in his compositions. Drawing inspiration from the vibrant tapestry of New York City's music scene, Healy's pieces reflect his deep connection to collaboration and innovation. He is passionate about music both old and new, from keyboard performances of works by Baroque composers to experimentations with the artists of today.

Healy is the artistic director and founder of ShoutHouse, a collective of hip-hop, jazz, and classical musicians. Described by US poet-laureate Billy Collins as “sweetly and smartly off the rails”, ShoutHouse has performed at esteemed venues including the Kennedy Center, National Sawdust, le Poisson Rouge, Verizon Hall, and Jazz at Lincoln Center, and premiered over 50 new works. Their debut full-length album, *Cityscapes*, came out on New Amsterdam Records, featuring “a lavishly orchestrated, absolutely unique blend of postrock, art-rock and indie classical.” (New York Music Daily).

Recent compositions include “*Passages*”, a 30-minute work for wind ensemble and multi-genre soloists, which was premiered at the CBDNA conference in Athens, Georgia in February 2023. A collaboration with poet/emcee spiritchild, “*Passages*” reflects on stories about language and communication, across three movements, including texts written by the featured rappers on the piece. In 2024, it received The Beeler Prize, selected from a pool of 270 compositions. The judges called it “a completely unique and massive contribution to the repertoire” and “a fresh new outlook on what band music can be”.

As a pianist, Healy has performed solo recitals in the United States and abroad, including programs of original music, world premieres of pieces by other composers, and a wide variety of works from the classical repertoire. Healy has performed the works of J.S. Bach extensively, including the complete Goldberg Variations and Well-Tempered Clavier. Healy plays piano and synthesizers in Pathos Trio, an award-winning metal-influenced chamber group that has premiered dozens of new works. Healy is also a founding member of Upstream, a duo with violinist and composer George Meyer. He is the composer-in-residence for Midsummer’s Music, Wisconsin’s longest-running chamber music series.

Healy's composition awards include the 2023 ASCAP Leonard Bernstein Award, The American Academy of Arts and Letters' Charles Ives Scholarship, two ASCAP Morton Gould Awards, Vassar College's W.K. Rose Fellowship, a J-Fund commission, and residencies at the Bogliasco, Willapa Bay AiR, and Brush Creek Foundations. Healy has written chamber and orchestral pieces for the New York Philharmonic's Bandwagon and YPC Concert series performances, including an original work for rapper and orchestra performed by the New York Philharmonic. Healy received his M.M. in Composition from The Juilliard School where his mentors included Samuel Adler, John Corigliano, and Steven Stucky. He is entering as a PhD candidate in Composition at Princeton University in Fall 2024. Healy is a Yamaha Artist and a member of ASCAP.

Darius Botley is a multi-faceted saxophonist from Chicago, Illinois. He regularly performs professionally in the Central Illinois and the Chicagoland areas with various groups and artists. He is currently an undergraduate student at Illinois State University pursuing dual degrees in Music Education and Jazz Studies. Darius is a student of Dr. Paul Nolen studying both classical and jazz saxophone. He has performed regularly in the top jazz ensembles and combos at Illinois State University. Outside of music, Darius is an avid bowler and is currently the coach for the Illinois State University Bowling Team. He aspires to become a jazz professor and teach people from all walks of life.

Grill Billyenz is a rapper and writer based on Normal, Illinois pushing the language, rhythm, and aesthetic of hip-hop into psychedelic and unorthodox territory. His highly contemplative mosaic pieces are visceral linguistic brain twisters peppered with deep-cut pop cultural references and chewable wordplay. Displaying “an ear towards the future,” he creates “a unique sound that’s hard to categorize but oh-so easy to listen to” (Ray Mestad in *These Days Magazine*).

Billyenz grew up in Normal, Illinois and is a graduate of the Arts Technology program at Illinois State University and attended the Thomas Metcalf School. He has released eight albums, his most recent one being the Granola Pedagogy Academy described as a collection of lifestyle soundscapes providing the listener insight into his everyday life - almost like a personal diary.

Isabella Green was raised in a musical household in her hometown of Quincy, Illinois where she developed a deep passion for making music. She started piano lessons at age five and has been singing especially with her mother and older sister for as long as she can remember. After her earliest development as a singer in church choirs and with her family, she would go on later to play percussion in band and join the choirs at her school. These experiences helped her to find her true passion for music. Isabella is now a sophomore at Illinois State University where she is a double major in Vocal Performance and Music Education. She is from the studio of Professor John Koch. Outside of her studies, Isabella is active in the School of Music as a piano accompanist for voice and instrumental students and serves as the assistant music director for the mixed a cappella group, Clef Hangers. Outside of school, she is active in the campus ministry organization, The Impact Movement. After completing her studies at Illinois State University, she hopes to teach middle school choir, teach private voice lessons in her own studio, and continue to pursue performance opportunities in her community and region.

Deshawn McKinney is a writer from Milwaukee, Wisconsin working in whatever medium is best to tell the story. His work appears in journals such as *Lolwe*, *Ploughshares*, and *Glass: A Journal of Poetry*. He serves as the Writer in Residence for Madison Writers' Studio's Fourth Lake Writing Retreat and is a two-time Pushcart Prize nominee. His debut chapbook, *father forgive me*, was published by Black Sunflowers Poetry Press in 2021.

Deshawn has performed for and built with audiences around the world, including as one of the headlining acts at the Boys and Girls Club's Keystone Conference – one of the largest gatherings of teen leadership in the US – meeting with students in Kingston, Jamaica to share art and speak to collective freedom, and headlining Toast Poetry at the Norwich Arts Centre in Norwich, England with an exhilarating set that blended poetry and rap in novel ways. His art, grounded in hip-hop, often explores the delicate balance of existence.

As a member of the First Wave Hip-Hop arts community at the University of Wisconsin-Madison he earned a BA in Creative Writing. He is a Truman Scholar, the nation's premier public service fellowship, as well as a recipient of the prestigious Marshall Scholarship for graduate study in the United Kingdom. He holds an MSc in Social Policy from the London School of Economics and Political Science and an MA in Poetry from the University of East Anglia.

Illinois State University Wind Symphony

Dr. Anthony C. Marinello, III, *director*

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*
Rosalie Truback-*Lemont, IL*
Emma Turner-*Delavan, IL*

Clarinet

Olivia Ariza-*Houston, TX*
Useon Choi-*Busan, South Korea*
Ryan Daimid-*Bolingbrook, IL*
Benito Huizar-*Carrillo-Lafayette, IN*
Hunter Kitterlin-*Matteson, 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*
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

Xavier Buford-*Chicago Heights, IL*
Lauren Cancio-*Aurora, IL*
Chloe Horn-*Litchfield, IL*
Joseph Johnson-*Monee, IL*
Charlie Machamer-*Frankfort, IL*
*Alexis Piña-*Laredo, TX*

Trombone

Grant Cermak-*Oregon, IL*
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*
Nadia Jensen-*Belvidere, IL*
Wyatt Mastin-*Glen Ellyn, IL*
Ry Montgomery-*Edwardsville, IL*
Ethan Prado-*Wood Dale, IL*

Bass

Jay Cebrero-*Chicago, IL*

Piano

Olesia Pupina-*Kharkov, Ukraine*

Harp

Julia Jamieson

*Denotes Principal or Co-Principal