

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

Illinois State Wind Symphony

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

Colby Powers, *graduate conductor*

Tommy Shermulis, *bass clarinet*

“Almost a Night at the Movies”

Center for Performing Arts
November 19, 2025
Wednesday Evening
8:00 pm

This is the seventy-sixth program of the 2025-2026 season.

Program

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

Overture from “Dancer in the Dark” Björk Guðmundsdóttir
(born 1965)

Wayfaring Stranger Christopher M. Nelson
(born 1987)
Colby Powers, *graduate conductor*

The Castle of Dr Bassclar Ferrar Ferran
(born 1966)
Tommy Shermulis, *bass clarinet*
Winner of the 2021 Wind Symphony Concerto Competition

-Intermission-

Symphonic Metamorphosis on Themes of Carl Maria Von Weber
I. Allegro Paul Hindemith
II. Turandot, Scherzo (1895-1963)
III. Andante trans. Wilson
IV. March

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.

Tommy Shermulis is a bass clarinetist, clarinetist, and saxophonist currently based in Chicago, Illinois. Tommy holds his Bachelor of Music Arts in Clarinet Performance from Illinois State University, and his Master of Music in Clarinet Performance from the Manhattan School of Music. Tommy has studied under Dr. David Gresham, Mr. Charles Neidich, and Mr. Michael Lowenstern.

As a versatile musician, Tommy is the 3rd/Bass Clarinetist for the Peoria Symphony Orchestra, the founder of the Delicious Bass, Bass Clarinet Choir, and the bandleader of the Elite Four Jazz Band. Tommy is also a member of the Oswego Concert Musicians, the cumbia band Éxodo Kumbiero, and regularly performs with the Tommy Dorsey Orchestra. He has won the Lillian Fuchs Chamber Competition, King's Peak International Competition, and the Illinois State University Concerto Competition.

Born and raised in Aurora Colorado, **Colby Powers** has a bachelor's degree in music education with a minor in Jazz Studies from Illinois Wesleyan University. He currently attends Illinois State University as he pursues his Master of Music in Wind Band Conducting. 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. While his primary instrument is the clarinet, he has also taken lessons and performed on the alto saxophone, tenor saxophone, and bassoon. Colby has played in Orchestras, Wind Ensembles, Jazz bands, Jazz Combos, and Musical Pits at both the collegiate level and as a gigging musician.

Professionally, Colby has made a name for himself in Bloomington-Normal as a jazz band director, private studio teacher, performer and conductor. In Spring 2024, Colby began as the Jazz Director at George Evans Junior High. In this position, Mr. Powers has been responsible for leading and scheduling rehearsals, choosing appropriate music, and preparing for performances in the school environment and outside of the school environment.

Outside of teaching in the public schools, Colby also is the Program Manager of the Bloomington-Normal Youth Orchestra based in Bloomington-Normal as well as the conductor of the Concert Orchestra in the Youth Music Illinois Program based in Peoria Illinois. Colby also runs a personal studio, currently made up of over 14 students all from a wide variety of backgrounds. Colby is also a teacher through Illinois Wesleyans preparatory program which supplies lessons to local kids in the Bloomington-Normal Area. As an up-and-coming music educator Colby strives to inspire his students to follow their passion and go find what makes them happy in this world.

Program Notes

Overture from “Dancer in the Dark”

Duration – 3:25

Dancer in the Dark tells the story of Selma Jezkova (played by Björk), a Czech immigrant to the United States in 1964. She has a congenital disease that is making her go blind, so she is working as hard as she can (at the local factory) with the limited sight she has left to provide for her 12-year-old son, who will eventually develop the same condition unless she can raise the money for an expensive medical procedure for him. Her only diversion is her love for musicals: she lapses into daydreams involving musical numbers at several points throughout the film, often to her detriment. Nothing goes as Selma plans, yet she does her utmost to protect her son as her vision fades.

- Program Note from Wind Band Literature.org

Wayfaring Stranger

Duration – 4:25

Wayfaring Stranger is a setting of the American folk spiritual known as “Poor Wayfaring Stranger.” While many versions of the lyrics to this tune exist, they all tell the story of a traveler who makes his way on a journey despite a rough road, difficult circumstances, and gathering darkness. He does this, the lyrics say, for the promise of green pastures and a reunion with his father and mother at journey’s end. This setting is intended to convey not only the difficulty experienced by the traveler, but also the resolve which is displayed as he moves forward despite hardship, and disappointment. Wayfaring Stranger is offered as a sort of resolute battle hymn for anyone who must endure a long journey of challenge and trial before the promised green pastures can be enjoyed.

- Program Note from Publisher

The Castle of Dr Bassclar

Duration – 17:40

“The Castle of Dr Bassclar” is a composition inspired by the novel written by Robert Louis Stevenson entitled “Strange Case of Dr. Jekyll and Mr. Hyde” and first published in 1886, which is about a lawyer, Gabriel John Utterson who investigates the strange relationship between his old friend, Dr. Henry Jekyll, and the misanthropic Edward Hyde.

The book is known for being a vivid representation of a psychiatric disorder that causes a person to have two or more distinct identities or personalities with opposing each other characteristics.

In this work the solo bass clarinet acts out the roles of both Dr. Jekyll and Mr. Hyde.

Castle of Dr. Bassclar is an attractive, complex showpiece for solo bass clarinet. The piece features the vast possibilities for virtuosity and on the bass clarinet, an instrument not typically considered a solo instrument. In addition to executing challenging musical lines, the performer is given the freedom to show their artistic talents in theatrical performance as the soloist tells the story of opposing characters.

- Program Note from Score

Symphonic Metamorphosis on Themes of Carl Maria von Weber

Duration – 20:35

Symphonic Metamorphosis on Themes of Carl Maria von Weber began life in early 1940, when Hindemith first took up residence in the United States after several years of public and private jousting with the Nazi government of his native Germany. The Nazis officially decried his music as “degenerate,” though they may also have been responding to his private, but hardly secret, expressions of revulsion regarding their policies.

Hindemith sketched a series of movements based on themes by Weber, to be used in a ballet for a dance company run by Léonide Massine, who had already collaborated with Hindemith on the ballet *Nobilissima visione*. The project died when Hindemith and Massine suffered one too many artistic differences, provoking Hindemith to reconstruct the music into the *Symphonic Metamorphosis on Themes of Carl Maria von Weber*. The process produced a splashy, colorful orchestral piece of the kind that American audiences in particular seemed to like. The new piece was an immediate success when it was premiered by Artur Rodzinski and the New York Philharmonic in January 1944. *Symphonic Metamorphosis on Themes of Carl Maria von Weber* has remained perhaps Hindemith’s most popular work.

In the first, third, and fourth movements, the themes Hindemith borrowed are from some of Weber's most obscure works and came to Hindemith's attention because they could all be found in one volume of piano duets that he owned. Hindemith retained these three themes almost exactly as Weber wrote them while also preserving much of the formal structure. Hindemith achieves the process of metamorphosis by making radical changes to the harmony and adding new harmonic and melodic elements.

The second movement was built on a theme Weber used as incidental music to accompany the play *Turandot*. In many reviews of performances and recordings of the entire work, the second movement received the most attention. According to author Gene Anderson, the second movement achieves a "triumph of timelessness over time" through a manipulation of the perceived pulse resulting in constant displacement and reestablishment of the beat throughout the piece.

- Program Note by Richard Floyd

Illinois State University Wind Symphony

Anthony C. Marinello, III *conductor*

Flute

Alex Adrowski, Crystal Lake

*Chelsea Davis, Oswego

Breanna German, Elmwood

Melanie Parker, Alton

Oboe

Bo Boesdorfer, Auburn

Helen Jilek, Lockport

*Marlee Matthews, Marquette, MI

Bassoon

*Wesley Guyer, Naperville

Quentin Shelato, Danville

Clarinet

Addie Cain, Arlington Heights

Ryan Daimid, Bolingbrook

Owen Halfpenny, Downers Grove

Thomas Jamero, Skokie

*Hunter Kitterlin, Matteson

Mason Madej, Yorkville

Charlie Miller, Wauconda

Nicole Schmidt, Highland

Saxophone

Seth Berkshier, Metamora

*Thomas Guilfoyle, Lombard

Frankie Scarpelli, Huntley

Chole West, Wheaton

Johan Zolecki, Manhattan

Horn

Elie Cavazos, Mchenry

Kyle Gilles, Morton

Sam Fortuna, Plainfeild

*Carly Gussman, Yorkville

Cyena Ulloa, Joliet

Sean Wright, Mackinaw

*Denotes Section Leader

Trumpet

Xavier Buford, Chicago Heights

Matt Fischer, Darien

Alexandra Karafotias, Bolingbrook

Peyton Kueltz, Minooka

Charlie Machamer, Frankfort

*Kyterra Waters, Denver, CO

Trombone

Connor Franke, Oswego

*Michael Hammon, Buffalo Grove

Joanie Hitt, Wood Dale

Graham Miller, Plainfield

Euphonium

Rachel Goodman, Phoenix, AZ

*Luke Kelly, Washington

Tuba

Riley Bryant, Edwardsville

Andrew Hartman, Round Lake

*Sam Lorentz, Crystal Lake

Percussion

Jack Cacciabondo, Arlington Heights

*Kye Johnson, Westmont

*Wyatt Mastin, Glen Ellyn

Ethan Prado, Wood Dale

Nick Sleevar, Bloomington

Kale Star, Batavia

Bass

Averil Wyble, Aurora, CO

Piano

Xuifen Ye, Wuhan, CN

Graduate Teaching Assistants

Wesley Anderson, Oneida

Madison Mueller-Howell, Pittsburgh,

PA

Colby Powers, Aurora, CO

Undergraduate Assistant

Emma Turner, Delavan