

Illinois State University
College of Fine Arts
School of Music

Wind Symphony

Anthony C. Marinello, III *conductor*
Donald Grantham, *composer in residence*
Pamornpan Komolpamorn, *guest conductor*
Sean Breast, *euphonium*

Center for the Performing Arts
April 27, 2019
Saturday Evening
8:00 p.m.

This is the one hundred and eighty-fourth program of the 2018-2019 season.

Program

Southern Harmony (1998)

Donald Grantham
(born 1947)

- I. The Midnight Cry
- II. Wondrous Love
- III. Exhilaration
- IV. The Soldier's Return; Thorny Desert

The Eyes of the World Are Upon You (2017)

Jennifer Jolley
(born 1981)

Pamornpan Komolpamorn, *guest conductor*

-Intermission-

Endowed Scholarship Presentations

Symphonic Variations for Euphonium and Band (1981)

Jim Curnow
(born 1943)

Sean Breast, *euphonium*

J'ai été au bal (1999)

Donald Grantham
(born 1947)

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.

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

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!

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, Peer-Southern, E. C. Schirmer, G. Schirmer, Warner Bros. and Mark Foster, and a number 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).

The composer writes the following about *Southern Harmony*:

In 1835, William "Singin' Billy" Walker's songbook *Southern Harmony* was first published. This remarkable collection contains, according to its title page, "a choice collection of tunes, hymns, psalms, odes and anthems; selected from the most eminent authors in the United States." In fact, few of the numbers in the book are identified as the work of a particular composer. Many are folksongs (provided with religious texts), others are traditional sacred tunes, while some are revival songs that were widely known and sung throughout the south. The book was immensely popular, selling an amazing 600,000 copies before the Civil War, and was commonly stocked "along with groceries and tobacco" in general stores across the American frontier. From 1884 until World War II, an annual all-day mass performance of selections from *Southern Harmony*, called the "Benton Big Singing", was held on the Benton, Kentucky court-house lawn. The event drew participants from Kentucky, Tennessee, Missouri and Illinois.

The music of *Southern Harmony* has a somewhat exotic sound to modern audiences. The tunes often use modal or pentatonic rather than major or minor scales. The harmony is even more out of the ordinary, employing chord positions, voice leading and progressions that are far removed from the European music that dominated concert halls at the time. These harmonizations were dismissed as crude and primitive when they first appeared. Now they are regarded as inventive, unique, and powerfully representative of the American character.

In his use of several tunes from *Southern Harmony*, the composer has attempted to preserve the flavor of the original vocal works in a setting that fully realizes the potential of the wind ensemble and the individual character of each song.

Southern Harmony was commissioned by the Southeastern Conference of Band Directors.

Jennifer Jolley (born 1981, Bellflower, Calif.) is a composer and sound artist influenced by urban environments and nostalgia.

Originally from Los Angeles, Dr. Jolley is an Assistant Professor of Music at Ohio Wesleyan University. She earned both her D.M.A. and M.M. at the University of Cincinnati's College-Conservatory of Music and her B.M. at the University of Southern California Thornton School of Music.

She is the co-founder of North American New Opera Workshop (NANOWorks Opera), a chamber opera company devoted to developing and staging short contemporary operas by emerging North American composers, and also authors *Why Compose When You Can Blog?* a web log about contemporary composing.

She teaches various music composition courses including computer music programming and sound art.

She joined the Interlochen Arts Camp music faculty in 2015.

The composer includes the following note:

Last summer I read an article in the New York Times entitled “Texas Lawmakers Pass a Bill Allowing Guns at Colleges,” which stated that “students and faculty members at public and private universities in Texas could be allowed to carry concealed handguns into classrooms, dormitories, and other buildings...” In a grim coincidence the article also noted that the new campus carry law would go in effect on the fiftieth anniversary of the UT Tower Shootings.

This chilled me.

UT Austin was the scene of the nation’s first campus mass shooting. On Monday, August 1, 1966, Charles Whitman murdered his mother and wife, then climbed to the top of the University of Texas Tower and fired his first shots just before noon. The killing spree went on for ninety-six minutes until Whitman was gunned down; seventeen people were killed.

It has been almost fifty-one years since this shocking event, and many things have changed. There are now campus police forces, and significant improvements to mental health services were also made in the aftermath of the shooting. The UT Tower Shooting is both a tragic living history, as well as a celebration of resilience. As stated by the UT Austin President Gregory L. Fenves at the Tower Memorial Rededication, “We will never eliminate the memory of the horror that consumed this campus on August 1, 1966. Nor should we try. But by focusing on the good -- on the stories of the heroes and lives of the survivors here with us this afternoon -- we can finally begin to remember and endure our burden of the past.”

This piece is a celebration of life: to those who died that day, but also to those who survived.

The Eyes of the World Are Upon You was commissioned for the University of Texas Wind Ensemble by the Alpha Tau Chapter of Kappa Kappa Psi

James Curnow (born 1943, Port Huron, Mich.) is an American composer.

Curnow received his first musical instruction in the public schools of Michigan and The Salvation Army Instrumental Programs. He received a Bachelor of Music Degree from Wayne State University and a Master of Music from Michigan State University, where he studied conducting with Harry Began and euphonium with Leonard Falcone. Curnow studied composition with F. Maxwell Wood, James Gibb, Jere Hutchinson, and Irwin Fischer.

He has taught all areas and levels of instrumental music and has received numerous awards for teaching and composition: the Outstanding Educator of America (1974), the Citation of Excellence from the National Bandmaster’s Association (1980), the Volkwein Award (1977 & 1979), the Ostwald Award (1980 & 1984), and the International Competition for Original Compositions for Band (1985).

Currently he resides in Kentucky, and is the owner of Curnow Music Press, Inc. He also serves as Composer-in-Residence Emeritus for Asbury College in Wilmore, Kentucky.

Program note from the score:

Commissioned by Dr. Harry Began, Director of Bands, and the University of Illinois Symphonic Band, this “tour de force” for Euphonium and Band was premiered by Philip Franke, principal Trombonist with the United States Marine Band. The Trombone and Tuba Solos are tailored to work with the accompaniment (band or piano) without any changes in the original accompaniment itself.

This work was designed by a Euphonium/Trombone/Tuba player for Euphonium/Trombone/Tuba performers and it is obviously the desire of the composer that it will help to fill the void in available literature for these particular instruments and band (piano).

Donald Grantham writes the following about *J'ai été au bal*:

J'ai été au bal is a celebration of some of the popular/folk music styles of Louisiana—in particular Cajun music and the brass band tradition of New Orleans. The dance flavor of much of the music is suggested by the title (“I went to the dance”), and two traditional Cajun dance tunes are employed. The first appears near the beginning and later at the end. “Allons danser, Colinda” (“Let’s go dancing, Colinda”) is a boy’s attempt to coax Colinda into going dancing, and part of his argument is “it’s not everyone who knows how to dance the two-beat waltzes.” This touching little tune does work better in a syncopated two but is usually represented in notation as 3+3+2. The second Cajun song is “Les flammes d’enfer” (“The flames of hell”), most often performed as a heavily-accented two-step. My version is much faster and lighter and is introduced by a country-fiddle style tune. The brass band section begins with solo tuba, followed by a duet with the euphonium, and culminating in a full brass presentation.

Biographies

Dr. Anthony C. Marinello, III serves as Director of Bands at Illinois State University where he is the conductor and music director of the Illinois State University Wind Symphony and Symphonic Winds. In addition to his conducting responsibilities, he leads the graduate wind conducting program and teaches undergraduate courses in instrumental conducting. He joined the faculty at Illinois State University from The University of Texas at Austin, where he served as the Assistant Director of the Longhorn Band, Director of the Longhorn Pep Band, and Assistant to the Director of Bands. 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 is active as a guest conductor and clinician. Marinello previously received invitations to the National Band Association’s 2006 Young Conductor Mentor Project and 2008 International Conductors Symposium in Rome, Italy where he conducted La Banda dell’Esercito (Italian Army Band). 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.

Pamornpan Komolpamorn critical acclaim:

“Terrific conductor!! Knows her scores nearly from memory. Wide range of beat styles appropriate to composers and the music of the moment. VERY expressive when it calls for it and very precise when that is the order of the day. Free use of left hand for expressive purposes and correct cuing. A thoroughly artistic approach to virtually every measure of music. Clear time, passionate conducting and a group that responds to everything she does, and happily, by the sound of it. GREAT 99 – Niel DePonte [the judge of The American Prize]

“All of the studios and teachers turned in strong performances, but the highlight was the Mahidol brass band. Pamornpan Komolpamorn has led this group to a very high standard and they amazed the audience by exceeding those high standards at Thailand Brass and Percussion Conference. Their performance earned a rare and heartfelt standing ovation.” - Music Journal 2014

“Very Satisfactory Performance. The musicians are able to finely express the selected repertoire together with the great musical technique in an outstanding manner through the gesture of the conductor.” – Thai Critic 2015

Pamornpan Komolpamorn has been appointed as an instructor of conducting department at College of Music, Mahidol University (MU), Thailand, since 2011, where she works as a director and conductor of the MU Symphony Orchestra, the MU Symphonic Band, the MU Concert Band, and the MU Brass Band. Her repertoire ranges from music of the seventeenth century to contemporary

work and encompasses all genres: symphonic orchestral and wind, operatic, chamber and contemporary music. She has conducted ensembles in a number of different countries such as Italy, the Czech Republic, Singapore, Malaysia, Thailand, and the United States [New York, Georgia, Illinois, Texas, Maryland]. She is a founder of the Amass Chamber Ensemble (ACE), director and conductor since 2010, which has performed various composers and periods, early to contemporary music. Highlights of the 2012 to 2014 seasons include opera Strauss's *Die Fledermaus*, and premieres by the three winners' composers of the Young Thai Artist Award. In summer 2018, Komolpamorn was invited to be assistant conductor of the National Music Festival (Chestertown, Maryland). She won the First-Place winner for The American Prize in conducting, college/university band/wind ensemble division 2017-18. She is currently a DMA student in Wind / Band conducting at the University of Texas at Austin, also she has been assistant instructor and teaching assistant for conducting classes and UT ensembles.

Komolpamorn appeared as a guest conductor such as the Nuova Orchestra AdM, Udine in Italy, to commemorate the 91th anniversary of the world premiere of the opera *Il Tramonto* by Ottorino Respighi in 2015, the Thailand International Composition Festival since 2012, the Yala City Municipality Youth Orchestra since 2011, the Dr. Sax Chamber Orchestra, the Unity Symphony Orchestra, Dallas Winds, the Pesante String Chamber, the Bangkok Silpakorn Wind Orchestra, a community band, from 2009 to 2011 which she was appointed as a residence conductor, the Bangkok Youth Wind Orchestra, and the Thailand Philharmonic Pop Orchestra from 2011 to 2014. She was also a brass tutor of University of Texas at Austin summer camp in 2017-18, She was an instructor of trumpet and guest conductor for the Dr. Sax Chamber Orchestra at Aum-Aree Music School. She has participated in conduct with world master soloists such as Steven Mead, Steve Rosse, Paul Luxenberg, Misa Mead.

Komolpamorn was an assistant conductor to Alfonso Scarano, a chief conductor of the Thailand Philharmonic Orchestra for Mahler's *Symphony No.5*, Janacek's *Sinfonietta*, and Tchaikovsky's 1812 overture. In 2012, Komolpamorn worked as a producer and conductor on the Mahidol Symphonic Band release the CD recording on the title "Winds of Salaya" by the world premiere piece, *Zurazak Ut-Za's Of Faith & Reminiscences*. She was also one of seven invited participants at the 2008 "Tomorrow Musical Leaders", conducting workshop with Mr. Bundit Ungrangsee. Komolpamorn was a guest conductor for the Project Unity Music Camp to conduct the Unity Orchestra with chief conductor, Mr. Bundit Ungrangsee.

Sean Breast is currently a graduate student in pursuit of a Master of Music degree in Euphonium Performance at Illinois State University in the studio of Dr. Andy Rummel. He earned a Bachelor of Music degree in Euphonium Performance from the University of Arkansas under the direction of Dr. Benjamin Pierce. Sean is an alumnus of the Blue Stars Drum and Bugle Corps and is also an alumni member of Phi Mu Alpha Sinfonia. Additionally, he is a member of Pi Kappa Lambda, a National Music Honor Society. Starting in the fall of 2019, Sean will be pursuing a Doctor of Musical Arts (DMA) degree in Euphonium Performance at James Madison University. Sean is a Band Area Graduate Assistant at Illinois State, where he enjoys performing often on euphonium and trombone.

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Illinois State University Wind Symphony

Anthony C. Marinello, III, *conductor*

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Ben Wyland*

Oboe

Alyssa Dees
Anastasia Ervin
Tzu-Han Hu*
Kevin Rahtjen

Clarinet

Samuel Frosch (Bass/Contra)
Morgan Jasien
Taeyeong Jung*
Danny King
Kara Kirkus
Samantha Kolber
Marykate Kuhne*
Benjamin Sanetra
Thomas Shermulis (Bass)
Brian Zielinski

Bassoon

Katelyn Fix
Katy Reed*
Bradley Sarmiento (Contra)
Adriana Sosa

Saxophone

Marwin Esguerra
Davis Hale*
Brian Hinkley
Tyler Schaefer*

Horn

Allyson Miller
Nathaniel Parson
Tom Wade
Kristin Wooldridge
Leah Young*

Trumpet

Eric Caldwell
Brendan Korak*
Andrew Ossler
Zachary Taylor*
Guanghao Xia

Trombone

Emma Benjamin
Emanuel Guzman
AJ Nemsick (bass)
Mason Riedel*

Euphonium

Sean Breast*
Erik Eeg

Tuba

Jeff Humphrey
Derek Zimmerman*

Percussion

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Baryl Brandt
Jenn Carver
Matthew James*
Ryan Lauciello
Kyle Waselewski

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Mollie Zweiban

Keyboard

Stephanie An

*Denotes Section Leader

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