

Illinois State University
College of Fine Arts
School of Music

Wind Symphony

Anthony C. Marinello, III, *conductor*
Polly K. Middleton, *guest conductor*

Center for the Performing Arts
September 20, 2017
Wednesday Evening
8:00 p.m.

This is the sixth program of the 2017-2018 season.

Lobby Fanfare

Fanfare pour précéder La péri (1912)

Paul Dukas
(1865-1935)

Polly Middleton, *guest conductor*

Program

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

Intrada 1631 (after Juan Pérez Bocanegra) (2003)

Stephen Montague
(born 1943)

Adagio para Orquesta de Instrumentos de Viento (1966)

Joaquín Rodrigo
(1901-1999)

Vientos y Tangos (2004)

Michael Gandolfi
(born 1956)

-Intermission-

La Fiesta Mexicana (1949)

H. Owen Reed
(1910-2014)

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

Program Notes

Thank you for joining us for today's performance of the ISU 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!

Stephen Montague (born 1943 Syracuse, NY) was born and educated in the United States but has been living in Europe since 1972, first as a Fulbright Scholar in Warsaw (1972–1974) and since in 1974 in London where he works as a freelance composer. His works have been performed worldwide by leading orchestras, ensembles and soloists including the London Symphony Orchestra, Royal Philharmonic, BBC Symphony Orchestra, The National Symphony Orchestra (Washington, DC) Südwestfunk Symphony (Baden-Baden), the Hilliard Ensemble, pianists Stephen Kovacevich, Joanna MacGregor, Mar-André Hamelin, Emmanuel Ax, and percussionist Evelyn Glennie.

Montague has served as Artistic Director and Chair of the Society for Promotion of New Music (UK), Chair and Concert Director of Sonic Arts Network (UK), and the 1995-97 Associate Composer with the Orchestra of St. Johns, Smith Square, London. He collaborates with numerous artist in various fields but has a long-term collaboration with sculptor Maurice Agis providing a 16-channel sound installation for Agis's giant inflatable sculpture, Dreamspace. Composer Portrait concerts of his music have taken place in London, New York, Vienna, St. Pölten (Austria), and Budapest. He was Composer in Residence at Trinity College of Music, London, 2003 and Guest Professor at the University of Texas-Austin, 2000, 1995, 1992, and at University of Auckland, New Zealand in 1997.

Mr. Montague includes the following program note in the score:

Intrada 1631 was inspired by a concert of early South American liturgical music directed by Jeffery Skidmore at the Darlington International Summer Music School in the summer of 2001. One of the most moving and memorable works in the program was a Hanacpachap cussicuinin, a 17th century Catholic liturgical chant written in Quechua, the native language of the Incas.

The music was composed by a Franciscan missionary priest named Juan Pérez Bocanegra, who lived and worked in Cuzco (Peru), a small village east of Lima in the Jauja Valley during the early 17th century. *Intrada 1631* uses Bocanegra's twenty-bar hymn as the basis for an expanded processional scored for the modern forces of a symphonic brass choir with field drums.

The first complete performance of *Intrada 1631* was in Bath Abbey, England, on June 1, 2003. It was the opening processional for the late-night multi-media event called Abbey Mode: A Sonic Light Event commissioned for the finale of the 2003 Bath International Music Festival. The long shadows of the darkened Abbey were illuminated by special lighting effects on the giant arches while multiple video projections on the high ribbed vaulting gave the illusion of a roof open to the night sky with flying creatures overhead. The 120 performers were masked and in special costume.

Joaquin Rodrigo (1901-1999), a composer of Spanish descent and blind from the age of three, began his musical education at an early age and took lessons in composition with Francisco Antich in Valencia. In 1927, he moved to Paris as a pupil of Dukas at the Ecole Normale. After his marriage in Valencia in 1933 to the Turkish pianist Victoria Kamhi, he returned to Paris for further study at the Conservatoire and the Sorbonne. He lived and worked in France and Germany during the Spanish Civil War, and returned finally to Madrid in 1939. Soon after the première in 1940 of his first concerto, the *Concierto de Aranjuez* for guitar, he began to be recognized as one of the leading composers in Spain. Apart from writing a great deal of music during the following years, he was active as an academic and music critic, writing for several newspapers and publishing articles on a wide range of topics. He also worked in the music department of Radio Nacional and for the Spanish National Organization for the Blind (ONCE). In 1947, he was appointed to the Manuel de Falla Chair of Music at Complutense

University, Madrid, created especially for him, and in 1950 he was elected to the Real Academia de Bellas Artes de S Fernando.

In *Adagio para Orquesta de Instrumentos de Viento* Rodrigo creates a picturesque Spanish ambiance, full of color and delightful melody. The work is ABA form, beginning with a flute solo reminiscent of Maurice Ravel's "La flute enchantée" from *Scheherazade*, launching into a strongly rhythmic fanfare-like section before returning to its lyrical beginnings. The Adagio was composed for the American Wind Symphony in 1966.

Michael Gandolfi (born 1956) is a Boston-based composer with a broad range of musical interests encompassing not only contemporary concert music but also jazz, blues and rock, by which route he first became a musician. The span of his musical investigation is paralleled by his cultural curiosity, resulting in many points of contact between the world of music and other disciplines, including science, film, and theater. Mr. Gandolfi has received commissions from the Atlanta Symphony, the Fromm Foundation, Boston Musica Viva, Speculum Musicae, and the Koussevitzky Foundation, among many others. In addition to fulfilling commissions, Mr. Gandolfi also teaches: he's currently chair of the Composition Department at the New England Conservatory of Music and is a faculty member of the Tanglewood Music Center.

Mr. Gandolfi includes the following program note in the score:

Vientos y Tangos (Winds and Tangos) was commissioned by The Frank L. Battisti 70th Birthday Commission Project and is dedicated to Frank Battisti in recognition of his immense contributions to the advancement of concert wind literature. It was Mr. Battisti's specific request that I write a tango for wind ensemble. In preparation for this piece, I devoted several months to the study and transcription of tangos from the early style of Juan d'Arienzo and the 'Tango Nuevo' style of Astor Piazzolla to the current trend of 'Disco/Techno Tango,' among others. After immersing myself in this listening experience, I simply allowed the most salient features of these various tangos to inform the direction of my work. The dynamic contour and the various instrumental combinations that I employ in the piece are all inspired by the traditional sounds of the bandoneon, violin, piano and contrabass. I would like to express my gratitude to Mr. Battisti for his inspirational leadership as director of the New England Conservatory Wind Ensemble for over thirty years. I first heard Mr. Battisti's work when I was a student at the New England Conservatory in the late 1970's. I was instantly moved by his high artistic standards, his ability to motivate young musicians, and the respect for composers, past and present, that he always eloquently expressed to his students. I would also like to thank Dr. Frederick Harris, Jr. for his professionalism, collegiality and adept work in organizing the commission project.

H. Owen Reed (1910-2014) retired in 1976 from Michigan State University as Professor Emeritus. He was chairman of Music Composition in the School of Music and served as Acting Head in 1957-58. Born in Odessa, Missouri in 1910, Dr. Reed enrolled in the School of Music at the University of Missouri in 1929 but transferred in 1933 to Louisiana State University. There he received his Bachelor of Music (1934) and his Master of Music (1936), both in music composition, and a Bachelor of Arts (1937) in French. In 1937, he enrolled at the Eastman School of Music of the University of Rochester and received his Ph. D. in music composition in 1939. Dr. Reed's published compositions include a variety of works for orchestra, band, voices, opera, and chamber music, plus nine books on music theory and composition.

In addition to his composition study with Helen Gunderson at Louisiana State University, Dr. Reed studied composition at the Eastman School of Music with Howard Hanson and Bernard Rogers, conducting with Paul White, musicology with Harold Gleason and theory with Allen I. McHose. In the summer of 1947, he studied privately with Roy Harris in Colorado Springs, and, at the Berkshire Music Center (Tanglewood), he studied composition with Bohuslav Martinu, and contemporary music with Aaron Copland, Leonard Bernstein and Stanley Chappel.

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. He also continued his study of folk music in the Caribbean in February 1976, the summer of 1977 in Norway, and extensive study of American Indian music in New Mexico and Arizona.

La Fiesta Mexicana (1952) has an origin similar to that of Aaron Copland's *El Salon Mexico*, another work by a mid-twentieth century American composer who collected Mexican folk songs for use in a symphonic work. In 1948 and 1949, Reed spent six months in Mexico studying indigenous music. The resultant piece, subtitled, "A Mexican Folk Song Symphony for Concert Band," depicts a religious festival that is, in Reed's words, "both serious and comical, festive and solemn, devout and pagan, boisterous and tender." The opening movement portrays the pealing of church bells and the exploding of fireworks, signaling the start of the festival. After a small band brashly announces a parade the attention turns to the brilliantly costumed Aztec dancers who slowly work themselves into a frenzy. The second movement, Mass, is reverent and chant-like and ends with a solo horn playing the part of a cantor leading the congregation in prayer. The closing Carnival is a celebratory, rhythmically-charged exhilarating conclusion to the work.

Illinois State University College of Fine Arts

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Stephen Parsons, *Director of the School of Music*

Janet Tulley, *Assistant Dean of Academic Programs and Student Affairs*

Stephanie Kohl Ringle, *Business and Communications Associate*

Illinois State University School of Music

A. Oforiwaa Aduonum, *Ethnomusicology*

Allison Alcorn, *Music History*

Debra Austin, *Voice*

Mark Babbitt, *Trombone*

Emily Beinborn, *Music Therapy*

Glenn Block, *Orchestra and Conducting*

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Judith Dicker, *Oboe*

Michael Dicker, *Bassoon*

Geoffrey Duce, *Piano*

Ellen Elrick, *Music Education*

Tom Faux, *Ethnomusicology*

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Sarah Gentry, *Violin*

Amy Gilreath, *Trumpet*

Dennis Gotkowski, *Voice*

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Anthony Marinello, *Director of Bands*

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Paul Nolen, *Saxophone*

Lauren Palmer, *Administrative Clerk*

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Adriana Ransom, *Cello/String Project/CSA*

Kim Risinger, *Flute*

Cindy Ropp, *Music Therapy*

Andy Rummel, *Euphonium/Tuba*

Tim Schachtschneider, *Facilities Manager*

Carl Schimmel, *Theory and Composition*

Daniel Peter Schuetz, *Voice*

Lydia Sheehan, *Bands Administrative Clerk*

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Anne Shelley, *Milner Librarian*

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Tuyen Tonnu, *Piano*

Rick Valentin, *Arts Technology*

Justin Vickers, *Voice and Musicology*

Michelle Vought, *Voice*

Roger Zare, *Theory and Composition*

Michael Zielinsky, *Trombone*

Band Graduate Teaching Assistants:

Jordan Harvey, MaryKate Kuhne, Sean Breast, Joyce Choi, Adriana Sosa, and Clinton Linkmeyer (Jazz Band)

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Flute/Piccolo

Kaela Bonow
Elizabeth Briney
Alexandra Clay*
Brienne Steif
Benjamin Wyland

Oboe/English Horn

Alyssa Dees
John D'Andria
Kevin Rahtjen*

Clarinet

Matthew Cornwall
Tyler DeVault
Samuel Frosch
Lisa Frustaci
Taeyeong Jung*
Peyton Kerley
Marykate Kuhne
Thomas Shermulis
Brian Zielinski

Bassoon/Contrabassoon

Katy Reed
Bradley Sarmiento
Adriana Sosa*

Saxophone

Devin Cano
Riley Carter
Charles Kilmer
Brett Thole*
Rachel Wolz

Horn

Hannah Deitsch
Jack Gordon
Jordyn Shultz
Tom Wade
Emily Wolski*

Trumpet

Eric Caldwell
Clinton Linkmeyer*
Amber Hozey
Brendan Korak
Mike Roberts

Trombone

Chris Gumban
Jordan Harvey
AJ Nemsick
Samantha Phipps*

Euphonium

Bryce Bowlin*
Sean Breast
Greg Watson

Tuba

Sam Tedeschi
Derek Zimmerman*

Percussion

Lauren Bobarsky
Miles Bohlman
Matt James*
Katie Klipstein
Michael Suau
Kyle Waselewski

String Bass

Regan Berkshier

Harp

Molly Madden

*denotes Section Leader