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Student Ensemble: Wind Symphony

Martin H. Seggelke, Conductor

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Gold Series

Wind Symphony

Martin H. Seggelke, Conductor

Center for the Performing Arts
Friday Evening
October 2, 2015
8:00 p.m.

This is the fifteenth program of the 2015-2016 season.
Program

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

Fandangos (2000)  
Roberto Sierra  
(born 1953)  
transcribed by M.D. Scatterday  
12:00

Das Verströmen der Seele – Eine Totenklage, op. 48 (1997)  
Rolf Rudin  
(born 1961)  
26:00
[The Fading of the Soul – A Lamentation, op. 48]  
Midwest Premiere

Canticum Lunaris (2014)  
José Suñer-Oriola  
(born 1964)  
16:00

U.S. Premiere
Welcome to Illinois State University! 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!

Roberto Sierra (b. 1953)

For more than three decades, the works of American composer, Roberto Sierra, have been a part of the repertoire of many of the leading orchestras, ensembles, and festivals in the United States and Europe. At the inaugural concert of the 2002 world-renowned Proms in London, his Fandangos was performed by the BBC Symphony Orchestra in a concert that was broadcast by both the BBC Radio and Television throughout the UK and Europe. Many of the major American and European orchestras and other international ensembles have commissioned and performed his works. Among those institutions are the orchestras of Philadelphia, Pittsburgh, Atlanta, New Mexico, Houston, Minnesota, Dallas, Detroit, San Antonio, and Phoenix, as well as the American Composers Orchestra, the New York Philharmonic, Los Angeles Philharmonic, National Symphony Orchestra, Royal Scottish National Orchestra, the Tonhalle Orchestra of Zurich, the Spanish orchestras of Madrid, Galicia, Castilla y León, Barcelona, and others.

In 2003, he was awarded the Academy Award in Music by the American Academy of Arts and Letters. The award states: "Roberto Sierra writes brilliant music, mixing fresh and personal melodic lines with sparkling harmonies and striking rhythms.…” His Sinfonía No. 1, a work commissioned by the St. Paul Chamber Orchestra, won the 2004 Kenneth Davenport Competition for Orchestral Works. In 2007, the Serge and Olga Koussevitzky International Recording Award (KIRA) was awarded to Albany Records for the recording of his composition, Sinfonía No. 3, “La Salsa.” Roberto Sierra has served as composer-in-residence with the Milwaukee Symphony Orchestra, the Philadelphia Orchestra, the Puerto Rico Symphony Orchestra and New Mexico Symphony. In 2010, he was elected to the prestigious American Academy of Arts and Sciences.

Roberto Sierra was born in 1953 in Vega Baja, Puerto Rico, and studied composition in both Puerto Rico and Europe. One of his teachers was György Ligeti at the Hochschule für Musik in Hamburg, Germany. The works of Roberto Sierra are published principally by Subito Music Publishing (ASCAP).

- Biography courtesy of the composer

Fandangos (2000) was commissioned by the National Symphony Orchestra and conductor, Leonard Slatkin. It received its premiere on February 28, 2001 at the Kennedy Center for Performing Arts. The work is based on the Fandango for Harpsichord by Antonio Soler, an 18th Century Spanish composer. The piece is not a mere orchestration, but rather a Fantasy based on Soler’s work.

The piece is based largely on Soler’s Fandango, which Sierra says has always fascinated him. He describes his composition as “a fantasy, or a ‘super-fandango,’ that takes as point of departure Soler’s work and incorporates elements of Boccherini’s fandango and my own Baroque musings.” The piece begins with a rhapsodic introduction but soon acquires a steady rhythmic pulse and strong tonal profile. The latter provides a short sequence of recurring harmonies that underlies nearly the entire work. The music is seductively melodious, and its scoring, with castanets, tambourines, and imitations of guitar strumming, creates a strong Spanish flavor. However, from time to time, the work falls into a different idiom, one very much of our own era. Such diversions are always short lived, the fandango music quickly emerging and continuing on its way. Sierra notes that “in these parenthetical commentaries, the same materials heard before are transformed, as if one would look at the same objects through different types of lenses or prisms.” It may seem that these lenses or prisms are distorted, but the brief views they provide are fascinating.

- Program notes courtesy of the St. Louis Symphony Orchestra

Rolf Rudin (b. 1961) was born in Frankfurt/Main, Germany. He studied music education, composition, conducting, and music theory in Frankfurt, as well as in Würzburg. After graduating with a composition degree in 1991 and a conducting degree in 1992, he became a music theory professor at the Frankfurter Musikhochschule from 1993 until 2001. Since then, he has been living as a freelance composer near Frankfurt/Main.
In 1990-91, Rudin held a scholarship of the "Studienstiftung des deutschen Volkes" and was also awarded a scholarship for a six-month sojourn in Paris at the Cité Internationale des Arts from the Bavarian Ministry for Cultural Affairs. In 2010, he received the Cultural Award of the Main-Kinzig-Region near Frankfurt for outstanding cultural and artistic performance. Many of his compositions for chamber music, choir, and orchestra have won prizes at German and international competitions and can be found on concert programs around the world.

From 1999 to 2005, Rudin was a member of the International WASBE Board. Since 2003, he has been working as the Vice President of the Hessian/ Saarland/Rhineland-Palatinate section of the German Composer’s Society. He has been president of the German Section of WASBE since November 2012.

Most of his compositions are commission works for several institutions, orchestras, ensembles, choirs, and musicians of Germany and other countries. Some of his compositions were nominated as compulsory pieces at German and international competitions. His works are documented on more than sixty CDs and with productions and live recordings at many broadcasting companies in Germany, Austria, Switzerland, Netherlands, Italy, Australia, Ireland, and the United States. He has been invited to several countries to speak at composition, analysis, and instrumentation workshops concerning the interpretation of his own works.

- Biography courtesy of the composer

**Das Verströmen der Seele – Eine Totenklage, op. 48 (1997)**

*[The Fading of the Soul – a Lamentation, op.48]* was commissioned by the State of Rheinland-Pfalz (Germany) in 1996 and composed and premiered in 1997 with the composer conducting the Symphonic Wind Ensemble of the Osterakademie in Bollendorf in Rheinland-Pfalz, Germany. The work can be regarded as the climax of a series of works for symphonic wind ensemble by German composer Rolf Rudin, that are all inspired by Celtic legends, religion, mythology, numerology, symbolism, and in this case, even Celtic music. One of the main sources of inspiration for *Das Verströmen der Seele* is the mostly pentatonic Celtic lamentation melody, *Caoineadh*. Structurally, this Celtic melody serves as the basis for a set of variations over the entire course of the work with the theme itself only being presented in its original form towards the very end. It is exploited locally for its pitch content (used as a row, as core pitches for related melodic lines or as pointillistic pitches in accompaniments), as well as for its rhythm and its two part structure.

Rudin’s second direct source of inspiration is the following extract from the old Celtic lamentation, *The Fading of the Soul*, by the Gaelic bard Llywarch-hen, expressing grief about the recent loss of fellow tribe members in a battle:

Oh, how miserable is this night,
After the loss of the much-beloved.
They were killed, that is my misery.
Oh, how dark is this night.
Until the morning I will wake and cry.

The German translation of this poem is realized musically by solo tuba, euphonium, horn, and flugelhorn, while an omnipresent E-flat minor scale evokes a dark, mysterious atmosphere. Celtic symbolism, namely the numbers two (moon) and three (sun) and their combination (five) are reflected in numerous regards throughout *Das Verströmen der Seele* – structurally, formally, and rhythmically, sometimes even resulting in symmetrical and non-retrogradable structures. The overall character of the music is calm and meditative, yet highly emotional.

- Program notes courtesy of Dr. Martin Seggelke

**José Suñer-Oriola** (b. 1964) is a native of El Puig de Santa Maria. He studied percussion, harmony, analysis, and counterpoint at the Valencia Conservatory and subsequently studied conducting and composition with Maestro Julio Ribelles. He has participated in music festivals in Barcelona, Santander, Nimes, Luxembourg Maastricht, Ludwigshafen, Innsbruck, Paris, Edinburgh, London, Tokyo, and Hamamatsu. Suñer-Oriola has been a member for opposition of the Municipal Band of San Sebastián, Conservatory of San Sebastian, Bilbao Symphony Orchestra, and Symphony Orchestra of the Gran Teatre del Liceu in Barcelona. He is currently professor of the Municipal Band of Valencia and director of the Musical Society of Albuixech Eslava. His...
works have premiered in Europe, America, Australia and Japan. Suñer-Oriola is a member of COSICOVA, SGAE, and WASBE. In 2006, he was invited by the Tokyo Kosei Wind Orchestra and was awarded the "Special Prize Frederick Fennell," which is the first prize in the composition category for the Tokyo Kosei Wind Orchestra. He was also awarded the SACEM prize (Society Authors, Composers and Publishers of Music in France), which is the third prize for Coups de Vents 2008 in Lille, France.

- Biography courtesy of Rivera Musica

Canticum Lunaris (2014) is the result of a commission requested of me by Ms. Isabel Liñán, who at the time was the president of the “Unión Musical Santa María del Puig” musical society in the town of El Puig, near Valencia, Spain. She requested a piece that her musical society’s band could perform at the Valencia Provincial Band Competition. The musical idea took root and began to develop in a manner similar to my second symphony, Venus de las Luces (Venus of the Lights), which is a symphony in two movements.

I began with the idea of creating a piece of duality – a two-movement work based on the two moons of Mars: Phobos and Deimos. However, as the developmental process evolved it instead yielded a work much more extensive in instrumentation and duration called Canticum Lunaris.

Canticum Lunaris is a fifteen-minute work based on a theme with eight variations, one transition, and a coda.

This work is structurally and motivically developed as a theme and variations; it begins its thematic structure with the presentation of a leitmotiv of I-VII-III over the secondary dominant of an inferred spatial tonality (a term used to refer to the basic identity cues of a tonality which do not behave as expected in the developmental process).

In the introductory phase, various alphanumeric combinations are created based on a symbiotic representation between the letters from the title of the work and an E-flat chromatic scale, both as rhythmic-melodic figures in the woodwinds, and as some of the chordal constructions in the brass. The variations that follow are constructed along the lines of the classic systems of musical development.

Introduction - Theme

This section of thirty-six measures is based on a unique three-note leitmotiv that is first presented in measure seven by a muted trumpet. This motive will serve as the basis for the structural and motivic variations, as well as the transition and the coda.

Variation I – Allegro

In contrast to the tempo and instrumentation of the introduction, Variation I is lighter and more chamber-like. Its variations of the leitmotiv are the basis for all of the following variations. The highlighted variations illustrate the result of a deformation of the I-VII-III motive.

Variation II – Poco meno mosso

In a conceptually similar fashion to its predecessor, Variation II has its soul in chamber music, but its tempo is more moderate as it searches for softer colors with its combinations of different instruments, interpreting similar motivic formations.

Variation III – Allegro

Exhibiting a totally different character, Variation III offers a more powerful concept via its instrumentation by groups, with the marimba and piano being the key elements, and where variations and retrograde treatments of the theme interact in various instrumental combinations of the motive.

The transition (Moderato cantabile) is announced by a brass choir. The basses then begin a variation of the motive, and the English Horn similarly constructs its entrance on three variations of the same theme. These two appearances are preceded by a solo by the cello, which creates a colorful contrast in the lower register.

Variation IV – Allegro

Infused with rhythmic and melodic elements of the motive (the former by the percussion, the latter by the piano and tuba), serving as a basis for Variation VIII.

The brass will later serve as the protagonists of the thematic variations.

Variation V – Lento

A series of motivic sequences is presented in the flutes and oboes, occasionally incorporating the main motive from the first movement of my Chamber Symphony No. 1.

Variation VI – Allegro

A change in key from D major to F minor heralds the change of this variation, where the rhythmic motive in the percussion generates a series of combinations of the main motive of this work, with the main theme from the first
movement of the *Chamber Symphony*, and with a second leitmotiv beginning the measure before the beginning of Variation II in Flute 1 and piccolo.

**Variation VII** features a canon that begins with Trombone 1 playing a variation of the motive, which is then passed along to Trombone 2 and then progressively so on to the rest of the brass. It is then taken over by the oboe a third higher as an introduction to Variation VIII, which utilizes the theme from Variation IV in binary form.

The **Coda** concludes as a sketching of various combinations of the main motive.

- *Program notes courtesy of the composer*
Wind Symphony Personnel

Dr. Martin H. Seggelke, conductor

**Flute**
Alexandra Clay
Miranda DeBretto
Daniel Gallagher
Mark Grigoletti
Pamela Schuett*
Casey Sukel

**Oboe**
Kaitlyn Biegelmann
David Merz*
Terri Rogers (also English Horn)

**Bassoon**
Veronica Dapper*
Matthew Jewell*

**Contrabassoon**
Arturo Montaño

**Clarinet**
Alexandra Armellino
Brian Do
Beth Hildenbrand*
Andy Lucas
Marissa Poel
Colby Spengler*
Nuvee Thammikasakul

**Bass Clarinet**
Cassie Wieland

**Contrabass Clarinet**
Jennifer Dudlak

**Saxophone**
Devin Cano
Riley Carter
Christine Ewald
Tre Wherry*

**Horn**
Calle Fitzgerald
Jack Gordon
Kevin Krivosik
Amanda Muscato*
Nelson Ruiz
Emily Wolski

**Trumpet**
Eli Denecke*
Nicole Gillotti
Sean G. Hack
Clinton Linkmeyer
Michael Pranger
Shannon Shaffer

**Trombone**
Aaron Gradberg*
Jordan Harvey
Danny Tedeschi

**Bass Trombone**
Michael Genson

**Euphonium**
Derek Carter
Sara Sneyd*

**Tuba**
Alex Finley
Alex Hill
Jacob Hilton*

**Percussion**
Katie Klipstein
Francis Favis
Elliott Godinez
Kevin Greene
Matt James
Mallory Konstans*
Kyle Singer

**String Bass**
Laura Bass*
Ana Miller

**Piano/Celesta**
Seung-Kyung Baek*

Acknowledging the important contributions of all ensemble members, this list is in alphabetical order.

*Denotes Section Leader
THANK YOU

Illinois State University College of Fine Arts
Jean Miller, Dean
John Walker, Pete Guither, Sherri Zeck,
Laurie Merriman, and Janet Tulley

Illinois State University School of Music

A. Oforiwaa Aduonum, Ethnomusicology
Allison Alcorn, Music History
Debra Austin, Voice
Mark Babbit, Trombone
Johnathan Beckett, Jazz Studies
Glenn Block, Orchestra and Conducting
Connie Bryant, Bands Administrative Clerk
Karyl K. Carlson, Director of Choral Activities
Renee Chernick, Piano
David Collier, Percussion and Associate Director
Andrea Crimmings, Music Therapy
Peggy Dehaven, Office Support Specialist
Anne Dervin, Clarinet
Judith Dicker, Oboe
Michael Dicker, Bassoon
Geoffrey Duce, Piano
Thomas Faux, Ethnomusicology
Angelo Favis, Graduate Coordinator and Guitar
Timothy Fredstrom, Director of Honors Program
Sarah Gentry, Violin
Amy Gilreath, Trumpet
David Gresham, Clarinet
Mark Grizzard, Men’s Glee Club
Christine Hansen, Lead Academic Advisor
Kevin Hart, Jazz Piano and Theory
Martha Horst, Theory and Composition
Mona Hubbard, Office Manager
Joshua Keeling, Theory and Composition
John Michael Koch, Vocal Arts Coordinator
Shela Bondurant Koehler, Music Education
William Koehler, String Bass and Music Education
Marie Laboville, Musicology
Katherine J. Lewis, Viola
Roy D. Magnuson, Theory and Composition
Joseph Manfredo, Music Education
Leslie A. Manfredo, Choir, Music Education, and Curriculum

Thomas Marko, Director of Jazz Studies
Rose Marshack, Music Business and Arts Technology
Kimberly McCord, Music Education
Carlyn Morenus, Piano
Kristin Moroni, Voice
Emily Mullin, Therapy
Joe Neisler, Horn
Paul Nolen, Saxophone
Maureen Parker, Administrative Clerk
Stephen B. Parsons, Director
Frank R. Payton, Jr., Music Education
Adriana Ransom, Cello/ String Project/ CSA
Christiana Reader, General Education
Kim Risinger, Flute
Cindy Ropp, Music Therapy
Andy Rummel, Euphonium and Tuba
Tim Schachtschneider, SOM Facilities Manager
Carl Schimmel, Composition
Daniel Peter Schuetz, Voice
Martin H. Seggelke, Director of Bands
Anne Shelley, Milner Librarian
Debra Smith, Music Education
Gavin Smith, Assistant Director of Bands
Matthew Smith, Arts Technology
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Ben Stiers, Percussion/Assistant Director of Bands
Tuyen Tonnu, Piano
Janet Tulley, Assistant Dean
Rick Valentin, Arts Technology
Justin Vickers, Voice and Musicology
Michelle Vought, Voice
Sharon Walsh, Advisor

Band Graduate Teaching Assistants:
Michael Barranco, Alexandra Clay, Aaron Gradberg, Jacob Hilton, Nelson Ruiz, and Shannon Shaffer