

2-5-2016

# Student Ensemble: Symphonic Winds and Wind Symphony

Martin H. Seggelke, Conductor

Amy Gilreath, Guest Conductor

Gavin Smith, Guest Conductor

Connie Bryant, Soloist

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Illinois State University  
College of Fine Arts  
School of Music

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*Symphonic Winds*  
*and*  
*Wind Symphony*

Martin H. Seggelke, *Conductor*  
Amy Gilreath, *Guest Conductor*  
Gavin Smith, *Guest Conductor*  
Connie Bryant, *Soloist*

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Center for the Performing Arts  
February 5, 2015  
Friday Evening  
8:00 p.m.

This is the ninety-seventh program of the 2015-2016 season.



# Program

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

## Combined Wind Symphony and Symphonic Winds Brass and Percussion

**Vienna Philharmonic Fanfare (1924)**

Richard Strauss  
(1864-1949)  
3:00

*Amy Gilreath, Guest Conductor*

## Symphonic Winds

**Psalm, op. 53 (1952)**

Vincent Persichetti  
(1915-1987)  
8:00

**Southern Harmony (1998)**

Donald Grantham  
(born 1947)  
13:00

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

*Gavin Smith, Guest Conductor*

## Wind Symphony

**Spiel für Blasorchester, op. 39 (1926)**

Ernst Toch  
(1887-1964)  
8:00

- I. Ouverture
- II. Idyll
- III. Buffo

**Zion (1994)**

Dan Welcher  
(born 1948)  
10:00

*Gavin Smith, Guest Conductor*

**The Typewriter (1950)**

Leroy Anderson  
(1908-1975)  
3:00

*Connie Bryant, Typewriter*

## Combined Wind Symphony and Symphonic Winds


**Die Druiden, op. 38 - Nemeton (1994)**

Rolf Rudin  
(born 1961)  
13:00

## Program Notes

Welcome to Illinois State University! Thank you for joining us for today's performance of the ISU Wind Symphony and Symphonic Winds. 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!



 **Richard Strauss** (1864-1949) was born into a musical family and at a young age, proved his abilities as a composer. At the age of thirteen, he composed many chamber works, sonatas, and a serenade. Conductor Hans von Bülow called the composer's *Serenade for Thirteen Winds* (1881), which was written when Strauss was just seventeen years old, evidence that the young man was "by far the most striking personality since Brahms."


Strauss is perhaps best known for popularizing and refining the form of the tone poem, with works such as *Don Juan* (1888-89), *Till Eulenspiegel* (1894-95), and *Sprach Zarathustra* (1895-96), as well for operas such as *Salome* (1903-05) or *Der Rosenkavalier* (1909-10). However, Strauss also had a long and fruitful career as a conductor, leading the Berlin Royal Opera, the Berlin Philharmonic, the Vienna State Opera, and the Vienna Philharmonic. In 1920, Strauss took the Vienna Philharmonic on a tour of South America, and collaborated on several works for the group, including the *Vienna Philharmonic Fanfare*.

- Biography courtesy of Barbara Heninger and the Redwood Symphony

**Vienna Philharmonic Fanfare** (1924) was written for the Vienna Philharmonic's first benefit ball, which raised money for the musician's pension fund. Held on March 4<sup>th</sup> of that year, the ball took place during the holiday called Fasching in German-speaking countries, also known as Carnival or Mardi Gras in other countries. The orchestra played the *Fanfare* while honored guests, such as the Matron of the Ball, arrived at the event. The work has been played every year since at the Philharmonic's annual balls.

Strauss' father, Franz Strauss, was the principal hornist of the Munich Court Orchestra and potentially remained an influence on Richard's compositional output. This brief fanfare certainly demonstrates his affinity for striking brass textures. Scored for a large brass ensemble and two sets of timpani, it opens simply with a single note on the trumpets repeated in the characteristic fanfare rhythm. This expands to a triad, and then the other sections enter one at a time: trombones, horns, timpani, each adding rhythmic and textural complexity. The main theme arrives, marked by the entrance of the tuba. A brief development leads to an even briefer second subject, played more softly and without the triplet motor propelling it. After just a few measures the main theme returns, soon reaching a climax featuring a riff in the horns climbing three octaves. Short but stirring, one can easily understand why any Matron of the Ball would ensure that this piece has remained in the Philharmonic's active repertory for eighty years.

- Program notes courtesy of Barbara Heninger and the Redwood Symphony

 **Vincent Persichetti** (1915-1987), began his musical life at age five in Philadelphia. At this early age he studied piano, organ, double bass, tuba, theory and composition. By eleven years old, Persichetti paid for his own musical education and livelihood by performing professionally as an accompanist, radio staff pianist, orchestra member and church organist. Appointed as organist and choir director for the Arch Street Presbyterian Church in Philadelphia by sixteen years old, Persichetti found career stability and remained with the church for nearly twenty years. A virtuoso pianist and organist, he combined extraordinary versatility with an osmotic musical mind, and his earliest published works, written when the composer was fourteen, exhibit mastery of form, medium and style.



Concurrent with these early activities, Persichetti was a student in the Philadelphia public schools and received a thorough musical education at the Combs College of Music, earning a bachelor of music degree in 1935 under Russel King Miller, his principal composition teacher. From the age of twenty, he was simultaneously head of the theory and composition departments at the Combs College, a conducting major with Fritz Reiner at the Curtis Institute, and a piano major with Olga Samaroff at the Philadelphia Conservatory, in addition to studying composition with a number of important American composers. He received a Diploma in Conducting from the Curtis Institute and master and doctoral degrees from the Philadelphia Conservatory.

In 1941, the Philadelphia Conservatory appointed Persichetti head of the theory and composition departments and in the same year married pianist Dorothea Flanagan. In 1947, he joined the faculty of the Juilliard School of Music, assuming chairmanship of the Composition Department in 1963. Persichetti was appointed Editorial Director of the music publishing firm of Elkan-Vogel, Inc. in 1952.

Persichetti received many honors from artistic and academic communities, including Honorary Doctor of Music degrees from Bucknell University, Millikin University, Arizona State University, Combs College, Baldwin-Wallace College, Peabody Conservatory, and honorary membership in numerous musical fraternities. He was the recipient of three Guggenheim Fellowships, two grants from the National Foundation on the Arts and Humanities and one from the National Institute of Arts and Letters, of which he was a member. He received the first Kennedy Center Friedheim Award, Brandeis University Creative Arts Award, Pennsylvania Governor's Award, Columbia Records Chamber Music Award, Juilliard Publication Award, Blue Network Chamber Music Award, Symphony League Award, Philadelphia Art Alliance Medal for Distinguished Achievement, Medal of Honor from the Italian Government, and citations from the American Bandmasters Association and National Catholic Music Educators Association.

Among some 100 commissions were those from the Philadelphia Orchestra, the New York Philharmonic, the St. Louis and Louisville Symphony Orchestras, the Koussevitsky Music Foundation, Naumberg Foundation, Collegiate Chorale, Martha Graham Company, Juilliard Musical Foundation, Hopkins Center, American Guild of Organists, Pittsburgh International Contemporary Music Festival, universities and individual performers. He appeared as guest conductor, lecturer and composer at over 200 universities. Wide coverage by the major television and news media of the premiere of his *A Lincoln Address* helped to focus worldwide attention on his music.


- *Biography courtesy of Vincent Persichetti Music Association*

***Psalm, op. 53*** (1952) was commissioned by the Pi Kappa Omicron music fraternity at the University of Louisville and premiered on May 2, 1952. The work was selected by the Committee on Original Band Music of the College Band Directors National Association (CBDNA) as one of the most outstanding band compositions. It was Persichetti's second composition for band, following his *Divertimento*, written in 1950. The composer provided the following program note:

*Psalm, op. 53* is a piece constructed from a single germinating harmonic idea. There are three distinct sections: a sustained chordal mood, a forward moving chorale, followed by a Paeon culmination of the materials. Extensive use is made of separate choirs of instruments supported by thematic rhythms in the tenor and bass drums.

- *Program notes courtesy of the Foothill Wind Band*



 ***Donald Grantham*** (born 1947) 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. He has also 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; 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. He is a coauthor, along with Kent Kennan, of *The Technique of Orchestration* (Prentice-Hall).


- *Biography courtesy of The Art of Composition*

### ***Southern Harmony*** (1998)

In 1835, "Singin' Billy" Walker published a collection of tunes, odes, hymns, and anthems under the title *Southern Harmony*. Few of the selections were attributed to any particular composer; instead this collection of folk tunes were widely known and sung throughout the south. An amazing 600,000 copies were sold before the start of the Civil War. 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 harmonies were even more out of the ordinary,

being 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.

- Program notes courtesy of the composer

 **Ernst Toch** (1887-1964) was born in Vienna, and began his musical studies by teaching himself. At the age of seventeen, Toch made his first public appearance as a composer. He studied medicine and philosophy in his native Vienna. After he was awarded the Mozart Prize on the recommendation of Max Reger, Toch devoted his life entirely to music. In 1913, Toch began teaching composition at the Mannheim Academy of Music and in 1929, he moved to Berlin. Toch was considered at that time one of the most distinguished contemporary composers in Germany. In 1933, Toch was forced to emigrate to the United States, where he first taught in New York and in 1940, he began teaching at the University of Southern California in Los Angeles. In the same year, he became an American citizen.




- Biography courtesy of the University of North Texas Wind Symphony

***Spiel für Blasorchester, op. 39*** (1926) The combination of his lifelong friendship with Hindemith and his prominent place in the musical avant-garde led to Toch's music being regularly heard at the Donaueschingen festivals. In 1926, two of his works were premiered: *Original Piece for Mechanical Piano* and *Spiel für Blasorchester*, which was premiered on July 24<sup>th</sup> and conducted by Hermann Scherchen. Of the pieces performed on the wind band concert during the 1926 Donaueschingen Festival, Toch's *Spiel* (Game) seemed to have received the most immediate critical acclaim, described by reviewers as "playful and subtle" and as "a charming, inventive and richly contrasting piece of entertainment music." The work is dedicated to the conductor of the premiere performance, Hermann Scherchen, who was regarded as one of the foremost conductors of "modern music."

- Program notes courtesy of the University of North Texas Wind Symphony



 **Dan Welcher** (born 1948) was first trained as a pianist and bassoonist, earning degrees from the Eastman School of Music and the Manhattan School of Music. He joined the Louisville Orchestra as its principal bassoonist in 1972 and remained there until 1978, concurrently teaching composition and theory at the University of Louisville. He joined the Artist Faculty of the Aspen Music Festival in the summer of 1976, teaching bassoon and composition, and remained there for fourteen years. He accepted a position on the faculty at the University of Texas in 1978, creating the New Music Ensemble there and serving as Assistant Conductor of the Austin Symphony Orchestra from 1980 to 1990. It was in Texas that his career as a conductor began to flourish; he has led the premieres of more than 120 new works since 1980. He now holds the Lee Hage Jamail Regents Professorship in Composition at the School of Music at UT/Austin, teaching composition and serving as Director of the New Music Ensemble.

His works for symphonic wind ensemble, notably *Zion*, which won the ABA/Ostwald Prize in 1996, and *Symphony No. 3 ("Shaker Life")*, have earned him new accolades in non-orchestral venues. Newer works for the wind band include *Perpetual Song* (2000), commissioned by the West Point Band, *Songs Without Words* (2001), commissioned by the College Band Directors' National Association, and *Minstrels of the Kells* (2002), commissioned by the bands of the Big Twelve Universities.

Dan Welcher has won numerous awards and prizes from institutions such as the American Academy of Arts and Letters (Arts and Letters Award in Music, 2012), Guggenheim Foundation (a Fellowship in 1997), National Endowment for the Arts, The Reader's Digest/Lila Wallace Foundation, the Rockefeller Foundation, the MacDowell Colony, Yaddo, The Bellagio Center in Bellagio, Italy, the Ligurian Study Center in Bogliasco, Italy, the American Music Center, and ASCAP. His orchestral music has been performed by more than fifty orchestras, including the Chicago Symphony, the St. Louis Symphony, and the Atlanta Symphony. He lives in Bastrop, Texas and travels widely to conduct and to teach.

- Biography courtesy Kennesaw State University Wind Ensemble

***Zion*** (1994) is the third and final installment of a series of works for wind ensemble inspired by national parks in the western United States, collectively called "Three Places in the West." As in the other two works, *The Yellowstone Fires* and *Arches*, it is my intension to convey more of an impression of the feelings I've had in Zion


National Park in Utah than an attempt at pictorial description. Zion is a place with unrivalled natural grandeur, being a sort of huge box canyon in which the traveler is constantly overwhelmed by towering rock walls on every side, but it is also a place with a human history, having been inhabited by several tribes of Native Americans before the arrival of the Mormon settlers in the mid-nineteenth century. By the time the Mormons reached Utah, they had been driven all the way from New York state through Ohio and through their tragic losses in Missouri. They saw Utah in general as “a place nobody wanted” but were nonetheless determined to keep it to themselves. Although Zion Canyon was never a “Mormon Stronghold,” the people who reached it and claimed it (and gave it its present name) had been through extreme trials.

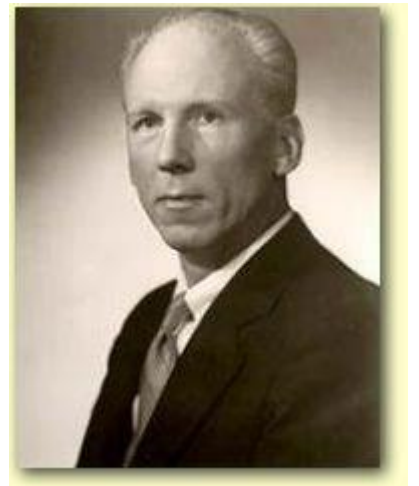
It is the religious fervor of these persecuted people that I was able to draw upon in creating *Zion* as a piece of music. There are two hymns in the work: “Zion’s Walls”, which Aaron Copland adapted to his own purposes in both *Old American Songs* and *The Tender Land*, and “Zion’s Security”, which I found in the same volume where Copland found “Zion’s Walls”, that inexhaustible storehouse of nineteenth-century hymnody called “The Sacred Harp.”

My work opens with a three-verse setting of “Zion’s Security”, a stern tune in F-sharp minor, which is full of resolve. The words of this hymn are resolute and strong, rallying the faithful to be firm, and describing the “city of our God” they hope to establish. This melody alternates with a fanfare tune, whose origins will be revealed in later music, until the second half of the piece begins: a driving rhythmic ostinato based on an alternating meter scheme. This pauses at its height to restate “Zion’s Security” one more time, in a rather obscure setting surrounded by freely shifting patterns in the flutes, clarinets, and percussion, until the sun warms the ground sufficiently for the second hymn to appear. “Zion’s Walls” is introduced by a warm horn solo with low brass accompaniment. The two hymns vie for attention from here to the end of the piece, with the glowingly optimistic “Zion’s Walls” finally achieving prominence. The work ends with a sense of triumph and unbreakable spirit.

*Zion* was commissioned in 1994 by the wind ensembles of the University of Texas at Arlington, the University of Texas at Austin, and the University of Oklahoma. It is dedicated to the memory of Aaron Copland.

- Program notes courtesy of the composer

 **Leroy Anderson** (1908-1975) was born on June 29, 1908 in Cambridge, Massachusetts. He was the son of Swedish immigrants and grew up in a musical family. His father, who worked for the U.S. Postal service, played both mandolin and banjo, while his mother, who was a church organist, gave Leroy his first piano lessons. He received his bachelor and master degrees in music from Harvard University, studying with composers Walter Piston and Georges Enesco. In the 1930s, he was active in the Boston area as an organist, conductor, arranger and double bass and tuba player. In 1931 he became director of the Harvard Band. His arrangements for the band caught the attention of the manager of the Boston Symphony, who asked him to make a symphonic setting of Harvard songs and to conduct it at the Boston Pops’ “Harvard Night.” Arthur Fiedler, music director of the Pops, was impressed with Anderson's work and encouraged him to write original compositions for the orchestra. The first of these pieces, *Jazz Pizzicato*, was an immediate hit when it was premiered in 1938. Anderson began providing the Pops with a stream of original pieces, "concert music with a pop quality," as the composer himself described his work.



A gifted linguist, Anderson pursued graduate studies at Harvard toward a Ph.D. in languages, uncertain about his future in music. Drafted into the Army in World War II, his proficiency in Scandinavian and Germanic languages enabled him to achieve the rank of captain and to attain the position of Chief of the Scandinavian Desk of Military Intelligence. It was while he was at the Pentagon that he composed *The Syncopated Clock* and *Promenade*. At the end of the war he declined an offer to become the assistant military attaché in Stockholm having decided to continue his career in music.

He then began orchestrating and arranging for Arthur Fiedler and the Boston Pops, and the Pops continued to premier his works. In 1950 he began recording his music for Decca Records with his own orchestra, hired by Decca for the recordings. His popularity as a composer was at an unprecedented high. Many of his new pieces received their first performances when Anderson recorded them. One of these was *Blue Tango*. *Blue Tango* became the "top single" of 1952. It was number one on the Hit Parade for twenty-two weeks. Anderson's own recording of it earned him a gold record, which was unprecedented for an instrumental symphonic recording.

Anderson died of cancer in 1975 in Woodbury, Connecticut, which was his home of twenty-five years. His works, however, continue to be some of the most frequently performed pieces in the repertoires of symphonic pops orchestras and bands. Anderson himself arranged many of his pieces for band and small ensembles. Music students, as well as professional musicians, know, admire, and play Leroy Anderson's music. Although he wrote his music originally for symphonic orchestra, Leroy Anderson's compositions transcend musical boundaries. According to one critic, *Sleigh Ride* "almost certainly holds the distinction of having been recorded by a broader aesthetic range of performers than any other piece in the history of Western music."




- Biography courtesy of the Songwriters Hall of Fame

### ***The Typewriter*** (1950)

In the age of computers and the Internet, a piece of music paying tribute to the typewriter, which in 1950 was still an important piece of technology, might seem a bit quaint. But even computers have keyboards and it is the sound of a typewriter's keyboard that is central to this piece of music in its color and humor. Leroy Anderson was known to use a variety of objects in his scores, such as sandpaper and wood in the *Sandpaper Ballet*, and thus, his use of a typewriter here is hardly unusual. The work opens with a brief introduction, after which the strings, or in this wind band arrangement the clarinet, present the busy, graceful main theme accompanied by the rapid, rhythmic strokes of the typewriter's keyboard. The typist is also heard swinging the bail of the machine back to the left extreme, which, to those who remember, resulted in the sounding of a bell, a sound heard quite often throughout this three-minute piece. In the middle section, both the music and typewriter's strokes slow down a bit and turn playful. The main theme returns with the busy typewriter accompaniment to close out this delightful work.

- Program notes courtesy of East Bay Summer Wind Ensemble



 **Rolf Rudin** (born 1961) was born in Frankfurt/Main, Germany on December 9, 1961. There, as well as in Würzburg, he studied music-education, composition, conducting and music theory. After graduating in composition in 1991 and conducting in 1992, he taught music theory at the Frankfurter Musikhochschule from 1993 until 2001. Since then, he has been living as a freelance composer at Erlensee near Frankfurt/Main.

Rolf Rudin held a scholarship of the "Studienstiftung des deutschen Volkes" and in 1990/91, he 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 are to be found on concert programs around the world.

From 1999 to 2005, Rolf Rudin was a member of the International World Association for Symphonic Bands and Ensembles board and since 2003, he has been working as the Vice President of the Hessian section of the German Composer's Society. Since 2011, he has been a member of the "Deutscher Kulturrat," and from 2012 onward, he has been President of the German Section of WASBE.

Most of his compositions are commission works for several institutes, 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 has productions and live recordings at many broadcasting companies in Germany, Austria, Switzerland, Netherlands, Italy, Australia, Ireland, and the USA.

Several workshops broaden his activities; these include composition workshops, analysis and instrumentation workshops, and conducting workshops. He has been invited by several countries for these workshops, which are also helpful in establishing contact between Rudin and different interpreters.


- Biography courtesy of the composer

### ***Die Druiden, op. 38 - Nemeton*** (1994)

"Druids" - one cannot help imagining druids as old white-bearded men, cutting mistle-toe, brewing some magic potion. This undoubtedly imaginatively idealized image in its bias should not be taken too seriously, as recent historical research shows. The druids of the pre-Christian time in Western Europe, being magicians, seers, philosophers, singers, poets, acting as mediators between the world of the old Gods and human beings, could keep their nearly unlimited claim to power for quite a long time. This piece of music wants to take the listener into this world, rather unknown and shrouded in mist. As the subtitle indicates, this music intends to be mythical, which means it is about meeting legendary figures or events one deeply admires. The listener needs peace and quiet for this composition, as you need peace and quiet for a deep remembering.

With large musical arches, long lasting tones and a slowly developing richness of sounds, sounds of even a quite dissonant character, the music brings a perfect scenery back to life; Nemeton, the holy clearing, place of the cultic rituals of the druids. After a rather static beginning now a beseeching melody, framed by naturalistic sounds of birds and played in unison by nearly the entire orchestra, rises like magical singing. The hymnal ending intends to symbolize the power and the glory of the druids.

- Program notes courtesy of the composer

 **Amy Gilreath** enjoys an active professional career as an international/national soloist, an orchestral trumpeter, a chamber ensembler and university professor. She holds positions of Principal Trumpet with the Illinois Symphony Orchestra, the Illinois Chamber Orchestra, and the Sinfonia da Camera. Furthermore, Amy is Co-founder and member of the professional brass quintet Stiletto Brass Quintet. Stiletto Brass Quintet has performed at the 2014 International Women's Brass Conference, the 2013 National Trumpet Competition, the 2012 International Trumpet Guild and numerous national tours. The group has also released a CD with the jazz trumpeter, Doc Severinsen.




She is Director of Orvieto Musica Trumpet Fest and continues to serve as the Brass faculty of the Orvieto Musica Chamber Music Festival in Orvieto, Italy. Amy has been a past member of Velvet Brass, Brass Band of Battle Creek, Keith Brion's "New John Philip Sousa Band", and continues to be a member of the Monarch Brass Ensemble. She has soloed with the Leyland Brass Band, one of England's top brass bands, Illinois Symphony Orchestra, Peoria Symphony Orchestra, the Illinois Chamber Orchestra, Orvieto Musica Chamber Orchestra, as well as with many university and high school bands. Along with performances in Italy, France, Germany, England, Austria, Spain, and Hungary, Amy has been an invited soloist and clinician at the Moscow Conservatory, in Moscow, Russia; Sounds News Music Festival in Canterbury, England; the Hans Marteau Brass Festival in Hof, Germany; the Exploring the Trumpet Festival in Kalavrita, Greece; the International Women's Brass Conference, International Trumpet Guild Festival of Trumpets, and a finalist in the Ellsworth Smith International Trumpet Competition. In 2010, Dr. Gilreath was the first woman trumpeter to perform at the International Romantic Trumpet Festival in St. Petersburg, Russia. Amy has received numerous praises for her solo CD entitled "Enjoying Life". She can also be heard on the Sinfonia da Camera recordings of "On Freedom's Ground – William Schumann" and "Impressions - George Enescu".


Amy joined the faculty of the School of Music at Illinois State University in 1990. Her former students hold positions in the United States "Pershing's Own" Army Band in Washington DC, the United States Coast Guard Band, and regional military bands and National Guard bands, and perform throughout the United States, Portugal, and Korea. In addition, former students are holding teaching positions not only in the state of Illinois but throughout the United States. Dr. Gilreath's honors while at Illinois State University include the 2007 College of Fine Arts Research Award, the 2007 School of Music Research Award, the 2000 College of Fine Arts Research Award, the 2000 School of Music Research Award, the School of Music Research Initiative Award, and the Outstanding Teacher Award. She currently serves on the Board of Directors for the International Trumpet Guild and served as co-host of the 2003 and 2006 International Women's Brass Conferences. Dr. Gilreath has studied with Arnold Jacobs, Vincent DiMartino, Susan Slaughter, Ray Sasaki, Michael Tunnell, and Rich Illman. Amy holds DMA and Master degrees in Performance from the University of Illinois.

- Biography courtesy of the conductor



 **Gavin Smith** received his Bachelors of Music Education from Texas Tech University. He was a member of the Goin' Band from Raiderland as well as many other ensembles. In addition, he marched lead soprano for the Phantom Regiment Drum and Bugle Corps. Mr. Smith has taught high school band in Holliday, TX, and received his Masters degree in Conducting from Kansas State University where he served as a Graduate Assistant with the KSU Bands. Mr. Smith is completing his Ph. D in Music Education from the University of Mississippi. Gavin Smith is the Assistant Director of Bands and Director of the Marching Bands at Illinois State University

- Biography courtesy of the conductor

 **Connie Bryant** is the Administrative Clerk for ISU Bands. She began working for Illinois State University in July of 1997, as a Secretary in the Dean's office of the College of Fine Arts. In March of 1999, she applied for the newly created secretarial position in the Band department and was hired. She has been with the bands since that date. Connie will be retiring at the end of April of this year, having worked at the University for 19 years.

Connie wanted to celebrate her last year with the School of Music and Bands by



participating in a few of the Band events. In October, she marched in the 2015 homecoming parade with her 14-year old dog, Simon, who wore his marching band uniform (made by a former graduate assistant). Simon and Connie had marched in the parade from 2004-2008 (when they both were much younger). Simon almost completed the entire route, but a couple of blocks from the finish, the dynamic duo flagged down the Band truck and hitched a much appreciated ride.

This year Connie also conducted the Big Red Marching Machine in their performance of the National Anthem at pre-game on October 31<sup>st</sup>. Connie is grateful to each and every member of the Big Red Marching Machine and Mr. Gavin Smith for making that opportunity possible.

Tonight Connie is performing *The Typewriter* with the Wind Symphony. Connie thanks Dr. Martin Seggelke for coming up with the idea. They were discussing the possibility of Connie conducting one of the bands at graduation or one of the concerts, when Dr. Seggelke said, “why don’t you perform with the band?” Connie told him that might be a little difficult, since she doesn’t play an instrument. He said she could play the typewriter in *The Typewriter* – the rest is history. “I am so grateful to the students in the Wind Symphony and to Dr. Seggelke for allowing me to do this. What fun!” says Connie.

- *Biography courtesy of the performer*



*∞* **Martin Seggelke** is a highly sought-after conductor, clinician and adjudicator – nationally and internationally. He is Director of Bands at Illinois State University, conducting the ISU Wind Symphony and Symphonic Winds, and leading the Master of Music program in Wind Conducting. In addition, he is the Artistic Director and Conductor of the San Francisco Wind Ensemble, a professional level wind ensemble in the Bay Area, and a member of the conducting faculty at the Performing Arts Institute at Wyoming Seminary.

Dr. Seggelke has taught at universities in the United States and Germany, and has held several professional positions as Music Director and Conductor, including the New Opera Theatre Ensemble (NOTE) in Bremen, Germany, and OSSIA New Music at Eastman. He holds a Doctor of Musical Arts degree in Conducting from the Eastman School of Music, as well as graduate degrees from universities in the United States, Canada, and Germany, and he has received several international scholarships, grants, and first prizes at music competitions.

Ensembles under Dr. Seggelke’s leadership have enjoyed high critical acclaim at national and international performance venues. With the Illinois State University Wind Symphony, he annually records on the Naxos and Klavier labels; with the San Francisco Wind Ensemble, he has recorded at Skywalker Ranch and at the 2015 WASBE Conference in San Jose, California. He is internationally respected for his innovative programming. An advocate of contemporary music, Dr. Seggelke has commissioned and premiered a large number of new works for wind ensemble. He has presented at national and international conferences, and has authored book chapters and articles in various music magazines.

- *Biography courtesy of the conductor*

# Symphonic Winds Personnel

Dr. Martin H. Seggelke, *conductor*

## Flute

Heather Elfine  
Tamara Grindley  
Natalie Hoijer\*  
Lauryn Manoni  
Carly Piland\*  
Ben Wyland

## Oboe

Kaitlyn Biegelmann\*  
Samantha Rizzi  
Brody Felix

## Bassoon

Courtney Baltzer  
Katelyn Fix\*  
Emma Scalf

## Clarinet

Alex Armellino  
Tyler Devault  
Lisa Frustaci  
Andy Lucas  
Tim Recio\*  
Savannah Robinson

## Bass Clarinet

Matt Cornwall

## Saxophone

Christina Angle  
Mike Basile  
Samantha Kubil\*  
Adam Unnerstall  
Rachel Wolz  
Laura Ziegler

## Horn

Connor Bowman  
Gina Daniele  
Hannah Deitsch\*  
Ryan Starkey  
Meagan Vasel

## Trumpet

Alyson Bauman  
Katie Harris\*  
Emily Hartzell  
Casey Laughlin  
Michael Roberts

## Trombone

Christopher Gumban\*  
Zach Hoffman  
Justin O'Brien

## Bass Trombone

A.J. Nemsick

## Euphonium

Andrew McGowan\*  
Erik Eeg

## Tuba

Mitchell Jones\*  
Sam Tedeschi  
Derek Zimmerman

## Percussion

Lauren Bobarsky\*  
Katie Klipstein  
Michael Suau  
Brian Urquhart  
Kyle Waselewski

## String Bass

Regan Berkshier

## Piano

Yiseul Lee

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

\*Denotes Section Leader

# Wind Symphony Personnel

Dr. Martin H. Seggelke, *conductor*

## Flute

Alexandra Clay  
Daniel Gallagher  
Kalie Grable  
Mark Grigoletti  
Cassie Metz  
Pamela Schuett\*

## Oboe

David Merz\*  
Elizabeth Okrzesik  
Kaitlyn Biegelmann

## Bassoon

Veronica Dapper\*  
Matthew Jewell\*

## Contrabassoon

Arturo Montaña Jr.

## Clarinet

Beth Hildenbrand\*  
Marissa Poel  
Colby Spengler  
Nuvee Thammikasakul

## Bass Clarinet

Cassie Wieland

## Saxophone

Devin Cano  
Riley Carter  
Christine Ewald  
Alex Pantazi  
Tre Wherry\*

## Horn

Jack Gordon  
Nelson Ruiz  
Jordyn Shultz  
Emily Wolski\*  
Leah Young

## Trumpet

Shauna Bracken  
Nicole Gillotti\*  
Sean Hack  
Clinton Linkmeyer  
Shannon Shaffer

## Trombone

Jordan Harvey\*  
Jonathan Sabin  
Daniel Tedeschi

## Bass Trombone

Michael Genson

## Euphonium

Tyler Walls\*  
Derek Carter

## Tuba

Alex Hill\*  
Alex Finley

## Percussion

Michael Barranco  
Francis Favis  
Elliott Godinez  
Matt James  
Katie Klipstein  
Mallory Konstans\*

## String Bass

Katy Balk  
Ana Miller

## Piano

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 Babbitt, *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 Crimmins, *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, *Music Education/ Coral*

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*

Lauren Hunt, *Horn*

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John Michael Koch, *Vocal Arts Coordinator*

Shela Bondurant Koehler, *Music Education*

William Koehler, *String Bass and Music Education*

Marie Labonville, *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*

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, *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*

David Snyder, *Music Education*

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

### Upcoming Events

Thursday - 11, February 2016

**Charles W. Bolen Faculty Recital: Faculty Jazz**  
8 PM Kemp Recital Hall

Sunday - 14, February 2016

**Choral Showcase**  
3 PM Center for the Performing Arts

**Valentine's Big Band Dance**

6 PM The Lafayette Club, Bloomington

Tuesday - 16, February 2016

**Charles W. Bolen Faculty Recital: Faculty String Quartet**  
7:30 PM Kemp Recital Hall

Wednesday - 17, February 2016

**Guest Artist and Alum Dennis Tobenski, voice**

7:30 PM Kemp Recital Hall

**Jazz I & II**

8 PM Center for the Performing Arts

Thursday - 18, February 2016

**Guest Artist Concert: Silvan Negrutiu, piano**

8 PM Center for the Performing Arts

Friday - 19, February 2016

**Twin City Honor Band Concert**

7 PM Center for the Performing Arts

Saturday - 20, February 2016

**Twin City Honor Band Concert**

3 PM Center for the Performing Arts

**MTNA - Wellness for Musicians Workshop**

7 PM Kemp Recital Hall

Sunday - 21, February 2016

**Afternoon of Brass**

3 PM Center for the Performing Arts

**Visit the School of Music website for more upcoming events:**

<http://finearts.illinoisstate.edu/events/>