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Student Ensemble: Symphonic Winds, February 24, 2016

Martin H. Seggelke Conductor

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Illinois State University
College of Fine Arts
School of Music

Symphonic Winds

Martin H. Seggelke, *Conductor*

Center for the Performing Arts
Wednesday Evening
February 24, 2016
8:00 p.m.

This is the one-hundred and tenth program of the 2015-2016 season.

Program

*Please silence all electronic devices for the duration of the concert.
It is prohibited to record any video or audio footage of any portion of today's performance.
Thank you.*

English Folk Song Suite (1924)
I. Seventeen Come Sunday
II. My Bonnie Boy
III. Folk Songs From Somerset

Ralph Vaugh Williams
(1872-1958)
9:30

Salvation is Created (1912)

Pavel Tschesnokoff
(1877-1944)
3:30

From a Dark Millennium (1980)


Joseph Schwantner
(born 1943)
12:00

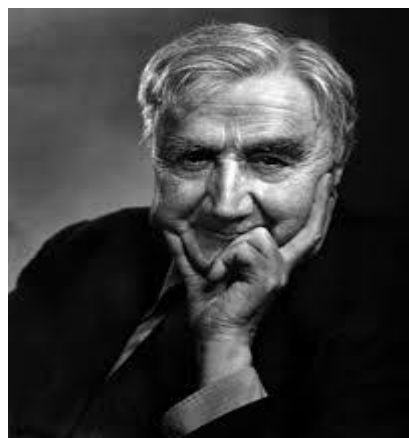
The Hounds of Spring (1980)

Alfred Reed
(1921-2005)
9:00

Program Notes

Hello and welcome to Illinois State University! Thank you for joining us for today's performance of the ISU 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!

 **Ralph Vaughn Williams** (1872-1958) was born on October 12, 1872 in the Cotswold village of Down Ampney. He was educated at Charterhouse School, then Trinity College, Cambridge. Later he was a pupil of Stanford and Parry at the Royal College of Music, after which he studied with Max Bruch in Berlin and Maurice Ravel in Paris.



At the turn of the century, Williams was among the pioneers to travel into the countryside to collect folk songs and carols from singers, notating them for future generations to enjoy. As musical editor of *The English Hymnal* he composed several hymns that are now worldwide favorites (*For all the Saints, Come Down O Love Divine*). Later he also helped to edit *The Oxford Book of Carols*, with similar success. Before the war, he had met and then sustained a long and deep friendship with the composer Gustav Holst. Vaughan Williams volunteered to serve in the Field Ambulance Service in Flanders for the 1914-1918 war, which affected him by the carnage and the loss of close friends such as the composer George Butterworth.


For many years, Vaughan Williams conducted and led the Leith Hill Music Festival, conducting Bach's *St Matthew Passion* on a regular basis. He also became professor of composition at the Royal College of Music in London. In his lifetime, Vaughan Williams eschewed all honors with the exception of the Order of Merit, which he received in 1938.

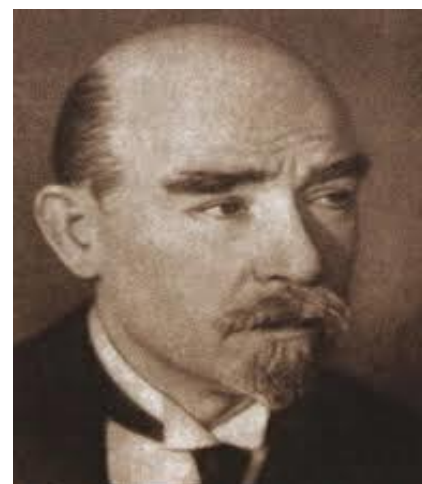
He died on August 26, 1958; with his ashes in Westminster Abbey, near Purcell. In a long and productive life, music flowed from his creative pen in profusion. Hardly a musical genre was untouched or evolved in some way by his works, which included nine symphonies, five operas, film music, ballet and stage music, several song cycles, church music, and works for chorus and orchestra.

~Courtesy of rvwsociety.com

English Folk Song Suite (1924). Like many modern English composers, he found great inspiration in the study of folk music and in the work of early English masters such as Purcell. He made his own the modal harmonies and striking rhythms found in the traditional folk songs of Norfolk and Somerset, but formed an entirely individual style out of these elements. Vaughn William's interest in the wind band has nowhere found more satisfactory expression than in this suite. The score is remarkable for its originality and masterful instrumentation. The musical subjects are traditional, and reflect the composer's lifelong studies in the field of folk music. This suite, originally written for band, also has an orchestral transcription.

~Courtesy of Program Notes For Band, Norman E Smith

 **Pavel Tschesnokoff** (1877-1944) was born into a musical family on October 12, 1877. His education was extensive: his first advanced studies were at the Moscow School of Church Music (he graduated in 1895); he next worked privately with composer Sergey Taneyev and later studied at the Moscow Conservatory (graduating in 1917), where his list of teachers included Mikhail Ippolitov-Ivanov. In the end, Tschesnokoff would go down as one of the most highly trained musicians in Russia, having spent years studying solfège, composition, piano, and violin.




Tschesnokoff was not just a student during these years: he taught choral conducting in Moscow, served as choirmaster or conductor at several prominent schools and choirs (most notably the Russian Choral Society Choir), and most importantly, composed a spate of sacred choral works, including his most popular, *Salvation is Created* (1912). After the Bolshevik Revolution, Tschesnokoff abandoned composition of sacred music, owing to sanction against such activity by the anti-religious Soviets. He thus embarked on composition in the secular choral realm.

From 1920, Tschesnokoff headed a choral conducting program at the Moscow Conservatory. He also remained busy, regularly conducting the choirs of the Bolshoi Theater and Moscow Academy. In addition, he became the choirmaster at Christ the Savior Cathedral. In 1933, however, on orders from Stalin, the cathedral faced demolition to make way for construction of a never completed skyscraper. Tschesnokoff became so distraught over the cathedral's destruction that he stopped composing altogether. He continued teaching and conducting various choirs in Moscow until his death there on March 14, 1944.

~Biography courtesy of Allmusic.com

Salvation is Created (1912) is a choral work composed by Tchesnokoff in 1912. It was one of the last sacred works composed before forced to turn to secular arts by the Soviet government. Although he never heard his own composition performed, his children had that opportunity in the years following his death. *Salvation is Created* was published in 1913 by J. Fischer and Brothers, but its popularity drove editors to produce many different versions in both Russian and English. Scored for either six or eight voices, the work is a communion hymn based on a synodal Kievan chant melody and Psalm 74 (73 in the Greek version). Bruce Houseknecht arranges this version for band.

 **Joseph Schwantner** (born 1943), known for his dramatic and unique style and as a gifted orchestral colorist, is one of the most prominent American composers today. Schwantner is a member of the American Academy of Arts and Letters.

Many awards, grants, and fellowships, including the Pulitzer Prize in 1979 for his orchestral composition *Afertonos of Infinity* and several Grammy nominations, have marked Schwantner's compositional career. Among his many commissions is his *Percussion Concerto*, commissioned for the 150th anniversary season of the New York Philharmonic. This work is one of the most performed concert works of the past several decades. Christopher Lamb, soloist in the new Naxos recording of Schwantner's music by the Nashville Symphony Orchestra received a 2012 Grammy Award for "Best Classical Instrumental Solo" with Schwantner's *Percussion Concerto*.



Recent commissions include the following: *Memories Embrace*, for the 75th anniversary of the National Symphony Orchestra, *Rhiannon's Blackbirds*, for eighth blackbird, *Silver Halo*, for Flute Force, *Looking Back*, for flute and piano to honor flutist, Sam Baron's memory, *Percussion Concerto #2*, for Percussion Section, Timpani and Orchestra for the 50th anniversary of the Percussive Arts Society and the Indianapolis Symphony Orchestra, *Taking Charge*, for flute/piccolo, percussion and piano to celebrate Walfrid Kujala's fifty years of teaching, *Dream Drapery*, for contralto and the Galax Baroque String Quartet, *Chapel Music*, five "diverse" songs for chorus and orchestra to celebrate the 50th anniversary of the Alice Millar Chapel at Northwestern University, and *Luminosity*, "Concerto for Wind Orchestra" supported by a consortia of wind ensemble.


~Biography courtesy of Joseph Schwantner

From a Dark Millennium (1980) found inspiration through one of the composer's own poems, "Sanctuary", provided below. In 1981, Schwantner responded to a commission from the Fromm Foundation for a major chamber ensemble by combining a previously written smaller work, "Wind Willow, Whisper," with a new movement titled "Sanctuary" (both inspired by original poems). The two-movement creation, titled "Music of Amber", later became "From a Dark Millennium" after a commission from the Mid-Americans Band Director Conference.

Written for woodwinds, brasses, and piano/celeste, the work includes an expanded percussion section. Challenges include complex rhythms, changing meters, singing and whistling, and extremes of range and volume. The piece ends with a quiet reference to a dark and solemn ostinato which first appears early in the score.

*Sanctuary....
 deep forests,
a play of shadows.
 Most ancient murmurings
from a dark millennium,
 the trembling fragrance
of the music of amber.*

~Courtesy of Program Notes For Band

 **Alfred Reed** (1921-2005) was born on Manhattan Island in New York City on January 25, 1921. His formal music training began at the age of 10, when he studied the trumpet. As a teenager, he played with small hotel combos in the Catskill Mountains. His interests shifted from performing to arranging and composition. In 1938, he started working in the Radio Workshop in New York as a staff composer/arranger and assistant conductor. With the onset of World War II, he enlisted and was assigned to the 529th Army Air Corps Band. During his three and a half years of service, he produced nearly 100 compositions and arrangements for band. After his discharge, Reed enrolled at the Juilliard School of Music and studied composition with Vittorio Giannini. In 1953, he enrolled at Baylor University, serving as conductor of the Symphony Orchestra while he earned the Bachelor of Music degree (1955). A year later, he received his Master of Music degree. His interest in the development of educational music led him to serve as executive editor of Hansen Publishing from 1955 to 1966. He left that position to become a professor of music at the University of Miami, where he served until his retirement in 1993. After retirement, he continued to compose and made numerous appearances as guest conductor in many nations, most notably in Japan. At the age of 84, on September 17, 2005, Alfred Reed passed away after a short illness.



~Biography courtesy of windband.org

The Hounds of Spring (1980) was commissioned by Gerald A. N. Brown and the John L. Forster Secondary School Symphonic Band of Windsor (Ontario), which premiered the work on May 8, 1980. This exciting, rhythmic overture for band is in the fast-slow-fast format of the early 18th-century Italian opera overtures. The composer's purpose was to capture the twin elements (exuberant, youthful gaiety and the sweetness of tender love) found in the following excerpt from "Atlanta in Calydon," written in 1865 by the English poet Algernon Charles Swinburne (1837-1909).

*When the hounds of spring are on winter's traces,
The mother of months in meadow or plain
Fills the shadows and windy places
With lisp of leaves and ripple of rain;*

*Where shall we find her, how shall we sing to her,
Fold our hands round her knees and cling?
O that man's heart were as fire and could spring to her,
Fire, or the strength of the streams that spring!*

*And soft as lips that laugh and hide
The laughing leaves of the trees divide,
And screen from seeing and leave in sight
The god pursuing, the maiden hin.*

~Courtesy of Program Notes For Band

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

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

Horn

Connor Bowman
Gina Daniele
Hannah Deitsch*
Ryan Starkey
Meagan Vassel

Trumpet

Alyson Bauman
Katie Harris*
Emily Hartzell
Casey Laughlin
Michael Roberts

Trombone

Chris Gumban*
Zach Hoffman
Justin O'Brian

Bass Trombone

A.J. Nemsick

Euphonium

Andrew McGowan*
Erik Eeg

Tuba

Mitchell Jones*
Sam Tedeschi
Derek Zimmerman

Percussion

Lauren Bobarsky*
Austin Koziol
Michael Suau
Brian Urquart
Kyle Waselewski

String Bass

Regan Berkshire

Piano

Yiseul Lee

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, Shari Zeck, *Associate Deans*

Laurie Merriman and Janet Tulley, *Assistant Deans*

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*

Tom 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*

Lauren Hunt, *Horn*

Joshua Keeling, *Theory and Composition*

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, *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*

David Snyder, *Music Education*

Ben Stiers, *Percussion/ Assistant Director of Bands*

Tuyen Tonnu, *Piano*

Rick Valentin, *Arts Technology*

Janet Tulley, *Assistant Dean*

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, Shannon Shaffer

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Details and links to tickets at www.bands.ilstu.edu

Monday - 29, February 2016

Gold Series: Wind Symphony

8 PM

Center for the Performing Arts

Wednesday - 02, March 2016

University Band & Symphonic Band Concert

8 PM

Center for the Performing Arts

Wednesday - 23, March 2016

Symphonic Winds Concert

8 PM

Center for the Performing Arts

Thursday - 31, March 2016

Jazz Combos

8 PM

Kemp Recital Hall

Sunday - 03, April 2016

GOLD SERIES: Wind Symphony Concert

3 PM

Center for the Performing Arts (CPA)

Friday - 08, April 2016

GOLD SERIES: Jazz Festival featuring Randy Brecker

8 PM

Center for the Performing Arts (CPA)

Saturday - 09, April 2016

GOLD SERIES: Jazz Festival featuring Randy Brecker

8 PM

Center for the Performing Arts (CPA)

Sunday - 17, April 2016

GOLD SERIES: Symphonic Winds Concert

3 PM

Center for the Performing Arts (CPA)

Thursday - 21, April 2016

Symphonic Band & University Band

8 PM

Center for the Performing Arts (CPA)