2-24-2016

Student Ensemble: Symphonic Winds

Martin H. Seggelke, Conductor

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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) Ralph Vaughan Williams
I. Seventeen Come Sunday (1872-1958) 9:30
II. My Bonnie Boy
III. Folk Songs From Somerset

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
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.

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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 Williams'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.

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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, Tchesnokoff 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. Tchesnokoff 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.

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**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 *Aftertones 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.

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**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*

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Members</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Flute</strong></td>
<td>Heather Elfine, Tamara Grindley, Natalie Hoijer*, Lauryn Manoni, Carly Piland*, Ben Wyland</td>
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<tr>
<td><strong>Oboe</strong></td>
<td>Kaitlyn Biegelmann*, Samantha Rizzi, Brody Felix</td>
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<tr>
<td><strong>Bassoon</strong></td>
<td>Courtney Baltzer, Katelyn Fix*, Emma Scalf</td>
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<tr>
<td><strong>Clarinet</strong></td>
<td>Alex Armellino, Tyler Devault, Lisa Frustaci, Andy Lucas, Tim Recio*, Savannah Robinson</td>
</tr>
<tr>
<td><strong>Bass Clarinet</strong></td>
<td>Matt Cornwall</td>
</tr>
<tr>
<td><strong>Saxophone</strong></td>
<td>Christine Angle, Mike Basile, Samantha Kubil*, Adam Unnerstall, Rachel Wolz, Laura Ziegler</td>
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<tr>
<td><strong>Horn</strong></td>
<td>Connor Bowman, Gina Daniele, Hannah Deitsch*, Ryan Starkey, Meagan Vasel</td>
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<tr>
<td><strong>Trumpet</strong></td>
<td>Alyson Bauman, Katie Harris*, Emily Hartzell, Casey Laughlin, Michael Roberts</td>
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<tr>
<td><strong>Trombone</strong></td>
<td>Chris Gumban*, Zach Hoffman, Justin O’Brien</td>
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<tr>
<td><strong>Tuba</strong></td>
<td>Mitchell Jones*, Sam Tedeschi, Derek Zimmerman</td>
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<tr>
<td><strong>Euphonium</strong></td>
<td>Andrew McGowan*, Erik Eeg</td>
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<tr>
<td><strong>Percussion</strong></td>
<td>Lauren Bobarsky*, Austin Koziol, Michael Suau, Brian Urquart, Kyle Waselewski</td>
</tr>
<tr>
<td><strong>String Bass</strong></td>
<td>Regan Berkshire</td>
</tr>
<tr>
<td><strong>Piano</strong></td>
<td>Yiseul Lee</td>
</tr>
</tbody>
</table>

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 McComb, 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/C.S.A
Christiana Reader, General Education
Kim Risinger, Flute
Cindy Ropp, Music Therapy
Andy Rummel, Ethnomusicology and Tabla
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, Viola
Sharon Walsh, Advisor

Band Graduate Teaching Assistants:

Michael Barranco, Alexandra Clay,
Aaron Gradberg, Jacob Hilton,
Nelson Ruiz, Shannon Shaffer
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)