

4-18-2016

Student Ensemble: Symphonic Winds

Martin H. Seggelke, Conductor

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Illinois State University
College of Fine Arts
School of Music

Symphonic Winds

Martin H. Seggelke, *Conductor*

Michael Genson, *2016 ISU Bands Composition Competition Contest Winner*

Alex Clay, *2016 Concerto/Aria Competition Winner*

Center for the Performing Arts
Sunday Afternoon
April 17, 2016
3:00 p.m.

This is the one hundred and seventy-second 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.*

L'Inglesina (1871)

Davide Delee Cese
(1856-1938)
5:00

Anapæst (2015)
World Premiere

Michael Genson
(born 1995)
7:30

Mare Tranquilitatis (2008)

Roger Zare
(born 1985)
6:30

Concerto For Flute (1934)

Allegro
Andante
Allegro Scherzando)


Jacques Ibert
(1890-1962)
12:00

Evocazioni (1985)

Paul Huber
(1918-2001)
10:00

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!

 **Daide Delle Cese** (1856-1938) was born in Pontecorvo, Italy. He received his initial music instruction from Antonio Geminiani, a former theater conductor and received further training at the Conservatory of San Pietro a Majella. At age twenty-six, Delle Cese scored all of the known national anthems for wind band at the direction of the Italian War Office. This commission took him three years to accomplish. Following military service, he led bands in Pontecorvo, Venice and San Leo before settling in Bitonto as resident bandmaster. After World War I, Delle Cese devoted most of his life to composing and teaching.




In addition to the national anthems scored for wind band, Delle Cese wrote numerous marches, concert pieces, ballets, intermezzi and lyric works. Many of these works have evocative titles such as: *Fiax Lux* [Let there be Light], *Marcia Lunatica* [March of the Lunatic], *Il Songo delle Silfide* [The Sylphid's Dream] and *Vede Napoli e poi Muori* [See Naples and then Die].

Delle Cese penned *L'Inglesina* [The Little English Girl] in 1897 while he was bandmaster at Bitonto. Of his more than 400 works, this march remains his most popular.

- Biography courtesy of the Massachusetts Institute of Technology Concert Band

L'Inglesina (1871). Originally known by its popular title, *The Little English Girl*, was composed in 1871. The piece is best defined as a concert march or *marcia sinfonica*, composed in a flexible form that does not adhere to the functionality normally associated with the standard military march. Its phrases and sections are often asymmetrical with various elements of the composition reintroduced to create dramatic effect. Additionally, the sudden dynamic shifts and wide-ranging expressiveness do not lend themselves to the accepted standard military march functions normally associated with the use of the compositional style outside of the concert hall. The tempo marking in the edition, *Tempo di Marcia*, absent from the Pagani publication, leaves open a broad range of interpretation, as the musical character may be maintained within a metronomic range from quarter note equals 104 to 126. *L'Inglesina* gained popularity in a variety of polls about marches conducted by Karl M. Holvik and Norman E. Smith between 1961 and 1986, both in the United States and internationally. It remains an important part of the march repertoire, particularly of interest as an example of late nineteenth century, Italian concert march style.

- Program notes courtesy of the University of Nevada, Las Vegas School of Music

 **Michael Genson** (born 1995) is a composer at Illinois State University, currently pursuing undergraduate degrees in Music Composition and Arts Technology. He has been active in the composition studio at Illinois State, composing for various acoustic and electronic ensembles. He produces music and digital media using tools such as Ableton Live and Audition, in combination with Finale as traditional notation software.



Anapæst (2015)


The term "Anapæst" is one of the various metrical feet used in traditional Western poetry. It is characterized by having two short syllables followed by a longer syllable. For example, in *A Visit From St. Nicholas* by Clement Clarke Moore, the opening line: "Twas the *night* before *Christmas*..."

In my piece for wind ensemble by the same name, I use this metrical foot as a basis for the composition. From small motifs, to an overall form and structure, I use the format of *short short long*, analogous to sentence structure in Classical music, to construct the music.

You can, for instance, hear the opening three phrases follow this structure. The first two phrases consist of two chords, and the phrases have a duration of three bars. These are the two *short* phrases. The third phrase consists of three chords, and has a duration of four bars, completing the *long* phrase.

Anapæst uses this metrical foot merely as a tool for construction, and is otherwise non-programmatic.

- Program notes and biography courtesy of the composer

 **Roger Zare** (born 1985) has been praised for his “enviable grasp of orchestration” (New York Times) and for writing music with “formal clarity and an alluringly mercurial surface.” He was born in Sarasota, Florida, and has written for a wide variety of ensembles, from solo instruments to full orchestra. Often inspired by science, mathematics, literature, and mythology, his colorfully descriptive and energetic works have been performed in five continents by such ensembles as the American Composers Orchestra, the Minnesota Orchestra, the Sarasota Orchestra, the Australian-based Trio Anima Mundi, the Donald Sinta Quartet, and the New York Youth Symphony. An award winning composer, Zare has received the ASCAP Nissim Prize, three BMI Student Composer Awards, an ASCAP Morton Gould award, a New York Youth Symphony First Music Commission, the 2008 American Composers Orchestra Underwood Commission, a 2010 Charles Ives Scholarship from the American Academy of Arts and Letters, a Copland House Residency Award, and many other honors. An active pianist, Zare performed his chamber work, *Geometries*, with Cho-Liang Lin, Jian Wang, and Burt Hara at the 2014 Hong Kong International Chamber Music Festival. He has been composer in residence at the Chesapeake Chamber Music Festival, the Salt Bay Chamber Music Festival, the Chamber Music Festival of Lexington and currently serves with the SONAR new music ensemble.



Zare holds a DMA (2012) from the University of Michigan, where he studied with Michael Daugherty, Paul Schoenfield, Bright Sheng, and Kristin Kuster. He holds degrees from the Peabody Conservatory (MM 2009) and the University of Southern California (BM 2007), and his previous teachers include Christopher Theofanidis, Derek Bermel, David Smooke, Donald Crockett, Tamar Diesendruck, Fredrick Lesemann, and Morten Lauridsen.


Mare Tranquillitatis (2008)

I was commissioned in the summer of 2007 by Jeffrey Bishop to write a short piece for his string orchestra at Shawnee Mission Northwest High School in Kansas City. They premiered the string version of this work on February 12, 2008. In 2012, a consortium of wind ensembles around the United States commissioned a transcription of this work for band, and it was premiered throughout the 2012-2013 season.

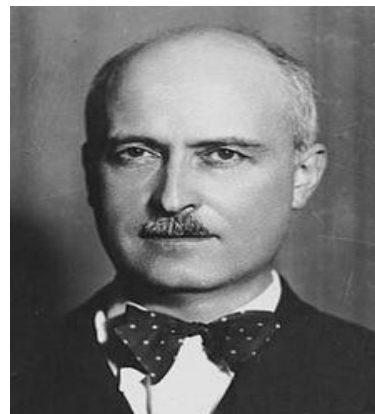
Mare Tranquillitatis translates to "Sea of Tranquility," and is the famous location on the moon where Apollo 11 landed and the first man set foot on the lunar surface. The music seeks to capture a dichotomy of emotions - tranquil beauty and restless isolation. All of the musical material is derived from only two ideas - the descending fourth heard in the opening bar, and the flowing and surging melody heard not long after. These two ideas trade back and forth within a contrapuntal texture, swelling and flowing as they interact with each other. The music recedes into a quieter realm and a quartet of soloists emerges, juxtaposing the lush full textures with a delicate and intimate passage.

After many peaks and dips, the emotional arc of the piece culminates in the long-awaited return of the second theme. It grows and transforms into a sweeping gesture, bringing closure to the pent-up tension from before. What follows is an epilogue, and the piece ends with one final tender moment with the solo quartet.

~ Program notes and biography courtesy of the composer

 **Jacques Ibert** (1890-1962) was a French composer born in Paris on August 15, 1890. His father was a financier and his mother, an accomplished pianist. She began his musical training when he was four years old, and despite his father's objection, continued to encourage his ambition to become a musician. Ibert spent a brief time in the family business before enrolling in the Paris Conservatory at age twenty, where he studied with Pessard, Gefalge, and Faure, among others.

Ibert's music is admired for its colorful, technically polished, and often witty, neoclassical style. He studied at the Paris Conservatory and in 1919 won the *Prix de Rome* for his cantata, *Le Poète et la fée* [*The Poet and the Fairy*]. In Rome, he composed his most popular work, the symphonic suite, *Escapes* [1922: *Ports of Call*]. From 1937 until 1960, Ibert was director of the French Academy in Rome. He wrote for almost every genre. Of his seven operas, the most successful was *Angélique* (1926). The brilliantly witty, *Divertissement* (1930), was a popular orchestral piece.



- Biography courtesy of The Kennedy Center and Encyclopedia Britannica

Concerto for Flute (1934)

The opening of Ibert's flute concerto is coiled energy frozen in a "decisive moment" of music. Once the action begins, the flute carries the music forward, headlong, in a breathless string of sixteenth notes. The first movement is mostly fleet and high-spirited—even when the flute has a lyrical second theme, the pace doesn't slacken. The music is brilliant, jumpy, and restless. The slow middle movement comes from a different emotional world: the flute now sings a gentle, twisting reverie over muted wind harmonies. After a full-out climax, the flute weaves magical arabesques around its theme, now in the winds. The finale is saucy, even jazzy—particularly when it alternates measures of four beats and three beats. Ibert asks everything of his soloist, from daredevil leaps and racing scales to tongue-twister melodies and rhapsodic ornamented tunes, and then writes a mini-mad scene of a cadenza for good measure. The ending is swift and explosive—the "decisive moment" fully realized.

- Program notes courtesy of the Chicago Symphony Orchestra


Alexandra Clay (Born 1993) is a first-year graduate student at Illinois State University, where she is pursuing a master's degree in flute performance. Originally from Atlanta, Georgia, Alexandra began studying piano at the age of seven and flute at the age of ten. She went on to attend the Schwob School of Music at Columbus State University, where she studied with Dr. Andrée Martin and received a bachelor's degree in flute performance.

While pursuing her bachelor's degree, she was the sole undergraduate woodwind finalist in the school's concerto competition. In 2015, Alexandra performed with the Schwob School of Music Wind Ensemble at the Collegiate Band Directors National Association conference in Nashville, Tennessee. She has performed in masterclasses taught by Tammy Evans Yonce, Jane Berkner, Rhonda Larson, Alison Simcoff Brown, Conor Nelson, Tara O'Connor, and Stephen Preston. Alexandra has received numerous awards including two honorable mentions in the Georgia Music Teachers National Association Young Artist Solo Competition, third place in the Georgia Philharmonic Concerto Competition, and was selected as a performer for the Florida Flute



Association Masterclass Competition. Recently, Alexandra won the Illinois State University Band Concerto Competition.

As an active teacher, Alexandra has taught students from ages eight to seventeen. She currently teaches private flute lessons at The Music Shoppe in Normal, Illinois. In Georgia, she taught at the Columbus School of Music and Dance, as well as privately out of her home. She was also a music theory tutor and a student ambassador for school recruitment events at Columbus State University. Following completing her master's degree, Alexandra plans to pursue a doctoral degree in music performance. She then would like to teach at a university while performing in regional orchestras.

 ***Paul Huber*** (1918-2001) began to compose music while still a high school student at the Collegium St. Fidelis in Stans, Switzerland. At this time he wrote his first work for orchestra, *Hymnische Musik auf den Frühling*. By then his career had already been decided: comprehensive studies at the Zurich Conservatory were supplemented by tuition in composition with Nadia Boulanger in Paris in 1947.



The young composer was asked at very short notice to replace the ailing J.B. Hilber, who had been commissioned as the official composer for the Swiss Music Festival in 1948. The premiere of Huber's piece, *Frau Musica*, made his name known throughout Switzerland overnight. After that he composed over 400 works, including chamber music, organ pieces, music for wind ensembles, an opera, as well as over 200 choral works, both sacred and secular. Huber has received numerous prizes and honors for his compositions.

In addition to his activities as a conductor (choirs, wind ensembles and orchestras), Huber has been active as a voice and piano teacher in St. Gallen.

"My most expansive and, to me, most important compositions are sacred in nature. I consider my 'oeuvre' as a whole as an unending sign of thanks to the bestower of these talents." Huber also hopes his music might serve others with its intrinsically devotional character. His compositions employ a late post-romantic style as well as elements from Swiss folk music. It is a graphic, dramatic musical language that can be understood by a wide audience.

- Biography courtesy of Mark Manion and Katrin Dubach

Evocazioni (1985)

The human race sees itself threatened by dangers, which it cannot fight by its own power. However, it dithers between godless arrogance and the call for help towards supernatural forces. The catastrophe is getting closer.

- Program notes courtesy of the Composer

Upcoming Band Ensemble Events

Thursday - 21, April 2016

Symphonic Band & University Band

8 PM

Center for the Performing Arts (CPA)

Friday - 22, April 2016

State of Illinois Invitational High School Concert Band Festival

8 AM

Center for the Performing Arts (CPA)

Saturday - 23, April 2016

State of Illinois Invitational High School Concert Band Festival

8 AM

Center for the Performing Arts (CPA)

Sunday - 24, April 2016

Wind Symphony Concert

4 PM

Center for the Performing Arts (CPA)

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*
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*
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