

3-5-2012

Student Ensemble: Chamber Winds

School of Music
Illinois State University

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*Illinois State University
College of Fine Arts
School of Music*

WIND SYMPHONY

Stephen K. Steele, *Conductor*

Dr. David Collier, *Timpani*

**Center for the Performing Arts
Sunday Afternoon
March 4, 2012
3:00 p.m.**

This is the one hundred and nineteenth program of the 2011-2012 Season

Program

William Kraft **CONCERTO No. 1**
(born 1923) **FOR TIMPANI (1983/2010)**

- I Allegro
- II Slowly
- III Fleeting

Dr. David Collier, *Timpani*

Midwest premiere

Intermission

Adam Gorb **REPERCUSSIONS (2011)**
(born 1958)

Midwest premiere

John Mackey **AURORA AWAKES (2009)**
(born 1973)

Edward Knight **HIT ON ALL SIXES (2008)**
(born 1961)

Program Notes

William Kraft was born of Polish descent in Chicago. As a child he moved with his family to California, where he began the study of piano. He studied at San Diego State College and at UCLA, including percussion with Murray Spivack. In 1943 he began service in the U.S. Army as a pianist, arranger, and band percussionist. While stationed in Europe, Kraft took music classes with Boris Orr at Cambridge University. Following military service, he studied composition with Irving Fine and conducting with Leonard Bernstein at Tanglewood (1948) before enrolling at Columbia University (BS, 1951; MA, 1954). There he studied musicology with Paul Henry Lang and composition with Jack Beeson, Henry Cowell, Seth Bingham, Otto Luening, and Vladimir Ussachevsky. He also took lessons with Saul Goodman (timpani) and Morris Goldenberg (general percussion) and continued to perfect his technique.

After a season with the Dallas Symphony, Kraft began a long association with the Los Angeles Philharmonic Orchestra as a percussionist (1955-1963), principal timpanist (1963-1981), assistant conductor (1969-1972), composer-in-residence (1981-1985), and director of the L.A. New Music Group (1981-1985). Kraft has taught composition at the University of North Carolina/Chapel Hill, the University of Southern California, and the University of California at Santa Barbara. Short residencies were at Bellagio, Italy; Shanghai Conservatory; Beijing Conservatory; the RNCM in England; and the Universities of Arizona and Arizona State.

Kraft's *Timpani Concerto*, still a standard of percussion repertoire, casts a spotlight on one of the largest, possibly loudest, yet most often "behind-the-scenes" instruments. In his work, the composer explores a wide spectrum of effects on the timpani: the player is instructed to play with gloved hands of different materials or with the drums muted to create unconventional timbres, and to play the drums while tuning with his foot at the same time, creating a "cascading" glissando sound. The piece also calls for an array of mallets and the use of percussive techniques not usually written in timpani music, such as multiple-bounce, or "buzz" rolls.

A solo cadenza starts this Concerto slowly, almost disjointedly, and builds to a rhythmic groove that crashes into an energetic conversation with the double reeds, punctuated by comments by winds and brass. Sweeping lines from the brass give way to brilliant chords in the woodwinds as the timpanist continues with urgent interjections. A prominent temple block solo echoes the recurring statements of the timpani and ensemble. The timpanist relents, letting the woodwinds and metal sounds have the last word. The second movement is a release after the tension of the first; the timpanist uses rolls and glissandi to support the gentle crests and falls of the orchestra. The third movement jarringly interrupts the listener's dream; pulsing brass and percussion flicker in and out of focus amidst music-box-like interludes as the timpanist emerges full-force, a powerhouse of rhythm and sound.

Adam Gorb, born in Cardiff, Wales, is a British composer and educator who stated composing at the age of ten. At fifteen he wrote a set of piano pieces – A Pianist's Alphabet –of which a selection was performed on BBC Radio 3. In 1977 he went to Cambridge University to study music, where his teachers included Hugh Wood and Robin Holloway. After graduating in 1980 he divided his time between composition and working as a musician in the theatre. In 1987 he started studying privately with Paul Patterson, and then, from 1991 at the Royal Academy of Music where he gained a MMus degree and graduated with the highest honours, including the Principal's Prize in 1993.

Adam Gorb is currently Head of School of Composition and Contemporary Music at the Royal Northern College of Music in Manchester.

Repercussions

There are three dictionary definitions of the noun 'Repercussion' - 1) An unintended consequence occurring sometime after an event or action, especially an unwelcome one; 2) The recoil of something after impact; 3) An echo or reverberation.

These definitions all have a relevance to this fifteen minute piece which is in four sections that should be played without a break. Each movement is a consequence of the preceding one, a reaction to the impact of what has just been aurally experienced. The first part of the work is crude and rustic, written in a kind of English 'mock Tudor' idiom with much close imitation and characterized by open sounding quartal and quintal harmonies. The 'reaction' of the second section is to move the harmonic language into something much more ambiguous in a four-minute orchestral diminuendo held together by an insistent repeating note pattern. Following this the third movement 'responds' with static gestures and much reverberating sounds on overlapping muted brass and metal percussion, over which an off-stage soprano saxophone blows a plaintive recitative. Following this, the opening part of the finale is childlike and naive with a return to a neo-sixteenth century harmonic language. The consequence of this is that it initially gets blown aside, but soon combines with a crude and brutal theme in the brass, which in its turn is overwhelmed by apocalyptic bells and drums that end the work.

-Note by the composer

John Mackey, born October 1, 1973 in New Philadelphia, Ohio, holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those mediums for the past few years.

His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; Weill Recital Hall;

Jacob's Pillow Dance Festival; Italy's Spoleto Festival; Alice Tully Hall; the Joyce Theater; Dance Theater Workshop; and throughout Italy, Chile, Japan, China, Norway, Spain, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, and the United States.

Mr. Mackey served as Music Director of the Parsons Dance Company from 1999-2003, and he taught at Cal State Long Beach in 2008-2009.

Aurora Awakes

*Aurora now had left her saffron bed,
And beams of early light the heav'ns o'erspread,
When, from a tow'r, the queen, with wakeful eyes,
Saw day point upward from the rosy skies.*

- Virgil, *The Aeneid*, Book IV, Lines 584-587

John Mackey's *Aurora Awakes* is a piece about the heralding of the coming of light. Built in two substantial sections, the piece moves over the course of eleven minutes from a place of remarkable stillness to an unbridled explosion of energy - from darkness to light, placid grey to startling rainbows of color.

Though Mackey is known to use stylistic imitation, it is less common for him to utilize outright quotation. As such, the presence of two more-or-less direct quotations of other musical compositions is particularly noteworthy in *Aurora Awakes*. The first which appears at the beginning of the second section, is an ostinato based on the familiar guitar introduction to U2's "Where The Streets Have No Name."

The other quotation is a sly reference to Gustav Holst's First Suite in E-flat for Military Band. The brilliant E-flat chord that closes the Chaconne of that work is orchestrated (nearly) identically as the final sonority of *Aurora Awakes* - producing an unmistakably vibrant timbre that won't be missed by aficionados of the repertoire.

-Note by Jake Wallace

Edward Knight (born November 4, 1961 in Ann Arbor, Michigan) is an American composer whose work eschews easy classification, moving freely between jazz, theatrical and concert worlds. Critics call him a "fresh, original voice" with "an inventive sense of humor" (Bernard Holland, *The New York Times*) who creates music that is "visceral in its excitement" (John von Rhein, *Chicago Tribune*).

Knight studied privately with John Corigliano and earned his doctorate from University of Texas at Austin. During postdoctoral study, he became the first

American to win the Sir Arthur Bliss Memorial Award for outstanding composer at London's Royal College of Music.

Knight has directed the composition program at Oklahoma City University's Bass School of Music since 1997. His works are published exclusively by Subito Music.

Hit On All Sixes

Ragtime was America's first musical genre, peaking from just before the turn of the 20th century through the end of World War I, when jazz began its rise. Soon after the return of the soldiers, the U.S. Senate introduced the 18th Amendment, prohibiting the manufacture and consumption of alcohol. The amendment was ratified and became the law of the land at the stroke of midnight on January 16, 1920. Prohibition lasted 13 years, through the jazz-fueled speakeasy Roaring Twenties and the first part of the Great Depression.

In the 1920s, a war-weary America made up for lost time with life in the fast lane. The attitude was called "hitting on all sixes" - going all out, pedal to the metal, on all six cylinders.

Hit On All Sixes outlines this turbulent time. The piece begins with an upbeat ragtime theme, playful and innocent. The B section enters, introducing a jazzier texture, stripping some of the earlier innocence. When the ragtime re-enters, it begins to lose direction. A four-part canon staggers in, increasingly disoriented as the percussion section plays an extended bells section. The return of the B theme suggests a pulsating underworld: corrupt, aggressive, dangerous. This layered and riotous world culminates with massive, discordant sonorities that outline the original ragtime theme. The death of ragtime comes when the theme turns upside down and splinters. A new American theme emerges, phoenix-like, in the form of a chorale. The music becomes increasingly glorious, and a wisp of ragtime brings us full circle.

- Note by the composer

Dr. David Collier is Associate Professor of Music at Illinois State University. As Director of Percussion Studies, Dr. Collier oversees all aspects of percussion at Illinois State University. In addition, he is Webmaster for the School of Music.

Dr. Collier is currently principal timpanist with the Illinois Symphony Orchestra, the Illinois Chamber Orchestra and the Peoria Symphony Orchestra. He has served as timpanist with the Springfield Symphony Orchestra, the Sinfonia da camera, the Laredo Philharmonic and the Corpus Christi Symphony. In addition, Collier is also active as a freelance percussionist and has performed with artists such as Mannheim Steamroller, Aretha Franklin, Tony Bennett,

Marvin Hamlisch, Joel Gray, Mitzi Gaynor, Henry Mancini, Johnny Mathis, Petula Clark, Tommy Tune, Roger Williams, Shirley Jones and Bobby Vinton.

Dr. Collier received his Bachelor of Music degree from Florida State University, his Master of Music degree from Indiana University, where he was awarded a Performer's Certificate, and his doctorate in Percussion Performance and Electronic Music from the University of Illinois.

Dr. Collier has served as an adjudicator for Drum Corps International and Bands of America. He is a Performing Artist for Yamaha and an artist/clinician for Sabian, Innovative Percussion, Grover Percussion, Evans, and Latin Percussion.

Spring Illinois State University Band Events

<i>Symphonic Band</i>	Thursday, March 8	8:00 p.m.	CPA
<i>State of Illinois Invitational Junior High School Concert Band Festival</i>	Saturday, April 21	All Day	CPA
<i>Symphonic Winds</i>	Sunday, April 22	3:00 p.m.	CPA
<i>Symphonic Band and University Band</i>	Wednesday, April 25	8:00 p.m.	CPA
<i>State of Illinois Invitational High School Concert Band Festival</i>	Friday and Saturday, April 27 and 28	All Day	CPA
<i>Wind Symphony</i>	Sunday, April 29	3:00 p.m.	CPA

Wind Symphony Personnel

Flute, Alto Flute and Piccolo

Stephanie Abderhalden, *Naperville*
Robin Asay, *Geneseo*
Pam Schuett, *Algonquin*
Kristin Beesley, *Roswell, GA*
Kaitlyn King, *Lombard*

Oboe

Brad Cardella, *Lemont*
Christina Elder, *McHenry*

English Horn

Katherine Donnell, *Aurora*

E-flat Clarinet

Jamie Orzechowski, *Windsor, CO*

Clarinet

Lauren Willis, *Powder Springs, GA*
Mark Donahue, *Morton*
Beth Hildenbrand, *Fairbury*
Jamie Orzechowski, *Windsor, CO*
Nathan Gross, *Lockport*
Joel Studebaker, *Streamwood*

Bass and Contrabass Clarinet

Gustav Johnson, *Fairbury*
Beth Hildenbrand, *Fairbury*
Brenda Dratnol, *Carol Stream*

Bassoon

Kay Schutte, *Bloomington*
Matt Kowalczyk, *West Dundee*

Saxophones

Thomas Giles, *Colorado Springs, CO*
Jodi Slagel, *Washington*
Brett Thole, *Breese*
Nicholas DiSalvio, *Manahawkin, NJ*
Mitch Rogalla, *Geneva*

Horn

Nancy O'Neill, *Algonquin*
Christine Hansen, *Monroe, WI*
Jerusha Johnson, *Kaysville, UT*
Saul Garland, *Mountain City, TN*

Trumpet

Greg Bechtold, *Derry, NH*
Karol Domalik, *Lemont*
Joey Blunk, *Lisle*
Pagean Sanders, *Mechanicsburg, PA*
Aaron Von Qualen, *Champaign*

Trombone

Megan Walls, *Ticonderoga, NY*
Corbin Huber, *Fairbury*
Justin Marxman, *Effingham*

Bass Trombone

James Mahowald, *Schaumburg*

Euphonium

Patrick Geren, *Rocky Face, GA*
Beth Rocke, *Morton*

Tuba

Tim Schachtschneider, *Minooka*
Eric Jordan, *Joliet*

Piano

Mo Xu, *Changchun, China*

Percussion

Dan Bretz, *Crystal Lake*
Mallory Konstons, *Aurora*
Jeremy Johnston, *Maplewood, MN*
Dan Benson, *Chicago*
Kyle Barshinger, *Galesburg*
Deborah Carpi, *Las Vegas, NV*
Kyle Singer, *Chicago Ridge*