

Illinois State University

ISU ReD: Research and eData

School of Music Programs

Music

3-8-2012

Student Ensemble: Symphonic Band, March 8, 2012

Daniel A. Belongia Conductor

Follow this and additional works at: <https://ir.library.illinoisstate.edu/somp>



Part of the [Music Performance Commons](#)

Recommended Citation

Belongia, Daniel A. Conductor, "Student Ensemble: Symphonic Band, March 8, 2012" (2012). *School of Music Programs*. 699.

<https://ir.library.illinoisstate.edu/somp/699>

This Performance Program is brought to you for free and open access by the Music at ISU ReD: Research and eData. It has been accepted for inclusion in School of Music Programs by an authorized administrator of ISU ReD: Research and eData. For more information, please contact ISUReD@ilstu.edu.

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

Symphonic Band

Daniel A. Belongia, *Conductor*

Kimberly McCoul Risinger, *Soloist*

Contemporary Music Inspired by Poetry and Literature

**Center for the Performing Arts
Thursday Evening
March 8, 2012
8:00 PM**

The one hundred and twenty-sixth program of the 2011–2012 season.

~PROGRAM~

Joel Puckett

(b. 1970)

The Shadow of Sirius

(2009)

- I. *The Nomad Flute*
- II. *Eye of Shadow*
- III. *Into the Clouds*

Kimberly McCoul Risinger, Flute

~INTERMISSION~

Steven Bryant

(b.1972)

Ecstatic Waters

(2008)

- I. *Ceremony of Innocence*
- II. *Augurs*
- III. *The Generous Wrath of Simple Men*
- IV. *The Loving Machinery of Justice*
- V. *Spiritus Mundi (epilogue)*

Both works are performed without pause between movements

Program Notes

Named as one of NPR listeners' favorite composers under the age of 40, *Joel Puckett* is a composer who is dedicated to the belief that music can bring consolation, hope, and joy to all who need it. The Washington Post has hailed him as both "visionary" and "gifted" and the head critic for the Baltimore Sun, Tim Smith, hailed his piece, *This Mourning*, as "being of comparable expressive weight" to John Adams' Pulitzer Prize winning work, *On the Transmigration of Souls*.

Born on the south side of Atlanta, Joel is the son of a Dixieland jazz musician and a classical tubist. He spent his childhood improvising with his father and learning the fundamentals of both concert and popular music. He has held fellowships at the Aspen Music Festival and at the University of Michigan where Joel received a D.M.A. in composition studying with Pulitzer-Prize Winner, William Bolcom; Michael Daugherty; and MacArthur Foundation Genius Grant recipient, Bright Sheng.

The Washington Chorus, recipient of the 2000 Grammy Award for Best Choral Performance, commissioned and premiered Joel's work *This Mourning*, for chorus, orchestra, 40 wine glasses and tenor soloist, to rave reviews at the Kennedy Center in Washington, D.C. Of the third movement Baltimore Sun critic Tim Page said, "The final movement reaches profound heights. As the chorus intones Dickinson's lines, 'There must be guests in Eden, All the rooms are full,' a cathartic, almost ecstatic rise of melody and emotion unfolds."

Joel's flute concerto, *The Shadow of Sirius*, has received more than three dozen performances since its premiere in February 2010 with international performances in Portugal, Argentina and Japan. The concerto has been recorded by Amy Porter for the Equilibrium label as well as by Marianne Galician for Naxos Blue-Ray Surround Sound Series. Both disks will be available in late 2011.

For the 2010-2012 seasons, Puckett has been named Composer-In-Residence for the Chicago Youth Symphony Orchestras. As part of this residency, Puckett is composing six new works, one for each of the organization's six ensembles. Puckett also works with the

CYSO students in the classroom, speaking to the students about composition and music theory.

He has received numerous national awards including a B.M.I. Student Composer award and the first American Bandmasters Association/University of Florida Commission. His music is represented by Bill Holab Music and can be found on recordings under the Albany, Troy and Mark labels, with upcoming releases on the Naxos, Innova, and Equilibrium labels.

Joel has served as an adjudicator for national competitions for young composers, such as the SCI/ASCAP competition as well as the Atlantic Coast Conference Grant for Young Composers. He also frequently gives guest lectures and master classes. He most recently has lectured at City College of New York; Indiana University in Bloomington; The University of Texas - Austin; Michigan State University, Western Washington University, the University of Michigan, the University of Colorado at Boulder and the Crane School of Music.

The 2011-2012 season features several exciting premieres including a double concerto for Anthony McGill [principal clarinet, the Metropolitan Opera Orchestra] and Demarre McGill [principal flute, the Seattle Symphony]; a string quartet concerto commissioned jointly by the University of Michigan, Northwestern University, The University of Texas [for the Miro Quartet], The University of North Carolina at Greensboro [for the McIver Quartet] and University of Colorado; and a work commissioned by the United States Air Force in honor of their 2012 MidWest Band and Orchestra Clinic performance.

This fall Joel joined the full time faculty of Peabody Conservatory after previously having served as a Visiting Assistant Professor at his alma mater, Shenandoah Conservatory where he studied with William Averitt and Tom Albert.

Program Note by the composer:

I have always found comfort in poetry. While in school, I was the guy with a collection of Bukowski under one arm and a collection of Yeats under the

other. I have always enjoyed the rhythm of other people's thoughts and feelings.

In the winter of 2009, my wife and I experienced a heartbreak that left me unsure of how to even breathe, let alone grieve.

On March 1st, 2009, I found a copy of W.S. Merwin's, *The Shadow of Sirius*, and I began to feel myself heal. I have almost no idea what most of this poetry means. But I know that it fills me with a profound sadness that is, at the same time, brimming with hope.

I recently heard Mr. Merwin discussing the origin of the title of his collection. He related that scientists have discovered that the star known as Sirius is actually a star system. What looks to our eye like a single object is actually many. Merwin found himself wondering what is on the other side of Sirius, lying in its shadow.

A friend once said to me, "many concerti explore a virtuosity of technique but not many explore a virtuosity of expression." It was with that thought in mind that I began work on my, *The Shadow of Sirius*, for solo flute and wind orchestra.

Each movement offers my reflection on a single Merwin poem from the collection. Although the work is played without pause, the soloist plays unaccompanied solos to separate the individual movements.

A consortium of American wind ensembles led by Michael Haithcock and the University of Michigan commissioned *The Shadow of Sirius*. The work is dedicated to the fantastic Amy Porter.

Grateful acknowledgment is made to the Copper Press, which has granted permission to reprint W.S. Merwin's poetry.

Movement I:

The Nomad Flute

You that sang to me once sing to me now
let me hear your long lifted note
survive with me
the star is fading
I can think farther than that but I forget
do you hear me

do you still hear me
does your air
remember you
o breath of morning
night song morning song
I have with me
all that I do not know
I have lost none of it

but I know better now
than to ask you
where you learned that music
where any of it came from
once there were lions in China

I will listen until the flute stops
and the light is old again

Movement 2:

Eye of Shadow

Sentry of the other side
it may have watched the beginning
without being noticed in all
that blossoming radiance
the beggar in dark rags
down on the threshold
a shadow waiting

in its own fair time
all in its rags it rises
revealing its prime claim
upon the latter day
that fades around it
while the sky is turning
with the whole prophecy

o lengthening dark vision
reaching across the faces
across colors and mountains
and all that is known
herald without a sound
leave-taking without a word
guide beyond time and knowledge
o patience
beyond patience

I touch the day
I taste the light
I remember

Movement 3:

Into the Clouds

What do you have with you
now my small traveler
suddenly on the way
and all at once so far

on legs that never were
up to the life that you
led them and breathing with
the shortness breath comes to

my endless company
when you could stay
close to me
until the day was done

o closest to my breath
if you are able to
please wait a while longer
on that side of the cloud

Steven Bryant (b. 1972, Little Rock, AR) is an active composer and conductor with a varied catalog, including works for wind ensemble, orchestra, electronic and electro-acoustic creations, chamber music, and music for the web.

Steven's music has been performed by numerous ensembles across North America, Europe, and East Asia. He is a three-time winner of the National Band Association's William D. Revelli Composition Award: in 2010 for *Ecstatic Waters*, in 2008 for *Suite Dreams*, and in 2007 for his work *Radiant Joy*. His first orchestral work, *Loose Id for Orchestra*, hailed by celebrated composer Samuel Adler as "orchestrated like a virtuoso," was premiered by The Juilliard Symphony and is featured on a CD release by the Bowling Green Philharmonia on Albany Records. *Alchemy in Silent Spaces*, a large-scale work commissioned by James DePreist and The Juilliard School was premiered by the Juilliard Orchestra in May 2006. Since its 2008 premiere, his seminal work for large ensemble and electronics *Ecstatic Waters* has become the most performed work of its kind in the world.

Other notable commissions have come from cellist Caroline Stinson (Lark Quartet), pianist Pamela Mia Paul (University of North Texas), the Amherst Saxophone Quartet (funded by the American Composers Jerome Composers Commissioning Program), the University of Texas - Austin Wind Ensemble, the US Air Force Band of Mid-America, the Japanese Wind Ensemble Conductors Conference, and the Calgary Stampede Band, as well as many others. Recordings include multiple releases by Eugene Corporon and the University of North Texas Wind Symphony, the Ron Hufstader and the El Paso Wind Symphony, William Berz and the Rutgers University Wind Ensemble, and Thomas Leslie and the University of Nevada, Las Vegas Wind Orchestra. Steven has also created a recomposition of the Iggy Pop and the Stooges song, "Real Cool Time," for the independent Italian record label, Snowdonia, as well as music for portions of the Virtual Space Tour at space.com.

Steven is a founding member of the composer-consortium BCM International: four stylistically-diverse composers from across the

country. BCM's music has generated a following of thousands around the world and two recordings: "BCM Saves the World" (2002, Mark Custom Records) and "BCM Men of Industry" (2004, BCM Records).

Steven studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University. He resides in Durham, NC. For more information, please visit his website at <http://www.stevenbryant.com>.

Program note by the composer:

Ecstatic Waters is music of dialectical tension - a juxtaposition of contradictory or opposing musical and extra-musical elements and an attempt to resolve them. The five connected movements hint at a narrative that touches upon naiveté, divination, fanaticism, post-human possibilities, anarchy, order, and the Jungian collective unconscious. Or, as I have described it more colloquially: W.B. Yeats meets Ray Kurzweil in the Matrix.

The overall title, as well as *Ceremony of Innocence* and *Spiritus Mundi* are taken from poetry of Yeats (*News for the Delphic Oracle*, and *The Second Coming*), and his personal, idiosyncratic mythology and symbolism of spiraling chaos and looming apocalypse figured prominently in the genesis of the work. Yet in a nod to the piece's structural reality - as a hybrid of electronics and living players - *Ecstatic Waters* also references the confrontation of unruly humanity with the order of the machine, as well as the potential of a post-human synthesis, in ways inspired by Kurzweil.

The first movement, *Ceremony of Innocence*, begins as a pure expression of exuberant joy in unapologetic Bb Major in the Celesta and Vibraphone. The movement grows in momentum, becoming perhaps too exuberant - the initial simplicity evolves into a full-throated brashness bordering on dangerous arrogance and naiveté, though it retreats from the brink and ends by returning to the opening innocence.

In Mvt. II, *Augurs*, the unsustainable nature of the previous *Ceremony* becomes apparent, as the relentless tonic of Bb in the crystal water glasses slowly diffuses into a microtonal cluster, aided and abetted by the trumpets. Chorale-like fragments appear, foretelling the wrathful self-righteousness of Mvt. III. The movement grows inexorably, spiraling wider and wider, like Yeat's gyre, until "the center cannot hold," and it erupts with supreme force into *The Generous Wrath of Simple Men*.

Mvt. III, *The Generous Wrath of Simple Men*, is deceptive, musically contradicting what one might expect of its title. While it erupts at the outset with overwhelming wrath, it quickly collapses into a relentless rhythm of simmering 16th notes. Lyric lines and pyramids unfold around this, interrupted briefly by the forceful anger of a chorale, almost as if trying to drown out and deny anything but its own existence. A moment of delicate lucidity arrives amidst this back-and-forth struggle, but the chorale ultimately dominates, subsuming everything, spiraling out of control, and exploding.

Mvt. IV, *The Loving Machinery of Justice*, brings machine-like clarity and judgment. Subtle, internal gyrations between atonality and tonality underpin the dialogue between lyric melody (solo Clarinet and Oboe) and mechanized accompaniment (Bassoons). An emphatic resolution in Ab minor concludes the movement, floating seamlessly into the epilogue, Mvt. V. *Spiritus Mundi*. Reprising music from Mvt. I, this short meditative movement reconciles and releases the earlier excesses.

Flutist *Kimberly McCoul Risinger* is Professor of Flute at Illinois State University. She has received much acclaim as both a soloist, chamber and orchestral musician. She is principal flutist in the Illinois Symphony and Chamber Orchestras and the Heartland Festival Orchestra and is a member of the Sonneries Woodwind Quintet, the Linden Flute and Guitar Duo and the ensemble Difference Tones. Risinger also performs with the Chicago Jazz Symphony and has performed in several other symphonies and chamber groups, including the Ohio Light Opera and the Washington Bach Sinfonia.

An advocate of contemporary music, Risinger has played concerts throughout the United States, Europe and Canada, often presenting world premieres of new works written for and dedicated to her. She has soloed in most of the major concert halls in New York City, including her Carnegie Hall debut in June 2003. In addition, she gave her Chicago solo debut as part of the Dame Myra Hess Concert Series in Preston Bradley Hall at the Chicago Cultural Center.

Risinger has recorded for the Vienna Modern Masters, BWE Classics, Albany and Americana Records labels. Her solo CD, Sonata Fantasy, of contemporary American pieces for flute and piano is available on the Albany Records label. She is currently recording all of David Maslanka's works for flute.

The recipient of many awards and grants, Risinger won first prize in the 1996 Mid-Atlantic Young Artist Competition and was a prize-winner in the Myrna Brown International Competition and the 2003 National Mid-America Chamber Music Competition. Risinger has been published in the Flutist Quarterly.

Upcoming ISU Band Activities

Monday, March 26 – United States Navy Band – 8:00 PM – Braden Auditorium

Saturday, April 21 – State of Illinois Invitational Junior High School Concert
Band Contest

Sunday, April 22 – Symphonic Winds - 3:00 PM

Wednesday, April 25 – Symphonic Band and University Band – 8:00 PM

Friday and Saturday, April 27/28 – State of Illinois Invitational High School
Concert Band Contest

Sunday, April 29 – Wind Symphony – 3:00 PM

Symphonic Band Personnel

Flute/Piccolo

Jamie Kennett, Geneseo
Meghan Rich, Oswego
Jen Jones, Morton
Tanner Conroyd, St. Charles
Brenna Martin, Bloomington
Kayla Sanders, Bloomington
Tamara Grindley, Farmer City

Oboe

Samantha Dosek, Niles
Linnea Couture, Palos Heights
Teri Rogers, Palatine
Lisa Beymer, Lansing

Clarinets

Bileshia Sproling, Plainfield
Andy Lucas, Huntley
Catherine Holland, Normal
Elizabeth Rennwanz, Cary
Katie Sobkoviak, New Lenox
Maria Mathine, St. Joseph

Bass Clarinet

Saul Garland, Mountain City, TN
Rebecca Duxler, Lincolnshire

Bassoon

Aston Karner, Itasca
Trenell Wherry-Smith, Crest Hill

Saxophones

Tyler Rosenblume, Aurora
Megan Mitchell, Freeburg
Matthew Drase, Ft. Collins, Co
Jeffrey Blinks, Aurora
Katie Elsen, Orland Park
Tyler Guenther, Wheaton

Horn

Kevin Krivosik, Hanover Park
Justin Johnson, Livonia, MI
Tyler Sutton, Chillocothe
Scott Whitman, Rockford
Monica Gunther, Glenview
Hillary Heinz, Bloomington

Trumpet

Kris Bence, Arden, NC
Anthony Greer, Silvis
Aaron Washington, Chicago Heights
Vinny Olsauskas, Palos Hills
Andrew Torbert, Clinton
Weston Brabeck, Cary
Tristan Burgmann, O'Fallon
Elizabeth Alberts, McLean

Trombones

William Leitch, Mattoon
John Kasper, Roselle
Logan Hammel, Naperville
Cameron Kotovsky, Naperville
Miranda Wallace, Farmington
Michael Mealey, Vernon Hills

Euphonium

Sara Sneyd, Geneseo
Morgan McWethy, Oswego
Evan Stalter, Eureka

Tuba

Stephen Reid, Hoffman Estates
Thomas Conard, Aurora
Eric Ferguson, Oak Forest

String Bass

Miguel Rivera, Arcola

Piano/Celesta

Kelsey Sharp, White Heath

Percussion

Jacob Beinborn, Rantoul
Brad Bauman, Vernon Hills
Aaron Gates, Champaign
Jorge Colon, Beach Park
Robert Botwinski, Naperville
Scott Grigoletto, Elmhurst
Spenser Cullumber, Indianapolis, IN

Electronics

Michael Ripka, Springfield
Tim Schachtshneider, Channahon

Refreshments will be served in the lobby following tonight's concert courtesy of the Zeta Alpha chapter of Tau Beta Sigma National Honorary Band Sorority