

11-9-2012

Student Ensemble: University Band and Symphonic Band

Will Brocker, Conductor

Mark Donahue, Director

Daniel A. Belongia, Director

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

University Band

Will Brocker and Mark Donahue, *Conductors*

Symphonic Band

Daniel A. Belongia, *Conductor*

**Center for the Performing Arts
Friday Evening
November 9, 2012
8:00 PM**

The sixtieth program of the 2012–2013 season

~Program~

University Band

Charles Carter ***SYMPHONIC OVERTURE*** (1963)
(b. 1926)

Charles Ives ***OLD HOME DAYS*** (1971)
(1874-1954)
Arranged by Jonathan Elkus

WALTZ
THE OPERA HOUSE/OLD HOME DAY
THE COLLECTION
SLOW MARCH
LONDON BRIDGE IS FALLEN DOWN!

John Barnes Chance ***VARIATIONS ON A KOREAN FOLK SONG*** (1967)
(1932-1972)

Clare Grundman ***FANTASY ON AMERICAN SAILING SONGS*** (1952)
(1921 - 2006)

~Intermission~

Symphonic Band

Mark Camphouse ***WATCHMAN, TELL US OF THE NIGHT*** (1996)
(born 1954)

David Maslanka ***HEART'S MUSIC*** (1998)
(born 1943)

QUIET SONG
SONG WITH VARIATIONS
HEART SONG

Program Notes

Clare Grundman was an American composer and arranger born in Cleveland, Ohio in 1913. He was also an educator, earning a degree in education from Ohio State and teaching a wide variety of classes and instrumental lessons. He has composed and arranged music of many genres, including television, radio and film. Grundman was a successful creator of crossword puzzles; he won many awards for his puzzles published in the New York Times, and even wrote *The New York Times Crossword Puzzle Dictionary*. He was a successful wind band composer, creating masterpieces like *Kentucky 1800*, *Little Suite for Band* and *American Folk Rhapsodies 1-3*.

Fantasy on American Sailing Songs, written in 1952, features American folk songs often considered as sea shanties, including *Hornet and Peacock*, *Lowlands*, *What Shall We Do With the Drunken Sailor?* and *Rio Grande*. It is fitting that Grundman titled the work “Fantasy”, as it displays a beautiful flow, seamlessly melding various motifs from each of the folk songs. Grundman oftentimes presents the songs in a style contrary to the way they are typically presented, creating his own take on each. The mood, style and tempi of the piece change frequently, requiring great care and attention to detail from the ensemble.

John Barnes Chance was an American percussionist and composer who was born in Beaumont, Texas in 1932. He earned both his Bachelor and Master of music degrees from the University of Texas, where he studied with many legendary composers including Clifton Williams, Paul Pisk and Kent Kennan. He also spent time in the military, playing in Army Bands in San Antonio and Korea. He was a composer-in-residence at a group of public schools in Greensboro, North Carolina after receiving a grant through the Young Composers Project, founded by the Ford Foundation. He composed works for chorus, orchestra, chamber groups, solo instruments and wind bands. He died tragically at the age of 39, due to a power line accident in his home of Lexington, Kentucky.

Variations on a Korean Folk Song is based upon the Korean folk song *Arrirang*. In the autumn 1966 installment of the *Journal for Band Research* Chance said: “I became acquainted with the folk song while serving in Seoul, Korea, as a member of the Eighth U.S. Army Band in 1958-59. The tune is not as simple as it sounds, and my fascination with it during the intervening years led to its eventual use as the theme for this set of variations.” The folk song is presented in the clarinets, before being inverted and rhythmically altered in a series of subsequent variations. *Variations on a Korean Folk Song* has become a staple in the wind band repertoire and is often played today by a variety of ensembles around the world. It can be found on many albums, including *The Legacy of John Barnes Chance*, recorded by the Illinois State University Wind Symphony, with Stephen K. Steele conducting. In 1966 the piece was awarded

the American Bandmasters Association's Ostwald Award for outstanding wind band composition.

Charles Carter was born in Oklahoma and grew up in Ohio. Carter studied music at Ohio State, Eastman, and Florida State, where he was on the composition faculty.

Symphonic Overture is bright and lively with rhythmic motives and syncopation throughout. The piece is in ABA form with an introduction, a slower melodic B section and then a return of the theme as a short fugue.

Charles Ives was born in Danbury, Connecticut. His father was a Civil War Bandmaster, which deeply influenced Ives' love of folk and homemade music. He went on to study music at Yale and pioneered the use of banging fists on the piano, which is now referred to as "tone clusters". Ives was deeply influenced by folk music but his music was widely rejected during his lifetime. Although a composer his whole life, Ives earned a living as an insurance executive. Listen for familiar tunes weaved into the composition.

Jonathan Elkus, arranger, writes, "The songs and sketches assembled in *Old Home Days* reflect Ives' lifelong love of familiar tunes and home grown music making.

- I. Waltz
- II. The Opera House/Old Home Day
 "...a youngster's breathless expectancy as the pit band strikes up the overture."
- III. The Collection
 "Refers to a church offering...the Organist, Soprano, and Response by the Village Choir"
- IV. Slow March from Handel's oratorio, Saul
 "Composed for the funeral of a family pet...the Children's' faithful friend..."
- V. London Bridge is Fallen Down!

A product of the rich cultural life of Chicago, composer-conductor *Mark Camphouse* was born in Oak Park, Illinois in 1954. He holds undergraduate and graduate degrees in music from Northwestern University where he studied conducting with John P. Paynter, composition with Alan Stout, and trumpet with the late Vincent Cichowicz. A scholarship from the prestigious Civic Orchestra of Chicago (Training Orchestra of the Chicago Symphony) enabled Camphouse to study trumpet privately for two years with legendary Chicago Symphony Principal Trumpet Emeritus, Adolph Herseth.

Camphouse began composing at an early age, with the Colorado Philharmonic premiering his First Symphony when he was 17. His 25 published works for wind band (Alfred, Kjos, Southern, and TRN Music Companies) have received widespread critical acclaim and are performed widely in the US and abroad. Many may be heard on the Albany, Citadel and Summit labels. His compositions have been performed in such prestigious venues as Carnegie Hall, The Kennedy Center, Orchestra Hall-Chicago, Royal Albert Hall-London, and conferences of the World Association for Symphonic Bands and Ensembles, College Band Directors National Association, Music Educators National Conference, American Bandmasters Association, and Midwest International Band and Orchestra Clinic. Principal commissions include those by the John P. Paynter Foundation, William D. Revelli Foundation, Bands of America, Inc., The United States Army Band, The United States Marine Band, Northshore Concert Band, and America's finest college, high school, and community bands.

Camphouse is Professor and Associate Director of the School of Music at George Mason University where he conducts the wind symphony and teaches courses in conducting and composition. Other principal artistic, administrative, and educational positions he has held include serving as Music Director and Conductor of the New Mexico Music Festival at Taos Symphony Orchestra (1977-1982), Music Division Head of the Virginia Governor's School for the Arts (1985-1989), Acting Dean of Music of New World School of the Arts in Miami, Florida during the 1998-99 academic year, and Director of Bands at Radford University in Virginia from 1984-2006.

He won the 15th Annual National Band Association Composition Competition in 1991, received the 1991 Radford University Dedmon Award for Professorial Excellence (Radford's highest faculty honor), and attained regional finalist status in the prestigious White House Fellowship Competition in 1992. Virginia Governor Mark Warner presented Professor Camphouse with a 2002 Outstanding Faculty Award, sponsored by the State Council of Higher Education for Virginia. This award is the Commonwealth's highest honor for faculty at Virginia's colleges and universities for demonstrated excellence in teaching, research, and public service.

Mark Camphouse has been married to Elizabeth Ann Curtis since 1982. They have twin daughters, Beth and Briton.

A hymn for all children, *Watchman, Tell Us of the Night* portrays the loneliness, loss of innocence and yet enduring hope of the survivor of child abuse. The work is a musical tribute to survivors, often dreamlike in nature, as seen through the eyes of the child. With this work, Mr. Camphouse responds to the shockingly widespread national tragedy of child abuse. Victims often suffer life-long effects mentally, physically, and socially. This shameful societal illness must be faced openly, honestly, and compassionately.

The title, taken from John Bowring's 1825 text setting of George Elvey's church hymn, *Watchman, Tell Us of the Night*, is also known as the Thanksgiving hymn, "Come Ye Thankful People Come".

Watchman, Tell Us of the Night was commissioned by the St. Louis Youth Wind Ensemble, Milton, Allen, Conductor and is dedicated to the composer's twin daughters, Beth and Briton.

*Watchman, tell us of the night. For the morning seems to dawn;
Traveler, darkness takes its flight; Doubt and terror are withdrawn.
Watchman, let thy wanderings cease; Hie thee to thy quiet home.
Traveler, yes; it brings the day. Healing wholeness now has come!*

David Maslanka (born 1943) was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did graduate work at Michigan State University with H. Owen Reed.

Maslanka's works for winds and percussion have become especially well known. They include among others, *A Child's Garden of Dreams* for Symphonic Wind Ensemble, *Concerto for Piano, Winds and Percussion*, *Mass* for soloists, chorus, boys chorus, wind orchestra and organ, two Wind Quintets and 9 Symphonies. Percussion works include, *Variations of 'Lost Love'* and *My Lady White*: for solo marimba, and three ensemble works: *Arcadia II: Concerto for Marimba and Percussion Ensemble*, *Crown of Thorns*, and *Montana Music: Three Dances for Percussion*. In addition, he has written a wide variety of chamber, orchestral, and choral pieces.

David Maslanka's compositions are published by Carl Fischer, Inc., Kjos Music Company, Marimba Productions, Inc., the North American Saxophone Alliance, and OU Percussion Press, and have been recorded on Albany, Cambria, CRI, Mark, Novisse, and Klavier labels. He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough College of the City University of New York. He now lives in Missoula, Montana. David Maslanka is a member of ASCAP.

The title ***Heart Songs*** comes from the image of watering the tree of life with the blood of the heart. It is my hope with this music to provide a substantial and deeply felt piece for young players. The second and third songs are based on melodies from the 371 Chorales by J.S. Bach.

~Note by the composer

University Band Personnel

Flute

Rebecca Bergmann
Harlie Campbell
Leslie Dale
Melanie Francik
Miranda Henson
Maggie Johnson
Taylor Kremer
Kirstina Lopez*
Jamie Moffit
Hannah Musgrove
Kristen Salomen
Sara Sneyd
Katie Wildeman

Oboe

Marion Eshafi
Emily Green*
Stacey Lorenz

Clarinet

Mike Basile
Samantha Bell-
Brown*
Rachel Bohlmann
Gabriella Esquivel
Megan Gailey
Kerry Garvey
Macy Harre
Jessica Hummel
Kimberley Kleckler
John Loving
Anna Minter
Lauren Nold
Jenny O'Shea
Sarah Strauss

Bass Clarinet

Kristine DeGonia
Rebecca Duxler*
Clark Williams

Bassoon

Jeff Byrnes*

Alto Saxophone

Taylor Bauer*
Clarence Boyd
Breana Brown
Matt Certa
Christine Ewald
Adonis Hill
Matt Lindberg
Kate Sandoval
Collin Snyder
Deane Wagner
Rob Wolter

Tenor Saxophone

Allison Klos*
Sammi Angelakos
Jenn Sandoval

Baritone

Saxophone

Avery Lopez*
Dane Thompson
Jason Manley

Trumpet

Brad Bauman
Michel Binder
Nicole Campbell
Molly Fogel
Alvaro Gonzalez
Katelyn Hays*
Ryan Hentschel
Billy Keene
Mike Kelly
TJ Mitchell
Tom O'Hearn
Spencer Powell
Michael Ruffatti
Adam Schierenbeck

Trumpet (continued)

Garrett Soliday
Annie Sturtewagen
Nate Titus

Horn

Julie Arentsen
Lizzie Bebel*
Amanda England
James Habisohn
Rachael Haney
Latesha Owens

Trombone

Jeremy Braun
Sarah Geekie
Jenna Hartnett
Mark Nakayama
Matt Swiec
Madeline Totten
Brad Windsor*

Euphonium

Michael Crawford
Kellie Gregory
Ryan Johnson*
Justin Red
Sarah Schwarzhaupt

Tuba

Lucas Chamberlain
Brody Felix
Kara Hale
Claire Perez

Percussion

Ryan Fernandez
Anthony Greer
David Hepler
Trevor Rickerd
Joel Studebaker
Brett Thole

**Indicates Principal*

Symphonic Band Personnel

Flute and Piccolo

Jen Jones
Carly Piland
Brenna Martin
Tamara Grindley
Alicia Sandridge

Oboe

Terri Rogers
Brody Felix
Lisa Beymer

Clarinet

Andy Lucas
Brian Do
Mallory Webber
Rebecca Gorz
Allison Kreps
Caitlin Sawyer
Maria Mathine
Breana Brown
Caroline Shaw
Matthew Bactat

Bass Clarinet

Brandice Thompkins
Kyle Lawell

Contra Bass and Contra

Alto Clarinets
Katie Sobkoviak

Bassoon

Samantha DeCarlo
Kaitie Spittler
Saran Sailer
Amanda Clement

Alto Saxophone

Mike Basile
Jeff Blinks
Katie Elsen
Alex Pantazi

Tenor Saxophone

Tyler Gunther
Cody Barnett

Baritone Saxophone

Adam Unnerstall

Horn

Sarah Williams
Emily Mullin
Gregory Sorrell
Monica Gunther
Conner Bowman

Trumpet

Tristan Burgman
Drew Torbert
Vinny Olsauskas
Dominic Fortino
Wes Brabeck
Josh Andrews
Spencer Kibbler
Anthony Greer
Seth Reiker

Trombone and Bass

Trombone

Jonathan Sabin
Tom Flynn
Logan Hammel
Cameron Kotovsky
Bob Hopman
Grant Unnerstall

Euphonium

Nathan Seals
Joshua Damore
Paige Meisenheimer
Derek Carter

Tuba

Tom Conard
Mitch Thermos

Percussion

Scott Grigoletto
Brad Bauman
Tyler Bohac
Brenden Cabrera
Jorge Colon
Rachel Shorten
Hillary Ulman

String Bass

Matt Stewart

Piano

Maria Mathine