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Student Ensemble: Wind Symphony, November 15, 2013

Stephen K. Steele Director

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*Illinois State University
College of Fine Arts
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WIND SYMPHONY

Stephen K. Steele, *Conductor*

David Maslanka, *Guest Composer*

Paul Nolen, *Soprano Saxophone*

Iridium Saxophone Quartet, *Guest Artists*

This is the seventy-sixth program of the 2012-2013 Season

**Center for the Performing Arts
Thursday Evening
November 15, 2012
8:00 p.m.**

Program

Roy Magnuson ***BOOK OF THE DEAD (2012)***
(born 1983) *Concerto for Soprano Saxophone, Winds and Percussion*

- I. All the Evil Upon Me Has Been Removed
- II. Guarding Against the Loss of Heart
- III. Defending Against Being Devoured by Servants of Osiris
- IV. The Weighing of the Heart

Paul Nolen, *soprano saxophone*

American Premiere

Interlude

David Maslanka ***A CHILD'S GARDEN OF DREAMS (1981)***
(born 1943)

- I. There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.
- II. A drunken woman falls into the water and comes out renewed and sober.
- III. A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.
- IV. A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.
- V. An ascent into heaven where pagan dances are being celebrated; and a descent into hell, where angels are doing good deeds.

Interlude

David Maslanka *Concerto for Saxophone Quartet and
Wind Ensemble (2012)*

I. Slow

II. Moderate

III. Slow – Moderately Fast

Iridium Quartet

Paul Nolen, *soprano saxophone* Marcos Colón, *alto saxophone*
Paul Forsyth, *tenor saxophone* Eric Lau, *baritone saxophone*

Premiere

Program Notes

Roy David Magnuson (b. 1983) has composed music for orchestra, wind ensemble, concert band, chamber ensembles, vocalists, electroacoustic ensembles, and films. His works have been performed throughout the United States at venues such as the Red Note Music Festival, the New Music Cafe, Illinois State University, Ithaca College, University of Nebraska-Lincoln, University of Arkansas-Fort Smith, University of Texas-Arlington, University of Alabama-Tuscaloosa, and by the Elan String Quartet, the Quasari Quartet, the Quad City Wind Ensemble and the Air Force Band of Mid-America.

Roy received his B.M. Theory/Composition from Illinois State University in Normal, Illinois, his M.M. Composition from Ithaca College in Ithaca, New York, and his D.M.A from the University of Illinois. Private studies include Don Davis, David Maslanka, George Tsontakis, Jennifer Higdon, Steven Stucky, Karel Husa and Joan Tower.

Due to the success of his wind writing, in 2008 Roy was asked to contribute a chapter to the GIA Publication *Composers on Composing for Band, Volume IV* which is currently available via GIA Publications.

Roy is currently an Instructional Assistant Faculty member at Illinois State University where he teaches freshman and sophomore theory, and various music literature courses.

Roy is a member of ASCAP and his music is recorded on Albany Records.

The Book of the Dead ostensibly depicts the path of a soul through the Egyptian afterlife. Each movement is representative of one of the “spells” contained within the ancient Book of the Dead. “All the evil upon me has been removed” represents the cleansing power of death and the moment of passing into the afterlife. “Guarding against the loss of heart” captures the struggle to maintain self-identity amongst the confusion and terror of the afterlife. “Protecting against being devoured by servants of Osiris” represents the physical manifestation of terror and struggle. “The Weighing of the Heart” is the final judgment. Was the life lived worthy of eternal rest and comfort?

The narrative structure of the piece follows this closely and can be heard as somewhat programmatic; the saxophonist is the lost soul, struggling to overcome the forces that seek to devour, dement and consume.

As a young composer, the idea of being overwhelmed by the constant inundation of sound, and by the pressures of being a professional, is quite terrifying. What does it mean to be me? This piece, in a big way, is about that. “Guarding against the loss of heart” is a collection of quotations (there are

dozens of quotations in movement two alone – from both the classical and “pop” traditions – see if you can identify them all!) and is representative of this very thing. I imagine myself as the lost soul stepping into the new, terrifying world, being pulled at in each direction by forces (in this case, musical quotations), trying to sway me from my path. The aggregate is chaotic, confusing, quirky, disturbing. It is hard to keep focus and direction.

Moonlight Sonata continually returns across all four movements at moments of repose. It serves to unify the entire composition, while also giving the soloist a place of solace and rest. One of my earliest musical memories is of this piece. To me it is music and emotion at a very fundamental level and still is a place of comfort and stability in my life.

Note by composer

David Maslanka 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 in composition at Michigan State University with H. Owen Reed.

Maslanka's works for wind ensemble have become especially well known. They include the 2nd, 3rd, 4th, 5th, 7th, 8th, and 9th Symphonies, *Mass*, 12 concertos, and numerous concert pieces. In addition, he has written a wide variety of chamber, orchestral, and choral works.

David Maslanka's compositions are published by Carl Fischer, Inc. and David Maslanka Publications and are recorded on numerous 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 and composes in Missoula, Montana.

A Child's Garden of Dreams was commissioned by, and is dedicated to John P. Paynter and the Northwestern University Symphonic Wind Ensemble. It is a study in balances and contrast designed to carry the listener from start to finish. Maslanka's goal in his music is “to pull the player and listener forcefully through a musical space. If it works right, all elements of the conscious and unconscious are engaged. It is conscious dreaming and the participants emerge energized and refreshed.”

I selected five of the twelve dreams of a young girl that appear in *Man and His Symbols* by Karl Jung as subjects for the movements of this work. The following is Jung's discussion of those dreams:

“A very important case came to me from a man who was himself a psychiatrist. One day he brought me a handwritten booklet he had received as a Christmas present from his 10-year-old daughter. It contained a whole series of dreams she had when she was eight. They

made up the weirdest series of dreams I have ever seen, and I could well understand why her father was more than just puzzled by them. Though childlike, they were uncanny, and they contained images whose origin was wholly incomprehensible to the father . . . In the unabridged German original, each dream begins with the words of the old fairy tale: ‘Once upon a time . . .’ By these words the little dreamer suggests that she feels as if each dream were a sort of fairy tale, which she wants to tell her father as a Christmas present. The father tried to explain the dreams in terms of the context. But he could not do so because there appeared to be no personal associations to them . . . The little girl died of an infectious disease about a year after that Christmas . . . The dreams were a preparation for death, expressed through short stories, like the tales told at primitive initiations. . . The little girl was approaching puberty, and at the same time, the end of her life. Little or nothing in the symbolism of her dreams points to the beginning of a normal adult life. When I first read her dreams, I had the uncanny feeling that they suggested impending disaster. These dreams open up a new and rather terrifying aspect of life and death. One would expect to find such images in an aging person who looks back on life, rather than to be given them by a child. Their atmosphere recalls the old Roman saying, ‘Life is a short dream,’ rather than the joy and exuberance of its springtime. Experience shows that the unknown approach of death casts an ‘adumbratio’ (an anticipatory shadow) over the life and dreams of the victim. Even the altar in Christian churches represents, on one hand, a tomb, and on the other, a place of resurrection - the transformation of death into eternal life.”

I have selected five of the twelve dreams as motifs for the movements of this composition:

- No. 1 There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.
- No. 2 A drunken woman falls into the water and comes out renewed and sober.
- No. 3 A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.
- No. 4 A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.

No. 5 An ascent into heaven where pagan dances are being celebrated; and a descent into hell, where angels are doing good deeds.

Note by composer

This *Concerto* can be spoken about in terms of community: the community of the wind ensemble comes together to support the community of the saxophone quartet and you as listeners complete the community of musical sharing. In this spirit the saxophone quartet acts for the most part as a unit. The four are tightly woven together. They are siblings with arms interlocked, helping and pushing one another along this musical journey.

The idea of community is supported further by the *Chorale* melodies which underlie the first and second movements. I have tried to understand why for so many years the melodies from J.S. Bach's collection of Four-Part Chorales have had such a magnetic attraction for me. I am not a Lutheran, nor even a practicing Christian. I believe that these melodies touch a responsive chord because of their ancient origins. They are the result of countless generations of individuals and communities touching and shaping them, and through this they have come to embody the human spirit in a very simple but powerful way. These melodies are like magic stones; touching them opens me to my own imaginative musical adventure.

The third movement is the most Baroque thing I have ever written, which may be the result of my having listened repeatedly in the past year or so to the keyboard concertos of J.S. Bach. They are miniature gems, exquisitely crafted, and exquisitely expressive. I hope something of this has rubbed off on me!

Note by the composer

Paul Nolen has appeared as soloist, chamber musician, and jazz artist throughout the United States, Canada, Puerto Rico, and the UK. As a soloist, he recently appeared at the World Saxophone Congress XVI where he premiered Roy Magnuson's Concerto for Saxophone and Wind Ensemble. He has also recorded David Maslanka's Concerto for Saxophone and Wind Ensemble with the Illinois State University Wind Symphony, available on the Albany Record Label. In Illinois, Paul is the first-call saxophonist with the Illinois Symphony Orchestra, and has performed with groups ranging from the Peoria Symphony Orchestra, Mexico City's ONIX Ensemble, the Sonic Exploration Society, and appeared numerous times as soloist with the ISU Wind Symphony and Symphonic Bands. He currently tours and performs as soprano saxophonist of the Iridium Saxophone Quartet.

A strong advocate of new music for the saxophone, Paul has recently commissioned new works and transcriptions by composers David Maslanka,

Roy Magnuson, Carl Schimmel, Marcus Maroney, Ben Stonaker, Sonia Morales, Howard Frazin, John McDonald, Shih-Hui Chen, and Sam Merciers. Also known for his vibrant and successful teaching, Dr. Nolen currently serves as Assistant Professor of Saxophone at Illinois State University where he teaches saxophone, chamber music, and jazz improvisation. During the summers of 2008 and 2009, Paul was named Artist-in-Residence, performing and teaching saxophone and jazz at the Aberystwyth International Music Festival in Wales. He has given numerous masterclasses and lectures throughout the United States, including classes at the National Conservatory of Puerto Rico, Brevard Music Festival, University of Missouri at Kansas City, Louisiana State University, East Carolina University, the University of New Mexico, and University of Southern Mississippi.

Paul received both the Doctor of Musical Arts and Masters of Music degrees in performance from the College of Music at Michigan State University, and the BM from the University of Missouri at Kansas City. His teachers and mentors have included Joseph Lulloff, Tim Timmons, Gary Foster, Hal Melia, and Jackie Lamar.

Drawing upon a rich history of nearly ten years of shared collaboration, saxophonists Paul Nolen, Marcos Colón, Paul Forsyth, and Eric Lau join forces in the acclaimed **Iridium Quartet**. Praised by Pulitzer Prize-winning composer Michael Colgrass as giving “a stunning performance ... with elegance and grace,” the quartet has appeared throughout the United States and Puerto Rico, and in the U.K. Iridium is also the recipient of a prestigious 2012 Aaron Copland Fund Recording Grant, allowing the quartet to record its first album of new American music in June 2013.

Iridium has recently appeared as headliners and artists-in-residence at the Festival of New American Music (FeNAM) in Sacramento, CA, and at the John Donald Robb Composers’ Symposium in Albuquerque, NM. In 2011, Iridium performed a concert tour of Puerto Rico with concerts and public outreach in San Juan, Caguas, and San German. The quartet has commissioned works and given premieres by composers Marcus Maroney, Carl Schimmel, Sonia Morales, and Ben Stonaker.

Members of the quartet teach at various universities throughout the United States. Dr. Eric Lau is Associate Professor of Saxophone and Associate Chair of the Music Department at the University of New Mexico. Dr. Paul Forsyth is Assistant Professor of saxophone at Northwestern Louisiana State University. Marcos Colón is in the final stages of completing his DMA in Performance from Louisiana State University.

Wind Symphony Personnel

Piccolo, Flute and Alto Flute

James Thompson, *Cape Girardeau*
Pam Schuett, *Algonquin*
Kaitlin King, *Lombard*
Erica Collins, *Mokena*
Kyle Johnson, *Northbrook*

Oboe and English Horn

Jaimie Connelly, *Park Ridge*
David Merz, *Edwardsville*
Brad Cardella, *Lemont*

E-flat Clarinet

Lauren Willis, *Powder Springs, GA*

Clarinet

Mark Donahue, *Morton*
Beth Hildenbrand, *Fairbury*
Hannah Edlen, *Rockford*
Jamie Orzechowski, *Windsor, CO*
Josh Wunderlich, *Alton*
Lauren Willis, *Powder Springs, GA*
Nathan Gross, *Lockport*
Kara Hale, *Joliet*

Low Clarinets

Gustav Johnson, *Fairbury*
Aaron White, *Plainfield*
Hannah Edlen, *Rockford*
Will Brocker, *Lemont*

Bassoon and Contrabassoon

Kay Schutte, *Bloomington*
Matt Kowalczyk, *West Dundee*
Aston Karner, *Itasca*
Yazmin Torres, *Schaumburg*

Saxophones

Nick DiSalvio, *Manahawkin, NJ*
Thomas Giles, *Colorado Springs, CO*
Jodi Slagel, *Washington*
Brett Thole, *Breese*
Tre Wherry, *Crest Hill*

Horn

Nancy O'Neill, *Algonquin*
Amanda Muscato, *Oswego*
Christine Hansen, *Monroe, WI*
Kevin Krivosik, *Hanover Park*
Joey Fontanetta, *Joliet*

Trumpet and Piccolo Trumpet

Pagean Sanders, *Mechanicsburg, PA*
Sean Hack, *Maplewood, NJ*
Karol Domalik, *Lemont*
Philip Carter, *Collinsville*

Trombone

Justin Marxman, *Effingham*
Corbin Huber, *Fairbury*

Bass Trombone

David Gerber, *Peoria*

Euphonium

Patrick Geren, *Rocky Face, GA*
Jeff Byrnes, *Hickory Hills*

Tuba

Tim Schachtschneider, *Minooka*
Jason Lindsey, *Bloomington*

String Bass

Laura Bass, *Vernon Hills*

Piano

Se Jeong Jeong, *Seoul, South Korea*

Harp

Molly McKenzie, *Urbana*

Percussion

Dan Bretz, *Crystal Lake*
Kyle Barshinger, *Galesburg*
Dan Benson, *Chicago*
Kevin Green, *Orland Park*
Ksenija Komljenovic, *Belgrade, Serbia*
Mallory Konstons, *Aurora*
Kyle Singer, *Chicago Ridge*

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Pianist Jade Simmons
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Sat., Mar. 2 - 8 p.m. - KALEIDOSCOPE

Flutist Kyle Dzapo
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Soprano Kara Shay Thomson
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