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Symphonic Band

Stephen K. Steele Conductor
Illinois State University

Daniel J. Farris Conductor

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Music Department
Illinois State University

Symphonic Band

Stephen K. Steele & Daniel J. Farris,
Conductors

Graduate Assistants
Jeffrey Allison John Eustace Amy Johnson

Braden Auditorium
Sunday Afternoon
October 18
3:00 p.m.

Twenty-Second program of the 1992-93 season.

Program

Eternal Father, Strong to Save (1975)

Claude T. Smith
(1932-1988)

Symphony No. 3 (1961)

Allegro energico
Adagio
Allegretto
Allegro con brio

Vittorio Giannini
(1903-1966)

English Dances (1950)

Andantino
Vivace
Mesto
Allegro risoluto

Malcom Arnold
(born 1921)
(arranged by Maurice Johnstone)

Symphonic Songs (1957)

Serenade
Spiritual
Celebration

Robert Russell Bennett
(1894-1980)

Enigma Variations (1899)

Theme
Var. I (C.A.E.)
Var. II (W.M.B. IV)
Var. III (R.P.A. V)
Var. IV (G.R.S. XI)
Var. V (Nimrod IX)
Var. VI -Finale (E.D.U. XIV)

Edward Elgar
(1857-1934)
(arranged by Earl Slocum)

Program Notes

Eternal Father, Strong to Save

Claude T. Smith (1932-1988) was born in Missouri, educated in Kansas, and was active throughout the United States as an educator, a clinician, and a composer. *Eternal Father, Strong to Save* is based on the United States Navy Hymn. Written in ABA form, this exciting composition begins with a brilliant brass fanfare, followed by the horn stating the principle theme. Quiet solo sections and energetic *tutti*'s as well as duple against triple ostinato sections help to create both the tension and the drive that make *Eternal Father, Strong to Save* a vigorous and emotional piece.

Symphony No. 3

Vittorio Giannini (1903-1966) began his career by taking violin lessons with his mother at their home in Philadelphia. At the age of nine he went to the Royal Conservatory in Milan, Italy where he studied composition. He finished his composition studies at the Julliard school, and later taught composition at the Julliard School of Music, the Manhattan School of Music and the Curtis Institute. A highly gifted and superbly trained musical craftsman, Giannini has explained his philosophy of composition as follows: "The composer's duty is to express what is in him with utmost sincerity, with no thought of whether it is original and no desire to make an impression by doing startling things."

Symphony No. 3, in four movements, is both expressive and sincere. The first movement, in sonata-allegro form and marked "Allegro energico," opens with a victorious statement in the upper woodwinds played over a driving pulse in the horns and low woodwinds. The contrapuntal development section contains a fugue and extensively develops both themes. The second movement exploits the lyric capabilities of the woodwind section. In ABA form, this movement contains sections of quiet, restful beauty. The third movement, ABAB, is an example of rhythmic playfulness. Here, the kaleidoscopic shifting pulses of 6/8 and 3/4 meters rebound over and upon one another in an intriguing fashion. The final movement, in sonata-allegro form, begins with a tremendous woodwind sweep, and its pure excitement gives a thrilling emotional climax to the work.

English Dances

Malcolm Arnold's (b.1921) list of works is impressive, containing six symphonies, ten concertos, much chamber music, two ballets, and music for several films. Arnold, an Englishman, wrote *English Dances* in 1950, and though the melodies sound like authentic folk-tunes, each theme is actually an original composition of Arnold. In the dances he uses the Dorian, Mixolydian, and Aeolian modes which are characteristic of folk music. The first dance, for example, is an andantino in the Dorian mode. The lilting theme is first heard in the flute and oboe against a lilting accompaniment in the horns, timpani, and muted trumpets. The second dance, marked "Vivace," is in the Mixolydian mode. The gloomy third dance is in Aeolian and uses a simple pentatonic theme which is heard four times, each time rising a major third. The final movement is in the Mixolydian mode. Here the brass play the principle role as the theme is passed from one section of the band to another.

Symphonic Songs (1957)

Robert Russell Bennett (1894-1980) has made enormous contributions to American music, especially in the American music theatre for which he has orchestrated over 200 shows. Bennett has contributed to other music mediums also, composing chamber music, operas, organ music, symphonies, movie and television scores, and works for band.

Symphonic Songs was commissioned by the Kappa Kappa Psi Band Fraternity, and the premiere performance was by the National Intercollegiate Band at the 1957 Kappa Kappa Psi national convention in Salt Lake City. More than thirty years later *Symphonic Songs* remains a standard in the band repertoire and is performed often throughout the country. In the words of Robert Russell Bennett:

Symphonic Songs are as much as a suite of dances or scenes as songs deriving their name from the tendency of the principal parts to sing out a fairly diatonic tune against whatever rhythm develops in the middle instruments. The Serenade has the feeling of strumming, from which the title is obtained, otherwise it bears little resemblance to the serenades of Mozart. The Spiritual may possibly strike the listener as being unsophisticated enough to justify its title, but in performance this movement sounds far simpler than it really is. The Celebration recalls an old-time country fair with cheering throngs (in the woodwinds), a circus act or two, and the inevitable mule race.

Enigma Variations

Sir Edward William Elgar (1857-1934) was the first English composer to obtain international recognition in the nineteenth century. Elgar believed that music was in the air and only needed to be notated. The *Enigma Variations* were written for orchestra in 1899 and bore the dedication, "To My Friends Pictured Within." The theme and fourteen variations belong to a period in which Elgar developed the style which placed him in the front rank of English composers. The immediate success of the opus can be attributed in part to its programmatic characteristics, but the fact the work has lived and continues to bring enjoyment to audiences is due to the contrasting moods and to Elgar's masterful writing for instruments. Earl Slocum has selected six variations to transcribe.

The theme is expressive in itself, tender and noble. Variation I (C.A.E.) is a study of the composer's wife, Caroline Alice. Variation II (W.M.B.) marches in with the furious energy of a country squire, William M. Baker. Variation III (R.P.A.) takes as its subject a son of Malcom Arnold. Variation IV (G.R.S.) is George R. Sinclair, organist of Hereford Cathedral. Variation V is called Nimrod. Nimrod is the great hunter of the Bible; "hunter" on German is "Jaeger," so the subject is A.J. Jaeger, publisher. Variation VI (E.U.D.) is the nickname for Elgar known only to his close friends. Said to depict his strugglings and energies, the work is nevertheless concluded nonprogrammatically so that it completes the series of variations in a broad, triumphant presentation of the original theme in major.

Flute

Laura Grant
Kristie Skinner
Katie Sandretti
Amy Lloyd
Jennifer Myrick
Jenny Jonen
Carrie Strahs
Christy Haberkamp
Lisa Rossi
Jessica Bis

Oboe

Julie Friedrich
Matt Dethrow

Bassoon

Lynnette Sawyer
Heather Igo
Tamara Klingelsmith
Christine Sohl

Clarinet

Jami Green
Jason Fichtel
Theresa Paluch
Deanna Bush
Kristina Clark
Jill Juchcinski
Donna Chrisanti
Nicole Hines
Jennifer Hatfield

Bass Clarinet

Karl Kalis
Jennifer Braun

Alto Saxophone

Lisa Rocen
Michelle Koester
Wendy Helstern

Tenor Saxophone

Chris Peterson

Baritone Saxophone

Geoff Harrigan

Horn

Brandon Simmock
Alison Helmetag
Matt Bengston
Lynn Kirchenberg
Eric Pingel
Kathy Laurie

Trumpet

Laura Enos
Johnnie Green
Craig Rahala
Mike Emme
Danielle Dauw
Joe Kuryla

Trombone

Kathy Hoff
Paul Hefner
Dawn Trotter
Erik Zoeller
John Eustace
Joanne Stolfi

Euphonium

Milagros Cruz
Jeremy Linn
Brian Bruggemann

Tuba

David Huber
Andy Rummel
Derick Crow

Percussion

* Ray Fineron
Mike Mercer
Kevin Lucas
Mike Dickson
Lee Svec