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Ensemble Concerts: Wind Symphony, January 28, 1993

Stephen K. Steele Conductor
Illinois State University

James F. Keene Conductor

Kimberly M. McCoul Flute

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**Music Department
Illinois State University**

WIND SYMPHONY

Stephen K. Steele, *Conductor*

James F. Keene, *Guest Conductor*

Kimberly M. McCoul, *Flute*

Graduate Assistants

Jeffrey Allison John Eustace Amy Johnson

**Peoria Civic Center Auditorium
Thursday Evening
January 28, 1993
7:00 p.m.**

Program

Celebration (1991)

Preludium for Wind, Brass, Percussion, Harp and Piano

Edward Gregson
(born 1945)

Folksongs for Band—Suite No. 3 (1990)

Droylsden Wakes
Lord Bateman
Three Ships and Lisbon

David Stanhope
(born 1952)

James F. Keene, *Conductor*

Surprise, Pattern, Illusion (1985)

Prehistoric Cave Ceremonies
Visual Music for Solo Flute, Orchestral Winds and Percussion
Lascaux
Prelude (Into the cavern)
A Burst of Painted Animals
Trois frères
Prelude
The Sorcerer
Tuc D' Audoubert
Prelude (the stalagmite crystal chamber)
Clay Bison
Out into the Night

Daniel Bukvich
(born 1954)

Kimberly M. McCoul, *Flute*

Sinfonia "Il Fiume" (1984)

Lento—Allegro deciso
Adagio
Scherzo: Allegro scherzando
Lento—Allegro vivace

Jurriaan Andriessen
(born 1925)

Program Notes

Celebration was commissioned by the Royal Liverpool Philharmonic Society to mark its 150th anniversary. It was first performed by the Royal Liverpool Philharmonic Orchestra at Philharmonic Hall, Liverpool on 21 March 1991. Of the composition, Gregson comments:

"I was particularly pleased to receive the invitation to write this piece, as it gave me an opportunity to compose a work which would celebrate not just the birthday of a great orchestra, but the skills of a fine group of players, allowing them to demonstrate both their virtuosity and their capacity for sustained sensitive playing. It seemed appropriate to make it a sort of miniature Concerto for Orchestra (albeit without the strings), and despite its brevity I have highlighted each department of the ensemble in turn before bringing them together at the end.

The piece plays continuously, but sections are clearly distinguishable: 1, brass, timpani, percussion and piano; 2, wind trios, harp and percussion; 3, wind only (chorale); and, 4, full ensemble. It opens with a fanfare (announced by three spatially separated trumpets and tubular bells), essentially exuberant music which plays an important part later on. This leads into the second section, basically scherzo-like but with an expressive central passage. Instruments are introduced in the following order: flutes, clarinets, oboes, bassoons. A brief tutti ushers in a simple chorale, marked *molto sostenuto*. The development follows, often highly charged rhythmically, and using material from the first two sections plus a new idea heard on trumpets. The music rises to a climax which moves directly into a reprise of the chorale, in combination with the opening fanfare, to bring the work to a triumphant conclusion."

Each of David Stanhope's folksong suites is based on tunes from Great Britain, and all are dedicated to the memory of Percy Grainger. Like the folk-music settings of that composer, they use original melodies as a means for harmonic and contrapuntal invention in a variation or *passacaglia*-like form.

Suite No. 3 consists of three settings: "Droylsden Wakes," a sentimental verse-and-chorus piece (Droylsden is an old village in Lancashire); "Lord Bateman," a vigorous, virtuosic setting with constant metric changes; and "Three Ships and Lisbon," a mixture of two folk tunes and a third original melody by the composer. In this last setting, one might imagine the bells of a distant town with the listener and his party approaching; on entering the town, the visitors are overwhelmed with the majestic "3 Ships" melody, but nevertheless, they attempt to whistle their own tunes over the top.

Daniel Bukvich provides the following from *The Creative Explosion* (an inquiry into the origins of art and religion) by John E. Pfeiffer, Harper and Row, 1982:

Prehistory has left no record more spectacular than the art in the main hall or rotunda of the Lascaux Cave in Southern France. The way in leads through a metal door, down a flight of stairs, through another metal door, to the threshold of the hall. It is pitch dark inside (into the cavern), and then the lights are turned on. Without prelude, before the eye has a chance to become intellectual, to look at any single feature, you see it whole, painted in red and black and yellow, a burst of animals, a procession dominated by huge creatures with horns. The animals form two lines converging from left and right, seeming to stream into a funnel-mouth, toward and into a dark hole which marks the way into a deeper gallery.

Further into the cave . . . along a passage cluttered with fallen rocks, and a half-slide down a slippery clay slope brings one into a large wide pit, the floor of the chamber. This place is known as the "sanctuary." A highly loaded word implying a great deal that remains to be proved such as a belief in supernatural beings and a system of myth and ritual, a religion or protoreligion. But in surroundings like these, the word can be justified or at least forgiven, because of the use of art and topography to create an enhanced feeling of awe and mystery.

This place of hundreds of engravings contains only one printing, probably the most widely reproduced of all Upper Paleolithic works of art. Viewed best from a point about halfway down the clay slope, it looms over the sanctuary from a high wall near the top of a deep crevice. A figure drawn in heavy outline, bent over in an almost impossible crouching position, with wide-staring owl-like eyes and the ears and antlers of a stag, with legs and body that look human and short forelimbs with paws rather than hands. The

figure has a horse's tail and a vaguely beak-shaped nose.

Many observers believe it represents a masked man dressed in some sort of ceremonial costume, and refer to it as "The Sorcerer" or "Horned God." Others think of it as a mythical composite creature. It dominates the sanctuary, can be seen from certain positions only, and one wonders about its possible relationship to another "sorcerer" hidden in a short passage at the back of the pit and apparently playing a bow-shaped music instrument.

Even more tantalizing is the relationship between the sanctuary and the remarkable chamber at the very end of the Tuc cave, only 15 yards away as the mole burrows but isolated by tons of debris that filled in the connection ages ago. Half hidden among the trees, the entrance to Tuc is the outlet of a river which runs through the hill. The journey through the cave is difficult and there is much evidence of some sort of pattern along the way to the innermost chamber, a series of features passed in sequence.

... A pile of engraved limestone slabs ... a series of rearranged fossil bones of cave bears that lived, hibernated, and died in the Tuc Galleries—a smashed skull with teeth removed, a rib aligned parallel to the path as if to serve as a direction marker.

Past the rib are more features, all strange and out of place in their cave settings, all there with a purpose and inviting guesses, and all frustrating as far as true understanding is concerned ... the complete skeleton of a snake ... three teeth, of a fox, a bison, and an ox—all juvenile, pierced and printed with red ochre, possibly strung together originally.

The most enigmatic feature of all, the last in the series before the innermost space at the cave's end, is a small side chamber. Some sort of activity went on here, and all we can say about it is that it must have been rather intense and probably noisy. Impressed on the clay floor are about fifty heel prints of children estimated to have been thirteen to fifteen years old. There is something puzzling about these vestiges. They seem to start at a place deeper in the chamber, and fan out in half a dozen rows toward the entrance, each row perhaps representing the path of a child. And why were the children walking or running on their heels? Furthermore, the chamber is so low, 5 feet high at the most and 3 feet or less elsewhere, that even children would have to stoop and stoop low.

These and other features were part of the build-up, preliminaries to the main attraction. Tuc ends in a small circular chamber, a rotunda with nothing on its walls, no printings, no engravings. The entire space has been used to enclose a pair of sculptures placed on the floor, right in the center of the rotunda, like jewels in a black setting. Two magnificent bison of unbaked clay, each about 2 feet long, are set upright and leaning against a rock fallen from the ceiling, preserved for 10,000 to 15,000 years by some miracle of topography, temperature, and humidity — Delicate modeling and stroke marks in the clay indicating eyes, nostrils, manes, tails, horns, swelling humps and haunches.

... After hours of going deeper and deeper into a cave, one gathers a kind of psychological forward momentum, absorbed utterly in going on and on, in the sheer mechanics of avoiding projecting rocks and stalagmites and watching one's step. It was that way in Tuc. On coming unexpectedly to the rotunda, I turned and saw ahead the figures in the center ...

At that moment, and for a moment only, I saw, not two miniature clay bison close at hand but two real-life, full sized bison at a great distance. They were climbing together up a slope, side by side, every line of mane and muscle sharp and in focus as if caught in photoflash, in a motion-picture frame. My perspective, my frame of reference, was transformed.

Jurriaan Andriessen attempts to elicit visual imagery in his compositions. For the title of this piece he originally had nothing else in mind than *Symphony for Band*. When asked to give the piece a title, the Italian word for river was the first idea that came to the composer's mind. "When I finally began to write, the thought processes could not be stopped," he said. On reflection, Andriessen felt that the title was appropriate because the structure of the piece is similar to the uncertainties that occur in the course of a career or lifetime. "Every life is like a river." Andriessen created "Il Fiume" in the classical four-movement symphonic form.

After a slow opening section, the two themes are introduced and develop thereafter along different lines. The second movement has a two-part melody in which the second part is a retrograde of the first. The third movement is a traditional scherzo, complete with trio and coda. The fourth movement has the familiar rondo form, wherein the second episode contains a reference to the introduction of the first movement.

James F. Keene was appointed Director of Bands/Professor of Music at the University of Illinois in 1985, only the fourth person to hold that position since 1905. He also serves as Chairman of the Wind Instrument Department and teaches graduate courses in conducting.

In his eight year tenure at Illinois, The Symphonic Band, under his direction, has been selected to perform for the national convention of the American Bandmasters Association (twice), College Band Directors National Association (twice), Music Educators National Conference and the International Clarinet Society. This ensemble has produced an extensive series of recordings, most recently a compact disc for the Toshiba-EMI Ltd. label in Japan.

Prior to his appointment at Illinois, Mr. Keene served a five year tenure at the University of Arizona, during which his bands received national recognition and acclaim through their concert tours and national convention performances. Previous to his appointment at Arizona, Mr. Keene was Director of Bands at East Texas State University for five years and developed one of the most widely respected band programs in the Southwest.

He is past-president of the Big Ten Band Directors Association, and formerly served as second vice president of the National Band Association. He is currently the Chairman of the ABA/Ostwald Band Composition Contest sponsored by the American Bandmasters Association. Mr. Keene has also served as clinician, conductor and adjudicator from coast to coast, Canada, Mexico, Europe, Japan and Australia. He was featured in the February 1987 issue of *The School Musician* magazine as one of the ten most outstanding music educators in the United States.

His busy professional schedule has recently included several appearances in the British Isles, Japan and an extensive series of clinics and concerts in Australia.

Kimberly Marie McCoul will complete a Master Degree in Music Performance at Illinois State University in the Spring of 1993. During her time at Illinois State she has been a student of Professor Max Schoenfeld. She received a Bachelor of Music Degree from the College of Wooster. While attending the College of Wooster, she held the position of principal flute in the Wooster Symphony and Symphonic Band. She also performed in a trio-sonata ensemble and a string ensemble. Kimberly is currently principal flutist in the Illinois State Wind Symphony and Symphony Orchestra. She continues to be involved in many chamber ensembles and performed with the Ohio Light Opera during its 1991 season.

Ms. McCoul has been the featured soloist with the College of Wooster String Ensemble, Symphonic Band and Symphony Orchestra. She also soloed with the Illinois State Symphony Orchestra as the concerto competition winner. Kimberly has performed for several master classes, including Bernard Goldberg, Gary Carr, George Pope, Wissam Boustany and Robert Dick.

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