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Ensemble Concerts: University Band and Symphonic Band, April 21, 1993

Jeffrey Allison Conductor
Illinois State University

John Eustace Conductor

Amy Johnson Conductor

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**Music Department
Illinois State University**

UNIVERSITY BAND

Jeffrey Allison, *Conductor*

John Eustace, *Conductor*

Amy Johnson, *Conductor*

SYMPHONIC BAND

Daniel J. Farris, *Conductor*

**Braden Auditorium
Wednesday Evening
April 21
8:00 p.m.**

One hundred thirty eighth program of the 1992-93 season.

Program

Festivo (1968)
John Eustace, *Conductor*

Ye Banks and Braes O' Bonnie Doon (1901)

Overture Energico, Op. 47
Jeffrey Allison, *Conductor*

Symphonic Suite (1957)
Intrada
Chorale
March
Antique Dance
Jubilee
John Eustace, *Conductor*

Overture for Winds (1960)

Variants on an Early American Hymn Tune (1981)
Amy Johnson, *Conductor*

Intermission

The Sinfonians (1960)
Daniel J. Farris, *Conductor*

The Sussex Mummers Christmas Carol (1911)

Shepherd's Hey (1908)
Amy Johnson, *Conductor*

Canticle of the Creatures (1984)
Prologue
Brother Sun
Sister Moon and Stars
Brother Fire
Mother Earth
Epilogue
Daniel J. Farris, *Conductor*

Vaclav Nelhybel
(born 1919)

Percy Grainger
(1882-1961)

James Barnes
(born 1949)

Clifton Williams
(1923-1976)

Charles Carter
(born 1926)

James Curnow
(born 1943)

Clifton Williams
(1923-1976)

Percy Grainger
(arranged by Goldman)

Percy Grainger

James Curnow

Program Notes

Vaclav Nelhybel studied composition and conducting at the Prague Conservatory of Music, and by 1957 he had become active in Swiss National Radio as a composer-conductor. Since 1957 he has lived in New York, become a U.S. citizen and is active in America as composer, conductor and lecturer. The most striking general characteristic of Nelhybel's music is its linear-modal orientation. His concern with the autonomy of melodic line leads to the second, and equally important characteristic—that of movement and pulsation, or rhythm and meter. Nelhybel states, "*Festivo* is an overture-type composition in which the woodwinds and the brasses are constantly confronting each other like two antagonists in a dramatic scene." The resulting percussive concept of the wind performance which is prevalent in twentieth-century music provides a striking impact for the performer and listener.

Grainger considered the folk singer "the king and queen of song...lords in their own domain—at once performers and creators." It was for wind band that Grainger made some of his most memorable folk song settings. *Ye Banks and Braes O' Bonnie Doon* is a slow, sustained Scottish folk tune. Grainger originally set the tunes for men's chorus and whistlers; the present version was written in 1901.

Overture Energico begins with a powerful statement of the main theme heard in unison throughout the ensemble. The excitement is contrasted by a subtle and warm melody presented in the woodwinds soon building in intensity as the third section begins. The main theme is now set in a fugue as the different sections present their statement. The fugue unfolds as the main and secondary themes return. The coda restates the main theme bringing the piece to a most exciting finish.

Symphonic Suite consists of five movements related through the use of the principle theme. In each movement a new theme is also introduced and in the last movement several themes are developed simultaneously. The suite begins with an Intrada which suggests a solemn processional in fanfare style. The following movement, Chorale, is based on a melody in the first cornet which has more than a hint of the "blues" in it. The March is marked *allegro vivo* and is based on a short fanfare-like motive heard at the beginning. After many repetitions it works to a fine climax for the full ensemble at the end. The Antique Dance features a modal melody in the flute with percussion accompaniment. The concluding Jubilee is the climactic movement of the suite. Marked *allegro con brio*, it is written in sonorous triadic harmony throughout. With a few contrasting sections, the movement is based primarily on a chordal-rhythmic motive. *Symphonic Suite* was the Ostwald Award-winning composition of the American Bandmasters Association in 1957.

Overture for Winds is a contemporary overture, employing the familiar three-part form. The opening section has a theme which is robust and rhythmic in character. The second theme, slightly slower and expressive, is a free form based on the original idea. The last section is a repetition of the opening thematic ideas which includes layering and development. The piece builds to a bold ending.

Variants on an Early American Hymn Tune opens with a statement of the hymn tune Holy Manna (Brethren We Have Met To Worship). The composition uses the full spectrum of timbres and colors available to the modern concert band. From the soft opening passages for unison clarinets to the magnificent *allargando* finale, the work weaves its way through many styles and moods. Much of the composition is very rhythmic in nature, employing repetitive figures in the brass under woodwind melodies. Curnow also writes an expressive flute and trumpet duet which leads the work to its powerful ending.

A symphonic march, *The Sinfonians* was commissioned by Phi Mu Alpha Sinfonia Fraternity of America. "Hail Sinfonia! Come, brothers, hail!" is the opening of the principal song of the fraternity. After an extended fanfare introduction the theme underlying these opening words is stated by the horns. The song is then completed, embellished, and expanded in the distinctive style of the composer.

Of the *Sussex Mummer's Christmas Carol* Grainger writes, "The tune was noted by Miss Lucy E. Broadwood at Lyne, near Horsham (Sussex), in 1880 and 1881 from the singing of Christmas Mummings called "Tipteers" or "Tipteerers" during their play of St. George, the Turk, and the seven champions of Christendom." Having originally suggested to Grainger that he arrange this carol for band, Richard Franko Goldman undertook the completion and scoring after Grainger's death in 1961. It was first performed at the State College of Iowa in the Spring of 1963 under Goldman's direction.

The air on which *Shepherd's Hey* is based was collected by Cecil J. Sharpe. In some agricultural districts in England teams of "Morris Men," decked out with jingling bells and other finery, can still be seen dancing to such traditional tunes as "Shepherd's Hey," which are played on the fiddle or on the "pipe and tabor" (a sort of fife and drum).

Saint Francis Assisi (1181-1226) founded the Franciscan religious order of the Roman Catholic Church. His simple life of poverty inspired many men during the Middle Ages. Today many people admire Francis because of his love of peace and his respect for all creatures. Francis expressed his religious ideals in poems as well as through his ministry. *Canticle of the Creatures* sings praise to many of God's creations. It is important to remember that these poems and lauds were not written to be read in prayer books but to be sung either by the friars as part of their preaching exercises or as part of their own devotions. Each movement of *Canticle of the Creatures* depicts the stanza of the poem after which it is entitled.

Wind & Percussion Faculty

Max Schoenfeld, *Flute* Tim Hurtz, *Oboe*
 Aris Chavez, *Clarinet* Michael Dicker, *Bassoon*
 Jim Boitos, *Saxophone* Joe Neisler, *Horn*
 Amy Gilreath, *Trumpet* Charles Stokes, *Trombone*
 Ed Livingston, *Euphonium & Tuba* David Collier, *Percussion*

The Wind Symphony is a select group of the finest instrumentalists at Illinois State University, performing outstanding and representative works in all styles from "classical" to "avant-garde." In addition to campus programs, the Wind Symphony tours annually. The Wind Symphony has performed at the prestigious American Bandmasters Association Convention and recently performed for the College Band Directors National Association National Convention on February 26, 1993. Membership is by audition only and is open to all Illinois State University students.

The Symphonic Winds is a select group of the finest instrumentalists performing outstanding and representative works in all styles from "classical" to "avant-garde." Membership is by audition only and is open to all Illinois State University students.

The Symphonic Band is comprised of approximately 65 wind and percussion players from across campus. They perform quality band literature and present two concerts each semester. This organization has two rehearsals per week. Membership is by audition only and is open to all Illinois State University students.

The University Band is comprised primarily of non-music major and music majors gaining experience on a secondary instrument. This ensemble provides students the opportunity to continue playing while devoting the major portion of their time to other academic disciplines. This organization rehearses one evening per week and presents one concert at the end of each term on campus. Membership is open to all Illinois State University students.

Chamber Winds are numerous quartets and quintets which are coached by members of the applied music faculty at ISU. The collective ensembles perform a diverse repertoire and concertize both on and off campus. Membership is by audition only and is open to all Illinois State University students.

The Illinois State University Marching Band, "The Big Red Marching Machine," has a long and proud history of performances at major events at home and across the Midwest. Each year, in addition to performing at all home football games and for over 4,000 high school band members at the State of Illinois Invitational High School Marching Band Championship, the "Pride of Illinois" travels to an away ISU football game and a televised Chicago Bears game. In November of 1992, the band performed in exhibition for the Bands of America Grand Nationals Marching Band Championship at the Hoosier Dome in Indianapolis, IN. The "Big Red" is open to all Illinois State University students and is comprised of winds, percussion, colorguard, twirlers and danceline.

The ISU Pep Band provides spirit and enthusiasm at all ISU men's and women's home basketball games as well as various other events on campus and in the community. Members from this band accompany the ISU basketball teams to the Missouri Valley, NCAA and NIT tournaments. Membership is open to all students who participate in another band during the academic year.

University Band

Flute

Amy Arnold
Melissa Goldsboro
Mary Hauge
Kristie Skinner

Clarinet

Angela Bertolino
Nicole Cler
Michele Davia
Joyce Pitzer
Holly Reasor
Tricia St. Pierre

Bass Clarinet

Krista Kalaskie

Alto Saxophone

Michael Mercer
Steven S. Shorey
Jennifer Torbeck

Tenor Saxophone

Jim Sims

Baritone Saxophone

Aaron Garrett
Scott Yaeger

Horn

Jenny Angles
Matt Bengston
Eric Kaiser
Katie Sandretti

Trumpet

Mike Lorence
Carrie McCaskill
Mike Nannini
Roy Ott
Haley Plockelman
Courtney Shenberg

Trombone

Rachel Dillinger
David Vollmers

Euphonium

Lee Svec

Tuba

Brian Bruggeman
Joanne Stolfi

Percussion

Michele Santiago
Zach J. Van Hyfte
Erika Wasson

Symphonic Band

Piccolo

Carrie Strahs

Flute

Jennifer Jonen
Carrie Strahs
Jessica Bis
Lisa Rossi
Rebekah Imig
Kim Meldahl
Tina Walker
Laura Brickey
Melissa Monday

Oboe

Melissa Gustafson
Londa Spieker

Clarinet

Kristina Clark
Karen Henderson
Krista Kalaskie
Donna Christiani
Norman Long
Suzanne Martin
Kristine Klein
Kai Ann Orrison

Bass Clarinet

Christine Hawley
Shelly Rucker

Bassoon

Heather Igo

Alto Saxophone

Kate Michael
Bill James

Tenor Saxophone

Michael Wickart

Baritone Saxophone

Amy Johnson

Horn

Lynn Kirchenberg
Eric Pingel
Nichole Foesterling

Trumpet

Andra Ross
Dee Dee Dauw
Al Melville
Donovan Mickels
Bill Weinburg
Mike Emme
Mike Rusteburg
Brian Scales

Trombone

Paul Hefner
Eric Wattles
James Bremenkamp

Euphonium

Jeremy Linn
Eileen Buti

Tuba

Derrick Crow
Scott Davis

Percussion

Karen Cole
Mike Dickson
Mike Mercer
Lee Svec
Brian Bolton
Eric Wallman