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Symphonic Winds

Stephen K. Steele Conductor
Illinois State University

Daniel J. Farris Conductor

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**Music Department
Illinois State University**

SYMPHONIC WINDS

**Stephen K. Steele, *Conductor*
Daniel J. Farris, *Conductor***

Graduate Assistants

Jeffrey Allison John Eustace Amy Johnson

**Bone Student Center Ballroom
Sunday Afternoon
April 25
3:00 p.m.**

One hundred fifty first program of the 1992-93 season.

Program

American Overture for Band (1956)

Joseph Jenkins
(born 1928)

A Symphonic Prelude (1963)
(based on Black is the Color of My True Love's Hair)

Alfred Reed
(born 1921)

Spoon River (1929)

Jeffrey Allison, *Conductor*

Percy Grainger
(1882-1961)

Symphony for Band (1958)
Adagio—Allegro
Adagio sostenuto
Allegretto
Vivace

Vincent Persichetti
(1915-1987)

Intermission

Sun Paints Rainbows on the Vast Waves (1984)

David Bedford
(born 1937)

Chorale and Alleluia (1954)

Daniel J. Farris, *Conductor*

Howard Hanson
(1896-1981)

Duke of Cambridge (1957)

John Eustace, *Conductor*

Malcom Arnold
(born 1921)

First Suite in E-Flat (1909)
Chaconne
Intermezzo
March

Gustav Holst
(1874-1934)

Program Notes

American Overture for Band was written for the U.S. Army Field Band and dedicated to its conductor at the time, Chester E. Whiting. The piece is written in a neo-modal style being flavored strongly with both Lydian and Mixolydian modes. Its musical architecture is a very free adaptation of sonata form. The musical material borders on the folk tune idiom although there are no direct quotes from any folk tunes. The work calls for near-virtuoso playing by several sections, especially the horns. Although this was his first band piece, it remains his most successful work and in Jenkins' words, he is "hard pressed to duplicate its success."

A great many of the early and traditional folk melodies of America are from English, Scotch, Irish and Welsh folk songs. However, the words and melody of "Black is the Color of My True Love's Hair" seems to be an authentic American product, one of the few from the period, having been traced back to about 1740 in the Tennessee area of the Appalachian Mountains. *A Symphonic Prelude* takes the original melody as the basis for an elaborate chorale prelude, set for the concert winds as a work in its own right; not merely as an arrangement of the tune itself.

Percy Grainger wrote the following about *Spoon River*:

When Edgar Lee Masters' "Spoon River Anthology" appeared in 1914, Captain Robinson (then nearly 90 years old) was struck by the likeness of the two titles - that of the old tune and that of the poem/book - and he sent the "Spoon River" tune to Masters, who passed it on to me. The tune is very archaic in character; typically American yet akin to certain Scottish and English dance-tune types.

My setting aims at preserving a pioneer blend of lonesome wistfulness and sturdy persistence. It bears the following dedication: "For Edgar Lee Masters, poet of pioneers."

Vincent Persichetti's *Symphony No. 6 for Band*, commissioned by Washington University of St. Louis, could have easily been called "Symphony for Winds," following as it did, the composer's *Symphony No. 5 for Strings*. Persichetti, however did not wish to avoid the word "band," which he felt no longer had the connotation of poor quality of music. The *Symphony for Band* became a standard part of the literature for band almost immediately after its premiere at the national convention of the Music Educators National Conference in St. Louis, in March, 1956.

The four movements have forms with traditional implications. The opening horn call and a following scale-wise passage of the slow introduction section become the two principal themes, in reverse order, in the subsequent Allegro, which is in the standard sonata form. The slow second movement is based on "Round Me Falls the Night" from the composer's Hymns and Responses for the Church Year. The third movement, in trio form, serves as the traditional dance movement, and is followed by a finale in free rondo form, drawing thematic material from the preceding movements.

The title, *Sun Paints Rainbows on the Vast Waves*, comes from a passage the poet Coleridge read in the Philosophical Transactions of the Royal Society: "I shall add on observation more concerning marine rainbows, which I observed after a great tempest off of the Cape of Good Hope. The sea was then very much tossed, and wind carrying off the tops of the waves made a kind of rain, in which the rays of the sun painted the colours of a rainbow." It is this evocative description which provided the stimulus for this composition and influences the feeling and atmosphere of its sound.

The basic structural design is carried by a progression of eight chords heard in a slow introduction above a pedal bass. These chords are then heard in pairs in ever increasing density until a massive full band climax presents the chord sequence in its entirety together with a melodic fragment which fits each pair of chords. Annunciatory chords and a repeat of the slow introduction at twice the speed lead to a new section based on the melodic fragment and its inversion accompanied by running sixteenth notes. The annunciatory chords return, softly this time and with an accompaniment of melodic percussion. This leads to a slow, static section with block chords and faint reminiscences of earlier material, gradually leading back to a varied recapitulation and an exultant coda.

Chorale and Alleluia was completed in January, 1954, and was Hanson's first work for symphonic band. It was given its premiere on February 26, 1954, at the convention of the American Bandmasters Association at West Point with William Santelmann, leader of the U.S. Marine Band, conducting. The composition opens with a fine flowing chorale. Soon the joyous Alleluia theme appears and is in evidence throughout. A bold statement of a new melody makes its appearance in the low brass in combination with the previous themes. The effect is one of cathedral bells, religious exaltation, solemnity, and dignity. The music is impressive, straightforward, and pleasingly non-dissonant. Its resonance and sonority are ideally suited to the medium of the modern symphonic band.

The Duke of Cambridge is a stirring march written for the centenary celebration of the Royal Military School of Music, Kneller Hall. The school was founded in 1857 by H.R.H The Duke of Cambridge while he was Commander in Chief of the British Army.

British composers have produced several exceptionally fine works for the concert band. Of all these, the *Suite in E Flat* is generally regarded as the cornerstone. Written in 1909 it is one of the few band originals that has been transcribed for symphony orchestra.

The opening theme of the Chaconne is repeated incessantly by various instruments as others weave varied filigrees about the ground theme. In the middle of the first movement the principal theme is inverted for several repetitions. The Intermezzo is based on a variation of the Chaconne theme, presented first in an agitated style, then in a cantabile mood, the two styles alternating throughout the movement. The two themes of the March, one dynamic and the other lyric, are also taken from the Chaconne theme, the first being something of an inversion, whereas the lyric theme is "right side up." Eventually the two are combined in a thrilling counterpoint leading to the coda.

Bands at Illinois State University

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.

Symphonic Winds

Piccolo

Jennifer Myrick, Glen Ellyn

Flute

Laura Grant, Ottawa
Kristie Skinner, Joliet
Katie Sandretti, Lebanon
Jennifer Myrick, Glen Ellyn
Amy Lloyd, Colona
Christy Haberkamp, Frandfort

Oboe

Julie Friedrich, Pekin
Mathew Dethrow, Decatur

English Horn

Mathew Dethrow, Decatur

E-Flat Clarinet

Deanna Bush, Palos Hills

Clarinet

Courtney Shenberg, Naperville
Jason Fichtel, Montgomery
Deanna Bush, Palos Hills
Nicole Hines, Sheldon
Kristina Clark, Crystal Lake
Kristine Wagner, Woodridge
Karen Henderson, DuQuoin

Bass Clarinet

Karl Kalis, Elmhurst
Jennifer Braun, Bradley

Bassoon

Amy Rous, Roselle
Christopher Harrison, Overland Park, KS
Heather Igo, Danville

Alto Saxophone

Lisa Rocen, Rorsyth
Geoffrey S. Harrigan, Danville
Michelle Koester, Effingham

Tenor Saxophone

Wendy Hellstern, Gurnee

Christine Hoover & Matthew Kastor,
Librarians

Baritone Saxophone

Christopher G. Peterson, Schaumburg

Horn

Kathy Lawrie, Aurora
Alison Helmetag, Naperville
John Davis, Ottawa
Kevin Boyer, New Lenox
Matt Bengston, Naperville

Trumpet

Johnnie B. Green, Danville
Troy McKay, Richmond, MO
Diana Holl, Clinton
Sarah Bennett, Tuscola
Craig Raihala, Gresham, OR
David Nommensen, Garden Homes

Trombone

John Eustace, Gurnee
Dawn Trotter, Lacon
Erik Zoeller, Oswego

Bass Trombone

Joanne Stolfi, Chicago

Euphonium

Brian Bruggeman, Elgin
Jeremy Linn, Silvis

Tuba

Andy Rummel, Delavan
Eddie Cavazos, New Lenox

Harp

Lynn Bower, Quincy

Percussion

Raymond Fineron, Chicago
Todd Fugh, Fisher
David Jones, Downers Grove
Kevin Lucas, Lockport
Timothy Ryan, Aurora

String Bass

Cliff Hunt, Decatur

Douglas Mattsey, *Manager*