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## Ensemble Concerts: University Band and Symphonic Band, April 27, 1994

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**Music Department  
Illinois State University**

# **UNIVERSITY BAND**

# **SYMPHONIC BAND**

*Conductors*

**Daniel J. Farris**

**Milagros Cruz Christine Hoover**

**Thomas Merrill Bret Parker**

**Traci Typlin**

**Braden Auditorium  
Wednesday Evening  
April 27  
8:00 p.m.**

One hundred forty-first program of the 1993-94 season.

*University Band*

A Festival Prelude (1962)

Alfred Reed  
(born 1921)

Christine Hoover, *Conductor*

Air for Band (1956)

Frank Erickson  
(born 1923)

Traci Typlin, *Conductor*

Festivo (1963)

Vaclav Nelhybel  
(born 1919)

Milagros Cruz, *Conductor*

The Purple Pageant (1933)  
(edited by John Paynter)

Karl King  
(1891-1971)

Bret Parker, *Conductor*

Variations on a Korean Folk Song (1965)

John Barnes Chance  
(1932-1972)

Thomas Merrill, *Conductor*

Chorale Prelude: So Pure the Star (1963)

Vincent Persichetti  
(1915-1987)

Bret Parker, *Conductor*

Chant and Jubilo (1963)

W. Francis McBeth  
(born 1933)

Traci Typlin, *Conductor*

*Intermission*

*Symphonic Band*

Folk Dances  
(edited by H. Robert Reynolds)

Dmitri Shostakovich  
(1906-1975)

Elegy For a Young American (1964)

Ronald Lo Presti  
(born 1933)

Thomas Merrill, *Conductor*

Scenes from "The Louvre" (1964)

The Portals  
Children's Gallery  
The Kings of France  
The Nativity Paintings  
Finale

Norman Dello Joio  
(born 1913)

Where Never Lark or Eagle Flew (1993)

James Curnow  
(born 1943)

*Program Notes*

*A Festival Prelude* was written in commemoration of the twenty-fifth anniversary of the Enid, Oklahoma, Tri-State Music Festival and was first performed by the Phillips University Band with the composer conducting. The music is built entirely from one main theme and two fanfare-like figures that occur throughout the score. The scoring of this work embraces the modern concept of the integrated symphonic band with the brasses separated into three distinct color groups and the woodwind writing centered around the clarinet choir.

*Air for Band*, published in 1956, begins softly and in a minor key, and by gradually adding instruments and increasing the dynamics and range, the climatic section is reached approximately half way through. Erickson then uses the opening melody to create interesting rhythms and dialogues between sections on the way to a modulation to a major key and another crescendo leading to a *maestoso* ending.

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 wind performance which is prevalent in twentieth-century music provides a striking impact for the performer and listener.

*The Purple Pageant Concert March* is dedicated to Glenn Cliff Bainum who was Director of Bands at Northwestern University for 27 years beginning in 1926. Bainum and King began their friendship in 1930 through their mutual interest in the American Bandmasters Association. *The Purple Pageant March* was composed for Bainum in 1933, sealing a friendship that lasted for more than 40 years. The Purple Pageant is one of King's most melodious marches. Melody was a Karl King trademark, and if John Philip Sousa is the "March King," surely King is the "Monarch of Melody."

*Variations on a Korean Folk Song* was composed in 1965, winning the American Bandmasters Association Ostwald Award for the composer the following year. It is based upon the folk song "Arrirang," which Chance became familiar with while serving in Seoul, Korea, as a member of the Eighth U.S. Army Band in 1958-59. The work is in six sections; the opening pentatonic theme is followed by five distinct variations. The first variation features temple blocks and woodwinds and also makes prominent use of xylophone, vibraphone, and cymbals. Variation two is quiet and serene with the original melody, now inverted, played by the alto saxophone. The third variation is a fast march, the fourth is broad and solemn, and the fifth is more involved with various sections of the band playing one of the two phrases heard in the opening pentatonic theme.

*Chorale Prelude: So Pure The Star* was commissioned by the Duke University Band in 1962 and first performed by that band in 1963. This piece includes an original melody from Persichetti's own work Hymns and Responses for the Church Year. The melody is treated in a contemporary harmonic style while retaining many of the characteristics of chorale preludes of the Baroque period. This work is also scored very thinly and utilizes "choirs" of brass and woodwinds, but these two groups seldom play together.

*Chant and Jubilo* was commissioned by the Four States Bandmasters Convention in Texarkana, Texas, and first performed there in 1962. The *Chant* opens softly, with a simple melodic line which recalls the melodies of Gregorian chant. The chant has only four phrases. After a somewhat longer section of development, a suspended cymbal roll leads into the opening trumpet fanfare of the *Jubilo* where the mood is jubilation, praise, and joy. The fanfare theme is then subjected to multiple variations before the activity is resolved in affirmation, a call to joy and a closing hallelujah.

Composed in Shostakovich's light-hearted styled, *Folk Dances* is a single-movement work which is filled with the joy and exuberance of the Russian people. The many folk melodies are combined so that musical energy abounds and the spirit of folk dances can easily be imagined. A first version of the work was orchestrated for Russian bands by M. Vakhutinsky.

*Elegy for a Young American* was written in 1964 and is dedicated to the memory of John F. Kennedy. The Indiana Wind Ensemble, with Daniel DiCicco conducting, premiered the work in April of that same year. Except for a ten measure allegro near the end, the tempo of the entire work is a slow adagio. Contrast and balance are achieved by solo instruments alternating with small sections of instruments and with the sound of the full ensemble.

The band version of *Scenes from the Louvre* is taken from the original score of the NBC television special that was first broadcast nationally in November, 1964. In September, 1965, the composer received the Emmy award for this score as the most outstanding music written for television in the 1964-65 season. The five movements of this suite cover the period of the famous Paris museum's development during the Renaissance and are based on themes from composers of that period. The band work, commissioned by Baldwin-Wallace College for its symphonic band, was premiered in 1966 with the composer conducting.

*Where Never Lark or Eagle Flew* is dedicated to the Tenri High School Band and director Kikuo Atarashi. It was commissioned by the Graduates Association of the band in honor of the 50th anniversary of the association. The work, based on a poem by John Gillespie Magee, Jr., is based primarily on two contrasting themes set in ABA form. The fanfare-like first theme, immediately stated by the trumpets, is uplifting and spirited. It is then used in numerous variations highlighted by brilliant technical passages throughout the entire ensemble. In contrast, the second theme is slow and lyrical, and features soloistic writing for trumpet, flute and double reeds. The first theme then returns in exact repetition with a brief coda which brings the work to a climatic conclusion.

#### Upcoming Events

April 30 all day Sr. High Concert Band Contest Braden Auditorium

#### University Band Personnel

##### Flute & Piccolo

Billie Jo Baker  
Lynea Lambert  
Kristin Lazzari  
Amanda Mills  
Tonya Preston

##### Clarinet

Carrie Alvey  
Angela Bertolino  
Holly Reasor  
Tammi Spencer  
Reiko Takiguchi

##### Bass Clarinet

Jennie Mantell

##### Bassoon

Dawn Grace

##### Alto Saxophone

Matthew Dutton  
Chauntelle O'Loughlin

##### Tenor Saxophone

Cassandra Stevens

##### French Horn

Keith Baker  
Sharon Koffler  
Katie Sandretti

##### Trumpet

Marc Cash  
Derrick Crow  
Melody Mohlman  
Anthony Romano  
Pete Steva

##### Trombone

Nicole Cler  
Tim Gray  
Robert Kneer

##### Euphonium

Donna Chrisanti  
Victor Pesavento  
Clayton Spires

##### Tuba

Jeremy Linn  
Scott Yaeger

##### Percussion

Brian Bruggeman  
Paul Hefner  
Amy Mueller  
Michelle Santiago  
Erika Wasson  
Zach Van Hyfte

#### Wind & Percussion Faculty

Max Schoenfeld, *Flute* Judy Dicker, *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*

## *Symphonic Band Personnel*

### *Piccolo*

Roseann Clinton, Sauk Village

### *Flute*

Mary Brady, Normal  
Roseann Clinton, Sauk Village  
Eryn Glover, Albion  
Rebekah Imig, Clinton  
Kimberly Salems, Morris  
Lori Wager, Kewanee  
Tina Walker, Lansing

### *Oboe*

Meggan Brown, Oswego

### *Clarinet*

Donna Chrisanti, Mundelein  
Heather Deakin, Chicago Heights  
Candace Nicole Elledge, Springfield  
Kristine Klein, Morton  
Dana McCall, Morton  
Jessica McGoogan, Merrionette Park  
Karen Mooi, Watseka  
Jennifer Reisse, Frankfort  
Sarah Wille, Naperville

### *Bass Clarinet*

Donna Summers, Blue Island

### *Bassoon*

Dava Bennett, Normal

### *Alto Saxophone*

Kristin Fischel, Gurnee  
Nicholas Percoco, Bloomingdale

### *Tenor Saxophone*

Rusty Russell, Normal

### *Baritone Saxophone*

Scott Yaeger, Lindenhurst

### *Horn*

Matthew Dutton, Chillicothe  
Susan Manley, Joliet  
Eric Pingel, Batavia

### *Trumpet*

Peggy Canopy, Rome  
Dee Dee Dauw, Colona  
Cindy Hoff, Naperville  
David Mayer, Normal  
Donovan Mickels, North Aurora  
Melody Mohlman, Rockford

David Nommensen, Chicago  
Matt Radostits, Flossmoor  
Mike Rusteburg, Naperville

### *Trombone*

Kristina Gingerich, Champaign

Steven Selvey, Eureka  
Brad Sleeth, Naperville  
Joe White, Morris

### *Euphonium*

Jeremy Linn, Silvis  
Bret Parker, Lubbock, TX

### *Tuba*

Shane Dowell, Girard  
Scott Fineron, Chicago  
Clayton Spires, Eureka

### *Percussion*

Brian Bolton, Atlanta  
Todd Fugh, Fisher  
Tom Lykins, Bloomington  
Keith Wahl, Morton