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Ensemble Concerts: University Band and Symphonic Band, November 16, 1994

Stephen K. Steele Conductor
Illinois State University

Daniel J. Farris Conductor

Thomas Merrill Conductor

Rebecca Parker Conductor

Lisa Preston Conductor

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Recommended Citation

Steele, Stephen K. Conductor; Farris, Daniel J. Conductor; Merrill, Thomas Conductor; Parker, Rebecca Conductor; and Preston, Lisa Conductor, "Ensemble Concerts: University Band and Symphonic Band, November 16, 1994" (1994). *School of Music Programs*. 1213.

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**Music Department
Illinois State University**

**UNIVERSITY BAND
SYMPHONIC BAND**

Conductors

Stephen K. Steele

Daniel J. Farris

Thomas Merrill

Rebecca Parker

Lisa Preston

Traci Typlin

**Braden Auditorium
Wednesday Evening
November 16
8:00 p.m.**

Forty-first program of the 1994-95 season .

Program

University Band

Credo (1990) Robert W. Smith
(born 1960)

Rebecca Parker, *Conductor*

Come, Sweet Death (Komm, süsser Tod)
(arranged by Alfred Reed) Johann Sebastian Bach
(1685-1750)

Pageant (1953) Vincent Persichetti
(1915-1987)

Traci Typlin, *Conductor*

Australian Up-Country Tune (1930)
(arranged by Glenn Cliffe Bainum) Percy Grainger
(1882-1961)

March of the Belgian Parachutists (1945)
(arranged by Charles Wiley) Pierre Leemans
(1897-1980)

Lisa Preston, *Conductor*

Voodoo (1984) Daniel Bukvich
(born 1954)

Thomas Merrill, *Conductor*

Symphonic Band

Punchinello (1973) Alfred Reed
(born 1921)

Overture to a Romantic Comedy For Concert Band

Stephen K. Steele, *Conductor*

The Immovable Do (1939) Percy Aldridge Grainger
(1882-1961)

Incantation and Dance (1964) John Barnes Chance
(1932-1972)

Daniel J. Farris, *Conductor*

First Suite in E-Flat Major (1909) Gustav Holst
(1874-1934)

Chaconne
Intermezzo
March

Stephen K. Steele, *Conductor*

Program Notes

Webster's Third New International Dictionary defines "credo" as "a creed" and further defines creed as "a statement of belief or principal." *Credo* was commissioned in May of 1990 by Bands of America and its Executive Director L. Scott McCormick. It was premiered at the Bands of America Summer Camp in June of that year by the United States Air Force Band conducted by Colonel James M. Bankhead.

Come, Sweet Death is one of the sixty-nine chorale preludes by Bach in the group of *Sacred Songs and Airs*, published in 1736. Although usually considered a Bach composition, it is in reality a harmonization by Bach of a beloved traditional German folk song. Bach's chorale prelude adaptation consisted of a single melody line with a figured bass, leaving the harmonization of the inner voices to the keyboard player.

Pageant for band was completed in 1953 on a commission from Edwin Franko Goldman for the American Bandmasters Association. It was first performed under the composer's direction by the University of Miami Band. The work opens in a slow tempo with a motive in the horn that is used throughout both sections of the composition. This solemn chordal section is succeeded by a vivacious parade, introduced first by the snare drum. In the final portion of the piece, the two principal subjects are developed simultaneously to an inspired climax.

This arrangement of *Australian Up-Country Tune* is based on Grainger's original version for unaccompanied voices with wordless syllables. The choral publication includes the following note:

"This piece (written for chorus in 1928) is based on a tune I wrote in 1905 called 'Up-Country Song.' In that tune I had wished to voice Australian up-country feelings as Stephen Foster had with American country-side feelings in his songs. I have used this same melody in my Australian 'Colonial Song' and in my Australian 'The Gum-Suckers' March.' This choral version was first sung at my wedding to Ella Viola Strom at the Hollywood Bowl, California, August 9, 1928 by the exquisite Smallman a cappella Choir."

While he was serving his year of military duty at the end of World War I, Leemans' regimental commander asked him to compose a march; it was begun but never finished. Near the end of World War II Leeman was having dinner with a group of paratroopers and was again asked to compose a march. While his group commander, Major Timmerman, drove him home that night, a march theme came to mind, so he wrote out all of the parts after reaching home. Friends told him later that they had heard the march at a circus in France, a wedding party in India, and a military music pageant in the United States! The arrangement heard most often in the U.S. was made by Charles Wiley at the request of his Lamar University Band students.

Daniel Bukvich is known for his unorthodox use of the instruments, notation and even performers found within the wind band medium. *Voodoo*, which he composed for the 1984 Idaho All-State Band, is no exception to this trademark style. His music is characterized by the use of a wide array of percussion instruments (many of which are of the "homemade" variety) and the use of parts of the wind instruments (such as removing the mouthpiece from the instrument and blowing through it separately). He also often asks the band members to perform various vocal effects, sometimes singing, sometimes chanting or often simply shouting or producing hissing sounds. In *Voodoo* he goes one step further, adding theatrics into the mix. Without giving away any of the "surprises," expect to find yourself wandering through the jungle on a dark night and unexpectedly stumbling across a tribal ceremony!

Punchinello, combining elements of the symphonic variation form with those of the large theater pit orchestra styling, was written for the Western Illinois Symphonic Wind Ensemble and its conductor, Christopher Izzo. The first performance took place on November 14th, 1973, at Macomb, IL. The music is in the traditional three-part overture form (fast-slow-fast) with a warm, lyrical middle section set off by a brilliant opening and closing group of themes that are constantly developed with all of the resources of the modern symphonic band. Although there is no program, nor is the music conceived in terms of any specific play, story or film, some listeners may perhaps find a touch of nostalgia in the long, singing line of the middle section, or in the exciting theater two-step rhythms in the final portion.

In 1933, Grainger sat down one morning at his harmonium and discovered that the mechanics of the high C key had become stuck, allowing the pitch to continue through anything he played. He improvised around the note, turning the fault into a blessing. He called the end result *The Immovable Do*. In the preface he writes: "The Immovable Do draws its title from one of the two kinds of Tonic sol-fa notation. I chose the one with an 'immovable Do' (in which 'Do' always stands for C). In my composition-which is not based on any folksong or popular tune-the 'immovable Do' is a high drone on C which is sounded throughout the whole piece. It seemed natural for me to plan it simultaneously for different mediums, seeing that such music hinges upon intervallic appeal rather than upon effects of tone color." Grainger completed his band scoring of this piece between November and December 1939.

The title of *Chance's Incantation and Dances* suggests a religious orientation, but not toward any of the established religions of Western or Eastern culture. To the standard deities one offers prayers. Incantations are uttered in rituals of magic, demonic rites, the conjuring up of spirits evil and benign. And when the spirit comes and the worshiper is possessed, there is dancing, wild and abandoned.

The *Incantation* of *Chance's* piece serves formally as an introduction. It is full of mystery and expectation, wandering, unstable and without tonality. Instruments are gradually added, but the general dynamic level remains soft, hushed, waiting.

The *Dance* also begins quietly. But percussion instruments quickly enter, one by one, building a rhythmic pattern of incredible complexity and drive. The other instruments are added and the dance grows wilder and more frenzied. The brass hammer out ferocious snarls-the woodwinds fly in swirling scales. Here is no pretty tune but a paroxysm of rhythm, a convulsion of syncopation that drives on and on, mounting in tension to a shattering climax of exaltation.

British composers have produced several exceptionally fine works for the concert band. Of all these, Holst's *Suite in E-Flat* is generally regarded as the cornerstone. Written in 1909 it is one of the few original band compositions 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.

ISU Wind & Percussion Faculty

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

Upcoming Events

Friday, November 18 7:00 p.m. Wind Symphony Wesley United Methodist Church
Sunday, December 4 3:00 p.m. Chamber Winds Kemp Recital Hall

Bands at Illinois State University

The *Wind Symphony* and *Symphonic Winds* are select groups 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, these ensembles frequently tour and perform for Illinois high schools around the state. The Wind Symphony has been a featured performing ensemble at the American Bandmasters Association Convention, the Illinois Music Educators Association Conference and the College Band Directors National Association National Convention. Membership is by audition only and is open to all Illinois State University students.

The *Symphonic Band* is comprised of approximately 75 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. The "Big Red" is open to all Illinois State University students and is comprised of winds, percussion, color guard, 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 NCAA and NIT tournaments. Membership is by audition only, and is open to all students who participate in another band during the academic year.

The *ISU Jazz Band* is a select group of approximately 20 musicians who make up a fully instrumentated "big band." Emphasis is placed upon the study of diverse jazz styles and literature, ensemble performance and improvisation. The band has been awarded outstanding performance honors in group and individual categories at numerous festivals across the Midwest. The Jazz Band schedules numerous performances both on and off campus. Membership is by audition only and is open to all Illinois State University students.

Symphonic Band Personnel

Flute

Bethany Higgins, Edwardsville
Amy Lloyd, Colona
Jennie Mantell, Morton Grove
Randa Martin, Morris
Brooke Powell, White Heath
Angela Simmons, Centralia
*Cassandra Stevens, Des Plaines
Lori Wager, Kewanee
Tina Walker, Lansing

Oboe

Heather Le Capitaine, Libertyville
*Lynne Strombom, Cicero

Clarinet

Kristin Baxter, Gilman
Donna Chrisanti, Mundelein
Kristina Clark, Crystal Lake
Nicole Elledge, Springfield
Nicole Hines, Sheldon
Ann Johnson, Dolton
Jodi Reilly, Washington
Kathy Roberto, Blue Island
Kimberly Scharf, Aurora
*Tammi Spencer, East Peoria
Sarah Wille, Naperville

Bass Clarinet

Lawrence Owrutsky, Buffalo Grove

Contra-Bass Clarinet

Peter Thompson, Lockport

Bassoon

Amy Harkess, Buffalo Grove
Kelly Kriz, Oswego
*Jennifer Shoemaker, Worth

Contra Bassoon

Jennifer Shoemaker, Worth

Alto Saxophone

*Tonya Bould, Knoxville
Michael Wickart, Orland Park

Tenor Saxophone

Jason Carey, Mokena

Horn

Matthew Dutton, Chillicothe
Becky Felts, Oswego
Lynn Kirchenberg, Maywood

*Kristin Kopta, Lemont
Katie Lunzman, Chillicothe
Susan Manley, Joliet
Eric Pingel, Batavia

Trumpet

*Sarah Bennett, Tuscola
Peggy Canopy, Rome
Dee Dee Dauw, Colona
Michael Hodges, Peoria
Matt Lentz, Aurora
Melody Mohlman, Rockford

David Nommensen, Chicago
Matt Radostits, Flossmoor
Sarah Riebock, Rockford

Trombone

*Kevin Cole, Pekin
Andy Erford, Batavia
Tim Felts, Oswego
Steven Selvey, Eureka
Erik Zoeller, Oswego

Bass Trombone

Kristina Gingerich, Champaign

Euphonium

Brian Bruggeman, Elgin
*Milagros Cruz, Puerto Rico
Nathaniel Howe, Lansing
Rocky Montbriand, Chillicothe

Tuba

Matt Banks, Alton
Steve Braddy, Hampton
Joe Celmer, Palatine
*Neil Crotty, Jr., Chicago
Derrick Crow, Danville
Kip Lamers, Libertyville
Sarah Metivier, Woodstock
Jack Saltzman, Mendota
Clayton Spires, Eureka

String Bass

Josh Harms, Watseka

Percussion

James Crane, Schaumburg
Michael Dickson, Bloomington
Tom Lykins, Bloomington
Kevin Lucas, Lockport
Keith Wahl, Morton

University Band Personnel

Flute

Analiesa Bair
Carrie Balik
Mary Brady
Darla Dydo
Amanda Greenberg
Lynea Lambert
Mandi Mills
Bridgette Poynter
Tonya Preston
Michelle Shostak

Oboe

Roseann Clinton
Rebecca Goodwin

Clarinet

Jennifer Bland
Chris Broughton
Denise Elliot
Rachel Helm
Kristin Johnson
Heather Mikulecky
Ken Osberg
Modena Paulsen

Bass Clarinet

Jennie Mantell
Tammi Spencer
Julie Furst

Bassoon

Matt Drase
Dawn Grace
Kelsey Neustel

Alto Saxophone

Alisha May
Jennifer Owen

Tenor Saxophone

Ben Wellenreiter

Baritone Saxophone

Larry Owrutsky

Horn

Colleen Baker
Matt Dutton
Beth Smith

Trumpet

Cory Alwardt
Keith Baker
Peggy Canopy
Lori King
Al Melville
Kevin Taylor

Trombone

Jami Alleman
Kristina Gingerich
Michael Kriz
Melissa Wasson

Euphonium

Donna Chrisanti
Kip Lamers

Tuba

Derrick Crow
Millie Cruz
Andrew Miller

Percussion

Mark Larson
Jeff Maxey
Amy Scott
Jennifer Shoemaker