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### Wind Symphony

Stephen K. Steele Conductor  
*Illinois State University*

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Music Department  
Illinois State University

# WIND SYMPHONY

Stephen K. Steele, *Conductor*

Karen Collier, *Organ*

David Maslanka, *Special Guest*

*Graduate Assistants*  
Thomas Merrill  
Traci Typlin

Wesley United Methodist Church\  
Bloomington, IL  
Friday Evening  
November 18  
7:00 p.m.

Forty-second program of the 1994-95 season.

Program Notes

Program

Alleluia! Laudamus Te (1972)  
A Celebration Hymn for Winds, Percussion and Organ

Alfred Reed  
(born 1921)

The Power of Rome and the Christian Heart (1947)

Percy Grainger  
(1882-1961)

from *Schwanda the Bagpiper* (1927)  
Polka and Fugue

Jaromir Weinberger  
(1896-1967)

Intermission

Symphony No. 4 (1993)

David Maslanka  
(born 1943)



Wind & Percussion Faculty

Max Schoenfeld, *Flute*   Judy 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*

*Alleluia! Laudamus Te* is a canticle of praise without words; the concert band being treated largely both as a single massive choir and, at times, individual sections, each functioning as a separate sub-choir. The music is based on three main themes, the first being a massive chorale in the brass, the second a long flowing line in the horns and woodwinds, and the third a quasi-fanfare figure first heard in the trumpets and then spreading throughout the other sections of the band as it is developed. These three themes form an arch-like, five part design: the first two themes followed by the rhythmical third theme, which builds to a broad restatement of the second theme (at this point joined by the organ), and this brings the music back to the first theme, which is capped by a short coda of almost overwhelming power and sonority, to round off the work in joyous triumph.

Percy Grainger described his thoughts concerning *The Power of Rome and the Christian Heart* as follows:

"Just as the early Christians found themselves in conflict with the power of ancient Rome so, at all times and places, the Individual Conscience is apt to feel itself threatened or coerced by the Forces of Authority - and especially in wartime. Men who hate killing are forced to be soldiers, and other men, though not unwilling to be soldiers, are horrified to find themselves called upon to fight in the ranks of their enemies. The sight of young recruits doing bayonet practice in the First World War gave me the first impulse to this composition which, however, is not in any sense program music and does not portray the drama of actual events. It is merely the unfoldment of music feelings that were started by thoughts of the eternal agony of the Individual Soul in conflict with the Powers That Be."

The opera *Schwanda the Bagpiper* premiered in Prague in 1927 and became internationally famous. The Polka and Fugue, taken from the opera for use as a concert piece, has become even more successful.

Based on a Czech folk tale, the story involves Schwanda, the master bagpiper, and Babinsky, a robber who leads Schwanda on a series of adventures. The polka is taken from a scene in which Schwanda plays for Queen Iceheart who is waiting for someone who can melt her heart. His irresistible playing does the trick, and the queen and Schwanda decide to get married - sealing their vow with a kiss. However, Schwanda is already married so the marriage to the queen is called off. In response to his wife's questions of his fidelity, he cries, "If I have given the queen a single kiss, may the Devil take me" - and the Devil does. He is rescued from hell, however, by Babinsky, who plays cards with the Devil and wins everything he owns. He returns it all in exchange for Schwanda who plays the fugue on his bagpipe before he leaves, so that the servants of hell may hear the playing of a master bagpiper.

Regarding his Symphony No. 4, David Maslanka has written the following:

The sources that give rise to a piece of music are many and deep. It is possible to describe the technical aspects of a work - it's construction principles, it's orchestration - but nearly impossible to write of its soul nature except through hints and suggestions.

The roots of Symphony No. 4 are many. The central driving force is the spontaneous voice of the impulse to shout for the joy of life. I feel it is the powerful voice of the earth that comes to me from my adopted western Montana, and the high plains and mountains of central Idaho. My personal experience of this voice is one of being helpless and torn open by the power of the thing that wants to be expressed - the willing-up shout that cannot be

denied. I am set aquiver and am forced to shout and sing. The response in the voice of the earth is the answering shout of thanksgiving, and the shout of praise.

Out of this, the hymn tune "Old Hundred," several other hymn tunes (the Bach chorales "Only Trust in God to Guide You" and "Christ Who Makes Us Holy"), and original melodies which are hymn-like in nature, form the backbone of Symphony No. 4.

To explain the presence of these hymns, at least in part, and to hint at the life of the Symphony, I must say something about my long-time fascination with Abraham Lincoln. From Carl Sandburg's monumental Abraham Lincoln, I offer two quotes. The first is a description of Lincoln in death by his close friend David R. Locke:

I saw him, or what was mortal of him, in his coffin. The face had an expression of absolute content, or relief, at throwing off a burden such as few men have been called on to bear - a burden which few men could have borne. I have seen the same expression on his living face only a few times, when after a great calamity he had come to a great victory. It was the look of a worn man suddenly relieved. Wilkes Booth did Abraham Lincoln the greatest service man could possibly do for him - he gave him peace.

The second, referring to the passage through the country from Washington, D.C. to Springfield, Illinois of the coffin bearing Lincoln's body:

To the rotunda of Ohio's capitol, on a mound of green moss dotted with white flowers, rested the coffin on April 28, while 8,000 persons passed by each hour from 9:30 in the morning till four in the afternoon. In the changing red-gold of a rolling prairie sunset, to the slow exultation of brasses rendering "Old Hundred," and the muffled boom of minute guns, the coffin was carried out of the rotunda and taken to the funeral train.

For me Lincoln's life and death are as critical today as they were more than a century ago. He remains a model for this age. Lincoln maintained in his person the tremendous struggle of opposites raging in the country in his time. He was inwardly open to the boiling chaos, out of which he forged the framework of a new unifying idea. It wore him down and killed him, as it wore and killed the hundreds of thousands of soldiers in the civil war, as it has continued to wear and kill by the millions up to the present day. Confirmed in the world by Lincoln was the unshakeable idea of the unity of the human race, and by extension the unity of all life, and by further extension, the unity of all life with all matter, with all energy, and with the silent and seemingly empty and unfathomable mystery of our origins.

Out of chaos and the fierce joining of opposites comes new life and hope. From this impulse I used "Old Hundred," known as the Doxology - a hymn of praise to God; Praise God from Whom all Blessings Flow; Gloria in excelsis Deo - the mid-sixteenth century setting of Psalm 100.

Psalm 100 reads in part:

Make a joyful noise unto the Lord, all ye lands. Serve the Lord with gladness; come before his presence with singing...Enter into his gates with thanksgiving and into his courts with praise: be thankful unto him, and bless his name.

I have used Christian Symbols because they are my cultural heritage, but I have tried to move through them to a depth of universal humanness, to an awareness that is not defined by religious label. My impulse through this music is to speak to the fundamental human issues of transformation and rebirth in this chaotic time.

## 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.

*Wind Symphony Personnel*

*Piccolo*

Scot A. Schickel, Normal

*Flute*

Kathryn McLaughlin, Burbank

Katie Sandretti, Lebanon

Scot A. Schickel, Normal

Jennifer Smith, Lockport

\*Jennifer Torbeck, Skokie

*Alto Flute*

Katie Sandretti, Lebanon

*Oboe*

Melissa Gustafson, Normal

\*Andrea Imre, Hungary

Heather Taft, Delmar, NY

*E Flat Clarinet*

Jamian Green, Geneseo

*Clarinet*

Deanna Bush, Palos Hills

Jamian Green, Geneseo

\*Christine Hoover, Lisle

Thomas Merrill, Bloomington

Emily Nunemaker, Sterling

Rebecca Parker, Lubbock, TX

Alicia Saindon, Lemont

Courtney Shenberg, Naperville

Traci Typlin, Highland Park

*Bass Clarinet*

Norallene Elayne Able,

*Contra Bass Clarinet*

Thomas Merrill, Bloomington

*Bassoon*

Heather Igo, Danville

\*Amy Rous, Roselle

*Contra Bassoon*

Chris Harrison, Grandview, KS

*Alto Saxophone*

Matt Drase, Aurora

Daniel Saenz, Morrison

*Tenor Saxophone*

Christopher Peterson, Schaumburg

*Baritone Saxophone*

Chauntele O'Loughlin, Bloomingdale

\* Principal

*Horn*

\*Kent Baker, Normal

Marc Cash, Danville

Eric Kaiser, Sugar Grove

Victor Pesavento, Lockport

Brandon Sinnock, Quincy

*Trumpet*

Caryn Fox, Lexington, KY

John Hoagland, Stirrup Key, FL

Troy McKay, Richmond, MO

\*Jerry Mohlman, Machesney Park

Thomas Svec, Plainfield

Brian White, Bloomington

*Trombone*

Grant Dawson, Machesney Park

Steve Fox, Wheaton

\*Charlie Plummer, Richmond, MO

*Bass Trombone*

Dawn Trotter, Lacon

*Euphonium*

\*Tim Gray, Mt. Pleasant, IA

Bret Parker, Lubbock, TX

Jeffrey Shelton, Normal

Tyson Vanek, Wheeling

*Tuba*

Brent Kastor, Coal Valley

\*Douglas Mattsey, Bloomington

Andy Rummel, San Jose

*Harp*

Lynn Bower, Quincy

*Piano*

Eryn Glover, Albion

*Percussion*

\*Karen Cole, Monticello

Kevin Lucas, Lockport

Michael Mercer, Kankakee

Nancy Rogers, Kingston, MI

Eric Wellman, Quincy

*String Bass*

Clifford Hunt, Decatur

*Antiphonal Brass*

Sarah Bennett, *Trumpet*

Sarah Riebock, *Trumpet*

Paul Hefner, *Trombone*

Kevin Cole, *Trombone*