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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

Conductors
**Stephen K. Steele
Daniel J. Farris**

Graduate Assistants
Thomas Merrill Traci Typlin

Eightieth program of the 1994-95 season.

**Stroud Auditorium
Sunday Afternoon
February 26
3:00 p.m.**

Program Notes

Program

Rocky Point Holiday (1969)

Ron Nelson
(born 1929)

Molly on the Shore (1907)

Percy Aldridge Grainger
(1882-1961)

Symphony for Band (1972)

Allegro vivace
Andante
Andante maestoso—Allegro ritmico

Jerry Bilik
(born 1933)

Stephen K. Steele, *Conductor*

Intermission

Sea Songs (1924)

Ralph Vaughan Williams
(1872-1958)

Thomas Merrill, *Conductor*

Illyrian Dances (1986)

Rondeau
Aubade
Gigue

Guy Woolfenden

Armenian Dances, Part I (1972)

Alfred Reed
(born 1921)

Daniel J. Farris, *Conductor*

Nelson's *Rocky Point Holiday* was commissioned by and composed for the University of Minnesota Concert Band. The composition is an exciting virtuoso work representative of a great number of American compositions which unite elements of jazz and classical construction into a new indigenous American style. Rocky Point is a wind-blown seaside resort on the coast of Rhode Island.

Dedicated to his friend Edvard Grieg, *Molly on the Shore* is built around a Morris Dance of traditional folk music. It was originally "tone wrought" for a "fiddle four-some" (string band) in the summer of 1907, based on two Cork reel tunes, *Temple Hill* and *Molly on the Shore*, which Grainger extracted from *The Complete Petrie Collection of Irish Music*. Grainger "dished-up" his band version in the spring of 1920, creating one of the great "finger busters" in the literature. It remains one of his most popular and beautifully conceived creations. The clarity of his scoring and his unique use of tuneful percussion has helped to keep *Molly* at the forefront of "showpieces" for the world's finest bands.

Bilik's *Symphony for Band*, even though cast in the customary three movement form, is somewhat unusual in that the first and final movements have short interludes which both forecast and recall the other movements. For example, a short interlude introducing the basic motive material for the middle movement is heard before the first movement draws to a close. The second movement utilizes and develops this thematic material. The final movement begins with a dramatic fanfare-like motif played first by the horns. This motif recurs periodically throughout this movement. Music statements from each of the movements are also restated, thus creating an overall "rondo-like" summary of the complete work. Another compositional device which helps unify the entire symphony, is the system of tonal organization known as "Modus Lascivus," a system devised by Bilik's teacher, Tibor Serly, to whom the symphony is dedicated.

Vaughan Williams, like his friends Gustav Holst and Dan Godfrey, knew the band idiom well as a result of having conducted bands. *Sea Songs* is one of the simpler works by Vaughan Williams; it was written for British military band in 1924. The composer loved the folk song heritage of his native land. He also knew the English sailing songs and he uses three in *Sea Songs*: "Princess Royal," "Admiral Benbow," and "Portsmouth." The form is ABCA, the scoring is direct, and the music is most rewarding for player and audience alike.

Viola: "What country, friends, is this?"

Captain: "This is Illyria, lady."

Shakespeare: *Twelfth Night* I

The precise geographical location of Illyria was not important to Shakespeare. What excited him was the resonance of the word itself and the romance of all far away, make-believe places. Illyria is Never Never Land and the idea of inventing dances for such a place intrigued Woolfenden. This suite of three dances was commissioned by the British Association of Symphonic Bands and Wind Ensembles with funds provided by West Midland Arts. The first performance took place on September 26, 1986 at Warwick University during the fifth annual BASBWE conference. Woolfenden is Head of Music to the Royal Shakespeare Company and has composed more than one hundred and fifty scores. Some of the thematic material for the *Illyrian Dances* was adapted from music Woolfenden originally wrote for the RSC productions.

Part I of the *Armenian Dances* is built upon five Armenian folk songs which were first notated, purified, researched and later arranged by Gomidas Vartabed (1869-1935), the founder of Armenian classical music. In order of their appearance in the score, they are: *Tzirani Tzar* (The Apricot Tree); *Gakavi Yerk* (Partridge's Song); *Hoy, Nazan Eem* (Hoy, My Nazan); *Alagyaz* and *Gna, Gna* (Go, Go). The Apricot Tree consists of three organically connected songs which were transcribed in 1904. Its declamatory beginning, rhythmic vitality and ornamentation make this a highly expressive song. The Partridge's Song is an original song by Gomidas; it was published in 1908 in Tiflis, Georgia. He originally arranged it for solo voice and children's choir, and later for solo voice with piano accompaniment. It has a simple, delicate melody which might, perhaps, be thought of as depicting the tiny steps of a partridge. *Hoy, Nazan Eem* was published in 1908, in a choral version arranged by Gomidas. This lively, lyric love song depicts a young man singing the praises of his beloved Nazan (a girl's name). The song has dance rhythms and ornamentation which make it an impressive, catchy tune. *Alagyaz* (name of a mountain in Armenia), was first written by Gomidas for solo voice with piano accompaniment, and also in a choral arrangement. It is a beloved Armenian folk song, and its long-breathed melody is as majestic as the mountain itself. *Go, Go* is a humorous, light-textured tune. In performance, Gomidas coupled it with a contrasting slower song, *The Jug*. Its repeated note pattern musically depicts the expression of laughter. This song also is in recitative style. Part I of the *Armenian Dances* was completed in the summer of 1972 and first performed by Dr. Harry Begian, (to whom the work is dedicated), and the University of Illinois Symphonic Band, on January 10, 1973, at the College Band Directors National Association Convention in Urbana, Illinois.

Upcoming Events

Wednesday, March 8	8:00 pm	Symphonic Band	Braden Auditorium
Saturday, April 8	all day	High School	Braden Auditorium
		Concert Band Contest	
Sunday, April 9	3:00 pm	Wind Symphony	BSC Ballroom
		Pops" Dinner Concert	
Saturday, April 22	all day	Junior High	Braden Auditorium
		Concert Band Contest	
Saturday, April 23	7:00 pm	Symphonic Winds	Wesley United Methodist Church
Wednesday, April 26	8:00 pm	University Band & Symphonic Band	BSC Ballroom
Friday, April 28	7:00 pm	Wind Symphony	Wesley United Methodist Church

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*

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 Winds Personnel

Flute

Kathy Hinthorn, Normal
Randa Martin, Morris
Kathryn McLaughlin, Burbank
Jennifer Smith, Lockport
*Cassandra Stevens, Des Plaines

Oboe

Heather LeCapitaine, Libertyville
*Lynne Strombom, Cicero

Clarinet

Kristin Baxter, Gilman
Donna Chrisanti, Mundelein
Kristina Clark, Crystal Lake
Nicole Elledge, Springfield
Jodi Reilly, Washington
Kathy Roberto, Blue Island
Kimberly Scharf, Aurora
*Tammi Spencer, East Peoria

Bass Clarinet

Lawrence Owrutsky, Buffalo Grove

Contra-Bass Clarinet

Peter Thompson, Lockport

Bassoon

Colleen Moss, Aurora
*Jennifer Shoemaker, Worth

Alto Saxophone

*Tanya Bould, Knoxville
Michael Wickart, Orland Park

Baritone Saxophone

Ryan Schrock, Arthur

Horn

Becky Felts, Oswego
Patrick Hill, Chillicothe
Kristin Kopta, Lemont
Katie Lunzman, Chillicothe
*Victor Pesavento, Lockport

Trumpet

*Sarah Bennett, Tuscola
Dee Dee Dauw, Colona
Michael Hodges, Peoria
Chad Huel, Regina, Sask.
David Nommensen, Chicago
Sarah Riebock, Rockford
Craig Raihala, Gresham, OR

Trombone

Kevin Cole, Pekin
Tim Felts, Oswego
*Steven Fox, Wheaton

Bass Trombone

Kristina Gingerich, Champaign

Euphonium

*Brian Bruggeman, Elgin
Garett George, Glen Ellyn
Tim Gray, Mt. Pleasant, IA

Tuba

Matt Banks, Alton
Steven Braddy, Hampton
Joseph Celmer, Palatine
*Neil Crotty, Jr., Chicago

String Bass

Josh Harms, Watseka

Percussion

James Crane, Schaumburg
*Michael Dickson, Bloomington
Mark Dupee, Hanover Park
Michael Mercer, Bradley
Tim Ryan, Aurora
Keith Wahl, Morton