

Illinois State University

## ISU ReD: Research and eData

---

School of Music Programs

Music

---

9-24-1995

### Wind Symphony

Stephen K. Steele Conductor  
*Illinois State University*

Follow this and additional works at: <https://ir.library.illinoisstate.edu/somp>



Part of the [Music Performance Commons](#)

---

#### Recommended Citation

Steele, Stephen K. Conductor, "Wind Symphony" (1995). *School of Music Programs*. 1341.  
<https://ir.library.illinoisstate.edu/somp/1341>

This Concert Program is brought to you for free and open access by the Music at ISU ReD: Research and eData. It has been accepted for inclusion in School of Music Programs by an authorized administrator of ISU ReD: Research and eData. For more information, please contact [ISUReD@ilstu.edu](mailto:ISUReD@ilstu.edu).

Music Department  
Illinois State University

# WIND SYMPHONY

Stephen K. Steele, *Conductor*

*Graduate Assistants*  
Rebecca Parker  
Brian White

Bone Student Center Ballroom  
Sunday Afternoon  
September 24, 1995  
3:00 p.m.

Program

Piece of Mind (1987)

Thinking  
Remembering  
Feeling  
Being

Dana Wilson  
(born 1946)

Enigma Variations (1899)

Theme  
Var. I (C.A.E.)  
Var. II (W.M.B. IV)  
Var. III (R.P.A. V)  
Var. IV (G.R.S.XI)  
Var. V (Nimrod IX)  
Var. VI-Finale (E.D.U. XIV)

Edward Elgar  
(1857-1934)  
(scored for band by Earl Slocum)

Intermission

Passacaglia (1992)  
(Homage on B-A-C-H)

Ron Nelson  
(born 1929)

Elegy (1972)

John Barnes Chance  
(1932-1972)

from *Jeremiah Symphony* (1943)  
Profanation

Leonard Bernstein  
(1918-1990)  
(transcribed by Frank Bencriscutto)

Program Notes

*Piece of Mind* is a musical pun on an old expression. It is composer Dana Wilson's representation of the workings of the human mind. The first movement, *Thinking*, begins with a very simple four note idea which grows seemingly of its own inertia—as thinking about something often does—while sometimes being joined or overwhelmed by other, related ideas.

*Remembering*, the second movement, is structured in a manner similar to the way memory serves most of us—not as complete, logical thought, but as abrupt flashes of images or dialogue. In this case, the flashes provide a view of the original four note idea through various musical styles vividly entrenched in the composer's own memory and hopefully that of much of the audience.

The third movement, *Feeling*, explores various states throughout the emotional spectrum, and the final movement, *Being*, addresses a mental state that is rarely considered in our culture. Non-Western—particularly East Indian—musical styles are called upon to shape the four note idea so as to conjure up and celebrate this marvelous attribute (this piece, this peace...) of mind.

Dana Wilson is associate professor of music at Ithaca College where he teaches theory, composition, and jazz courses.

The *Enigma Variations* were written for orchestra in 1899 and bore the dedication, "To my friends pictured within." The theme and fourteen variations belong to that period in which Edward Elgar was developing the style that placed him the front rank of English composers.

In a letter to a friend the composer wrote:

"As for myself the following are the *fax* about me. Just complete a set of Symphonic Variations (theme original) for orchestra. I have in the Variations sketched portraits of my friends—a new idea, I think—that is, in each variation I have looked at the theme through the personality (as it were) of another Johnny. I don't know if 'tis too intimate an idea for print, it's distinctly amusing."

The immediate success of the opus can be attributed in part to its "programmatic" characteristics, but the fact that the work has lived and continues to bring enjoyment to audiences is due to the contrasting moods and to Elgar's masterful writing for instruments. Slocum has transcribed the theme and six of the fourteen variations.

*Variation I* (C.A.E.) is a study of the composer's wife, Caroline Alice Elgar, continuing the theme with heightened feeling.

*Variation II*, originally IV, (W.M.B.) marches in with the furious energy of a country squire, Mr. William M. Baker, a man of definite opinions and hearty emphasis at all times.

*Variation III*, originally V, (R.P.A.) takes as its subject a son of Matthew Arnold. Reed says, "He loved listening to music and adored chamber music." His alternate moods of gravity and gaiety are well depicted.

*Variation IV*, originally XI, (G.R.S.) is a composite. There is G.R.S. indeed, George R. Sinclair, organist of Hereford Cathedral, but there is also his bulldog Dan. It is only right that the gentleman's constant companion should appear here too, paddling in wayside streams, rushing and barking.

*Variation V*, originally IX, is called (Nimrod), and here is another of Elgar's puns. Nimrod is the great hunter of the Bible; Hunter, in German, is Jaeger. So the subject is A.J. Jaeger, publisher, Elgar's friend and advisor. Elgar admitted this obvious identity himself. "It is," he said, "a record of a long summer evening talk, when my friend Jaeger grew nobly eloquent—as only he could—on the grandeur of Beethoven, and especially on his slow movements." The opening bears the marking *Nobilimente*.

*Variation VI*, originally XIV, The Finale, carries the initials (E.D.U.) which stand for a nickname for Elgar known only to his close friends. Said to depict his struggles, his energies, the work is nevertheless worked out nonprogrammatically so that it caps the series of variations in a triumphant, broad presentation of the theme in major.

*Passacaglia (Homage on B-A-C-H)* is a set of continuous variations in moderately slow, triple meter built on an eight-measure melody (basso ostinato) which is repeated, in various registers, twenty-seven times. It is a seamless series of tableaux which move from darkness to light.

Written in homage to J.S. Bach, it utilizes as counterpoint the melodic motive represented by his name in German musical nomenclature, i.e. B flat, A, C and B natural. Bach introduced this motive in his unfinished *Art of Fugue*, the textures of which are paraphrased (in an eight-tone scale) in the third, fourth and fifth variations. The famous melody from Bach's *Passacaglia in C Minor* appears once (also altered) in variation twenty-two.

John Barnes Chance began studying composition at the age of fifteen, and many of his works were performed while he was still in high school. He completed both his Bachelor and Master of Music degrees at the University of Texas where he studied composition with Kent Kennan and Clifton Williams. From 1960 to 1962 Chance was composer in residence in Greensboro, North Carolina, with the Ford Foundation Young Composers Project. He has written music for bands, choirs, orchestras, and chamber ensembles.

Composed with an artful simplicity, *Elegy* is one of the most poignant and expressive works in the repertoire for band. Unlike the vast majority of compositions for instrumental music ensembles, *Elegy* is distinctive in that it begins and ends in a very quiet manner. It was written between July and October of 1972 for no particular person. Just a month after its publication, John Barnes Chance died from an electrical shock while working outside his home in Lexington, Kentucky.

In his symphonies, Bernstein was concerned with the loss and retrieval of man's faith, not so much in God as in himself. In the *Jeremiah Symphony*, the crisis is joined: faith has been shattered, as symbolized by the annihilation of the Temple in Jerusalem, with only consolation for a finale. *Profanation*, the second movement, aims to give a general sense of the destruction and chaos brought on by the pagan corruption within the priesthood and the people. As for programmatic meanings, Bernstein's intention is not one of literalness but of emotional quality.

## UNIVERSITY BANDS FALL PERFORMANCE SCHEDULE

### October

14	<i>Marching Band</i>	Bandarama Concert	Braden Auditorium	7:30 p.m.
15	<i>Symphonic Band</i>	Concert	Braden Auditorium	3:00 p.m.
22	<i>Chamber Winds</i>	Concert	Kemp Recital Hall	3:00 p.m.
28	<i>Marching Band</i>	Band Day	Hancock Stadium	all day
31	<i>Jazz Band</i>	Halloween Concert	Kemp Recital Hall	11:00 p.m.

### November

15	<i>Symphonic Band and University Band</i>	Concert	Braden Auditorium	8:00 p.m.
17	<i>Wind Symphony</i>	Concert	Wesley United Methodist Church	7:00 p.m.

### December

3	<i>Chamber Winds</i>	Concert	Kemp Recital Hall	3:00 p.m.
---	----------------------	---------	-------------------	-----------

## SPRING DATES OF IMPORTANCE

### February

11	<i>Wind Symphony and Jazz Band</i>	Concert	Braden Auditorium	3:00 p.m.
Guest Artist Scott Hartman, Trombone; Wind and Percussion Faculty				

### March

3	<i>Wind Symphony</i>	Dinner "Pops Concert"	Bone Student Center Ballroom	1:00 p.m.
---	----------------------	--------------------------	---------------------------------	-----------

*Wind Symphony*

*Piccolo*

Scot A. Schickel, Normal

*Flute*

Katie Sandretti, Lebanon  
Scot A. Schickel, Normal  
Cassandra Stevens, DesPlaines  
\*Jennifer Torbeck, Skokie

*Oboe*

Lynne Strombom, Cicero  
\*Heather Taft, Delmar, NY

*English Horn*

Deana Rumsey, Tinley Park

*E-Flat Clarinet*

Jamian Green, Geneseo

*Clarinet*

\*Jamian Green, Geneseo  
Emily Nunemaker, Sterling  
Rebecca Parker, Lubbock, TX  
Daniel Parks, Dwight  
Sue Rowe, Lockport  
Alicia Saindon, Lemont  
Tammi Spencer, East Peoria  
Jennifer Woodrum, Lemont

*Bass Clarinet*

Kathy Platek, Orland Park

*Bassoon*

Heather Igo, Danville  
\*Chris Harrison, Silt, CO

*Alto Saxophone*

Matt Drase, North Aurora  
John Hanson, Dakota

*Tenor Saxophone*

\*Christopher Peterson,  
Schaumburg

*Baritone Saxophone*

Chauntelle O'Loughlin,  
Bloomingtondale

*Horn*

Jennifer Herron, Silvis  
\*Eric Kaiser, Sugar Grove  
Brian Rous, Roselle  
Brandon Sinnock, Quincy

*Trumpet*

Caryn Diamond, Lexington, KY  
John Hoagland, Stirrup Key, FL  
James Martincic, Evergreen Park  
\*Troy McKay, Richmond, MO  
Sharon Slote, Armonk, NY  
Brian White, Bloomington

*Trombone*

Grant Dawson, Machesney Park  
\*Paul Hefner, Wauconda  
Charles Plummer, Richmond, MO

*Bass Trombone*

Steve Fox, Wheaton

*Euphonium*

Brian Bruggeman, Elgin  
Nathaniel Howe, Lansing  
\*Jeffrey Shelton, Normal

*Tuba*

\*Brent Kastor, Coal Valley  
Douglas Mattsey, Bloomington  
Andy Rummel, San Jose

*Keyboards*

Kristin Baxter, Gilman  
Eryn Glover, Albion

*Percussion*

Michael Dickson, Bloomington  
Kevin Lucas, Lockport  
Michael Mercer, Kankakee  
Timothy Ryan, Aurora  
\*Eric Wellman, Quincy

*String Bass*

Clifford Hunt, Decatur

\*Principal

ILLINOIS STATE UNIVERSITY  
COLLEGE OF FINE ARTS  
Alvin Goldfarb, *Dean*

DEPARTMENT OF MUSIC  
Arved Larsen, *Chairman*

WIND AND PERCUSSION DIVISION

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

UNIVERSITY BANDS STAFF

Stephen K. Steele, *Director of Bands*  
Daniel J. Farris, *Assistant Director of Bands*

Rebecca Parker, *Graduate Assistant* Katie Sandretti, *Head Librarian*  
Sharon Slote, *Graduate Assistant* Tammi Spencer, *Librarian*  
Heather Taft, *Graduate Assistant* Lynne Strombom, *Librarian*  
Brian White, *Graduate Assistant* Neil Crotty, *Manager*  
Sarah Bennett, *Librarian* Shane Dowell, *Manager*  
Kristina Clark, *Librarian* Garrett George, *Manager*  
Deana Rumsey, *Librarian* Scot A. Schickel, *Manager*  
Thomas Svec, *Manager*

## BANDS AT ILLINOIS STATE UNIVERSITY

*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, the Wind Symphony tours annually. 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 80 outstanding wind and percussion players from across campus. It performs quality band literature and presents two concerts each semester. This organization rehearses two times per week. Membership is by audition only and is open to all Illinois State University students.

The *University Band* is comprised 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 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 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 *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 ISU Jazz Band schedules numerous performances both on and off campus.

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 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. Membership is open to all students who participate in another band during the academic year. Auditions may be required of rhythm section players.