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Ensemble Concerts: Symphonic Winds, February 18, 1996

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 Assistant

Rebecca Parker

Stroud Auditorium
Sunday Afternoon
February 18, 1996
3:00 p.m.

PROGRAM

Celebration Overture (1955)

Paul Creston
(1906-1985)

Symphony Band B-Flat Major (1951)
Moderately fast, with vigor
Adnantino grazioso, Fast and gay
Fugue

Paul Hindemith
(1895-1963)

Intermission

Folksongs for Band-Suite No. 3 (1990)
Droylsden Wakes
Lord Bateman
Ships and Lisbon

David Stanhope
(born 1952)

Children's March, "Over the Hills and Far Away" (1919)

Percy Grainger
(1882-1961)

Alleluia! Laudamus Te (1972)

Alfred Reed
(born 1921)

Program Notes

Celebration Overture was commissioned by Edwin Frank Goldman for the American Bandmasters Association in 1955. It consists of three sections: fast, slow, and fast - like the Italian Baroque overture. In style it differs considerably from its ancestor. Concerning *Celebration Overture* and his aims as a composer, Creston wrote the following:

"I was preoccupied with matters of melodic design, harmonic coloring, rhythmic pulse, and formal progression, not with limitations of nature or narrations of fairy tales. The intrinsic worth of a musical work depends on the interrelations of musical elements toward a unified whole."

The overture emphasizes melodies that are short and highly rhythmic. The harmonies are sonorous, being added to the melody in parallel to provide color and depth. The result is a bright, festive work that fulfills the promise of the title.

Hindemith's *Symphony for Concert Band* was composed at the request of Lt. Colonel High Curry, leader of the United States Army Band, and was premiered in Washington, D.C. on April 5, 1951, with the composer conducting. The three-movement symphony shows Hindemith's great contrapuntal skill, and the organized logic of his thematic material. His melodies develop ever expanding lines, and his skill in the organization and utilization of complex rhythmic variation adds spice and zest to the strength of his melodies.

The first movement is in sonata allegro form in three sections, with the recapitulation economically using both themes together in strong counterpoint. The second and third movements develop and expand their thematic material in some of the most memorable contrapuntal writing for winds. The second movement opens with an imitative duet between alto saxophone and cornet, accompanied by a repeated chord figure. The duet theme, along with thematic material from the opening movement, provides the basic material for the remainder of the movement. The closing section of the third movement employs the combined themes while the woodwinds amplify the incessant chattering of the first movement. The brass and percussion adamantly declare a halt with a powerful final cadence.

Each of David Stanhope's folksong suites is based on tunes from Great Britain, and all are dedicated to the memory of Percy Grainger. Like the folk-music settings of that composer, they use original melodies as a means for harmonic and contrapuntal invention in a variation or passacaglia-like form.

Suite No. 3 consists of three settings: "Droylsden Wake," a sentimental verse-and-chorus piece (Droylsden is an old village in Lancashire); "Lord Bateman," a vigorous, virtuosic setting with constant metric changes; and "Three Ships and Lisbon," a mixture of two folk tunes and a third original melody by the composer. In this last setting, one might imagine the bells of a distant town with the listener and his party approaching; on entering the town, the visitors are overwhelmed with the majestic "3 ships" melody, but nevertheless, they attempt to whistle their own tunes over the top.

Children's March was scored for band by Grainger in 1919 from a piano solo he had composed between 1916 and 1918. The band arrangement was begun in 1918 while the composer was a member of the U.S. Coast Artillery Band and was written to take advantage of that band's instrumentation. The march features the woodwinds-especially the low reeds during most of its duration. Like many of Grainger's works the march demonstrates both the fierceness and the tenderness of the composer's personality. It was dedicated to "my playmate beyond the hills," believed to be Karen Holton, a Scandinavian beauty with whom the composer corresponded for eight years but did not marry because of his mother's jealousy. In 1953, forty-eight years after they had first met, they saw each other for the last time in Denmark where Grainger had gone for a cancer operation to be performed by Dr. Kai Holton, Karen's brother. The march was first performed by the Goldman Band on June 6, 1919, with the composer conducting.

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, 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.

Illinois State University Bands Upcoming Events

Concert, Dinner and Dance "Music From or About the 1940's" Wind Symphony and Jazz Band	Ballroom Sunday, March 3, 1996 3:00 p.m.
Concert Symphonic Band	Stroud Auditorium Wednesday, March 6, 1996 8:00 p.m.
High School Concert Band Contest	Braden Auditorium Saturday, March 30, 1996 all day
Junior High School Concert Band Contest	Braden Auditorium Saturday, April 20, 1996 all day
Concert Symphonic Band and University Band	Ballroom Wednesday, April 24, 1996 8:00 p.m.
Concert Wind Symphony	TBA Friday, April 26, 1996 7:00 p.m.
Concert Symphonic Winds	TBA Sunday, April 28, 1996 3:00 p.m.

WIND AND PERCUSSION DIVISION FACULTY

James Boitos, Director of Jazz Studies and Professor of Saxophone received his M.M. from Northwestern University. He has been the featured soloist with the U.S. Navy Concert and Jazz Bands, appeared on recitals and jazz performances throughout the United States, Western Europe, and Japan. "Boitos is a glorious interpreter with infallible technique and pure artistic musicianship"...Rehin/Neckar Zeitung.

Aris Chavez, Professor of Clarinet, received the M.M. degree from the University of New Mexico. For fourteen years he was a member of the Santa Fe Opera Orchestra. Currently Chavez serves as the principal clarinetist for the Peoria Opera and the Peoria Symphony Orchestra and is a member of the Sonneries Quintet.

David Collier, Professor of Percussion, holds a M.M. degree from Indiana University and is a Doctoral candidate at the University of Illinois. He was awarded the prestigious Performer's Certificate from Indiana University. Currently Collier performs with the Illinois Symphony Orchestra, Peoria Symphony Orchestra, Illinois Chamber Orchestra, and the Peoria Opera Orchestra.

Judith Dicker, Professor of Oboe, received her M.M. in Oboe performance from Indiana University. She is a member of the Sonneries Quintet. She has taught at Wichita State, Indiana University and Huntington, New York as well as in Germany and Austria.

Michael Dicker, Professor of Bassoon, is a member of the Sonneries Quintet and holds degrees in Music from UCLA, the University of Michigan and the Julliard School. He has performed as principal bassoonist in the Belgian National Radio/TV Symphony, Deutsche Oper Am Rhein, and the Essen Philharmonic. Dicker currently serves as principal bassoonist of the Peoria Opera and the Peoria Symphony.

Daniel J. Farris, Assistant Director of Bands, received degrees in Music Education from James Madison University in Harrisonburg, VA, and the University of Illinois. Mr. Farris served as Assistant Director of Bands at the University of Nevada, Las Vegas. He has been a clinician, adjudicator and guest conductor throughout the United States and Canada.

Amy Gilreath, Professor of Trumpet, received her D.M.A. from the University of Illinois. She is currently a member of the ISU Faculty Brass Quintet and has performed with the Champaign-Urbana Orchestra, Sinfonia Da Camera, Illinois Chamber Brass, and the Lexington Philharmonic Orchestra. She was a 1988 finalist in the Ellsworth Smith International Trumpet Competition.

Ed Livingston, Professor of Tuba and Euphonium, received a M.M. and Artists Performing Diploma from Western Michigan University, University of Michigan and the Royal College of Music, London, England. Professor Livingston has played with the Royal Philharmonic Symphony Orchestra, Ringling Brothers Circus Band, and the Henry Mancini Orchestra.

Joe Neisler, Professor of Horn, received his M.M. from Indiana University and is a Doctoral candidate at Indiana University. He is principal horn in the Peoria Symphony and has performed with the Indianapolis Symphony, Julie Andrews and Tony Bennett. Professor Neisler has studied with the legendary Philip Farkas.

Stephen Parsons, Professor of Trombone, received his D.M.A. from the University of Kansas in Trombone Performance. He was Assistant Principal Trombone with the United States Army Field Band and performed in excess of 150 concerts per year both within the U.S. and abroad. Dr. Parsons has studied with Milton Stevens of the National Symphony Orchestra in Washington D.C. He performed with and served as the Field Band Brass Quintet's clinician in both high school and college settings.

Max Schoenfeld, Professor of Flute, is a graduate of the Manhattan School of Music. He has served as principal flute with the New Orleans Philharmonic and the Boston Pops Tour Orchestra. Professor Schoenfeld has taught at Oberlin College, the National Music Camp at Interlochen, Michigan, and the Interlochen Arts Academy.

Stephen K. Steele, Director of Bands, received his D.M.A. in conducting from the University of Arizona and holds degrees in Music Education from the University of Arizona and the University of Oregon. He served as Assistant Director of Bands and Marching Band Director at the University of Arizona prior to his appointment at ISU. Dr. Steele spent thirteen years as a high school band director in California, Oregon and Arizona. He serves as a clinician, adjudicator and guest conductor throughout the United States and Canada.

SYMPHONIC WINDS PERSONNEL

Flute

Emily Alcure, Hoffman Estates
Nicole Fisher, Morton
*Nicole Harper, North Chicago
Melissa Levy, Palatine
Randa Martin, Morris
Brooke Powell, White Heath
Emily Safford, Sycamore

Oboe

Jennifer Schraml, Wauconda
*Deana Rumsey, Tinley Park

E-flat Clarinet

Rebecca Parker, Borger, TX

Clarinet

*Lorri Campbell, Lansing
Kristina Clark, Crystal Lake
Jennifer Hass, Eureka
Kerry Jines, Tinley Park
Vicki Long, Naperville
Shellie Parkinson, Morrison
Catherine Vlk, Lemont

Bass Clarinet

Brianette Baldi, Gurnee
Kristine Rangel, Lyn

Contrabass Clarinet

Peter Thompson, Lockport

Bassoon

*Amy Harkess, Buffalo Grove
Colleen Moss, Aurora

Alto Saxophone

Mike Guerrero, Sterling
*Chad Poundstone, Morris

Tenor Saxophone

Jessica Vetter, Richton

Baritone Saxophone

Randy Huberman, Danville

Horn

*Darcie Condon, Roselle
Molly Gholson, Danville
Jennifer Luthy, East Moline
Elizabeth Smith, Bloomington
Josh Stewart, Wheaton

Trumpet

Sarah Bennet, Tuscola
Dee Dee Dauw, Colona
Dave Nommensen, Chicago
Sarah Riebock, Rockford
*John Sierakowski, Warrenville
Lori Walters, Naperville

Trombone

Kevin Cole, Pekin
Erich Deptolla, Tinley Park
*Josh Favors, Centralia

Bass Trombone

Chris Kempher, Macomb

Euphonium

*Garett George, Normal
Nathaniel Howe, Lansing

Tuba

Justin Boller, Old Mill Creek
*Steve Braddy, Hampton
Joseph Celmer, Palatine

String Bass

Benjamin Sullivan, Garden Homes

Percussion

Matt Embry, Highland Park
Kevin Lucas, Lockport
*Tom Lykins
Bethany Orser, Genoa

* Indicates Principal