

Illinois State University

## ISU ReD: Research and eData

---

School of Music Programs

Music

---

4-24-1996

### University Band Symphonic Band

Daniel J. Farris Conductor  
*Illinois State University*

Rebecca Parker Conductor

Jennifer Grief Conductor

Milagros Cruz Conductor

Paul Hefner Conductor

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



Part of the [Music Performance Commons](#)

---

#### Recommended Citation

Farris, Daniel J. Conductor; Parker, Rebecca Conductor; Grief, Jennifer Conductor; Cruz, Milagros Conductor; and Hefner, Paul Conductor, "University Band Symphonic Band" (1996). *School of Music Programs*. 1463.

<https://ir.library.illinoisstate.edu/somp/1463>

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

# UNIVERSITY BAND

# SYMPHONIC BAND

## *Conductors*

**Daniel J. Farris**  
**Rebecca Parker**  
**Jennifer Grief**  
**Milagros Cruz**  
**Paul Hefner**

**Bone Student Center Ballroom**  
**Wednesday Evening**  
**April 24, 1996**  
**8:00 p.m.**

*University Band Program*

Amparito Roca (1935) Jaime Texidor  
(1900-1950)

Milagros Cruz, *Conductor*

Masque (1968) W. Francis McBeth  
(b. 1933)

Jennifer Grief, *Conductor*

Rushmore (1980) Alfred Reed  
A Symphonic Prologue for Winds (b. 1921)

Rebecca Parker, *Conductor*

Impromptu Luis Miranda

Milagros Cruz, *Conductor*

Variants On An Early American Hymn Tune (1981) James Curnow  
(b. 1943)

Rebecca Parker, *Conductor*

Balladair (1958) Frank Erickson  
(b. 1923)

Paul Hefner, *Conductor*

*Intermission*

*Symphonic Band Program*

Celebrations (1988) John Zdechlik  
(b. 1937)

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

Chaconne  
Intermezzo  
March

Rebecca Parker, *Conductor*

from *Three Revelations from the Lotus Sutra* (1982) Alfred Reed

Rejoicing  
(To Rejoice in the Beauty of Peace)

*Program Notes*

Jaime Texidor was a pseudonym used by a British composer, Reginald Ridewood, not a Spanish composer of paso-dobles as previously believed by musicologists. Ridewood was recognized as a gifted composer and conductor by the officers and students at Kneller Hall where he graduated as a bandmaster in 1936. He composed the widely known *Amparito Roca* for military band. His career was cut short by death due to cancer. This work reflects all the zest and flare of the Spanish national pastime - the bullfight. The march is arranged according to the traditional formula: an introduction is followed by three rather brief strains (each repeated, with slight variations introduced) and a trio heard three times (with variation) having the usual interlude before the last statement of the trio.

*Masque* (pronounced "mask") was commissioned in 1967 by the State College of Arkansas for the dedication of the Fine Arts Center and was premiered there by the college band in 1968. This music is in a contemporary idiom familiar to followers of concert band music - not unusually experimental but nevertheless making use of twentieth century devices. For example, *Masque* uses a variety of percussion instruments, has non-traditional harmonies, and makes use of short motives for melodic interest. Two motives serve as the basic material for the entire piece; one is rhythmic, being heard only in the fast (first and third) sections, and the other is a melodic three-note motive which is developed during the entire course of the work.

*Rushmore*, A Symphonic Prologue for Winds, was commissioned by Paul and Lois Hedge, co-directors of the Rushmore Summer Music Camp in South Dakota on the occasion of the camp's 10th anniversary year in 1980. A brooding, mystic opening, representing, perhaps, the four great faces carved in stone gazing over the plains of America, introduces a broad melodic line that is meant to symbolize the inner strength and calm majesty represented by these four great Americans as guardians of our tradition and faith in the freedom of man. As this theme is developed, echoes of the opening fanfares enter, leading to a combination of this theme together with "America, the Beautiful," bringing the work to a close in all the majesty and colors of which the modern concert band or wind ensemble is capable.

*Impromptu* is a Puerto Rican *danza* composed during the fourth decade of the 19th Century at the southern city of Ponce. The people of Puerto Rico are inherently musical. Three races merged in its formation; the primitive inhabitants of Boriquen (native name of Puerto Rico), the *Taino* Indians; the Spanish *Conquistadores* (colonists), and the African slaves. It is from these three cultures that the Puerto Ricans have been formed. The *danza* has been conceived as the first national music of Puerto Rico because it incorporates elements of these three ethnic groups that formed the nation. In fact, the Puerto Rican National Anthem *La Borinqueña* is a *danza*.

## UNIVERSITY BAND PERSONNEL

As its name would suggest, *Balladair* is a lyrical and flowing ballad written in a style similar to the AABA modern dance form. This piece is exceptional for developing a sonorous band sound in addition to expressive and melodic playing. The harmonies are fairly traditional, with the exception that certain jazz chords and progressions have been utilized. Written in 1958, *Balladair* continues to be programmed and enjoyed.

*Variants On An Early American Hymn Tune* opens with a statement of the hymn tune "Holy Manna "Brethren We Have Met To Worship." The composition utilizes the full spectrum of timbres and colors available to the modern concert band. From the soft opening passages for unison clarinets to the magnificent Allargando finale, the work weaves its way through many styles and moods, making it an ideal concert piece.

*Celebrations* was commissioned by Earl C. Benson, conductor of the Medalist Concert Band of Bloomington, Minnesota. It was written to commemorate the twentieth anniversary of the Medalist Concert Band. The work is very spirited and consists of two main themes. The first is very fluid and stated by the woodwinds. The brass and percussion add punctuation to this theme. The second theme (while maintaining the same tempo) is very sostenuto and lyric in sound.

British composers have produced several exceptionally fine works for the concert band. Of these, the *First Suite in E-Flat* is generally regarded as the cornerstone. Written in 1909, it is one of a very few band works 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 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 cantabile, the two styles alternating throughout the movement. The two themes of the *March*, one dynamic and the other lyric, are also derived from the Chaconne theme, the former something of an inversion, the latter "right side up." Eventually both are combined in thrilling counterpoint leading to the coda.

*Three Revelations from the Lotus Sutra* is an attempt to realize in music three different states of man's soul in his quest for ultimate perfection. The third movement, *Rejoicing, (To Rejoice in the Beauty of Peace)*, depicts the realization that, while on earth, peace is not merely the absence of war, destruction, pain and suffering, but a thing of beauty in and of itself. . . and an occasion for heartfelt rejoicing on the part of men, everywhere, who share the same eternal quest as true brothers.

### Flute

Janine Beyer  
Michelle Brook  
Carrie Carter  
Roseann Clinton  
Darla Dydo  
Bridget Flanigan  
Maureen Healy  
Jeni Kendall  
Kara Kistler  
Libby Molnar  
Stacey Noppe  
Jessica Smith  
Melissa Thyne

### Oboe

Jessica Garrett

### Clarinet

Jill Albert  
Heather Baade  
Jill Blair  
Kristina Burzynski  
Donna Chrisanti  
Kristin Johnson  
Jennifer Liepa  
Heather Mikulecky  
Jessica Smith

### Bass Clarinet

Donna Chrisanti

### Alto Saxophone

Tonya Bould  
Stephanie Woosley

### Tenor Saxophone

James Hood

### Baritone Saxophone

Steven Gribbon

### Horn

Bret Parker  
Judith Ronan  
Jonna Van Dieren

### Trumpet

Chris Carroll  
Melissa Maffeo  
Dean Mustis  
Matthew Radostits  
Tony Romano

### Trombone

Ben Berry  
Kelly Cooper  
Michael Kris  
Shaun Olsen  
Phyllis Parr  
Zack Phillips

### Euphonium

Cari Padolski

### Tuba

Kip Lamers  
Tony Lewis

### Percussion

Lana Loica  
Kay Mays  
Craig Raihala  
Jay Verder

## SYMPHONIC BAND PERSONNEL

### *Flute*

Laurie Anderer  
Kathryn Brosseau  
Laura Buchanan  
\*Shannon Gay  
Melonee Grevenites  
Jenny Jourdan  
Kathy Miller  
Jamie Van Skike  
Vasilki Vourvahis  
Lori Wager

### *Oboe*

Jennifer Corrigan  
\*Emily Safford

### *Clarinet*

Donna Chrisanti  
Nicole Elledge  
\*Denise Elliot  
Amy Hentsch  
Bridget Liva  
Jessica McGoogan  
Heather Mikulecky  
Jennifer Reisse

### *Bass Clarinet*

Kristine Rangel

### *Bassoon*

Kelly Kriz  
\*Laura Maland

### *Alto Saxophone*

\*Tonya Bould  
Stephanie Woosley

### *Tenor Saxophone*

Cindy Deakin

### *Baritone Saxophone*

Scott Yaeger

### *Horn*

Nicole Ambrogio  
Matt Dutton  
\*Pat Hill  
Kristin Kopta  
Susan Manley  
Eric Pingel

### *Trumpet*

Chris Carroll  
Kelly Cooper  
Rob Crowe  
Chris Eaves  
Melissa Maffeo  
\*Melody Mohlman  
Jason Potts  
Tony Romano

### *Trombone*

Andy Erford  
Andrew Fitzgibbon  
Tina Gingerich  
Newt Long  
\*Steve Sager  
Melissa Wasson  
Joe White

### *Euphonium*

Brent Bill  
Shawn Brady  
\*Rocky Montbriand

### *Tuba*

Matt Banks  
Corey Beirne  
Derrick Crow  
Jack Saltzman  
\*Clayton Spires

### *Percussion*

Kevin Brinnehl  
Jennifer Dassie  
\*Michael Dickson  
Tim Noonan  
Bethany Orser

\* Indicates Principal