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Ensemble Concerts: Symphonic Band University Band, April 23, 1997

Daniel J. Farris Conductor
Illinois State University

Dawn Kiefer Conductor

Shawn Neely Conductor

Sharon Slote Conductor

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Music Department
Illinois State University

SYMPHONIC BAND

UNIVERSITY BAND

Daniel J. Farris, *Conductor*

Dawn Kiefer, *Conductor*

Shawn Neely, *Conductor*

Sharon Slote, *Conductor*

Braden Auditorium
Wednesday Evening
April 23, 1997
8:00 p.m.

UNIVERSITY BAND PROGRAM

Overture in B-Flat (1966)

Caesar Giovannini
(born 1925)

(Score by Wayne Robinson)

Dawn Kiefer, *Conductor*

Cajun Folk Songs (1990)

La Belle et le Capitaine
Belle

Frank Ticheli
(born 1958)

Shawn Neely, *Conductor*

Chant and Jubilo (1963)

W. Francis McBeth
(born 1933)

Fantasy on American Sailing Songs (1965)

Sharon Slote, *Conductor*

Clare Grundman
(1913-1996)

INTERMISSION

SYMPHONIC BAND PROGRAM

Lauds (Praise High Day) (1992)

Ron Nelson
(born 1929)

Scenes from the Louvre (1966)

The Portals
Children's Gallery
The Kings of France
The Nativity Paintings
Finale

Norman Dello Joio
(born 1913)

Shawn Neely, *Conductor*

from *New England Triptych* (1956)

When Jesus Wept
Chester

William Schuman
(1910-1992)

PROGRAM NOTES

Overture in B-Flat is a spirited composition written in a contemporary manner and in one tempo throughout. The opening sounds are those of energetic brass fanfares answered by legato woodwind passages. This is followed by a brief development section ending in transitional material which leads to the first thematic statement. The brass have the melody here with woodwinds providing the rhythmic element. Next, the same melodic lines (slightly altered) appear in the woodwinds, with the brass providing the rhythm. It is full ensemble here. Now the low woodwinds state a thought which, by repetition and addition of other instruments in higher registers, ends by leading to a sonorous theme of noble character. Following this, the brass fanfares and woodwind passages first heard at the beginning of the overture are restated, this time taking us into the coda. The piece ends brilliantly with full ensemble.

La Belle et le Capitaine tells the story of a young girl who feigns death to avoid being seduced by a captain. Its Dorian melody is remarkably free, shifting back and forth between duple and triple meters. In this arrangement the melody is stated three times. The third time an original counter melody is added in flutes, oboe, clarinet, and trumpet.

Belle is about a man who goes away to Texas only to receive word of his sweetheart's illness, forcing him to return to Louisiana. Finding her unconscious upon his return, he pawns his horse to try to save her, to no avail. The folk melody is sometimes varied rhythmically, texturally, and coloristically, and an original melody is added for variety.

Chant and Jubilo was commissioned by the Four States Bandmasters Convention in Texarkana, Texas, and was first performed by the Four States Bandmasters Band in January of 1962. It is a work in two connected contrasting movements. The Chant is a modal movement reminiscent of the early church organum and should be done in a very sensitive manner, with the Jubilo contrasting with its explosive lower brass and percussion.

Fantasy on American Sailing Songs is an arrangement of four traditional sailing songs. They include *Hornet and Peacock*, *Lowlands*, *What Shall We Do With The Drunken Sailor?* and *Rio Grande*. After a lively introduction, the first song is introduced in triple meter. Transitions carry the listener from song to song into a strong and broad ending.

Lauds (Praise High Day), is an exuberant, colorful work intended to express general feelings of praise and glorification. *Lauds* is one of the seven canonical hours. The work was premiered by the United States Air Force Band under the direction of Lt. Col. Alan Bonner at the College Band Directors Association/National Band Association Conference in Charlotte, North Carolina, on January 24, 1992.

The band version of *Scenes from the Louvre* is taken from the original score of the NBC television special that was first broadcast nationally on November, 1964. In September, 1965, the composer received the Emmy award for this score as the most outstanding music written for television in the 1964-65 season. The five movements of this suite cover the period of the famous Paris museum's development during the Renaissance and are based on themes from composers of that period. The work, commissioned by Baldwin-Wallace College for its symphonic band, was premiered in 1966 with the composer conducting.

The music of William Billings, the early American composer, provides the basic material for *New England Triptych*. Billings is now seen as a major figure in American music. He wrote many simple sturdy tunes that were popular with the colonist, and he organized singing schools, composing music for them. Some of these singing school tunes were published in 1778 in a book called *The Singing Master's Assistant*.

Schumann wrote *New England Triptych* (Three Pieces after William Billings) for orchestra in 1956. In subsequent years he transcribed the music for band, greatly enlarging on some of it. The second part of the triptych is a development of *When Jesus Wept*, a round by Billings. Schumann's development of this sacred theme is superlatively sensitive music. The tune on which *Chester* is based was a famous American Revolutionary hymn and marching song of the same name. It was practically the unofficial national anthem during the war. Schuman developed and extended the orchestral version, making *Chester* into an overture for band, and it has become one of the great classics of band music in the United States. In the first section Schuman introduces the tune first in the woodwinds and then in the brasses. In the next section the melody is given a more contemporary setting with mid-twentieth century rhythmic and harmonic devices utilized to sustain interest. The closing section brings back the hymn-like treatment of the theme and the work is brought to a dramatic close.

UNIVERSITY BAND PERSONNEL

Flute

Carrie Balik, Arlington Heights
Elizabeth Brillhart, Astoria
Beth Cottingham, Aurora
Sarah Dees, Litchfield
Joanna Dildine, Hickory Hills
Charlotte Finck, Rantoul
Ruby Miranda, Gurnee
Melissa Thyne, Morrison
Sarah Wieck, Litchfield

Oboe

Chauntelle O'Loughlin, Bloomington

Clarinet

Jill Albert, Schaumburg
Jessica Brown, Virden
Barret Carper, Quincy
Erika Ensminger, Montgomery
Melissa Loy, Baton Rouge, LA
Kristina Peterson, Byron

Alto Saxophone

Kelly Brandt, Normal
Michelle Radice, Orland Park
Robert Rake, Springfield

Tenor Saxophone

Patrick Maag, Des Plaines

Horn

Kelly Cooper, Flossmoor
Christina Kedzior, Tinley Park
Barb Lea, Chicago
Judith Ronan, Trenton, MI
Sondra Trumble

Trumpet

Joe Brauer, Rockford
William Craig, Galva
Ryan Forden, Macon
Tim Lang, Bartonville
Casey Marlow, Carol Stream
Kevin Morton, Downers Grove
Cathy Shively, Belleville

Trombone

Darin Ganci, Herscher
Jonna Stayner, Stockton

Baritone

Jill Blair, Tinley Park
Kip Lamers, Libertyville

Tuba

Mark Cohen, Palos Hills
Anthony Kriz, Tinley Park

Percussion

Joey Celmer, Palatine
Dee Dee Dauw, Colona
Garett George, Glen Ellyn
Josh Kidd, Decatur
Kristine Vancil, Taylorville

SYMPHONIC BAND PERSONNEL

Flute

Katie Brosseau, West Chicago
Shana Ferrari, Granville
*Nicole Fisher, Morton
Melonee Grevenites, Brookfield
Randa Martin, Morris
Kathlene Miller, Carbondale
Carrie Nightingale, Peoria
Amy Perschall, Bloomington

Oboe

Emily Safford, Sycamore

Clarinet

Amanda Bruce, Wayne City
*Nicole Elledge, Springfield
Jessica McGoogan, Merrionette Park
Heather Mikulecky, Plano
Jennifer Reisse, Frankfort

Bassoon

Molly Balsley, Joliet

Alto Saxophone

Patrick Maag, Des Plaines
*Lindsay Shaw, Amboy
Lisa Snowden, Hanna City

Tenor Saxophone

Robert Rake, Springfield

Baritone Saxophone

Scott Yaeger, Antioch

Horn

*Nicole Ambrogio, Coal City
Matt Dutton, Chillicothe
Susan Manley, Joliet
Tara Mardis, Bloomington
Erin Wolfer, St. Charles

Trumpet

Peggy Canopy, Rome
Robert Crowe, Bloomington
Chris Eaves, Mapleton
*Becki Jo Mack, Libertyville
Melissa Maffeo, Wheaton
Ed Washburn, Machesney Park
Brian Weidner, McHenry

Trombone

Kelly Cooper, Flossmoor
Darin Ganci, Herscher
*Ben Kilik, Gurnee
Joel Matter, Batavia
Melissa Wasson, Normal

Euphonium

*Kate Blankenfeld, Geneseo
Joshua Favors, Centralia
Kip Lamers, Libertyville

Tuba

Matthew Banks, Alton
Corey Beirne, Naperville
Jeffrey Burton, Neoga
Todd Schultz, Frankfort
*Clayton Spires, Eureka

Percussion

Nicholas Anderson, Batavia
Jeffrey Matter, Batavia
*Tim Noonan, Antioch
Ethan Smith, Maine South

*Indicates Principal

WIND AND PERCUSSION DIVISION FACULTY

Kimberly Risinger, *Flute*; Judith Dicker, *Oboe*; Aris Chavez, *Clarinet*
James Boitos, *Saxophone*; Joe Neisler, *Horn*; Amy Gilreath, *Trumpet*
Stephen Parsons, *Trombone*; Edward Livingston, *Tuba/Euphonium*
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 65 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 includes 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.