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Symphonic Band

Daniel J. Farris Conductor
Illinois State University

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**Music Department
Illinois State University**

Symphonic Band
Daniel J. Farris, *Conductor*
Dawn Kiefer, *Graduate Assistant*

**Braden Auditorium
Thursday Evening
February 25, 1999
8:00 p.m.**

The ninety-eighth program of the 1998-99 season.

Program

Program Notes

Fortress (1988)

Dawn Kiefer, *Conductor*

Frank Ticheli
(born 1958)

Amazing Grace (1787)

John Newton
(1725 - 1807)
arr. by Frank Ticheli

Mannin Veen (1933)

Haydn Wood
(1882 - 1959)

Intermission

Havendance (1985)

David Holsinger
(born 1945)

With Quiet Courage (1995)

Larry Daehn
(born 1940)

El Camino Real (1985)

Alfred Reed
(born 1921)

Fortress was composed in 1988, and is dedicated to Robert Floyd. Ticheli writes: "The work's main theme was originally composed in 1987 as incidental piano music for an Ann Arbor production of Moiere's *Don Juan*. In the play, the theme was used to accompany the stage entrance of Don Alonso, a chivalrous but ruthless character who sought Don Juan to avenge his sister's honor. Although this theme is the only music borrowed from my incidental music, the dark, foreboding character of Don Alonso was carried over into the entire composition of *Fortress*, and is reflected in the work's melodic and harmonic structure. The military march feeling is darkened by use of the melodic and harmonic tritone.

The hymn *Amazing Grace* was written by John Newton (1725 - 1807), a slaveship captain who, after years of transporting slaves across the Atlantic Ocean to the New World, suddenly saw through divine grace the evilness of his acts. Ticheli's interpretation was commissioned by John Whitwell in loving memory of his father, John Harvey Whitwell, and was first performed in 1994. Ticheli wrote:

I wanted my setting of *Amazing Grace* to reflect the powerful simplicity of the words and melody -- to be sincere, to be direct, to be honest -- and not through the use of novel harmonies and clever tricks, but by traveling traditional paths in search of truth and authenticity...I believe that music has the power to take us to a place that words alone cannot. And so my own feelings about *Amazing Grace* reside in this setting itself. The harmony, texture, orchestration, and form are inseparable, intertwined so as to be perceived as a single expressive entity.

The title of *Mannin Veen* translates to "Dear Isle of Man." It was on this British island, situated in the Irish Sea, that Haydn Wood spent most of his childhood. Using four Manx folk songs from this heritage, Wood paints an enchanting tone poem. *Mannin Veen* is a remarkable work that demonstrates many of the nationalistic characteristics of English composers of this period. The first theme, *The Good Old Way*, is an old and typical air written mostly in the Dorian mode to produce a somber feeling. A portion of the tune in the major key is attributed to Primitive Methodism introduced into the Isle of Mann about the

time of Wood's birth in 1882. The second tune, introducing the lively section of the work, is based on the reel *The Manx Fiddler*. Chaloner, writing in the seventeenth century, remarked that the Manx people were "much addicted to the music of the violyne, so that there is scarce a family in the Island, but, more or less can play upon it; but as they are ill composers, so are they bad players." *Sweet Water in the Common*, the third tune, relates to the old practice of summoning a jury of twenty-four men, comprised of three men from each of the parishes in the district where the dispute took place, to decide questions connected with watercourses, boundaries, etc. The fourth and last tune is a fine old hymn, *The Harvest of the Sea*, sung by the fishermen as a song of thanksgiving after their safe return from the fishing grounds.

David Holsinger was born in Hardin, Missouri, December 26, 1945. His compositions have won four major competitions, including a two time ABA Ostwald Award. His compositions have also been finalists in both the DeMoulin and Sudler competitions. Holsinger currently serves as Composer in residence at Shady Grove Church in Grand Prairie, Texas. *Havendance* derives its interest from an unrelenting rhythmic ostinato and variations involving an extensive use of shifting meters and colorful use of percussion. This composition was the first of his works titled for the first of his children, Haven.

Larry Daehn has dedicated *With Quiet Courage* to the memory of his mother. He describes her as a brave woman who raised her family through the hardships of farm life in Wisconsin. Despite the loss of both legs due to diabetes, she lived with nobility and quiet courage. She loved to sing. These qualities are evident in this composition, which was written in the summer of 1995 following Lois Daehn's death. It is a song that is passed between the horns, saxophones, a solo trumpet, percussion, and finally to the full ensemble. Building from a quiet pianissimo to the strength of a fortissimo, it concludes with the gentle chords symbolic of the open Wisconsin farmland and a full and rewarding life. *With Quiet Courage* was premiered by the U.S. Navy Band in our nation's capital in 1995.

Literally translated as "The Royal Road" or "The King's Highway", *El Camino Real* was commissioned by, and is dedicated to, the 581st Air Force Band (AFRES) and its Commander, Lt. Col. Ray E. Toler. Composed during the latter half of 1984 and completed in early 1985, it bears the subtitle: *A Latin Fantasy*.

The music is based on a series of chord progressions common to countless generations of Spanish flamenco guitarists, whose fiery style and brilliant playing have captivated millions of music lovers throughout the world. These progressions and the resulting key relationships have become practically synonymous with what we feel to be the true Spanish idiom. Together with the folk melodies they have underscored, in part derived by a procedure known to musicians as the "melodizing of harmony," they have created a vast body of what most people would consider authentic Spanish music.

The first section of the music is based upon the dance form known as the Jota, while the second, contrasting section is derived from the Fandango, here altered considerably in both time and tempo from its usual form. Overall, the music follows a traditional three-part pattern: fast-slow-fast.

Personnel

Flute

*Laurie Anderer, Libertyville
Sara Dare, Elmwood
Jenni Forbes, Woodstock
Carrie Schmidt, Sherman
Sarah Spengler, Peoria
Dorothy Such, Wheeling
Teryn True, Libertyville
Tracy Vires, Bartonville

Oboe

*Kirsten Cordery, Springfield
Stacy Davidson, Marion
Carrie Wycislak, Montgomery

E♭ Clarinet

Ryan Krapf, Monee

Clarinet

Lisa Calarco, Chicago
Kathy Dugan, Aurora
Peter Fudacz, Tinley Park
Carmen Ganser, Normal
Beth Marshall, Effingham
Melissa Suda, St. Charles
*Erik Tomlin, Aurora
Marissa Vazquez, Libertyville

Bass Clarinet

Kathy Dugan, Aurora
Ryan Krapf, Monee

Alto Saxophone

*Beth Martin, Morris
Erin Zamarron, Pontiac

Tenor Saxophone

Peter Adamson, Oak Lawn

Baritone Saxophone

Jeff Klinker, Geneva

Horn

April Andresen, Elgin
*Shay Einhorn, Roselle
Jim Evanson, McHenry
Sara Finifrock, Rochelle
David Geeseaman, St. Joseph

Trumpet

*Melody Mohlman, Rockford
Ed Washburn, Rockford
Missy Reed, Normal
Ben Linkon, Centralia
Chris Eaves, Peoria
Tim Gupta, Mt. Prospect
Erin Kulinski, Naperville

Trombone

Alison Davis, Princeton
*Bob Donahue, Ottawa
Nathan Durbin, Morris
Ben Michael, Wheaton
Phyllis Parr, Bloomington
Eric Werner, Granite City

Euphonium

Kristin Tebelman, Frankfort

Tuba

*Tony Licavoli, Rockton
Heather Mulder, Wheaton
Caprice Vargas, Aurora
Chris Vivio, Naperville
Cory Windhorn, Clinton

Percussion

Chris Davis, Normal
Bill Cuthbert, Lemont
Rob Faulkner, Woodridge
Ethan Smith, Park Ridge
Bill Winters, Chicago

Bands at Illinois State

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.

The Symphonic Band is comprised of approximately 90 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.

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.

Chamber Winds are numerous quartets and quintets which are coached by members of the applied music faculty at I.S.U. The collective ensembles perform a diverse repertoire and concertize both on and off campus.

The I.S.U. 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 I.S.U. 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 on a weekend trip and to a Chicago Bears game. The band has also performed in exhibition for the Bands of America Grand Nationals and Midwest Regional, opening day for the Chicago Cubs, and the St. Patrick's Day Parade in Dublin, Ireland. The "Big Red" represents virtually every major on campus and is open to all Illinois State University students.

The I.S.U. Pep Band provides spirit and enthusiasm at all I.S.U. 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.

Illinois State University

College of Fine Arts

Ron Mottram, Dean

Department of Music

Arved Larsen, Chairman

Wind and Percussion Division

Kimberly Risinger, *Flute*

Judith Dicker, *Oboe*

Aris Chavez, *Clarinet*

Michael Dicker, *Bassoon*

Jim Boitos, *Saxophone*

Joe Neisler, *Horn*

Amy Gilreath, *Trumpet*

Steve Parsons, *Trombone*

David Zerkel, *Euphonium and Tuba*

David Collier, *Percussion*

Illinois State University Bands

Performance Schedule

March

- | | | |
|----|-----------|--|
| 21 | 3:00 p.m. | Wind Symphony & Symphonic Winds,
Bone Student Center Ballroom |
| 27 | all day | High School Concert Band Contest, Braden
Auditorium |

April

- | | | |
|---------|------------------------|---|
| 18 | 3:00 p.m. | Chamber Winds, Kemp Recital Hall |
| 23 & 25 | 8:00 p.m.
2:00 p.m. | Stars, Stripes & Sousa II Concerts and
Brunch, Braden Auditorium and
Bone Student Center Ballroom |
| 29 | 8:00 p.m. | Symphonic Band & University Band,
Braden Auditorium |