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Symphonic Winds Wind Symphony

Stephen K. Steele Conductor
Illinois State University

Daniel J. Farris Conductor

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**Music Department
Illinois State University**

Symphonic Winds
Wind Symphony
Stephen K. Steele
and
Daniel J. Farris,
Conductors

Bone Student Center Ballroom
Sunday Afternoon
March 21, 1999
3:00 p.m.

The one-hundred seventeenth program of the 1998-99 season.

Program

Program Notes

Symphonic Winds

Lauds (1991)
(Praise High Day)

Ron Nelson
(born 1929)

Lauds (Praise High Day) is an exuberant, colorful work intended to express feelings of praise and glorification. *Lauds* is one of the seven canonical hours.

Lauds received its world premier by the United States Air Force Band under the direction of Lt. Col. Alan L. Bonner at the College Band Directors National Association/National Band Association Conference in Charlotte, North Carolina, on January 24, 1992.

George Washington Bridge is subtitled "An Impression for Band" and the composer has included the following remarks with the score:

There are few days in the year when I do not see George Washington Bridge.

I pass it on my way to work as I drive along the Henry Hudson Parkway on the New York shore. Ever since my student days when I watched the progress of its construction, this bridge has had for me an almost human personality, and this personality is astonishingly varied, assuming different moods depending on the time of day or night, the weather, the traffic, and of course, my own mood as I pass by.

I have walked across it late at night when it was shrouded in fog, and during the brilliant sunshine hours of midday. I have driven over it countless times and passed under it on boats. Coming to New York City by air, sometimes I have been lucky enough to fly right over it. It is difficult to imagine a more gracious welcome or dramatic entry to the great metropolis.

Edward Gregson wrote the following regarding *The Sword and the Crown*:

In 1988 I was commissioned by the Royal Shakespeare Company to write the music for *The Plantagenets* trilogy. These plays take us from the death of Henry V to the death of Richard III. Later, in 1991, I wrote the music for *Henry IV* parts 1 and 2. All of these plays are concerned with the struggle for power (the crown) through the use of force (the sword) and they portray one of the most turbulent periods in the history of the British monarchy.

When the Royal Air Force Music Services commissioned me to write a work especially for their British tour in 1991, I immediately thought of turning to this music and transforming some of it into a three-movement suite for symphonic band.

The first movement opens with a brief fanfare for two antiphonal trumpets, but this only acts as a preface to a *Requiem aeternam* (the death of Henry V) before changing mood to the English army on the march to France: this subsides into a French victory march, but the English army music returns in counterpoint. Finally, a brief reminder of the *Requiem* music leads to the triumphal music for Richard Plantagenet, Duke of York, father of Edward IV and Richard III (the opening fanfare transformed).

The second movement takes music from the Welsh Court in Henry IV (part 1) which is tranquil in mood; distant fanfares foreboding battle to come are heard, but the folk tune is heard three times in different variations and the movement ends as it began with alto flute and gentle percussion.

George Washington Bridge (1950)

William Schuman
(1910 - 1992)

The Sword and the Crown (1991)

Henry the Fifth, too famous to live long!
And she will sing the song that pleaseth you.
Sound all the lofty instruments of war!

Edward Gregson
(born 1945)

Wind Symphony

Overture to *La forza del destino* (1861)

Giuseppe Verdi
(1813 - 1901)
Arr. M. L. Lake

Dance of the New World (1992)

Dana Wilson
(born 1946)

A Passing Fantasy (1992)

Fisher Tull
(1934 - 1994)

Niagara Falls (1997)

Michael Daugherty
(born 1954)

The final movement starts with two sets of antiphonally placed timpani, drum and tam-tam, portraying the "war machine" and savagery of battle. Trumpet fanfares and horn calls herald a heroic battle theme which, by the end of the movement, transforms itself into a triumphant hymn for Henry IV's defeat of the rebellious forces.

Verdi's *La forza del destino* is one of the most powerful dramas performed in opera houses all over the world today. Verdi's innate gifts for melody and for delineation of character were matched by his intelligence and determination to broaden his harmonic and orchestral range. He enjoys enormous popularity throughout Europe and the Americas.

Dana Wilson wrote the following:

Dance of the New World was composed during the months that, exactly 500 years earlier, Columbus was on his historic voyage, and I wanted to capture in the piece the spirit of awakening and burgeoning that resulted from his journey. The piece begins almost imperceptibly and gradually evolves (though, as in American history, not without difficulty and need for reflection) to an exuberant climax. Because of where in the western hemisphere he landed, I decided to employ aspects of Latin American music to represent the many cultural syntheses that have since evolved.

Fisher Tull's *A Passing Fantasy* was inspired by the book, *Life After Life* by Dr. Raymond A. Moody, Jr. The music depicts some of the experiences reported by persons who were involved in "near-death experiences" and who reported these phenomena upon recovery.

Set in a single movement, the music opens with expressions of pain and anxiety. This confused state eventually erupts into a consonant release of tension signifying the out-of-body sensation of freedom from constraints. As the person is swept away through a tunnel, reflections of life are depicted by a child-like melody introduced by solo piccolo. As the bright light at the end of the tunnel appears, the confident phrases of *Come Sweet Death* gradually emerge from the confusion as a gesture of triumph over death. The work closes in a tranquil state of suspension and peace.

Michael Daugherty wrote the following:

A gateway between Canada and the United States, Niagara Falls is a mecca for honeymooners and tourists who come to visit one of the most scenic waterfalls in the world. The Niagara River also generates electricity for towns on both sides of the border, where visitors are lured into haunted houses, motels, wax museums and candy stores, as well as countless stores that sell "Niagara Falls" postcards, T-shirts, and souvenirs.

This composition is another souvenir, inspired by my many trips to Niagara Falls. It is a ten-minute musical ride over the Niagara River with an occasional stop at a haunted house or wax museum along the way. Its principal musical motive is a haunting chromatic phrase of four tones corresponding to the syllables of "Niagara Falls," and repeated in increasingly gothic proportions. A pulsing rhythm in the timpani and lower brass creates an undercurrent of energy to give an electric charge to the second motive, introduced in canons by the upper brass. The saxophones and clarinets introduce another level of counterpoint, in a bluesy riff with a *film noir* edge.

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 75 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. During the fall of 1998 the marching band was featured as the "Santa Claus Band" in the annual Macy's Thanksgiving Day Parade in New York. Each year, in addition to performing at all home football games and 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 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.

WIND SYMPHONY PERSONNEL

Flute

Missy Braun, Normal
Jaimie Quiram, Hudson
Jennifer Smith, Lockport
*Sabina White, Romeoville

Oboe

*Deana Rumsey, Tinley Park
Joy Fischer, River Forest
Jennifer Schraml, Wauconda

English horn

Patrick McGuire, Round Lake Heights

Clarinet

Debi Flowers, Bolingbrook
Sally Friedrich, Joliet
Justin Jelinek, Naperville
Dawn Kiefer, Elmhurst
Ryan Krapf, Monee
*Emily Nunemaker, Sterling
Shellie Parkinson, Morrison
Sue Rowe, Lockport
Denise Yonker, Pontiac

Low Clarinets

*Kathy Platek, Orland Park
Pete Thompson, Lockport

Bassoon

Mike Golden, Lansing
*Robin Shelton, Normal
Gina Pehlke, Oswego

Contrabassoon

Laura Maland, Coal City

Alto Saxophone

Becky Culp, Tinley Park
Mark Nowakowski, Hickory Hills

Tenor Saxophone

Michael Guerrero, Sterling

Baritone Saxophone

Joshua Masterman, Oregon

*Indicates Principal

Horn

Margaret Gholson, Danville
Jennifer Herron, Silvis
*Patrick Heseltine, Holloman, NM
Katie Lunzman, Chillicothe
Victor Pesavento, Lockport

Trumpet

Andrea Emberly, Alberta, Canada
John Hoagland, Normal
*Allen Legutki, Villa Park
Tara Nogle, Lebanon, OH
John Sierakowski, Warrenville

Trombone

Erich Deptolla, Tinley Park
*Jason Settlemoir, Benton

Bass Trombone

Joel Matter, Batavia

Euphonium

*Nathaniel Howe, Lansing
Mike McDermott, East Moline

Tuba

Brian Farber, Glenn Ellyn
Stephen Jones, Thibodaux, LA
*Andrew Rummel, Delavan

String Bass

Benjamin Sullivan, Garden Homes

Percussion

Michael Bonowicz, Lockport
Abraham Cremeens, Hopedale
Bill Cuthbert, Elkhart, IN
Jennifer Dassie, Frankfort
Rob Faulkner, Woodridge
*Jeffrey Matter, Batavia
Michael Mercer, Kankakee

Piano

Erin Salm, Bartonville

Harp

Joy Hoffman

SYMPHONIC WINDS PERSONNEL

Flute

Annie D'Amico, Villa Park
Melissa Levy, Palatine
Stacey Lusk, Flora
*Kori McGartland, Carlinville
Christa Ruesink, Alsip
Lindsay Waibel, East Peoria

Oboe

*Casandra Anderson, Tinley Park
Joy Fischer, River Forest
Patrick McGuire, Round Lake Heights

English horn

Patrick McGuire, Round Lake Heights

Clarinet

Jennifer Bland, Normal
Kathryn Buchanan, Bloomington
Kelly Cooper, Flossmoor
Monica Dils, Morton
Amy Hentsch, New Lenox
Charles Kerwin, Springfield
*Stacie Powell, Danville

Bass Clarinet

Erik Tomlin, Aurora

Bassoon

*Laura Maland, Coal City
Gina Pehlke, Oswego

Alto Saxophone

*Andrew Lyon, Morton Grove
Eric Stachelski, Joliet

Tenor Saxophone

Crystal Divis, Antioch

Baritone Saxophone

Patrick Maag, Des Plaines

* indicates Principal

Horn

*Kathy Altenburg, Polo
Darcie Condon, Roselle
Elizabeth Lenz, Lemont
Amanda Sieks, Peoria
Elizabeth Smith, Normal
Tom Weber, Olney

Trumpet

*Benjamin Clark, Pekin
Chad Morris, Fairview Heights
Joshua Myers, Danville
Mathew Reynolds, Sterling
Rebecca Stekl, Montgomery

Trombone

*David Conditt, Moscow, ID
Dan Maslowski, Blue Island
Scott Silder, Naperville

Bass Trombone

Michael Quinn, Chillicothe

Euphonium

Kent Krause, Joliet
*Michael Taylor, Mapleton

Tuba

Matthew Banks, Alton
Corey Beirne, Naperville
Justin Boller, Gurnee
*Joe Celmer, Palatine

Percussion

Nicholas Anderson, Batavia
Michael Bonowicz, Lockport
Michael Cole, Naperville
*Bill Cuthbert, Elkhart, IN
Jacob Hamann, Pekin
Jeffrey Matter, Batavia
Ethan Smith, Parkridge
Bill Winters, Chicago

Piano

Michael Quinn, Chillicothe

Harp

Joy Hoffman, Morton Grove

ILLINOIS STATE UNIVERSITY
COLLEGE OF FINE ARTS
Ron Mottram, *Acting Dean*

DEPARTMENT OF MUSIC
Arved Larsen, *Chairman*

WIND AND PERCUSSION DIVISION

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

UNIVERSITY BANDS STAFF

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

| | |
|---|-------------------------------------|
| Steven Holgate, <i>Graduate Assistant</i> | Shellie Parkinson, <i>Librarian</i> |
| Stephen Jones, <i>Graduate Assistant</i> | Kelly Cooper, <i>Librarian</i> |
| Dawn Kiefer, <i>Graduate Assistant</i> | Victor Pesavento, <i>Librarian</i> |
| Sabina White, <i>Graduate Assistant</i> | Amy Perschall, <i>Librarian</i> |
| Jason Settlemoir, <i>Manager</i> | Katie Lunzman, <i>Office Staff</i> |
| Matt Banks, <i>Manager</i> | Corey Beirne, <i>Manager</i> |

ILLINOIS STATE UNIVERSITY BANDS
PERFORMANCE SCHEDULE

| | | | | |
|-------|------------------------------------|-----------|----------------------------------|-------------------------|
| March | | | | |
| 27 | Bands | All Day | High School Concert Band Contest | Braden Auditorium |
| April | | | | |
| 18 | Chamber Winds | 3:00 p.m. | Concert | Kemp Recital Hall |
| 23 | | 8:00 p.m. | Stars, Stripes and Sousa II | Braden Auditorium |
| 25 | | 2:00 p.m. | Stars, Stripes and Sousa II | Brunch Concert Ballroom |
| 29 | Symphonic Band and University Band | 8:00 p.m. | Concert | Braden Auditorium |