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## Ensemble Concerts: Wind Symphony, September 26, 1999

Stephen K. Steele Conductor  
*Illinois State University*

Daniel J. Farris Conductor

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Music Department  
Illinois State University

## WIND SYMPHONY

Stephen K. Steele, *Conductor*  
Daniel J. Farris, *Guest Conductor*

Special Guest  
Stephen Andrew Taylor, *Composer*

Bone Student Center Ballroom  
Sunday Afternoon  
September 26, 1999  
3:00 p.m.

The seventh program of the 1999-2000 Season.

## Program

Vienna Philharmonic Fanfare (1924)	Richard Strauss (1864-1949)
Symphony for Brass and Percussion (1950) Andante Vivace Lento Desolato Introduction - Allegro	Gunther Schuller (born 1925)
Old Wine in New Bottles The Wraggle Taggle Gypsies The Three Ravens Begone, Dull Care Early One Morning	Gordon Jacob (1895-1984)
Forgotten Builders (1999) (World Premiere) Breath of Ancestors Maximum Underground	Stephen Andrew Taylor (born 1965)

## Intermission

from <i>Three Preludes for Piano</i> (1926) Number 2 Robert Kuba, piano	George Gershwin (1898-1937)
from <i>Three Preludes for Piano</i> (1926) Number 2 scored for saxophone quartet	George Gershwin arranged by William Perconti
from <i>Three Preludes for Piano</i> Number 2	George Gershwin arranged by John Krance
Fantasy Variations George Gershwin's <i>Prelude II for Piano</i>	Donald Grantham

## Program Notes

The *Vienna Philharmonic Fanfare* was written for the Faschingsdienstag Ball of 1924, a Mardi Gras celebration which is observed on the Tuesday preceding Ash Wednesday. Scored for brass and timpani, the fanfare is a brief, festive piece with considerable power and energy.

Gunther Schuller's *Symphony for Brass and Percussion* has landmark status, not only within the canon of this distinguished artist's creative work, but also because it signaled a greater technical and expressive breadth in music for brass ensemble than was acknowledged previously. The ebb and flow of the introductory first movement adopts an arch-like form that returns to its opening sonorities at the end. Relaxed, contrapuntal interplay among the instrument sections marks the second movement, in essence a scherzo. Clustered, muted trumpets in almost constant dynamic flux dominate the brief Lento. An extended, cadenza-like introduction quickly launches the finale, whose main section primarily consists of unison statements of a solemn, legato melody complemented by chattering, quasi-ostinato figures in a texture reminiscent of the first movement. It concludes with a splintered twelve-pitch chord.

Gordon Jacob was one of England's most respected composers during the middle twentieth-century, serving as professor at the Royal College of Music in England. In his compositions, Jacob had a genuine interest in the musical material and would exploit it in a chosen medium, rather than expressing minor thoughts or representing non-musical ideas. Jacob composed with directness and clarity, and his music is marked by well thought out craftsmanship. As was true of his contemporaries, Gustav Holst and former teacher Ralph Vaughan Williams, Jacob was very interested in using English folk music as a basis for his compositions.

*Old Wine in New Bottles* is an arrangement for wind ensemble of four old English folk songs written in new settings. This work is composed for 13 wind instruments: 2 flutes; 2 oboes; 2 clarinets; 2 bassoons and contra bassoon; 2 horns; and, 2 trumpets (optional). *Old Wine* will be performed using the 10 piece double woodwind quintet plus contra bassoon.

*Forgotten Builders* began with a mountain in Puerto Rico and ended with techno music store in Prague. Seeing El Yunque rising above the tropical island made me think of the extinct people who lived and worked in the jungle for centuries, only to be wiped out by invading Europeans. Their bodies-both the inhabitants' and the invaders'-were made of the same atoms that comprise our own bodies, and they breathed the same oxygen that we breathe today. Some of them were our ancestors. These thoughts and images helped inspire the horn melody that opens and closes the first movement, "*Breath of Ancestors*".

The second movement, "*Maximum Underground*", is a fast piece for wind ensemble inspired by electronic techno music and speed-metal bands like *Tool* and *Rush*. The title comes from the Prague techno shop. It is a meditation on the frantic pace of modern life accompanied by relentless drums, bass guitar and synthesizer. The contrast between the two movements is a kind of metaphor for distance that separates us from our ancestors: although I used the same melodies, harmonies, and rhythms to build both pieces, they sound violently.

## Program Notes

Along the way I was inspired by a series of mysterious, powerful, and beautiful paintings by my wife Hua Nian, entitled "*Forgotten Builders*". I close with a quote from her artistic statement:

Grandma died, two days after our wedding. She was there in her funeral, the first time in my life I saw a dead person from such a close distance-eyes closed, expressionless face-was she listening to people greeting each other and telling stories about her? Grandma was left in the cemetery alone, wearing the dress she made, hands crossed over her belly, waiting for strangers to bury her...

I feel sad but released about Grandma's death: her descendants are refreshing her blood. Among the bodies of our forgotten builders, life is surging, permeating, shuttling back and forth...

George Gershwin was born Jacob Gershowitz in 1898 in Brooklyn, New York the son of immigrant parents. Gershwin's first experiences came as a piano was rolled into the house for Ira. But it was George who took the immediate interest in the piano and immediately began to successfully play by ear. His parents invested in some piano lessons for him and George began to play as a profession in his early teens.

His first success was the song *Swanee* in 1919. Gershwin spent the first years of his professional life as a piano player in "Tin Pan Alley," a place where musical songs were pitched to music executives in hopes of selling the rights to them for a modest amount of cash. These songs were later to be introduced to the American public as those sung on the silver screen and on the Vaudeville stage.

Gershwin wrote his first successful musical for the Paul Whiteman Orchestra. The composition was *Rhapsody in Blue*. George wrote the composition in less than three weeks. His musical composition was not for a large orchestra, it was written for a swing band. The solo instrument was the piano, and George was at the keys on the night of its premiere.

George followed his success of *Rhapsody in Blue* with a few more pieces for piano and orchestra, including Concerto in F and the three preludes we have here. George also engaged himself in the writing of a symphonic dance - one that was inspired by a trip to Europe. *An American in Paris* is a tone poem that takes the listener to the streets of Paris during the 1920's. The score calls for, in fact, four car horns to reflect the noisy traffic of Paris. Gershwin's compositions were a huge success which placed him within the same ranks as Aaron Copland, Hector Berlioz and other great composers of the day.

One composition met very little success when it initially opened. The piece, which was the first American opera, *Porgy and Bess* was set in the south and dealt with the poor of the ghettos and their daily lives and loves. "*Bess You Is My Woman Now*," "*Summertime*," and "*I Got Plenty of Nuttin'*" are just three of the great songs from what has become an American masterpiece. But perhaps Gershwin's flirtation with Hollywood brought us some of his most famous writings. "*Someone to Watch Over Me*," "*Swonderful*," "*I Got Rhythm*," and "*Our Love Is Here To Stay*" are just some of the songs that have been performed over 60 years after his death. At the age of 38, George suffered from a brain tumor that took his life.

Composer Donald Grantham wrote the following regarding *Fantasy Variations on George Gershwin's Prelude II for Piano*.

Gershwin's *Prelude II for Piano* is the second prelude in a set of three composed in 1926 and published in 1936 - his only work for solo piano. The set has been popular with performers and audiences since its first appearance, and even as severe a composer as Arnold Schoenberg found it intriguing enough to orchestrate.

My attraction to the work is personal, as it was the first piece by an American composer I learned as a piano student. In *Fantasy Variations*, both of the "big tunes" in the piece are fully exploited, but they do not appear in recognizable form until near the end. The work begins with much more obscure fragments drawn from the introduction, accompanimental figures, transitions, cadences and so forth. These eventually give way to more familiar motives derived from the themes themselves. All of these elements are gradually assembled over the last half of the piece until the themes finally appear in more or less their original form.

## ILLINOIS STATE UNIVERSITY

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Roosevelt Newson, *Dean*

### DEPARTMENT OF MUSIC

Arved Larsen, *Chairman*

### WIND AND PERCUSSION DIVISION

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Judith Dicker, *Oboe*

Aris Chavez, *Clarinet*

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Jim Boitos, *Saxophone*

Joe Neisler, *Horn*

Amy Gilreath, *Trumpet*

Steve Parsons, *Trombone*

David Zerkel, *Euphonium & Tuba*

David Collier, *Percussion*

### UNIVERSITY BANDS STAFF

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## BANDS AT ILLINOIS STATE UNIVERSITY

**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 ISU. The collective ensembles perform a diverse repertoire and concertize both on and off campus. **The ISU Jazz Bands** are select groups of approximately 20 musicians who make up a fully instrumentated "big bands." Emphasis is placed upon the study of diverse jazz styles and literature, ensemble performance and improvisation. Jazz Band I has been awarded outstanding performance honors in group and individual categories at numerous festivals across the Midwest. The Jazz Bands 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 to an away ISU football game and a televised Chicago Bears game. In November of 1992 the band performed in exhibition for the Bands of America Grand Nationals at the Hoosier Dome in Indianapolis, IN.

**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. Membership is open to all students who participate in another band during the academic year.

## WIND SYMPHONY

### Flute/Piccolo

\* Annie D'Amico, Willowbrook  
Kori McGartland, Carlinville  
Jamie Quiram, Hudson  
Erin Sisk, New Cumberland, VA

### Oboe/English Horn

Joy Fischer, River Forrest  
Patric Maguire, Round Lake  
\* Jennifer Schraml, Wauconda

### E-Flat Clarinet

Ryan Krapf, Monei

### Clarinet

Josh Anderson, Farmington  
Jennifer Brand, Normal  
Debi Flowers, Bollingbrook  
\* Sally Friedrich, Joliet  
Ryan Krapf, Monei  
Shellie Parkinson, Morrison  
Sue Rowe, Lockport  
Denise Yonker, Pontiac

### Bass Clarinet/Contrabass Clarinet

Kathy Platek, Orland Park  
\* Erik Tomlin, Aurora

### Bassoon/Contrabassoon

Stephanie Fink, Canton  
Gina Pehlke, Oswego  
\* Robin Shelton, Normal

### Alto Saxophone

Rebecca Culp, Tinley Park  
Mark Nowakowski, Hickory Hills

### Tenor Saxophone

Michael Guerrero, Sterling

### Baritone Saxophone

\* Joshua Masterman, Mt. Morris

\* Principal

### Horn

Darcie Condon, Roselle  
Peter Dahlstrom, Columbus, OH  
Keri Herron, Silvis  
\* Jennifer Herron, Silvis  
Elizabeth Lenz, Lemont

### Trumpet

\* Greg Allen, El Paso  
Ben Clark, Pekin  
Allen Legutki, Villa Park  
Jennifer Meyer, Blasdell, NY  
Daren Wilkes, New York, NY  
Bill Withem, Lenoir, NC

### Trombone

David Conditt, Moscow, ID  
\* Gary Hollander, Wall, NJ  
Jason Settlemoir, Benton

### Bass Trombone

Joel Matter, Batavia

### Euphonium

\* Tony Hernandez, East Moline  
Michael McDormott, East Moline

### Tuba

\* Michael Russo, Normal  
Joey Celmer, Palatine

### Piano

Robert Kuba, Budapest, Hungary  
Erzsetbet Loparits, Paks, Hungary

### Percussion

Jaimie Abney, Spring Valley  
Abraham Cremeens, Hopedale  
Bill Cuthbert, Lemont  
Jason Heiple, Metamora  
\* Jeff Matter, Batavia

### String Bass

Benjamin Sullivan, Garden Homes



## ILLINOIS STATE UNIVERSITY BANDS PERFORMANCE SCHEDULE

### October

3	BLRM	3:00 P.M.	Symphonic Winds and Symphonic Band Concert
9	BA	7:30 P.M.	Marching Band Bandarama
10	KRH	3:00 PM	Chamber Winds Concert
23	HS	All Day	Marching Band Band Day
28	KRH	8:00 P.M.	Jazz Band Halloween Concert

### November

15	KRH	8:00 P.M	.Chamber Winds Concert
18	BA	7:30 PM	Symphonic Winds, Symphonic Band and University Band Concert
21	BLRM	3:00 PM	Wind Symphony Concert

### February

13	BLRM	3:00 P.M.	Wind Symphony and Symphonic Winds Concert
27	KRH	7:00 P.M.	Chamber Winds Concert

### March

8	BA	8:00 P.M.	Symphonic Band Concert
26	BLRM	3:00 P.M.	Wind Symphony and Wind/Percussion Faculty Concert with Tubist Pat Sheridan
28	BLRM	8:00 P.M.	Symphonic Winds Concert

### April

1	BA	All Day	Jazz Festival
8	BA	All Day	High School Band Contest
17	KRH	3:00 P.M.	Chamber Winds Concert
	BA	8:00 P.M.	Symphonic Band and University Band Concert
28	BLRM	8:00 P.M.	Wind Symphony and Symphonic Winds Concert