

Illinois State University

ISU ReD: Research and eData

School of Music Programs

Music

3-8-2000

Ensemble Concerts: Symphonic Band and Symphonic Winds, March 8, 2000

Stephen K. Steele Conductor
Illinois State University

Daniel J. Farris Conductor

Erin Sisk Conductor

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



Part of the [Music Performance Commons](#)

Recommended Citation

Steele, Stephen K. Conductor; Farris, Daniel J. Conductor; and Sisk, Erin Conductor, "Ensemble Concerts: Symphonic Band and Symphonic Winds, March 8, 2000" (2000). *School of Music Programs*. 1978.
<https://ir.library.illinoisstate.edu/somp/1978>

This Performance 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.

Music Department
Illinois State University

SYMPHONIC BAND
and
SYMPHONIC WINDS

Stephen K. Steele, Daniel J. Farris
and *Erin Sisk Conductors*

Braden Auditorium
Wednesday
March 8, 2000
8:00 p.m.

The ninety-first program of the 1999-2000 season

Program

Program Notes

Symphonic Band

Flourish For Glorious John (1957)

Ralph Vaughan Williams
(1872-1958)
arranged by John Boyd

English Dances, Set 1 (1950)

Malcolm Arnold
(b. 1921)
arranged by Maurice Johnstone

- I. Andantino
- II. Vivace
- III. Mesto
- IV. Allegro risoluto

Serenade For Wind Band (1984)

Derek Bourgeois
(b. 1941)

Spoon River (1929)

Percy Alridge Grainger
(1882-1961)
arranged by Glenn Cliffe Bainum

Erin Sisk, Conductor

The Hounds of Spring (1980)

Alfred Reed
(b. 1921)

Symphonic Winds

Flag of Stars (1954)

Gordon Jacob
(1895 - 1984)

Variants on a Mediaeval Tune (1963)

Norman Dello Joio
(born 1913)

Sketches on a Tudor Psalm (1971)

Fisher Tull
(1934 - 1994)

Ralph Vaughan Williams is considered to be the most important English composer of his generation. He has been compared to Bartok and Kodaly for his research into English music tradition and his compositions using English folk songs. In October 1957, the work on his nearly completed ninth symphony was interrupted by celebrations for his eighty-fifth birthday. The Halle Orchestra, celebrating the beginning of their one hundredth season, chose to give an all Vaughan Williams program for their opening concert on October 16, four days before his birthday. As the Halle had given the first performances of *Sinfonia Antartica* and the *Eighth Symphony*, as well as many other radiant performances conducted by John Barbirolli of others of his works, Vaughan Williams decided they should have another first performance as a present. It was for this present that he wrote the *Flourish for Glorious John*, which opened the concert and the season. At the end of the concert, when he joined the conductor and orchestra on stage, the applause lasted so long that a second performance of the *Flourish* was given to bring the concert to a close.

Malcolm Arnold's mastery of orchestration is evident on every page of the *English Dances*, the first set of which was completed in 1950 and the second in 1951. Listening to them, one might think that the composer had done considerable research in order to resurrect several forgotten folk-tunes, but in fact, every theme used is original. The Dorian, Mixolydian, and Aeolian modes, those most characteristic of folk music, are used for the set of dances.

The first dance is an andantino in the Dorian mode. The lilting theme is first heard on flute and oboe against an ostinato accompaniment by the horns, timpani and muted trumpets. The second vivace dance is Mixolydian, having a flattened seventh degree of an otherwise normal scale. The gloomy, Aeolian third dance has a simple pentatonic theme which is heard four times, each time rising a major third. The final allegro dance is in the Mixolydian mode with the theme being handed from one section of the band to another with the brass playing the chief role.

British composer Derek Bourgeois wrote this *Serenade* for his own wedding, to be played by the organist as the guests left the ceremony. Not wishing to allow them the luxury of proceeding in an orderly 2/4, the composer wrote the work in 11/8, and in case anyone felt too comfortable, he changed it to 13/8 in the middle! The work has now been released in a number of different orchestrations of the original version for organ. This delightful miniature has entered the repertoire throughout the world.

Grainger writes:

A Captain Charles H. Robinson heard a tune called *Spoon River* played by a rustic fiddler at a country dance at Bradford, IL in 1857. When Edgar Lee Master's "Spoon River Anthology" appeared in 1914, Captain Robinson (then nearly 90 years old) was struck by the likeness of the two titles—that of the old tune and that of the poem/book and he sent the *Spoon River* tune to Masters, who passed it on to me. The tune is very archaic in character; typically American yet akin to certain Scottish and English dance-tune types. My setting (begun March 10, 1919; ended February 1, 1929), aims at preserving a pioneer blend of lonesome wistfulness and sturdy persistence. It bears the following dedication: "For Edgar Lee Masters, poet of pioneers."

"When the hounds of spring are on winter's traces," a magical picture of young love in springtime, forms the basis for the present purely musical setting, in traditional three-part overture form, of this lovely paean.....an attempt to capture the twin elements of the poem, the exuberant youthful gaiety and the sweetness of tender love, in an appropriate musical texture.

The poem, a recreation in modern English verse of an ancient Greek tragedy, appeared in print in 1865, when the poet was 28 years old. It made Algernon Swinburne literally an overnight success.

The *Hounds of Spring* was commissioned by, and is dedicated to, the John L. Forster Secondary School Symphonic Band of Windsor, Ontario, and its director, Gerald A.N. Brown.

The symphonic overture *Flag of Stars*, a salute to America, was commissioned by the Pi Omicron Band Fraternity of the University of Kentucky. Jacob included the following program reference:

The overture was written during the end of 1953 and the beginning of 1954 and is intended as a gesture from an inhabitant of the Old World to those of the New. The introductory fanfare and the slow section which follows it recall the sacrifices made by your country in both world wars in the struggle with dark forces of destruction. The allegro is prompted by thoughts of the energy, vitality, and cheerfulness of the American people - young, optimistic, and full of faith in their destiny. The second subject in 3/4 time might perhaps suggest a sort of national song and right at the end there is a brief quotation from the "Star Spangled Banner."

"In dulci jubili" is a melody which has been used by many composers, among them J. S. Bach, as the subject for a variety of musical works. Norman Dello Joio was inspired by it to compose a set of variations. They consist of a brief introduction, the theme, and five "variants" which send the mediaeval melody through five true metamorphoses, strongly contrasting in tempo and character, and utilizing the possibilities of the band to the highest degree.

Norman Dello Joio not only ranks highly as an outstanding symphonic composer, but is also keenly interested in music for the schools. He has written a number of choral works which are regularly performed by high school and college choral groups. This, however, is his first original work in the band medium.

Sketches on a Tudor Psalm, composed in 1971, is based on a sixteenth century setting of the *Second Psalm* by Thomas Tallis. The original version was in the Phrygian mode with the melody in the tenor voice. A modern adaption is still used today in Anglican services. Its popularity is evidenced by the employment by Ralph Vaughan Williams for the basis for his *Fantasia for String Orchestra* in 1910.

The introduction sets the harmonic character by emphasizing the juxtaposition of major and minor triads. The theme is first presented by solo alto saxophone, continued by horns, and followed by a fully harmonized version from the brass. The variations begin to unfold in an Allegro section with a melody in the clarinets which was constructed from the retrograde of the theme. Subsequently, fragments of the theme are selected for rhythmic and melodic transformation. Finally, the opening harmonic sequence returns in highly punctuated rhythms to herald the recapitulation of the theme beginning in the low woodwinds and culminating in a fully-scored setting of the climactic measures. A coda continues the development as the music builds to a triumphal close on a major chord.

Symphonic Band

Bassoon
Katie Bartell, Westmont

Alto Saxophone
*Andrew Lyons, Morton Grove
Dawn Sharp, Greenville

Tenor Saxophone
Betillo Arellano, Mendota

Baritone Saxophone
Patrick Maag, Des Plaines

Horn
Michael Baffes, Skokie
David Geeseman, St. Joseph
Jessi Lim, Schaumburg
*Amanda Sieks, Peoria

Trumpet
Jeff Bimm, Chicago Heights
Mary Edwards, New Athens
Dave March, Elmhurst
*Mathew Reynolds, Sterling
Brian Weidner, McHenry
Nick Zywica, Lockport

Trombone
*Mike Bingham, Chicago
Nathan Durbin, Morris
Justin Gund, Bradley
Ellen Skolar, Schaumburg
Eric Smith, Joliet

Bass Trombone
Matt Kelm, Lockport
Michael Quinn, Chillicothe

Euphonium
*Brandon Hopkins, Chicago
Nick Vivio, Naperville

Tuba
*Matt Banks, Alton
Heather Mulder, Wheaton
Caprice Vargas, Aurora

Percussion
Chris Dolson, Peoria
Jon Scarpelli, Orland Park
Neal Shippy, Pecatonica
*Ethan Smith, Park Ridge
Nathan Vavra, Morrison

Flute
Jessie Baginski, Decatur
Sara Dare, Farmington
Lauren Fassi, Charleston
Erin Latto, Downers Grove
*Sarah Spengler, Peoria
Dorothy Such, Wheeling

Oboe
Amber Chess, Lake In The Hills
Stacy Davidson, Marion
*Amanda Elston, Mendota

Clarinet
Keelan Dehart, Springfield
Emily Dunham, Downers Grove
Peter Fudacz, Tinley Park
Charlie Kenwin, Springfield
Jennifer Kindred, Taylorville
*Jessica Maple, Elmhurst

Bass Clarinet
Becky O'Dea, Bloomington

Contrabass Clarinet
Chris Issacs, Normal

*Principal

Symphonic Winds

Alto Saxophone
*Jonathan Simkus, Minooka
Eric Stachelski, Monroe

Tenor Saxophone
Roberto Quinones, Chicago

Baritone Saxophone
Jeff Klinker, Geneva

Horn
David Geeseman, St. Joseph
Elizabeth Lenz, Lemont
Eric Soecki, Bloomington
*Thomas Weber, Olney

Trumpet
Chad Cassens, Sterling
Brian Denny, Pilesgrove, NJ
Natasha Jankowski, Alton
Benjamin Linkon, Centralia
Dave March, Elmhurst
Chad Morris, East St. Louis
*Joshua Myers, Danville
Mike Recine, Lombard

Trombone
*Tony Hernandez, East Moline
Dan Maslowski, Blue Island
Ben Michael, Wheaton

Bass Trombone
Tarlton Atkinson, Chicago

Euphonium
*Michael Bingham, Chicago
Kent Krause, Joliet
Jay Smith, Lockport

Tuba
Matthew Banks, Alton
Corey Beirne, Naperville
*Chris Vivio, Naperville

Percussion
Andy Bautista, Skokie
*Michael Cole, Naperville
Chris King, East Peoria
Bill Roberts, St. Charles
William Winters, Chicago

Flute
Laurie Anderer, Libertyville
*Stacey Lusk, Flora
Christa Ruesink, Alsip
Jennifer Schuerr, Johnsburg
Teryn True, Libertyville
Tracy Vires, Bartonville

Oboe
*Patrick McGuire, Round Lake
Vanessa Passini, Bloomington

Clarinet
Jennifer Bland, Normal
Kathryn Buchanan, Bloomington
Tricia Boyer, Geneseo
Randall Pollok, Champaign
*Stacie Powell, Danville
Stephanie Simpson, Chicago
Erik Tomlin, Aurora

Bass Clarinet
Pete Thompson, Lockport

Bassoon
Katie Bartel, Westmont
Gina Pehlke, Montgomery

*Principal

ILLINOIS STATE UNIVERSITY

COLLEGE OF FINE ARTS

Roosevelt Newson, *Dean*

DEPARTMENT OF MUSIC

James Major, *Acting Chairman*

WIND AND PERCUSSION DIVISION

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

UNIVERSITY BANDS STAFF

Stephen K. Steele, <i>Director of Bands</i>	
Daniel J. Farris, <i>Assistant Director of Bands</i>	
Connie Bryant, <i>Secretary</i>	
Erin Sisk, <i>Graduate Assistant</i>	Amy Perschall, <i>Librarian</i>
Ryan Krapf, <i>Manager</i>	Kori McGartland, <i>Librarian</i>
Patrick Maag, <i>Manager</i>	Sally Friedrich, <i>Librarian</i>
Jeff Klinker, <i>Manager</i>	Gina Pehlke, <i>Office Staff</i>

ILLINOIS STATE UNIVERSITY BANDS
PERFORMANCE SCHEDULE

March

26	<i>Wind Symphony and Wind/Percussion Faculty with Tubist Pat Sheridan</i>	Concert	Braden Auditorium	3:00 PM
----	---	---------	-------------------	---------

April

1	Jazz Bands	Festival	Braden Auditorium	all day
		Maynard Ferguson, Guest Artist		7:00 PM
8	Concert Bands	Festival	Braden Auditorium	all day
17	<i>Chamber Winds</i>	Concert Kemp	Recital Hall	8:00 PM
26	<i>Symphonic Band and University Band</i>	Concert	Braden Auditorium	8:00 PM
28	<i>Wind Symphony and Symphonic Winds</i>	Concert	Ballroom	8:00 PM