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Ensemble Concerts: Symphonic Winds and Wind Symphony, April 28, 2000

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, *Conductor*
Daniel J. Farris, *Conductor*

ALLAN MCMURRAY, *Guest Conductor*
University of Colorado, Boulder

Erin Sisk, Graduate Assistant

Bone Student Center Ballroom
Friday Evening
April 28, 2000
8:00 p.m.

The one-hundred fifty eighth program of the 1999-2000 season

Program

SYMPHONIC WINDS

Fanfare from *La Péri* (1912)

Paul Dukas
(1865-1935)

Symphony No. 6 (1956)

Adagio-Allegro
Adagio sostenuto
Allegretto
Vivace

Vincent Persichetti
(1915-1987)

Vesuvius (1999)

Frank Ticheli
(born 1958)

Intermission

WIND SYMPHONY

Southern Harmony (1998)

Donald Grantham
(born 1947)

Trauermusik (1844)

Richard Wagner
(1813-1883)
edited by John Boyd

Blue Shades (1996)

Frank Ticheli

Program Notes

La Péri, composed in 1912 when Dukas was forty-seven, was his last important work. Although he did write a few large compositions during the remaining twenty-three years of his life, he decided to burn them and all other manuscripts a few hours before his death, apparently because he felt they did not meet the standard that he had set with his earlier works. Dukas called *La Péri* poeme danse - a symphonic tone poem for dancing. The fanfare precedes the dance proper in the manner of an overture. Strikingly demonstrated here is the sound of pure brass, in one of the most famous fanfares of the twentieth-century music literature.

Vincent Persichetti's *Symphony No. 6 for Band* could have easily been called *Symphony for Winds*, following as it did the composer's *Symphony No. 5 for Strings*. Persichetti, however, did not wish to avoid the word "band," which he felt no longer had the connotation of a poor quality of music. The *Symphony for Band* became a standard part of the literature for band almost immediately after its premiere at the national convention of the Music Educators National Conference in St. Louis in March, 1956.

The four movements have forms with traditional implications. The opening horn call and the following scale-wise passage of the slow introductory section become the two principal themes, in reverse order in the subsequent Allegro, which includes the standard exposition, development, and recapitulation of sonata form. The slow second movement is based on "Round Me Falls the Night" from the composer's Hymns and Responses for the Church Year. The third movement, in trio form, serves as the traditional dance movement and is followed by a finale in free rondo form, which draws thematic material from the preceding movements.

Frank Ticheli writes on the background of *Vesuvius*:

"Mt. Vesuvius, the volcano that destroyed Pompeii in A.D. 79, is an icon of power and energy in this work. Originally I had in mind a wild and passionate dance such as might have been performed at an ancient Roman Bacchanalia. During the compositional process, I began to envision something more explosive and fiery. With its driving rhythms, exotic modes, and quotations from the *Dies Irae* from the medieval

Requiem Mass, it became evident that the Bacchanalia I was writing could represent a dance from the final days of the doomed city of Pompeii.

Vesuvius contains four themes. The first theme introduces two important features: the D Aeolian mode (colored by A-flat), and the irregular subdivision of 9/8 meter. Theme 2, which is more aggressive and rhythmically active, is actually a loose variation of Theme 1. Both themes share the same primary pitches and melodic contours. Theme 3, sinuous and seductive in quality, is first stated by the solo oboe. Each time the theme is repeated, one of its notes is chromatically altered, which creates a constant series of subtle modal shifts. Like the prior theme, Theme 4 is constantly evolving. In its initial, and simplest form, it is a menacing four-note horn call, but it immediately restates itself as a five-note motive, and continually changes."

Donald Grantham has written the following about *Southern Harmony*: "In 1835, William "Singin' Billy" Walker's songbook *Southern Harmony* was first published. This remarkable collection contains, according to its title page, "a choice collection of tunes, hymns, psalms, odes, and anthems; selected from the most eminent authors in the United States." In fact, few of the numbers in the book are identified as the work of a particular composer. Many are folksongs (provided with religious texts), others are traditional sacred tunes, while some are revival songs that were widely known and sung throughout the south. The book was immensely popular, selling an amazing 600,000 copies before the Civil War, and was commonly stocked "along with groceries and tobacco" in general stores across the American frontier. From 1884 until World War II, an annual all-day mass performance of sections from *Southern Harmony*, called the 'Benton Big Singing,' was held on the Benton, Kentucky courthouse lawn. The event drew participants from Kentucky, Tennessee, Missouri and Illinois.

The music of *Southern Harmony* has a somewhat exotic sound to modern audiences. The tunes often use modal or pentatonic rather than major or minor scales. The harmony

is even more out of the ordinary, employing chord positions, voice leading and progressions that are far removed from the European music that dominated concert halls at the time. These harmonizations were dismissed as crude and primitive when they first appeared. Now they are regarded as inventive, unique, and powerfully representative of the American character.

In his use of several tunes from *Southern Harmony*, the composer has attempted to preserve the flavor of the original vocal works in a setting that fully realizes the potential of the wind ensemble and the individual characteristics of each song."

On December 14, 1844, the remains of Carl Maria von Weber were moved from English to German soil. Wagner composed *Trauermusik* for the torch light procession to Weber's final resting place, the Catholic Cemetery in Friedrichstadt. Wagner took both melody and harmony from Weber, creating a band transcription of Weber's music.

Frank Ticheli has written the following about *Blue Shades*:

"As its title suggests, the work alludes to the Blues, and a jazz feeling is prevalent, however, it is not literally a Blues piece. There is not a single 12-bar blues progression to be found, and, except for a few isolated sections, the eighth-note is not swung.

The work is heavily influenced by the Blues: "Blue notes" (flatted 3rds, 5ths, and 7ths) are used constantly; Blues harmonies, rhythms, and melodic idioms pervade the work; and many "shades of blue" are depicted, from bright blue, to dark, to dirt, to hot blue.

At times, *Blue Shades* burlesques some of the cliches from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of "wailing" brass chords recalling the train whistle effects commonly used during that era."

Symphonic Winds

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, Blomington

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

Contrabass Clarinet

Ryan Krapf, Monee

Bassoon

Katie Bartel, Westmont
*Gina Pehlke, Montgomery

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 Solecki, Bloomington
*Thomas Weber, Olney

Trumpet

Chad Cassens, Sterling
Natasha Jankowski, Alton
Benjamin Linkon, Centralia
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

Tarilton Atkinson, Chicago

Euphonium

*Michael Bingham, Chicago
Korey 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

Wind Symphony

Flute/Piccolo

*Annie D'Amico, Willowbrook
Kori McGartland, Carlinville
Jaimie Quiram, Hudson
Erin Sisk, New Cumberland, WV

Oboe

Joy Fischer, River Forest
*Jennifer Schraml, Wauconda

English Horn

Cassandra Anderson, Tinley Park

E-Flat Clarinet

Ryan Krapf, Monee

Clarinet

Josh Anderson, Farmington
Jennifer Bland, Normal
*Sally Friedrich, Joliet
Ryan Krapf, Monee
Stacie Powell, Danville
Nicole Schneider, Lemont
Denise Yonker, Pontiac

Low Clarinets

Stephanie Simpson, Chicago
*Erik Tomlin, Aurora

Bassoon/Contrabassoon

*Stephanie Fink, Canton
Michael Dicker, Faculty
Gina Pehlke, Montgomery

Alto/Soprano Saxophone

Rebecca Culp, Tinley Park
Mark Nowakowski, Hickory Hills

Tenor Saxophone

Michael Guerrero, Sterling

Baritone Saxophone

*Joshua Masterman, Oregon

Horn

Peter Dahlstrom, Columbus, OH
Shay Einhorn, Roselle
Keri Herron, Silvis
*Jennifer Herron, Silvis
Thomas Weber, Olney

Trumpet

*Greg Allen, El Paso
Ben Clark, Pekin
Jennifer Meyer, Blasdell, NY
Anna Reed, Normal
Daren Wilkes, New York

Trombone

*David Condit, Moscow, ID
Gary Hollander, Wall, NJ
Scott Silder, Naperville

Bass Trombone

Joel Matter, Batavia

Euphonium

*Tony Hernandez, East Moline
Michael McDermott, East Moline

Tuba

*Joey Celmer, Palatine
Brian Farber, Glen Ellyn

String Bass

Grant Souder, Normal

Piano

Angela Chamberlain, Pittsfield

Percussion

Jaimie Abney, Spring Valley
Abraham Cremeens, Hopedale
Bill Cuthbert, Lemont
*Jeff Matter, Batavia
Ethan Smith, Park Ridge

*Principal