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Wind Symphony

Stephen K. Steele Conductor
Illinois State University

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Music Department
Illinois State University

WIND SYMPHONY

Stephen K. Steele, *Conductor*

Bone Student Center Ballroom
Sunday afternoon
September 24, 2000
3:00 p.m.

The sixth program of the 2000-2001 Season

Program

Variations For Wind Band (1957)

Ralph Vaughan Williams
(1872 - 1958)
Scored by Donald Hunsberger

Bacchanale (1990)

Rolf Rudin
(born 1961)

Intermission

Forgotten Builders (1999)

Breath of Ancestors
Maximum Underground

Stephen Andrew Taylor
(born 1965)

Symphony in B flat (1951)

Moderately fast, with vigor
Andantino grazioso - Fast and gay
Fugue

Paul Hindemith
(1895 - 1963)

Program Notes

Variations for Wind Band, a set of theme, variations, chorale, and finale was originally composed for the 1957 National Brass Championship of Great Britain. The work has undergone two scoring metamorphoses: an orchestral version by Gordon Jacob retitled *Variations for Orchestra*, and this symphonic wind ensemble version orchestrated by Donald Hunsberger that uses the full resources of the contemporary American wind band with its wide variety of woodwind, brass, percussion and keyboard voices.

Vaughan Williams composed the *Variations* concurrently with his *Ninth Symphony*, shortly before his death; both works possess the sweeping lyrical lines which, combined with his unique use of expanded scales, create those wonderful harmonic interchanges so commonly associated with his writing. It is scored for a full complement of winds and brass (including piccolo trumpets and flugel-horns), plus string bass and percussion.

Notes provided by the composer, Rolf Rudin

If it was a difficult venture (which could be solved only after completion of the score) to select an appropriate title for my first composition for symphonic wind orchestra *Imperial Preludes*, the title *Bacchanalia* for my second work in this field came to my mind almost involuntarily when I was working with the score.

Originally the Greco-Latin term "bacchanal" referred to an ancient Roman festival to worship Bacchus, the Greco-Roman god of wine; later it was generally construed as a boisterous drunken party, as an orgy. Taking this into consideration the meaning of "bacchantic" may be explained as boisterous, drunk or exuberant. And it is this very atmosphere into which the music catapults musicians and audience alike by its initiatory beginning.

The audience rarely gets a chance to settle down, as it will be constantly enthralled by the chord mixtures of the first part that pile up higher and higher, or it will be constantly kept in suspense by the virtuoso passages and rhythmic structures as well as by the sometimes

abrupt changes of tone colors in the middle section. Two chamber music-like insertions of extreme subtlety permit a short pause before the piece reaches its repeatedly and harmonically condensed apogee in an intensive obstinate gradation. A broadly conceived hymnal singing in the third part of the composition is to lead the audience to inner composure by emotionally reconciling the "high spirited" listener.

Formally the piece consists of three major parts which is comprehensible right from the beginning. The conductors of the first performances liked to characterize the initial section as the advent or splendid welcome to a significant festivity. The fast middle section for them was jaunty, i.e. exuberant, a true "carousel" hence and even an orgiastic eruption whereas the final section was interpreted as experiencing the following day as it emerges from a distant dawn.

As far as I am concerned personally, these imaginations did not come to my mind in a clearly striking manner during my compositional work, and I was much more interested in shaping the musical succession as strict development towards an absolute apogee, which, however, could actually not be intensified by the musical means immanent in this piece. The great variety of tone colors natural to the symphonic wind orchestra and the harmonic shining in bitonal architecture leads to a twelve-tone total which is opposed at the very end by the selection of major/minor-tonal harmonics as conclusive contrast.

Notes provided by the composer, Stephen Andrew Taylor:

Forgotten Builders began with a mountain in Puerto Rico and ended with a 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 the distance that separates us from our ancestors: although I used the same melodies, harmonies and rhythms to build both pieces, they sound violently different. Along the way I was inspired by a series of mysterious, powerful, and beautiful paintings by my wife Hua Niaii, 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...

The *Symphony for Concert Band* was composed at the request of Lt. Col. Hugh Curry, leader of the United States Army Band, and was premiered in Washington, D.C. on April 5, 1951, with the composer conducting. The three-movement symphony shows Hindemith's great contrapuntal skill, and the organized logic of his thematic material. His melodies develop ever expanding lines, and his skill in the organization and utilization of complex rhythmic variation adds spice and zest to the strength of his melodies. The first movement is in sonata allegro form in three sections, with the recapitulation economically utilizing both themes together in strong counterpoint. The second and third movements develop and expand their thematic material in some of the most memorable contrapuntal writing for winds. The second movements opens with an imitative duet between

alto saxophone and cornet, accompanied by a repeated chord figure. The duet theme, along with thematic material from the opening movement, provides the basic material for the remainder of the movement. The closing section of the third movement utilizes the combined themes while the woodwinds amplify the incessant chattering of the first movement. The brass and percussion adamantly declare a halt with a powerful final cadence.

The *Symphony in B-Flat* rivals any orchestra composition in length, breadth, and content, and served to convince other first-rank composers - including Giannini, Persichetti, Creston, and Hovhaness - that the band is a legitimate medium for serious music.

Future ISU Band Performance Dates

October	8	Symphonic Winds, Symphonic Band Homecoming Concert - Braden Auditorium - 3:00 pm
	9	Chamber Winds Concert - Kemp Recital Hall - 8:00 pm
	14	Band Day - Hancock Stadium - All Day
	20	Wind Symphony - Braden Auditorium - 8:00 pm
	28	Bandarama - Family Weekend - Braden Auditorium - 7:30 pm
November	16	Symphonic Winds, Symphonic Band, University Band Concert - Braden Auditorium - 7:30 pm
	19	Chamber Winds Concert - Kemp Recital Hall - 3:00 pm
February	11	Chamber Winds Concert - Kemp Recital Hall - 7:00 pm
	16	Symphonic Winds Concert - Ballroom - 8:00 pm
	18	Wind Symphony Concert - Ballroom - 3:00 pm
March	7	Symphonic Band Concert - Braden Auditorium - 8:00 pm
April	6 - 7	Jazz Festival - Bone Student Center - All Day
	9	Chamber Winds Concert - Kemp Recital Hall - 8:00 pm
	25	Symphonic Band, University Band Concert - Braden Auditorium - 8:00 pm
	27	Symphonic Winds Concert - Ballroom - 8:00 pm
	28	Concert Band Festival - Braden - All Day
	29	Wind Symphony Concert - Ballroom - 3:00 pm

Wind Symphony Personnel

Flute, Piccolo, Alto Flute

*Annie D'Amico, Villa Park
Kori McGartland, Carlinville
Jaimie Quiram, Hudson
Jamie Schwendinger, Normal

Oboe

*Casandra Anderson, Tinley Park
Patrick McGuire, Round Lake Heights

English Horn

Joy Fischer, River Forest

E-Flat Clarinet

Ryan Krapf, Monee

Clarinet

Josh Anderson, Farmington
Jennifer Bland, Normal
*Sally Friedrich, Joliet
Stacie Powell, Danville
Ivory Sebastian, Aurora
Stephanie Simpson, Chicago
Denise Yonker, Bloomington

Bass Clarinet

Christina Isaacs, Bloomington
Jennifer Sims, East Moline
*Erik Tomlin, Aurora

Contrabass Clarinet

Christina Isaacs, Bloomington

Bassoon

*Stephanie Fink, Canton
Gina Pehlke, Montgomery

Alto Saxophone

Becky Culp, Tinley Park
*Joshua Masterman, Oregon

Tenor Saxophone

Roberto Quinones, Chicago

Baritone Saxophone

Mark Nowakowski, Hickory Hills

Horn

Peter Dahlstrom, Columbus, OH
Shay Einhorn, Roselle
Keri Herron, Silvis
Elizabeth Lenz, Lemont
Christopher Render, Houston, TX
*Tom Weber, Olney

Trumpet

Greg Allen, El Paso
Benjamin Clark, Pekin
Jennifer Meyer, Blasdel, NY
Anna Reed, Normal
Rebecca Stekl, Bloomington
*Kelly Watkins, Henderson, TX

Trombone

Dan Maslowski, Blue Island
Scott Silder, Naperville
*Angie Slaughter, Jackson, GE

Bass Trombone

Joel Matter, Batavia

Euphonium

Michael McDermott, East Moline
*Anthony Hernandez, East Moline
Kent Krause, Joliet

Tuba

Cory Beime, Naperville
*Brian Farber, Glen Ellyn
Chris Vivio, Naperville

Piano, Synthesizer

Tamara Myers, Flora

String Bass

Grant Souder, Normal

Percussion

Jamie Abney, Spring Valley
Andy Bautista, Skokie
William Cuthbert, Jr., Elkhart
David Dunbar, El Paso, TX
*Jeffrey Matter, Batavia
Ethan Smith, Park Ridge

Joining the Wind Symphony for Stephen Taylor's Forgotten Builders:
Violin, Al Bartosik, *Viola*, Mona Seghateleslami, *Cello*, Charles Davenport

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 75 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. The ISU Jazz Bands schedule 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 the band performs in exhibition for the Bands of America Regionals and/or Grand Nationals.

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.