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Ensemble Concerts: Wind Symphony and Redline Express, November 18, 2001

Stephen K. Steele Conductor
Illinois State University

Michelle Vought Soprano

Christian Naven Choreographer

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School of Music
Illinois State University

WIND SYMPHONY

Stephen K. Steele, *Conductor*
Michelle Vought, *Soprano Voice*

REDLINE EXPRESS

Christian Naven, *Choreographer*

Bone Student Center Ballroom
Sunday Afternoon
November 18, 2001
3:00 p.m.

The forty ninth program of the 2001-2002 Season

Program

Armenian Dances (1943)

Aram Khachaturian
(1903 - 1978)
Adapted by Ralph Satz

Dancers:

Cory DeWalt, Emma English, Maria Fahmer, Lauren Gilbert,
Anne Jobst, Kristin Klisares, Stacey Rennert, Kara Sigle

Storyville (1996)

Michelle Vought, Soprano Voice
Josh Masterman, Alto Saxophone

James Syler
(born 1961)

Triplets (1915)

George Hamilton Green
(1893 - 1970)
Arranged B. Becker

Percussionists: Jeffrey Matter - solo xylophone
Andres Bautista, Bill Cuthbert, David Dunbar, Scott Simon

Dancers:

Lauren Gilbert, Vanessa Grabowski, Kristin Klisares

Intermission

Three Japanese Dances (1933)

Dance with Pennons
Mourning Dance
Dance With Swords

Bernard Rogers
(1893 - 1968)

Michelle Vought, Soprano

Dancers:

Erin Fletcher, Erin Fitzpatrick, Courtney Frame Vanessa Grabowski,
J. Michelle Harris, Tiffany Huff, Christina Issacs, Anne Jobst, Kelly Long,
Fawn Mullen, Beth Roley, Dana Smith, Marideth Wanat

From Symphony No. 1 (1942)

Profanation

Leonard Bernstein
(1918 - 1990)
Transcribed by Frank Benciscutto

From "West SideStory" (1957)

Prologue (arr. Gilmore)
Scherzo (arr. Polster)
Mambo
Cha-Cha
Fugue

Leonard Bernstein

Dancers: Melissa Telschow, Katie Vancamp (alumni) and Company

Program Notes

The Armenian-Soviet composer Aram Khachaturian is best known in the United States as a composer of dazzling concertos and tuneful, exciting ballet scores. Armenian folk art and Oriental music and its instruments are his fields of authority, and although these influences permeate his musical atmosphere, the two Dances are the only works titled Armenian. They were written originally for a Red Army cavalry band in 1943. The teacher who most influenced his ballet style was Nicholas Miaskovsky, whose *Symphony No. 19* was also written for a cavalry band.

Ms. Naven's thoughts on choreographing *Armenian Dances*: "In the first movement I felt long, vast movement but at the same time intricate motion with isolated movement. The second movement revealed itself in motions that were long and very involved and suggested to me a royal gathering with the dancers using their bodies as instruments in their interpretation."

James Syler has written the following regarding *Storyville*:

Storyville was the prostitution district of New Orleans. Between 1897 and 1917 Storyville was New Orleans first and last experiment with legalized prostitution and produced one of the great ironies in the history of American music - that out of a pit of human despair, violence and abuse, this place would foster the music and musicians that would have a fundamental influence in the formation of early jazz; a joyful, energetic and hopeful music.

At its height Storyville contained an estimated 1500 to 2200 registered prostitutes. As a result of ongoing reform efforts and the final murder of a Navy sailor in the district during World War I, the Navy ordered Storyville to be closed down. On November 12, 1917 one of the more surreal events in American history occurred and is aptly described by John A. Provenzano:

"The scene was pitiful. With all they had in the world reposing in two-wheel carts or on wheelbarrows, pushed by Negro boys or old men, the once Red Light Queens were making their way out of Storyville to the strains of 'Nearer My God To Thee' played by a massive combination of all the Negro jazzmen of the Red Light dance halls. By nightfall, the once notorious Red Light District was only a ghost - merely rows of empty cribs. The old Red Light District of New Orleans became history."

This composition uses the “sigh” of the descending half-step, the harmonic palette of jazz and the multiple musics that were present in Storyville – ragtime, brass band marches, blues, syncopated dance rhythms and in particular the hymn “Nearer My God To Thee”. In acknowledging the historical importance of this place to the early history of jazz, I have attempted to be true to the original musics that existed there and treat them in a creative way to somehow capture the undefinable expression of a place and its people.

Underneath its facade of pleasure Storyville was a very sad, violent and disturbing place. Beyond its historical significance, we can see Storyville as a modern parable of our own insatiable desire and search for pleasure, a search that ultimately ends in the hollow emptiness of a place like Storyville.

Considered one of history's greatest xylophone players, George Hamilton Green started playing at age 11 and at 13 was performing solos with his father's band. At 19 he entered vaudeville and in one year was proclaimed "the fastest, most artistic, and most wonderful xylophonist and soloist in this country or abroad." He was one of the most popular artists in recorded history, acting as soloist, composer, arranger, and as part of various groups including All Star Trio, Green Brothers' Xylophone Orchestra, and Green Brothers Novelty Band.

Triplets is a typical George Hamilton Green-Fox-Trot style rag. A surviving wax cylinder recording places the time of composition circa 1912. This arrangement of *Triplets* is a rag written for 4 marimbas and solo xylophone and is nothing less than an avatar of the vibrancy and exuberance that define ragtime.

Three Japanese Dances is one of a series of scores written by contemporary American composers especially for the Eastman Wind Ensemble. Bernard Rogers, who set these dances for orchestra in 1933 and recast them for the wind band twenty years later, wrote the following:

Two aspects of oriental expression have held a strong appeal for me: the Bible; and the arts of China and Japan. The latter arises from my response to the art of Japanese wood block masters, particularly Hiroshige, Hokusai, and Sharaku. There are no actual pictorial models. The three pieces are merely acts of fancy.

In the first, a Dance with Pennons, the coloring is cool and gay,

vernal and naïve. Young girls weave to and fro casting ribbons of silk. The second is Dance of Mourning. The dancer is clad in white (the color of mourning). An elaborate group of percussion instruments combine in a complex bell sonority against a primitive motive sounded by the flute and alto flute. A distant mezzo voice, unaccompanied, adds a central episode, and the first material returns. The final panel is a Dance with Swords, suggested by the violent, distorted actor portraits of Sharaku. The music is fiercely rhythmic, propelled by thrusting rhythms and highly colored by percussion.

Ms. Naven's thoughts on choreographing *Three Japanese Dances*: “As I listened to the first movement, I did not see a story unfolding but rather saw tinkerbelle like movement in the middle of an ocean. I saw a fluttering of motion encountering resistance from the surrounding water. In the second movement I felt an overwhelming sense of eeriness. The combination of percussion winds and voice provided feelings of fear, loneliness and doom. I saw one lone dancer working through her body to protect herself from what seemed to be an uncertain future. The final movement caused chaotic feelings for me with movement that portrayed strength and courage, but still fear.”

The Symphony No. 1 (*Jeremiah*) was composed in 1942 and dedicated to the composer's father. In his symphonies, Bernstein was concerned with the loss and retrieval of faith by man, not so much in God as in himself. In the *Jeremiah Symphony*, the crisis is joined: faith has been shattered, as symbolized by the annihilation of the Temple in Jerusalem, with only consolation for a finale. “Profanation,” the second movement, aims to give a general sense of the destruction and chaos brought on by the pagan corruption within the priesthood of the people.

West Side Story has been in the musical theater pantheon for so long that its form and content have come to seem almost inevitable. So it may come as a surprise to discover the tortuous path that led its creators from Shakespeare's tragedy to the Broadway musical. Six years elapsed between Jerome Robbins's first idea of a modern musical adaptation of *Romeo and Juliet* and the final history-making show. The authors took considerable dramatic and musical risks, which were sometimes met with animosity. Columbia Records initially turned down the opportunity to record Bernstein's score, saying it was too depressing and too difficult. However, despite these setbacks, the authors and producers persevered, believing that they had something extraordinary.

Wind Symphony Personnel

Flute, Piccolo, Alto Flute

*Annie D'Amico, Villa Park
Megan Lomonof, Oak Lawn
Jamie Schwendinger, Normal
Leigh Ann Singer, Ottawa

Oboe, English Horn

*Cassandra Anderson, Tinley Park
Patrick McGuire, Round Lake Heights
Vanessa Passini, Bloomington

E-Flat Clarinet

Ryan Krapf, Monee

Clarinet

Josh Anderson, Farmington
Jennifer Bland, Normal
*Sally Friedrich, Joliet
Ryan Krapf, Monee
Stacie Powell, Danville
Ivory Sebastian, Aurora
Nicole Schneider, Lemont
Stephanie Simpson, Chicago
Denise Yonker, Bloomington

Bass Clarinet

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

Contrabass Clarinet

Christina Isaacs, Bloomington

Bassoon

Kathryn Bartel, Westmont
*Gina Pehlke, Montgomery

Contrabassoon

Chad Taylor, Ottawa

Alto and Soprano Saxophone

Becky Culp, Tinley Park
*Joshua Masterman, Oregon

Tenor Saxophone

Roberto Quinones, Chicago

Baritone Saxophone

Mark Nowakowski, Hickory Hills

*denotes principal

Horn

David Bostik, Lockport
John Hansen, Pontiac
*Keri Herron, Silvis
Melanie Paden, Washington
Christopher Render, Houston, TX

Trumpet

Elisa Curren, Danbury, NH
Daniel Hiles, Marquette Heights
Chad Morris, East St. Louis
Anna Reed, Normal
*Kelly Watkins, Henderson, TX

Trombone

Michael Bingham, Chicago
*Angie Slaughter, Jackson, GA
Anthony Hernandez, East Moline

Bass Trombone

Ben Bredemeier, Aurora

Euphonium

Michael McDermott, East Moline
*Anthony Hernandez, East Moline

Tuba

Eric Jordan, Joliet
*Chris Vivio, Naperville

Harp

Joy Hoffman, Morton Grove

Piano

Narong Prangcharoen, Bangkok, Thailand

Electric Organ

Tamara Myers, Flora

String Bass

Grant Souder, Normal

Percussion

Andy Bautista, Skokie
William Cuthbert, Jr., Elkhart, IN
David Dunbar, El Paso, TX
*Jeffrey Matter, Batavia
Bill Roberts, St. Charles
Scott Simon, Belvidere

Redline Express Personnel

Cory DeWalt, Ottawa
Emma English, Barrington
Maria Fahrner, Swansea
Erin Fletcher, Des Plaines
Erin Fitzpatrick, Moline
Courtney Frame, Quincy
Lauren Gilbert, Morton
*Vanessa Grabowski, Des Plaines
*J. Michelle Harris, Elgin
Tiffany Huff, Bloomington

Christina Isaacs, Normal
Anne Jobst, Ottawa
Kristin Klisares, Peoria
Kelly Long, Roscoe
Fawn Mullen, Machesney Park
Stacey Rennert, Moline
Beth Roley, Morton
Kara Sigle, Springfield
Dana Smith, Peoria
Marideth Wanat, Libertyville

*denotes section leader

Future Illinois State University Band Performance Dates

November	19	Chamber Winds Concert - Kemp Recital Hall - 8:00 pm
February	16	Jazz Bands with guest artist Marvin Stamm, Kemp Recital Hall - 3:00 pm
	17	Wind Symphony, with the Wind Faculty and guest artist Marvin Stamm Ballroom - 3:00 pm
	22	Symphonic Winds Concert - Ballroom - 8:00 pm
	24	Chamber Winds Concert - Kemp Recital Hall - 7:00 pm
March	6	Symphonic Band Concert - Braden Auditorium - 8:00 pm
April	5 - 6	Jazz Festival - Bone Student Center - All Day
	22	Chamber Winds Concert - Kemp Recital Hall - 8:00 pm
	24	Symphonic Band, University Band Concert - Braden Auditorium - 8:00 pm
	26	Symphonic Winds Concert - Ballroom - 8:00 pm
	27	Concert Band Festival - Braden - All Day
	28	Wind Symphony Concert - Ballroom - 3:00 pm

WIND AND PERCUSSION FACULTY

Kimberly Risinger, *Flute*
Judith Dicker, *Oboe*
Aris Chavez, *Clarinet*
Michael Dicker, *Bassoon*
Jim Boitos, *Saxophone*

Joe Neisler, *Horn*
Amy Gilreath, *Trumpet*
Steve Parsons, *Trombone*
Sharon Huff, *Euphonium & Tuba*
David Collier, *Percussion*

UNIVERSITY BANDS STAFF

Stephen K. Steele, *Director of Bands*
Rene Rosas, *Assistant Director of Bands*
Thomas Marko, *Director of Jazz Studies*
Connie Bryant, *Secretary*

David Dunbar, Chris Render, Kelly Watkins, *Graduate Assistants*

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 College Band Directors National Association National Conventions.

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 Illinois State University *Jazz Ensembles* 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 *Jazz Ensembles* 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 *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.