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Illinois State University Symphonic Winds

Stephen K. Steele Conductor
Illinois State University

Matthew Luttrell Conductor

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Illinois State University
School of Music

ILLINOIS STATE UNIVERSITY

SYMPHONIC WINDS

Stephen K. Steele and Matthew Luttrell, *Conductors*

Center for the Performing Arts
Sunday afternoon
March 2, 2003
.3:00 p.m.

The ninety-second program of the 2002-2003 season

Program

Program Notes

Armenian Dances, Part I (1972)

Alfred Reed
(born 1921)

Alfred Reed wrote the following program notes:

“*Armenian Dances* was based on authentic Armenian folk songs from the collected works of Gomidas Vartabed (1869 – 1935), the founder of Armenian classical music.

Blue Shades (1996)

Frank Ticheli
(born 1958)

Part I is an extended symphonic rhapsody built upon five different songs, freely treated and developed in terms of the modern, integrated concert band. It is hoped that the overall effect of the music will be found to remain true in spirit to the work of this brilliant composer-musicologist, who almost single-handedly preserved and gave to the world a treasure trove of beautiful folk music that to this day has not yet become as widely known in the Western world as it so richly deserves.”

Shakata: Singing the World into Existence (1988)

Dana Wilson
(born 1946)

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.

Intermission

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.

Niagara Falls (1997)

Michael Daugherty
(born 1954)

At times, *Blue Shades* burlesques some of the clichés 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.”

Matthew Luttrell, Conductor

Symphonic Metamorphosis (1945)

Paul Hindemith
(1895-1963)
(transcribed by Keith Wilson)

Michael Daugherty provides the following regarding *Niagara Falls*:

Allegro
Turandot – Scherzo
Andantino
March

A gateway between Canada and the United States, Niagara Falls is a mecca for honeymooners and tourists who come to visit one of the most scenic waterfalls in the world. The Niagara River also generates electricity for towns on both sides of the border, where visitors are lured into haunted houses, motels, wax museums and candy stores, as

well as countless stores that sell "Niagara Falls" postcards, T-shirts and souvenirs.

This composition is another souvenir, inspired by my many trips to Niagara River with an occasional stop at a haunted house or wax museum along the way. Its principal musical motive is a haunting chromatic phrase of four tones corresponding to the syllables of "Niagara Falls," and repeated in increasingly gothic proportions. A pulsing rhythm in the timpani and lower brass creates an undercurrent of energy to give an electric charge to the second motive, first heard in the upper brass. The saxophones and clarinets introduce another level of counterpoint, in bluesy riff."

Dana Wilson provided the following program notes for *Shakata: Singing the World into Existence*:

"The Australian Aboriginals believe that the countryside did not exist until the ancestors sang it, and that still, to be perceived, it must be conjured by descendants following ancestral song lines. In the West we also speak of such things as "exorcizing evil" and "bringing out the good in each one of us."

Shakata: Singing the World Into Existence is a sort of collective ritual whereby the ensemble conjures up – from the earth, from within. The term "shakata" has no literal significance, thereby perhaps allowing it to become a translingual (or pre-lingual) intonement.

Symphonic Metamorphosis on Themes of Carl Maria von Weber was written while the composer was on the faculty at Yale University. As indicated by the title, he drew upon themes in works by the earlier composer for this four movement composition. Originally composed for orchestra, *Symphonic Metamorphosis* was transcribed for concert band by Keith Wilson. As the virtuosic character of many passages demonstrates, Wilson has spared no difficulties in his carefully planned transcription.

Symphonic Winds Personnel

Piccolo

Shelly Monier, Normal
Dorothy Such, Wheeling

Flute

Lynn Bowes, Peoria
Emily Brooks, Galesburg
*Shelly Monier, Normal
Gillian Stengel, Normal
Dorothy Such, Wheeling

Oboe

*Megan French, Bloomington
Christine Frietsch, Normal
Vanessa Passini, Bloomington

English Horn

Christine Frietsch, Normal

Clarinet

Marlene Banti, Algonquin
Robyn Canene, Naperville
Mindy Heshelman, Metamora
Mark Iwinski, Tinley Park
Christina Kempen, Frankfort
Jessica Maple, Elmhurst
*Patrick Steadman, Normal

Bass Clarinet

Sarah Axon, Skokie
Jennie Eraci, Park Ridge

Bassoon

Hillary Miller, Morrison
*Amy Zordan, Odell

Contra Bassoon

Hillary Miller, Morrison

Alto Saxophone

*Shelley Hughes, Rock Island
Kara Manes, Springfield

Tenor Saxophone

Adebayo Gordon, Chicago
Ryan Harty, Avon, IN

Baritone Saxophone

Andrew McGirr, Crete

Horn

Brandon Helem, South Holland
Kimberly King, Lombard
*Christopher Render, Houston, TX
Jennifer Szynal, Burr Ridge

Trumpet

*Michael Greenlief, Monmouth
Laura Hall, Ottawa
Jodi Lau, River Forest
DeLynn Mull, Bolingbrook
Laura Prather, O'Fallon
Justin Stanford, Sauk Village

Trombone

Nick Benson, Ottawa
Michael Gallant, Geneseo
*Trevor Headrick, Carthage, MO
Ryan Styck, Chillicothe

Bass Trombone

Nathan Durbin, Coal City

Euphonium

*Michael Bingham, Chicago
Andrew Moore, Nokomis

Tuba

*Clint Meyer, North Aurora
William Young, Des Plaines

Percussion

Andrés Bautista, Skokie
Zachary Fosnaugh, Manteno
Aaron Kavelman, E. Peoria
Michelle Kopay, New Lenox
David Midell, Northbrook
Bill Roberts, St. Charles
*Ben Stiers, Mackinaw

Piano

Mina Son, Joliet

Double Bass

Mary Swofford, Mt. Vernon

*indicates principal

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 in 1992 and 2001.

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.

Chamber Winds are numerous quartets and quintets which are coached by members of the applied music faculty at Illinois State University. The collective ensembles perform a diverse repertoire and concertize both on and off campus.

The Illinois State University Jazz Bands are select groups of approximately 20 musicians who make up 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 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 the "Pride of Illinois" performs 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 band performed in exhibition for the Bands of America Grand Nationals at the Hoosier Dome in Indianapolis, IN.

The Pep Band provides spirit and enthusiasm at all Illinois State University 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.