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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*

Composers David Gillingham and  
Becky Culp, special guests

Center for the Performing Arts  
Friday evening  
April 25, 2003  
8:00 p.m.

The one hundred seventy seventh program of the 2002-2003 season

## Program

- Festivo (1985) Edward Gregson  
(born 1945)
- Variations on a Korean Folk Song (1965) John Barnes Chance  
(1932 – 1972)  
Matthew Luttrell, *Conductor*
- Little English Girl (1897) Davide Delle Cese  
(1856 – 1938)
- Divertimento for Band (1999) Ira Hearshen  
(born 1948)
- Ragtime  
Blues  
Mambo Loco  
Susan's Song  
March of the Little People

## Intermission

- Symphonic Dance No. 3, "Fiesta" (1965) Clifton Williams  
(1923 – 1976)
- Tam O'Shanter (1991) Malcolm Arnold  
(born 1921)
- Valdres (1904) Johannes Hanssen  
(1874 – 1967)
- A New Day (2003) Rebecca Anne Culp  
(born 1979)  
Premiere performance
- Heroes, Lost and Fallen (1989) David Gillingham  
A Vietnam memorial  
(born 1947)

## Program Notes

*Festivo* was commissioned for the tenth anniversary of the Bolton Youth Concert Band, which premiered the work, conducted by Nigel Taylor, at the July 1985 World Association for Symphonic Bands and Ensembles in Kortrijk, Belgium. Structured in rondo form, with prelude and postlude, the work opens with horns playing the major motif, followed by a segue into an allegro with several brief woodwind solos. The motif is restated during some intricate meter changes, a quiet section follows, and the remainder alternates extreme activity with calm to end in a blaze of color.

*Variations on a Korean Folk Song* was composed in 1965, winning the American Bandmasters Association Ostwald Award the following year. Chance provided the following regarding this work in the *Journal of Band Research*:

I became acquainted with the folk song known as "Arrirang" while serving in Seoul, Korea, as a member of the Eighth U.S. Army Band in 1958-59. The tune is not as simple as it sounds, and my fascination with it during the intervening years led to its eventual use as the theme for this set of variations.

The work is in six sections. The opening pentatonic theme is followed by five distinct variations. *Variation one* features temple blocks and woodwinds as well as xylophone, vibraphone, and cymbals. *Variation two* is quiet and serene, with the original melody, now inverted, played by the oboe. *Variation three* is a fast march, the *fourth* is broad and solemn, and the *fifth* is more involved with various sections of the band playing one of the two phrases heard in the opening pentatonic theme.

Davide Delle Cese wrote *Little English Girl* in 1897 while he was the bandmaster at Bitonto, a town near the Adriatic seaport city of Bari. This area, a port of embarkation during the Crusades and a longtime center for exchanges between East and West, has been visited by tourists from many countries, including England. Whether Delle Cese had a certain "Inglesina" (little English girl) in mind while composing this march is not known.

*Divertimento for Band* applies a musical form that found prominence in the classical period and was often used by Haydn, Mozart, and other Austrian composers. The form was taken up by several twentieth century composers, including Bartok and Schuller. Cast in five movements, Hearshen's divertimento is the quintessential reflection of the multicultural American experience, melding popular and traditional musical styles indigenous to the United States, Europe, and Cuba.

*Ragtime* engages the American popular music style that flourished between 1896 – 1918. Its main characteristic, ragged syncopated rhythm, is utilized in an

instrumental setting that follows an early form of duple and quadruple meter dances such as the march, two-step, polka, and schottische.

*Blues* draws on the secular African American folk music of the twentieth century. The blues have had a decisive influence on Western popular music. While the blues retains its own identity along with a close relationship to jazz, Hearshen fluently employs styles of the jazz age throughout this movement.

*Mambo Loco* is based on a dance of the 1940's with Cuban origins. It is characterized by ostinato and riff passages along with timbale outbursts.

*Susan's Song*, a slow ballad, is reflective of the sentimental song popular in Victorian England and the United States. This ballad style became a mainstay in jazz and popular music in the twentieth century.

*March of the Little People* is based on a childhood chant combining light humor with a foundation of traditional march form and style.

*Symphonic Dance No. 3, Fiesta* depicts the pageantry of Latin America celebrations (street bands, bullfights and bright costumes). It is one of a group of five pieces commissioned for the 25<sup>th</sup> anniversary of the San Antonio Symphony Orchestra. It was first performed in 1965 by that orchestra. The composer scored the work for band in 1967.

*Tam O'Shanter* is the title and hero of a poem by Robert Burns (1759-1796). He is a drunken farmer who, while riding home late from Ayr, in a stormy night, disturbs a witches' party in the haunted church of Alloway. The hags pursue him to the keystone of the bridge over the river Doon, but stop there because they cannot cross running water. One witch, however, plucks the tail from his mare, Maggie. The poem ends:

*Now, wha this tale o' truth shall read,  
Ilk man and mother's son, take heed:  
Whene'er to Drink you are inclin'd,  
Or Cutty-sarks rin in your mind,  
Think, ye may buy the joys o'er dear,  
Remember Tam o'Shanter's mare.*

Hanssen began writing *Valdres* in 1901; it was not complete until 1904. Following its premiere, during an open air band concert in Oslo, the composer (who was playing trumpet in the band) heard only two people applaud – his two best friends. He then arranged the work for the Orchestra of the National Theater, but the conductor turned it down. Later he sold the march to a publisher for about five dollars. From this inauspicious beginning *Valdres March* has become known in almost every country where there are bands. Although it was his first composition, Hanssen admitted near the end of his life that he had never written anything better. The title has both geographic and musical connotations.

Valdres is a beautiful region between Oslo and Bergen. The first three measures contain the old signature fanfare for the Valdres Battalion.

Rebecca Anne Culp received her Undergraduate degree from Illinois State University in Music Theory and Composition in December 2001. Her primary composition teachers were Steve Taylor and David Feurzeig. She is currently working on her Masters Degree in Music Theory and Composition under the mentorship of David Gillingham at Central Michigan University in Mount Pleasant, MI.

Rebecca's first wind ensemble composition, *A New Day*, is intended to symbolize the perfect day; filled with euphoria, tranquility, and anticipation. *A New Day* recently won a nation-wide composition competition for young composers. Rebecca was one of four winners chosen to attend a three day young composer mentoring program to be held during the Bands of America Summer Symposium, where she will receive composition lessons from Mark Camphouse and Frank Tichelli, and hear *A New Day* performed by the United States Army Field Band. The event will take place at Illinois State University June 22-June 24, 2003.

*Heroes, Lost and Fallen – A Vietnam Memorial* is a tone poem which was commissioned and premiered in 1989 by Victor Bordo and the Ann Arbor Symphony Band. In 1990 it was the winner of the prestigious Barlow Composition Contest. The subtitle and the following poem by the composer summarize the mood:

*Banish our thoughts  
From this grueling war.  
Let Suffering and Death  
Rule no more.*

*Resolve this conflict  
In hearts so sullen,  
And bring eternal peace  
To the heroes, lost and fallen.*

The mysterious sustained sonority of the opening, interspersed with motifs from the "Star Spangled Banner" and the "Vietnamese National Anthem," reflects the prewar uncertainty and instability. A low-brass chorale then alludes to the world ideal of peace, but a slow and inevitable "march to war" ends the section with quotes from the "Star Spangled Banner," "Where Have All the Flowers Gone," and "Taps." The ensuing section expresses the war itself, closing with haunting trumpet calls and four hammered tone clusters. After a thunderous roll of drums the "peace" chorale reasserts itself, suggesting the "Good" will triumph over "Evil." A short dirge, signifying death and destruction, is followed by the horns restating the "Good" theme, which grows to a glorious climax. The piece ends on a unison C, the "key of the earth," with underlying drum articulations reminding us that the threat of war will always exist.

## *Symphonic Winds Personnel*

### *Piccolo*

Lynn Bowes, Peoria  
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

### *English Horn*

Christine Frietsch, Normal

### *E-flat Clarinet*

Robyn Canene, Naperville

### *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

### *Bassoon*

Hillary Miller, Morrison  
\*Amy Zordan, Odell

### *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*

Zachary Fosnaugh, Manteno  
Aaron Kavelman, E. Peoria  
Michelle Kopay, New Lenox  
David Midell, Northbrook  
\*Ben Stiers, Mackinaw

### *Piano*

Mina Son, Joliet

\*indicates principal