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Symphonic Band Symphonic Winds

Matthew Luttrell Conductor
Illinois State University

Stephen K. Steele Conductor

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School of Music
Illinois State University

SYMPHONIC BAND

Matthew Luttrell, *Conductor*

SYMPHONIC WINDS

Stephen K. Steele, *Conductor*

The Sixteenth program of the 2003-2004 season

Center for the Performing Arts
Sunday Afternoon
October 5, 2003
3:00 p.m.

Program

Symphonic Band

Matthew Luttrell, Conductor

Amparito Roca (1935)

Jaime Texidor
(1885-1957)
arr. Aubrey Winter

Scenes from The Louvre (1966)

Portals
Children's Gallery
The Kings of France
The Nativity Paintings, and
Finale

Norman Dello Joio
(born 1913)
arr. Houseknecht

Prelude, Siciliano, and Rondo (1979)

Malcolm Arnold
(born 1921)
arr. John Paynter

Two Folk Settings

Irish Tune from County Derry (1907)
Shepherd's Hey (1918)

Percy Grainger
(1882-1961)

Intermission

Symphonic Winds

Stephen K. Steele, Conductor

Jericho Rhapsody (1939)

Morton Gould
(1913 - 1996)

Mannin Veen (1937)

Haydn Wood
(1882 - 1959)

Fantasy Variations On a Theme by Paganini (1988)

James Barnes
(born 1949)

Program Notes

Amparito Roca, composed in 1935, is considered a pasodoble, a 20th century double step dance in a quick 2/4 time. This particular work was written for a young girl, an acquaintance of Jaime's, for whom the piece is named. *Amparito Roca* blends Spanish sounds with "American" wind band scoring.

Scenes from The Louvre was originally written for the symphony orchestra to accompany an NBC television special about the Louvre gallery. The wind version was later commissioned by Kenneth Snapp for the Baldwin-Wallace College Symphonic Band. The work is in five movements, *The Portals*, *Children's Gallery*, *The Kings of France*, *The Nativity Paintings*, and *Finale*, each relating to a separate area of the Louvre. It is important to note that Norman Dello Joio is one of the few band composers to have won a Pulitzer Prize for his work *Meditations on Ecclesiastes*.

Prelude, Siciliano, and Rondo by Malcolm Arnold was originally composed as a brass band work entitled the Little Suite for Brass. John Paynter, Director of Bands at Northwestern University at the time, completed this arrangement for band, expanding the piece to include woodwinds and added percussion. This suite is in three movements, alluded by the title of the work, and follows in the same tradition as Arnold's other arrangements, *Four Scottish Dances*, the *English Dances*, and the *Four Cornish Dances*.

"O Danny Boy", first published in Ireland in 1885, serves as the main thematic influence for Irish *Tune from County Derry*. Grainger wrote multiple setting of this particular tune for differing instrumentation between 1902-1918. This particular setting is attributed to Miss J. Ross, of New Town, Limavady Co. Derry, Ireland. While not a harmonically complex work, *Irish Tune* reflects Grainger's adaptation of ascending and descending counterpoint, as well as prominent suspension of non-harmonic pitches. The result is a beautifully orchestrated chorale that has become a standard work for wind bands.

Of *Shepherd's Hey*, Frederick Fennell states:

"In addition to Grainger's explanations in the score, a "Hey" may have taken its name as a dance from *haie*, the French word for hedge. The dancers were probably arranged in two hedge-like rows."

Shepherd's Hey, a traditional English Morris dance tune set for Military Band, serves as a jovial work dedicated to the composer Edvard Greig. Written in two basic line structures, the melody/countermelody interplay forms a fast, complex theme and variation in which tonal colors serve to set differing moods. As the theme moves through the work, Grainger embellishes through instrumentation changes, as well as articulation, nuance, and dynamic changes. The result is a fast paced, energetic dance that compliments the technical work of any ensemble.

Jericho Rhapsody was composed for George Howard who conducted the first performance and dedicated it to the Pennsylvania School Music Association. It is one of Gould's early major works for band and has become a repertory staple of band literature. The work refers to and develops the spiritual "Jericho" and is programmatic in idea and structure. It evokes the biblical story of Jericho and consists of a number of descriptive sections joined in one continuous movement. The climax of the work utilizes the trumpets in a long sequence of brilliant fanfares culminating in the walls "tumbling down". The sections, as indicated in the printed score, are as follows: Prologue, Roll Call, Chant, Dance, March and Battle, Joshua's Trumpets, The Walls Came Tumbling Down, and Hallelujah.

The number seven is important in the chapter of Joshua ("Seven priests shall carry seven trumpets...on the seventh day, march around the city seven times"), and, curiously, it is also important in Jericho. For instance, the piece begins in E-flat and ends in D, the interval of a seventh. The "Dance" is the longest part of the work and is in 7/4 meter. Also, several rhythmic motives throughout consist of seven notes.

Mannin Veen translates to "Dear Isle of Man." It was on this British island, situated in the Irish Sea, that Haydn Wood spent most of his childhood. Using four Manx folk songs from this heritage, Wood paints an enchanting tone poem. *Mannin Veen* is a remarkable work that demonstrates many of the nationalistic characteristics of English composers of this period.

The first theme, *The Good Old Way*, is an old and typical air written mostly in the Dorian mode to produce a somber feeling. A portion of the tune in the major key is attributed to Primitive Methodism introduced into the Isle of Mann about the time of Wood's birth in 1882. The second tune, introducing the lively section of the work, is based on the reel *The Manx Fiddler*. Chaloner, writing in the middle of the seventeenth century, remarked that the Manx people were "much addicted to the music of the violyne, so that there is scarce a family in the Island, but more or less can play upon it; but as they are ill composers, so are they bad players." *Sweet Water in the Common*, the third tune, relates to the old practice of summoning a jury of twenty-four men, comprised of three men from each of the parishes in the district where the dispute took place, to decide questions connected with watercourses, boundaries, etc. The fourth and last tune is a fine old hymn, *The Harvest of the Sea*, sung by the fishermen as a song of thanksgiving after their safe return from the fishing grounds.

Niccolo Paganini (1782 - 1840) was one of the greatest virtuoso violinists of all time; he also was a noted composer. The theme of his *Caprice in A-minor for Violin* (Op. 1, No., 24) has been utilized by many composers, including Liszt, Brahms, Rachmaninoff, and Lloyd Weber. It forms the basis for this challenging symphonic band adaptation, *Fantasy Variations on a Theme by Niccolo Paganini*. Stated at the beginning of the work, the theme undergoes a score of variations as instrument sections or pairs of soloists are featured. The tempos and moods range from the delicate *adagio* of the English horn to the nimble *presto* of the flutes. The contrabass clarinet brings forth a deep *misterioso* variation. The brasses are well represented with variations for trombone, French horn, and tuba. The percussion section solos in yet another variation.

Symphonic Band Personnel

Flute

Erin Lacoх, *Bloomington*
Jill Van De Werken, *Bolingbrook*
Rachel Wiersbe, *Hudson*
Rebecca Meenan, *Chicago*
Jillian Steffen, *Orland Park*
Stephanie Williamson, *Sherman*
Tricia Jones, *Pana*

Oboe

Anna Keehan, *Hoffman Estates*
Tiffany Toennies, *Highland*
Katrina Koszczuk, *Galesburg*
Jordan Ready, *Lake In The Hills*

Clarinet

Allyson Hocking, *Ladd*
Dana VanDeWalker, *Danville*
Kyle Rehnberg, *Mokena*
Samantha Starinieri, *Downers Grove*
Anna Zudis, *St. Charles*
Christin Keys, *Charleston*

Bass Clarinet

Sarah Axon, *Skokie*

Bassoon

Brian Kelly, *Tinley Park*
Lauren Zmija, *Park Ridge*
Brian Cooley, *Peoria*

Alto Saxophone

Kevin Lomonof, *Lisle*
Carrie Burdette, *McHenry*
Kara Manes, *Springfield*
Mark Peterson, *Lockport*
Jessica Duffy, *Secor*

Tenor Saxophone

Todd Stellmach, *Rolling Meadows*

Baritone Saxophone

Brian Greenenwald, *LaGrange Park*

Horn

Krista Reese, *Bloomington*
Jessica Lim, *Schaumburg*
Katrina Lynn, *Seneca*

Trumpet

Kelly Richter, *Normal*
Zac Bailey, *Braidwood*
Jason Taylor, *Monmouth*
Laura Prather, *O'Fallon*
Michelle White, *Bolingbrook*

Trombone

Nick Benson, *Ottawa*
Matt Gabriel, *Quincy*
Megan Hunt, *Silvis*
Andy Dillon, *Marengo*
Kevin Huizenga, *Lansing*
Matthew Fisher, *Carthage*

Euphonium

Ben Costello, *Carlinville*
Matt Doherty, *Lemont*

Tuba

Tabitha Boorsma, *Yorkville*
Abby Bentsen, *Moline*
Nick Hansen, *Carlock*

Percussion

Michael Gielbelhausen, *East Peoria*
Rúben M. Mattos-Escabí, *Bayamón, Puerto Rico*
Matt Hart, *Buffalo Grove*

Symphonic Winds Personnel

Flute:

Stephanie Morgan, *Pontiac*
Dorothy Such, *Wheeling*
Emily Brooks, *Galesburg*
Gillian Stengel, *Normal*

Oboe:

Megan French, *Bloomington*
Laura Israelson, *Aurora*

English Horn:

Laura Israelson, *Aurora*

Clarinet:

Dara Jo Easley, *Bloomington*
Ian Leggin, *Kenosha, WI*
Mindy Heshelman, *Metamora*
Holly Miller, *Crystal Lake*
Brian Beddigs, *Park Forest*
Jessica Maple, *Elmhurst*
Jennifer Snyder, *Naperville*

Bass Clarinet:

Katie Johnson, *Geneva*
Jessica Twohill, *Lemont*

Bassoon:

Amy Zordan, *Odell*
Guadalupe Esquivel, *Chicago Hts.*
Hillary Miller, *Morrison*

Alto Saxophone:

Kyle Bundy, *Chicago Heights*
Robert Rake, Jr., *Springfield*

Tenor Saxophone:

Odebayo Gordon, *Chicago*
Ryan Harty, *Avon, IN*

Baritone Saxophone:

Amanda Miceli, *Sleepy Hollow*

Horn:

Jennifer Szyal, *Burr Ridge*
Meryl Simon, *Syracuse, NY*
Darcey Boone, *East Moline*
Kelly Simon, *Crystal Lake*

Trumpet:

Kyle Berens, *Crystal Lake*
Laura Hall, *Ottawa*
Jodi Lau, *River Forest*
Cary Ruklic, *Frankfort*
DeLynn Mull, *Bolingbrook*
Laura Prather, *O'Fallon*
Miles Singelton,, *Joliet*

Trombone:

Jessica Heitz, *Charles City, IA*
John Garvens, *Freeport*
Roy Magnuson, *Bishop Hill*
Ellen Skolar, *Schaumburg*

Bass Trombone:

Brock Warren, *Washington*

Euphonium:

Andrew Moore, *Nokomis*
Meredith Melvin, *Monmouth*
Amanda Jensen, *Loves Park*

Tuba:

Clint Meyer, *North Aurora*
Will Young, *Des Plaines*
Kristina Blankenfeld, *Sandusky, OH*

Percussion:

Aaron Kavelmann, *East Peoria*
Zachary Fosnaugh, *Manteno*
Kortney Hinthorne, *El Paso*
Kevin Reeks, *Tinley Park*
Andres Bautista, *Skokie*
Ben Stiers, *Mackinaw*

Organ:

Mina Son, *Joliet*

Fall Band Concerts and Events

Saturday, October 25, all day, Band Day
High School Marching Band Competition in Hancock Stadium

November 16, 7:00 p.m. Concert

Wind Symphony with guest artists Alexandra Muscolo-David and Steven Hesla performing David Maslanka's *Concerto for Piano, Winds and Percussion*, *Concerto No. 2 for Piano, Winds and Percussion*, and *Symphony No. 4* in the Center for the Performing Arts

November 20, 7:30 p.m. Concert

University Band, Symphonic Band and Symphonic Winds in the Center for the Performing Arts

Wind Symphony recording projects

The Wind Symphony has two internationally marketed compact discs released by Albany Records. The catalogue numbers are Troy500 and Troy600 and are reviewed and available on line through Albany Records at

<http://www.albanyrecords.com>.

Wind and Percussion Faculty and Staff

Stephen K. Steele, *Director of Bands*
Matthew Luttrell, *Assistant Director of Bands*
Connie Bryant, *Secretary*
Ian Leggin, *Graduate Teaching Assistant*
Sean Powell, *Graduate Teaching Assistant*
Heather Husley, *Graduate Teaching Assistant, Librarian*
Tony Hernandez, *Librarian*
Megan Lomonof, *Librarian*
Kimberly Risinger, *Flute*
Judith Dicker, *Oboe*
David Gresham, *Clarinet*
Michael Dicker, *Bassoon*
Jim Boitos, *Saxophone*
Joe Neisler, *Horn*
Amy Gilreath, *Trumpet*
Steve Parsons, *Trombone*
Michael Forbes, *Euphonium and Tuba*
David Collier, *Percussion*