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## Ensemble Concerts; Illinois State University Symphonic Band, February 29, 2004

Matthew D. Luttrell Conductor  
*Illinois State University*

Sean Powell Conductor

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Illinois State University  
School of Music

**ILLINOIS STATE UNIVERSITY**  
**SYMPHONIC BAND**

Matthew D. Luttrell, Conductor

Sean Powell, Guest Conductor

Center for the Performing Arts  
Sunday Afternoon  
February 29, 2004  
3:00 PM

The one hundred ninety-second program of the 2003-2004 season.

## Program

- Light Cavalry Overture (1922) Franz von Suppé  
(1819-1895)  
Trans. by Henry Fillmore
- Nimrod from *Enigma Variations* (1965) Edward Elgar  
(1857-1934)  
Arr. Alfred Reed
- Children's March "Over the Hills and Far Away" (1995) Percy Grainger  
(1882-1961)  
Ed. By R. Mark Rogers
- Galop from *Moscow, Cheremushky* (1971) Dmitri Shostakovich  
(1906-1975)  
Trans. by Donald Hunsberger

## Intermission

- Chorale and Alleluia (1954) Howard Hanson  
(1896-1981)  
  
Sean Powell, *Conductor*
- O Magnum Mysterium (2003) Morten Lauridsen  
(b. 1943)
- Russian Christmas Music (1948) Alfred Reed  
(b. 1921)

## Program Notes

Franz von Suppé's most popular overture, *Light Cavalry (1886)*, has long outlived the 'military operetta' for which it was originally written. The overture was possibly best known in the early 20th century as a wind band arrangement: for many people, performances of these pieces by the local band provided their first exposure to "Classical" music. *Light Cavalry*, with its dramatic brass fanfares and lovely woodwind solos, as well as its highly recognized 'horse trot', was also a frequent showpiece in orchestral "light classics" concerts and in performances by the professional traveling bands--it was a great favorite of many conductors and was performed hundreds of times during tours by the Sousa Band.

*Nimrod from the Enigma Variations* is generally considered to be the emotional high-light of the thirteen *Enigma Variations*, completed in 1899. The title *Nimrod* is associated in the English minds with hunting. The German word for hunter is "Jager", and the man whom Elgar described in this variation was his noblest friend, August Jaeger, editor of the "Musical Times." In this beautiful, swelling musical testimonial, Elgar has not only created a picture of a noble, upstanding, generous person, but has produced a piece which has found many uses in English ceremonials of a solemn nature.

Program notes provided by Alfred Reed

*Children's March* is one of many works for band composed by Percy Grainger. Originally composed as a piano solo while Grainger was in the Coast Artillery Band in the U.S. Army as a "musician, second class" between July 1917 and January 1919, the work was adapted by Grainger in no less than four separate ensemble settings, both for wind band (and piano) and symphony orchestra. The piece features a complexity of rhythmic and instrumental voicing variations woven in a very crisp, march-like work that, while not deviating from the given tempo, changes "character" throughout. *Children's March*, as well as Grainger's magnificent "Colonial Song", stands out from his other compositions in that they represent works based entirely upon his own content. The most current version, edited by R. Mark Rogers, features a vocal quartet section not found in past editions, bringing yet another color base for an already vivid work.

In the 1920s, during the brief period of experimental excitement in Russian music, Shostakovich, with whom we normally associate massive symphonies, made an operatic version of Gogol's famous story "The Nose," which one critic likened to an "anarchist's hand grenade." The Social Realism of the 1930s pushed that out of the cultural court. Shostakovich then composed *Lady Macbeth*, which was highly praised as an example of "socio-realist correct thinking"--until Stalin saw it in 1936. The recipe of sadism, adultery, and murder did not appeal to him (perhaps he sensed the acid hints of criticism aimed at Soviet society).

An article in Pravda with Stalin's byline under the title "Chaos Instead of Music" snarled at the sexuality and individualism of not only the composer's Lady Macbeth but Shostakovich himself. The opera was banished from the repertory, and Shostakovich prudently retreated from the suddenly risky genre of musical theater. His effective vacation from the musical stage lasted until 1958, when he composed *Moscow, Cheremushky* (named after one of the city's suburbs) for the Operetta Theater. *Galop* represents the robust and sometimes sarcastic nature of Shostakovich's writing, and provides a fast paced, highly energetic round dance reminiscent of Soviet Ballets.

Edwin Franko Goldman commissioned Howard Hanson to compose *Chorale and Alleluia* for the American Bandmasters Association conference held at West Point in the spring of 1954. His first composition for symphonic band, the piece's significance cannot be overshadowed in that it represented a wind work by a winner of both the Prix de Rome and the Pulitzer Prize. Covering a multitude of key centers, Chorale and Alleluia is a single movement work that balances between a uniform rhythmic theme, or melodic ostinato (Alleluia) and a dense, sonorous chorale.

A member of the Thornton School of Music at the University of Southern California and Composer-In-Residence for the Los Angeles Master Chorale from 1994-2001, Morten Lauridsen's choral setting of *O Magnum Mysterium* has become one of the most performed and recorded compositions in the world since its 1994 premiere. This wind version, arranged by H. Robert Reynolds in conjunction with Lauridsen, embodies the beautiful writing that has made it so popular. About this setting, Morten Lauridsen writes, "For centuries, composers have been inspired by the beautiful O Magnum Mysterium text with its depiction of the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy."

Originally written in November, 1944, *Russian Christmas Music* premiered in December of that year in Denver, Colorado by a select ensemble made up of the five service bands located in the area. A second, revised version was then released in 1948 and premiered by the Julliard Band under the direction of Donald I. Moore. Based upon an ancient Russian Christmas Carol, "Carol of the Little Russian Children", this single movement work is in four distinct sections, each section possessing a sub-title. The sub-sections were titled "Children's Carol", "Antiphonal Chant", "Village Song", and the closing "Cathedral Chorus." Russian Christmas Music serves as a picture of tone color, power and sonority and remains a standard work in the wind band repertoire.

## Symphonic Band Personnel

### Piccolo

Erin Laco, *Bloomington*

### Flute

Emily Brooks, *Galesburg*  
Erin Laco, *Bloomington*  
Gillian Stengel, *Normal*  
Becky Meenen, *Chicago*  
Rachel Wiersbe, *Hudson*  
Stephanie Williamson, *Sherman*  
Tricia Jones, *Pana*  
Elisha Procenti, *New Lenox*  
Allison LaBarge, *Orland Park*  
Stephanie Boulware, *Normal*

### Oboe

Anna Keehan, *Hoffman Estates*  
Jayme Rich, *Fairbury*  
Katrina Koszczuk, *Galesburg*  
Tiffany Toennies, *Highland*

### Clarinet

Holly Miller, *Crystal Lake*  
Anna Zudis, *St. Charles*  
Kyle Rehnberg, *Molena*  
Christin Keyes, *Charleston*  
Samantha Starinieri, *Downers Grove*  
Jessica Manley, *Joliet*  
Allyson Hocking, *Ladd*  
Dana VanDeWalker

### Bass Clarinet

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

### Bassoon

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

### Alto Saxophone

Adebayo Gordon, *Chicago*  
Carrie Burdette, *McHenry*  
Brian Greenwald, *LaGrange*  
Kyle Brubaker, *Pekin*  
Jessica Duffy, *Secor*

### Tenor Saxophone

Al Rendak, *Burbank*  
Ryan Harty, *Avon*

### Baritone Saxophone

Amanda Miceli, *Sleepy Hollow*

### Horn

Kelly Simon, *Crystal Lake*  
Meryl Brown, *Manhasset, NY*  
Laura Eilers, *Villa Park*  
Katrina Lynn, *Seneca*  
Darcie Boone, *East Moline*

### Trumpet

Cary Ruklic, *Frankfort*  
Zac Bailey, *Braidwood*  
DeLynn Mull, *Bolingbrook*  
Laura Prather, *O'Fallon*  
Kelly Richter, *Normal*  
Amy Cleveland, *Naperville*  
Noel Newport, *Lansing*  
Jason Taylor, *Monmouth*  
Justin Stanford, *Sauk Village*  
Michelle White, *Bolingbrook*

### Trombone

John Garvens, *Freeport*  
Megan Hunt, *Silvis*  
Michael Gallant, *Geneseo*  
Matt Gabriel, *Quincy*  
Eric Clubb, *Aurora*  
Ryan Styck, *Chillicothe*  
Andy Dillon, *Marengo*  
Matthew Fisher, *Carthage*  
Kevin Huizenga, *Lansing*

### Bass Trombone

Thomas Madia, *Lemont*  
Brock Warren, *Washington*

### Euphonium

Pat Moore, *Nokomis*  
Matthew Doherty, *Lemont*  
Ben Costello, *Carlinville*  
Cary Warren, *Pontiac*

### Tuba

Kristina Blandenfeld, *Sandusky, OH*  
Abby Bentsen, *Moline*  
Tabitha Boorsma, *Yorkville*

### Percussion

James Coleman, *Batavia*  
Doug Ford, *Morton*  
Michael Giebelhausen, *East Peoria*  
Matthew Hart, *Buffalo Grove*  
Ruben M. Mattos-Escabi, *Bayamon, Puerto Rico*  
Kurt Weisenburger, *Lake in the Hills*

### Piano

Tara Limer

## 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 majors 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 concretize both on and off campus.

The Illinois State University Jazz Bands are select groups of approximately 20 musicians who make up fully instrumented "big bands." Emphasis is placed upon the study of diverse jazz styles and literature, ensemble performance and improvisation. 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 marching band performs at all home football games and for an audience of over 10,000 at the State of Illinois Invitational High School Marching Band Championship. The band has performed in events across the United States and is a consistent performer at the Bands of America Marching Band Regional and Grand National Championships.

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