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### Wind Symphony

Stephen K. Steele Conductor  
*Illinois State University*

Paul Borg Organ

Griffin James Euphonium

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College of Fine Arts  
School of Music  
Illinois State University

# Wind Symphony

Stephen K. Steele, *Conductor*  
Paul Borg, *Organ*  
Griffin James, *Euphonium*

Center for Performing Arts  
Sunday, May 1, 2005  
3:00 p.m.

The one hundred and seventy-sixth program of the 2004-2005 season.

## Program

### Prophecy of the Earth (1993)

Dr. Paul Borg, organ

David Gillingham  
(born 1947)

### Sunrise at Angel's Gate (2001)

Philip Sparke  
(born 1951)

Symphonic Metamorphosis (1943)  
on Themes of Carl Maria von Weber  
Allegro  
Turandot, Scherzo  
Andantino  
March

Paul Hindemith  
(1895-1963)  
transcribed by Keith Wilson  
(born 1916)

~ Intermission ~

### Euphonium Concerto (1995)

Fantasy  
Rhapsody (for Luis)  
Diversions

Griffin James, euphonium

Martin Ellerby  
(born 1957)

### La Fiesta Mexicana (1954)

Prelude and Aztec Dance  
Mass  
Carnival

H. Owen Reed  
(born 1910)

## Program Notes

David Gillingham wrote the following regarding *Prophecy of the Earth*:

"*Prophecy of the Earth* is based on a two stanza poem by the composer and is programmatic in nature.

*Prophecy of the Earth*  
*Hear the cry of the Earth!*  
*Heed Her tale of woe!*  
*Havoc and destruction*  
*She has come to know.*

*Care for and nurture*  
*Her mighty expanse*  
*And render eternal peace*  
*And life advance.*

The work begins with angry articulations of dissonant chords followed by a loud and sinister cadenza-like outburst by the organ. This brief introduction is the "cry of the earth," crying about her plague of ecological woes. Following the introduction is an oboe solo, again lamenting the earth's ecological status and her plea to the creator for help. The subsequent section is a sacrificial dance in an asymmetrical meter adorned with some rather deathly thematic motives, alluding to the gradual ecological destruction of the earth. Building in intensity, this section is interrupted by an organ statement of the hymn tune, *For the Beauty of the Earth*, only to have the dissonant articulations which began the work interjected. [The pipe organ bears primary significance to this work in that it has been termed the "king of instruments" and perhaps is the most likely instrument to communicate between Earth and Creator.] A slow section ensues, which makes use of requiem chant motives, motives from *For the Beauty of the Earth*, and the infamous *Dies Irae* motive. The listener should perceive this section as the impending ecological disaster...what COULD happen if the earth continues on this ill-destined path. This section culminates with erupting sounds in the low brass and woodwinds followed by statements of "Dies Irae". A fugal organ interlude follows, which is based on *For the Beauty*, and builds in intensity and pitch density, finally giving way to the beauty of major tonality. Beginning with horns, a dramatic and haunting theme is unfolded. This theme represents reassurance that in the long run humanity will solve the ecological problems of the earth. It is in essence, the *Theme of Hope*. But reality sets in, and the work begins to take on more and more of the sinister outlook of the beginning and ends questioningly with an unresolved harmony. Though hope is ever-present, we are again reminded that we must deal with reality."

Philip Sparke writes of *Sunrise at Angel's Gate*:

"In October 1999, I was privileged to be invited to Flagstaff, Arizona, to take part in the centenary celebrations of Northern Arizona University. The University is two hours drive from the Grand Canyon, so a visit was compulsory!

It's really not possible to describe this amazing natural phenomenon – it's just too big. You can't even photograph it effectively but it undoubtedly leaves a lasting impression on anyone who visits it.

Sunrise and sunset are the best times to view the Canyon, as a sun low in the sky casts shadows that give depth and form to the vast panorama. Angel's Gate is one of many named rock formations on the northern side of the Canyon and in this piece I have tried to depict the sights and sounds of dawn there, birdsong in the early morning sky and the gradual revelation of the Canyon itself as sunlight reaches into its rocky depths.

The faster central section depicts the arrival of tourist buses, which run back and forth along the Southern Rim, and towards the end of the piece, to the sound of a tolling bell, we are reminded of the dangers that the beauty of the Grand Canyon so cleverly hides."

*Symphonic Metamorphosis on Themes of Carl Maria von Weber* was composed in 1943 while **Paul Hindemith** was at Yale University. Hindemith had earlier collaborated with the dancer/choreographer/impresario Léonide Massine, and it was the choreographer who suggested that Hindemith investigate the music of Carl Maria von Weber as possible material for a ballet. Hindemith initially liked the idea, and made a few sketches based on some of Weber's themes, but Massine found them "too personal" for the production he envisioned. Hindemith also had misgivings about the project when he learned that Salvador Dali would be designing the sets and costumes. Dali, it seems, had been responsible for a staging for Massine of the Bacchanal from Wagner's *Tannhäuser* filled with what Hindemith felt were "a series of weird hallucinatory images...[that were] quite simply stupid." By mutual consent, composer and choreographer abandoned the plan. Practical musician that he was, however, Hindemith did not let the work done on the ballet go to waste. He took up the sketches again in 1943 and gave them the final form as the *Symphonic Metamorphosis* for orchestra.

The work's four movements are organized loosely around the traditional model of the symphony. The first movement is based on the fourth of Weber's *Huit Pièces*, Op. 60, for piano duet. The second movement is a *scherzo* using a melody from the overture Weber contributed to the incidental music for Schiller's play *Turandot*. The theme of the third movement is an arrangement of a gentle *siciliano* from Weber's *Pièces Faciles* for Piano, Four Hands, Op. 3, Book 2. The fourth movement theme is derived from No. 7 of Weber's *Huit Pièces*, Op. 60.

Hindemith felt strongly that this work should be available in a version for band and asked his colleague at Yale, Keith Wilson, to do the transcription. Not until 1960 was permission received from Hindemith's publishers, and then the work took one and a half years to complete.

**Griffin James** is the 2005 Illinois State University Wind Symphony Concerto Competition winner. Mr. James is currently pursuing a Master's degree in euphonium performance at Illinois State University as a student of Mike Forbes. A

native of Whitewater, Wisconsin, he completed his bachelor's of music education degree at the University of Wisconsin-Madison, where he studied euphonium with John Stevens. Mr. James has placed as a semi-finalist at the 2004 Leonard Falcone International Tuba Euphonium Competition, and as a finalist in the 2005 Midwest Regional Tuba Euphonium Conference euphonium excerpt contest. During his summers, Mr. James works as a music teacher and staff director at the Blue Lake Fine Arts Camp in Twin Lake, Michigan.

**Martin Ellerby** writes of his *Euphonium Concerto*:

"This work was written between late 1994 and early 1995 in response to a commission from Steven Mead, to whom the work is dedicated.

### I. Fantasy

After a brief introduction the solo euphonium enters with the key melodic phrase of the movement in a fast 'Tempo I'. This idea is developed up to the point where a slower 'Tempo II' breaks the argument – here the mood is reflective but is only to be a brief interruption as 'Tempo I' returns very quickly. The opening material is then subjected to further transformation with 'Tempo II' making occasional returns *en route*, the distances between the contrasting tempi becoming ever closer, and the movement closes in a rather soft, though definite, manner.

### III. Rhapsody (for Luis)

A *Lento* movement, sitting between two different but essentially rapid ones, this provides the work's emotional core exploiting the soloist's *cantabile* qualities in an almost seamless fashion. Again, as with all the work's movements, the initial phrase paves the way for subsequent development, eventually culminating in a passionate climax; thereafter it winds down with an affectionate backward glance towards the slow movement of the *Euphonium Concerto* of Joseph Horovitz (with whom the composer studied with in the late 1970's), which has made an indelible mark on the euphonium repertoire. The movement is dedicated to Luis Maldonado who set the full score of the brass version before his untimely death.

### IV. Diversions

The work's 'variation' finale is cast in  $\frac{3}{4}$  throughout though the barline is often a guideline and was seen by the composer as a challenge of metrical restraint! There is an obvious jazz feel to this movement (both rhythmically and harmonically) with a swaggering *ritornello* theme first announced by the solo euphonium. Thereafter follows a series of interludes and 'adjusted' returns of the main theme. A lyrical idea is allowed to enter but the underlying momentum is ever present. The band also contributes to the interludes and the tempo increases towards a 'wild' and absolute conclusion."

**H. Owen Reed** writes:

"The Mexican, as a result of his religious heritage, feels an inner desire to express love and honor for his Virgin. The Mexican "Fiesta", which is an integral part of this social structure, is a study in contrasts: it is both serious and comical, festive and solemn, devout and pagan, boisterous and tender.

**La Fiesta Mexicana: A Mexican Folk Song Symphony**, which attempts to portray musically one of these 'Fiestas', is divided into three movements.

### **I. Prelude and Aztec Dance**

The tumbling of the church bells and the bold noise of fireworks at midnight officially announce the opening of the Fiesta. Groups of Mexicans from near and far slowly descend upon the huge court surrounding the old cathedral; some on foot, some by burro, and still others on bleeding knees, suffering out of homage to a past miracle.

After a brave effort at gaiety the celebrators settle down on their serapes to a restless night until the church bells and fireworks again intrude upon the early quiet of the Mexican morn.

At mid-day a parade is announced by the blatant blare of trumpets. A band is heard in the distance and almost immediately the musicians round the corner of the plaza. The attention is focused upon the Aztec Dancers, brilliantly plumed and masked, who dance in ever-increasing frenzy to a dramatic climax.

### **II. Mass**

The tolling of the bells is now a reminder that the Fiesta is, after all, a religious celebration. The rich and poor slowly gather within the walls of the old cathedral for contemplation and worship.

### **III. Carnival**

Mexico is at its best on the days of the Fiesta – a day on which passion governs the love, hate, and joy of the Mestizo and the Indio. There is entertainment for both young and old – the itinerant circus, the market, the bull fight, the town band, and always the cantinas with their band of Mariachis – on the day of days: Fiesta."

## **Wind Symphony Personnel**

### **Flute**

Jennifer Smith, *Lockport*  
Teryn True, *Libertyville*  
Stefanie Lindsay, *Naperville*

### **Oboe**

Megan French, *Bloomington*  
Jordan Ready, *Cary*

### **English Horn**

Jordan Ready, *Cary*

### **E-Flat Clarinet**

Ivory Sebastian, *Aurora*

### **Clarinet**

Jessica Boese, *Shorewood*  
Pat Steadman, *Normal*  
Ivory Sebastian, *Aurora*  
Brian Beddigs, *Park Forest*  
Christina Quatrini, *Tinley Park*  
Marcie Banti, *Algonquin*  
Dara Jo Easley, *Bloomington*  
Kyle Rehnberg, *Mokena*

### **Bass Clarinet**

Andrea Lawhun, *Roselle*  
Ian Leggin, *Kenosha, WI*

### **Contrabass Clarinet**

Christina Isaacs, *Bloomington*

### **Bassoon**

Amy Zordan, *Odell*  
Michelle Sawyer, *Sharpsburg, GA*  
Hillary Miller, *Morrison*

### **Contrabassoon**

Hillary Miller, *Morrison*

### **Alto Saxophone**

Toby Thomas, *Tremont*  
Kevin Lomonof, *Oak Lawn*

### **Tenor Saxophone**

Sean Powell, *Cookeville, TN*

### **Baritone Saxophone**

Jason Kaumeyer, *Shorewood*

### **Horn**

Heather Binde, *Bristol, TN*  
Christine Smeltzer, *Madison, WI*  
Tawnya Smith, *Arcanum, OH*  
David Bostik, *Shorewood*  
John Hansen, *Pontiac*

### **Trumpet**

Adam Bergeron, *Barre, VT*  
Ryan Elliott, *Saginaw, MI*  
Ted Clark, *Toronto, Ontario*  
Kyle Berens, *Crystal Lake*  
Laura Hall, *Ottawa*

### **Trombone**

Kelly Wolf, *Morrison*  
Jason Binde, *Asheville*  
Nick Benson, *Ottawa*

### **Bass Trombone**

Roy Magnuson, *Bishop Hill*

### **Euphonium**

Griffin James, *Whitewater, WI*  
Cristina Carbia, *Trujillo Alto, PR*  
Meredith Melvin, *Monmouth*

### **Tuba**

Eric Jordan, *Joliet*  
Paul Nesper, *Tinley Park*

### **String Bass**

Justin Routh, *Quincy*

### **Piano**

Mina Son, *Joliet*

### **Harp**

Rex Moore, *Bloomington*

### **Percussion**

Scott Simon, *Rockford*  
Joe Barnett, *Lemont*  
Kortney Hinthorne, *El Paso*  
Aaron Kavelman, *Washington*  
Christopher Keniley, *Mattoon*  
Ben Stiers, *Mackinaw*  
Jeff Young, *LeRoy*

### **"La Fiesta" Offstage Band**

#### **Clarinet**

Lauren Themanson, *Aurora*

#### **Horn**

Kayla Jahnke, *Normal*

#### **Trumpet**

Tim Dillow, *Kewanee*  
Cary Ruklic, *Frankfort*

#### **Trombone**

Nick Benson, *Ottawa*

#### **Percussion**

Corey Krengiel, *Lemont*  
Lawrence Rogers, *Homer Glen*

## *Wind and Percussion Faculty*

Flute – Kimberly Risinger  
Oboe – Judith Dicker  
Clarinet – David Gresham  
Bassoon – Michael Dicker  
Saxophone – James Boitos

Horn – Joe Neisler  
Trumpet – Amy Gilreath  
Trombone – Stephen Parsons  
Tuba/Euphonium—Michael Forbes  
Percussion – David Collier

## *Band Staff*

Director of Bands – Stephen K. Steele  
Assistant Director of Bands – Matthew Luttrell  
Secretary for Bands – Connie Bryant  
Graduate Teaching Assistants – Ian Leggin, Sean Powell  
Librarians – Heather Husley, Amy Zordan  
Graduate Assistant – Jason Binde  
Undergraduate Assistant – Andrea Lawhun

## *Upcoming Band Activities*

Bands of America Summer Symposium  
June 27 - July 2

Junior High Band Camp  
July 10 - 16