11-17-2005

Gold Series: Wind Symphony

Stephen K. Steele Conductor
Illinois State University

David Gresham Clarinet

Momoko Gresham Piano

David Maslanka Guest Composer

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Gold Series:

WIND SYMPHONY

Stephen K. Steele, Conductor
David Gresham, Clarinet
Momoko Gresham, Piano
David Maslanka, Guest Composer

Center for Performing Arts
Thursday, November 17, 2005
8:00 p.m.

The sixty-second program of the 2005-2006 season
Program

Desert Roads (2005)
Four Songs for Clarinet and Wind Ensemble
Desert Roads
Soliloquy - Not Knowing
Coming Home
Pray for Tender Voices in the Darkness

David Gresham, clarinet

Interlude

Smetana Fanfare (1984)

Karel Husa (born 1921)

Concertino for Piano and Wind Ensemble (1983)

Karel Husa

Al Fresco (1975)

Karel Husa

Interlude

Symphony No. 2 (1985)

David Maslanka (born 1943)

Program Notes

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did graduate work in composition at Michigan State University with H. Owen Reed.

Maslanka's works for winds and percussion have become especially well known. They include among others, A Child's Garden of Dreams for Symphonic Wind Ensemble, a concerto for flute, winds and percussion, two concerti for piano, winds and percussion, seven symphonies, Mass for soloists, chorus, boys chorus, wind orchestra and organ, and three Wind Quintets. Percussion works include, Variations of 'Lost Love' and My Lady White: for solo marimba, and three ensemble works: Arcadia II: Concerto for Marimba and Percussion Ensemble, Crown of Thorns, and Montana Music: Three Dances for Percussion. In addition, he has written a wide variety of chamber, orchestral, and choral pieces.

David Maslanka's compositions are published by Carl Fischer, Inc., Kjos Music Company, Marimba Productions, Inc., the North American Saxophone Alliance, and OU Percussion Press, and have been recorded on Albany, Cambria, CRI, Mark, Novisse, and Klavier labels. He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough College of the City University of New York. He now lives in Missoula, Montana. David Maslanka is a member of ASCAP.

David Maslanka offers the following:

Over the space of 30 years I have written six concerti for solo instrument and wind ensemble. The concerto has become a particularly intimate vehicle of expression for me. The title Desert Roads suggests an interior journey, a time of inner searching, of not knowing, of creative incubation.

I have chosen to call these four movements “songs” for clarinet and wind ensemble. This connects them directly to the Romantic idea of “songs without words.” They are intimate rather than symphonic expressions. Songs by Schubert, Schumann, and Brahms are some of my favorite music.

I. Desert Roads: Christ’s 40 days in the desert – Moses and Israel: 40 years in the desert – a time of inner searching.

II. Soliloquy – Not Knowing: A brief movement, looking deeply and fervently for guidance.
Apotheosis of This Earth, Endowment for the Arts; Koussevitzky Foundation commissions; the Czech fellowship from the Guggenheim Foundation; awards from the American conductor Andre Cluytens.

Karel Husa’s String Quartet No. 3 received the 1969 Pulitzer Prize, and his Cello Concerto the 1993 Grawemeyer Award; Music for Prague 1968 with over 7000 performances worldwide has become part of the modern repertory. On February 13, 1990, Husa realized a long-time dream when he conducted the orchestral version of Music for Prague 1968 in Prague. Another well-known work of his, Apothesis of This Earth, is called by Husa a “manifest” against pollution and destruction. Among other works, Husa has composed The Trojan Women, a ballet commissioned by the Louisville Ballet and Orchestra; Recollections for Wind Quintet and Piano, commissioned to celebrate the 200th anniversary of friendly relations between the United States and Holland and premiered in October 1982 at the Library of Congress in Washington DC; and Concerto for Wind Ensemble, performed in December 1982 and recipient of the first Sudler prize in 1983.

It is called by Husa a “life journey” movement, both delicate and forceful, thoughtful and exuberant – a quiet coming home to rest – dedicated to the memory of Frederick Fennell, father of the modern wind ensemble movement, whose mentoring and friendship set me firmly on my bath of writing for winds.

Karel Husa, winner of the 1993 Grawemeyer Award and the 1969 Pulitzer Prize for Music, is an internationally known composer and conductor. An American citizen since 1959, Husa was born in Prague, Czechoslovakia, on August 7, 1921. After completing studies at the Prague Conservatory and, later, the Academy of Music, he went to Paris where he received diplomas from the Paris National Conservatory and the Ecole normale de musique. Among his teachers were Arthur Honegger, Nadia Boulanger, Jaroslav Ridky, and conductor Andre Cluytens.

In 1954, Husa was appointed to the faculty of Cornell University where he was Kappa Alpha Professor until his retirement in 1992. He was elected Associate Member of the Royal Belgian Academy of Arts and Sciences in 1974 and has received honorary degrees of Doctor of Music from several institutions, including Coe College, the Cleveland Institute of Music, Ithaca College, and Baldwin Wallace College. Among numerous honors, Husa has received a fellowship from the Guggenheim Foundation; awards from the American Academy and Institute of Arts and Letters, UNESCO, and the National Endowment for the Arts; Koussevitzky Foundation commissions; the Czech Academy for the Arts and Sciences Prize; and the Lili Boulanger award.

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Karel Husa has conducted many major orchestras including those in Paris, London, Prague, Zurich, Hong Kong, Singapore, New York, Boston, and Washington. Among numerous recordings including his own works he made the first European disc of Bartók's Miraculous Mandarin with the Centi Soli Orchestra in Paris. Every year, Husa visits the campuses of some 20 universities to guest conduct and lecture on his music. He has conducted in all 50 American states.

Karel Husa has prepared the following program notes for his compositions:

Smetana Fanfare was commissioned by San Diego State University for the 1954 Smetana Centennial Conference. The premiere performance was given on April 3, 1984 in San Diego by the San Diego State University Wind Ensemble. The work was composed in honor of the great Czech composer Bedrich Smetana on the occasion of the centennial celebration of his death (1884).

The short fanfare uses two excerpts from Smetana's symphonic poem, Wallenstein's Camp, completed in 1859 during the composer's exile from Prague, in Gotéberg, Sweden.

Concertino for Piano and Winds and Wind Ensemble is version of an earlier work, Concertino for Piano and Orchestra, composed in Paris in 1949 and premiered in Brussels, Belgium by the French pianist Helene Boshci and the Grand Orchestre Symphonique, conducted by Daniel Sternefeld. The wind ensemble version was commissioned by the Division of Cultural Affairs, Florida Department of State; Gary Wolf was the soloist with the University of Central Florida Wind Ensemble, and first performed at the College Band Directors National Association Conference in Orlando January 27, 1984 with the composer conducting.

Al Fresco has no programmatic content. However, the title indicates my admiration for the art of painting, in this case the mural painting on wet plaster. Especially important to me have been the forceful, even grandiose, rough, but also mysterious pictures dealing with primitive life, wars and pageantry.

The following program note was written by the David Maslanka:

Symphony No. 2 was commissioned by the Big Ten Band Directors Association in 1983. I was asked to write a major work for full band. The Symphony was given its premiere at the 1987 CBDNA Convention in Evanston, Illinois. The performing group was the combined Symphonic Band and Symphonic Wind Ensemble of Northwestern University under the direction of John P. Paynter. The first movement is in sonata form. It travels with gathering force to a climax area halfway through, and then dissolves
suddenly into a heated fantasia. A very simple restatement of the opening theme and a brief coda finish the movement. This music is deeply personal for me, dealing with issues of loss, resignation, and acceptance.

The second movement opens with an arrangement of “Deep River,” a traditional African-American melody. The words of the song read in part: "Deep River, my home is over Jordan. Deep River, Lord, I want to cross over to camp ground." The composition of this movement involved for me two meaningful coincidences. The body of the movement was completed, and then I came across "Deep River" while working on another project. The song and my composition fit as if made for each other, so I brought the song into the Symphony. The last notes were put onto the score of this movement almost to the hour of the space shuttle Challenger disaster. The power of these coincidences was such that I have dedicated this music to the memory of the astronauts who lost their lives: Francis R. Scobee, Michael J. Smith, Judith A. Resnick, Ellison S. Onizuka, Gregory B. Jarvis, and Christa McAuliffe.

The finale of this Symphony is once again in sonata form. There are three broad theme areas occupying more than a third of the movement, a development based primarily on themes one and three, a recapitulation (minus the third theme area), and a brief coda. The underlying impulse of this movement is an exuberant, insistent outpouring of energy, demanding a high level of playing precision and physical endurance from the performers.

Clarinetist David Gresham, recipient of the 2002 Lincoln Center Martin E. Segal Award for up and coming artists, is constantly in demand as a soloist and chamber musician. An active concert artist, Dr. Gresham’s recent appearances with orchestra include the Weber 2nd Clarinet Concerto with the Sakae Philharmonic in Yokohama, Japan, the U.S. premiere of Yevhen Stankovich’s Chamber Symphony No. 6: Secret Calls for solo clarinet and orchestra, the New York premiere of David Rakowski’s Cerberus concerto, performing on both clarinet and bass clarinet, and the New York premiere of Osvaldo Golijov’s Yiddish Ruakh for clarinet and orchestra. His recording of the Mozart clarinet concerto with the Camerata Orchestra of Kiev, Ukraine is available on the TNC label.

Dr. Gresham has given numerous recitals in New York City at Lincoln Center in the Bruno Walter Auditorium and at several other venues in New York, including the 92nd Street Y in the “Meet the Virtuosi Series” and in the Great Hall at Cooper Union. Other recent recitals have taken Dr. Gresham to Illinois, California, Canada, England, and Japan. In the summer of 2005 he toured Japan giving solo recitals in Tokyo at the National Museum of Art, as well as in the cities of Osaka, Fujisawa and Kiyosato. The U. S. Government honored Dr. Gresham by naming him as an Artistic Ambassador, in which capacity the U. S. Information Agency sponsored an extended recital and master class tour of South America.

As a chamber musician Dr. Gresham performs worldwide. He is clarinetist with the respected contemporary music ensemble Continuum, based in New York, with which he has recorded multiple CDs and performed across North and South America, Europe and Central Asia, in addition to giving an annual New York concert series. He has also presented chamber concerts in New York City and London, England with the British violinist Philippa Mo. He is co-founder with flutist Kimberly Risinger of the mixed chamber ensemble Difference Tones.

Dr. Gresham holds the Doctor of Musical Arts degree from The Juilliard School. Pianist Momoko Gresham attended the Toho School of Music in Tokyo, Japan and the Manhattan School of Music in New York City. She is a highly regarded collaborative pianist. For several years Ms. Gresham was the pianist for the Brooklyn Philharmonic Choir, the New York Men’s Glee Club, and frequently accompanied in the instrumental and vocal studios at The Juilliard School and the Manhattan School of Music. Currently she performs with her husband, David Gresham, and for many other musicians in the Central Illinois and Chicago areas. An active teacher, Ms. Gresham taught at the 92nd Street Y School of Music and the Brearley School in New York City, in addition to sustaining a large private studio.
Wind Symphony Personnel

Flute/ Piccolo
*Emily Brooks, Galesburg (1, 2, 3, 4, 5)
Erin Lacox, Bloomington (2, 3, 4, 5)
Rachel Wiersbe, Hudson (1, 2, 3, 4, 5)
Stefanie Lindsay, Naperville (5)
Carmen Hawkins, Collinsville (5)
Katie Vasel, Bloomington (5)

Oboe/ English Horn
*Megan French, Bloomington (1, 2, 3, 4, 5)
Jordan Ready, Cary (1, 2, 3, 4, 5)
Sonya Ash, Hudson (2, 4)

E-Flat Clarinet
Pat Steadman, Normal (2, 3, 4)
Andrea Lawhun, Roselle (5)

Clarinet
*Jessica Boese, Shorewood (1, 2, 3, 4, 5)
Pat Steadman, Normal (1, 5)
Christina Quatrini, Tinley Park (2, 3, 4, 5)
Marci Banti, Algonquin (2, 4, 5)
Brian Beddigs, Park Forest (2, 4, 5)
Mark Iwinski, Tinley Park (2, 4, 5)
Dara Jo Easley, Bloomington (2, 4, 5)
Kyle Ruhmberg, Mokena (2, 5)
Amy Szynal, Burr Ridge (2, 5)

Low Clarinet
*Andrea Lawhun, Roselle (1, 2, 3, 4)
Jennifer Bendy, New Lenox (1, 2, 3, 4, 5)
C.J. Daniel, Romeoville (2, 4, 5)

Basson/Contrabasson
*Amy Zordan, Odell (1, 2, 3, 4, 5)
Michelle Sawyer, Sharpsburg, GA (1, 2, 3, 4, 5)
Hilary Miller, Morrison (2, 4, 5)

Alto/Soprano Saxophone
*Kevin Lomonof, Oak Lawn (1, 2, 3, 4, 5)
Jason Kaumeyer, Shorewood (1, 2, 3, 4, 5)

Tenor Saxophone
Al Rendak, Burbank (1, 2, 3, 4, 5)

Baritone Saxophone
Eric Huber, Rockford (1, 2, 3, 4, 5)

* indicates principal

1 plays on Desert Roads
2 plays on Smetana Fanfare
3 plays on Concertino for Piano
4 plays on Al Fresco
5 plays on Symphony No. 2

Horn
*Anna Henry, DuBois, PA (1, 2, 3, 4, 5)
Tawnya Smith, Arcanum, OH (2, 4, 5)
Christine Smeltzer, Madison, WI (1, 2, 3, 4, 5)
John Hansen, Pontiac (2, 4, 5)
Danielle Fisher, Shirley (2, 4, 5)
Jennifer Szynal, Burr Ridge (5)
Krista Reese, Bloomington (5)
Kayla Rahnke, Normal (5)

Cornet/Trumpet/ Piccolo Trumpet
Joel Adair, Palestine, TX (2, 3, 4, 5)
Kyle Berens, Crystal Lake (2, 4, 5)
Tim Dillow, Tacoma, WA (2, 4, 5)
Laura Hall, Ottawa (1, 2, 3, 4, 5)
Kevin Price, Jackson, IN (2, 5)
Joe Van Riper, Mantassas, VA (2, 4, 5)
Cary Ruhm, Frankfort (2, 5)

*Ken Wendt, Medina, OH (1, 2, 5)

Trombone
*Kelly Wolf, Morrison (1, 2, 3, 4, 5)
Bradley Harris, Forest City, IA (1, 2, 3, 4, 5)
Nick Benson, Ottawa (2, 5)
Megan Hunt, Silvis (5)

Bass Trombone
Roy Magnuson, Bishop Hill (1, 2, 4, 5)
John Garvens, Freeport (5)

Euphonium
*Griffin James, Whitewater, WI (1, 2, 3, 4, 5)
Cristina Carbia, Trujillo Alto, PR (2, 4, 5)

Tuba
*Paul Nesper, Tinley Park (1, 2, 3, 4, 5)
Brian Badgley, Sylvania, OH (2, 4, 5)
Erick Somodi, Lansing (5)

String Bass
Michael White, Flossmoore (1, 2, 4)

Piano
Hye-Young Moon, Indianapolis, IN (1, 4)
Wongsiri Subhayon, Bangkok, Thailand (5)

Perussion
Douglas Ford, Morton (1, 2, 3, 4, 5)
Zachary Fosnaugh, Manteno (1, 2, 3, 4, 5)
Aaron Kavelman, Washington (1)
Christopher Kenley, Mattoon (1, 2, 3, 4, 5)
Michael Malgoza, Orlando, FL (1, 2, 3, 4, 5)
*Ben Stiers, Mackinaw (1, 2, 3, 4, 5)

Harp
Joy Hoffman, Morton Grove (1)