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Symphonic Band Symphonic Winds

Daniel A. Belongia Conductor
Illinois State University

Stephen K. Steele Conductor

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Illinois State University
College of Fine Arts
School of Music

SYMPHONIC BAND

Daniel A. Belongia, *Conductor*

SYMPHONIC WINDS

Stephen K. Steele, *Conductor*

Center for the Performing Arts
Sunday Afternoon
October 1, 2006
3:00pm

This is the fifteenth program of the 2006-2007 Season

Program

Symphonic Band, Daniel A. Belongia, *Conductor*

DANA WILSON *Shortcut Home* (1998)
(born 1946)

RONALD LOPRESTI *Elegy for a Young American* (1964)
(born 1933)

ROBERT RUSSELL BENNETT *Symphonic Songs for Band* (1957)
(1894 - 1981)

1. Serenade
2. Spiritual
3. Celebration

Intermission

Symphonic Winds, Stephen K. Steele, *Conductor*

RALPH VAUGHAN WILLIAMS *English Folk Song Suite* (1924)
(1872 - 1958)

1. March
2. Intermezzo
3. March

THOMAS CAMPBELL *And Can It Be?*
Charles Wesley
Laura Lizut, piano solo

DAVID L. GILLINGHAM *And Can It Be?* (2000)
(born 1947)

JOHN ZDECHLIK *Celebrations* (1987)
(born 1937)

Program Notes

The works of **Dana Wilson** have been commissioned and performed by such diverse ensembles as the Chicago Chamber Musicians, Detroit Chamber Winds and Strings, Buffalo Philharmonic, Memphis Symphony, Washington military bands, Voices of Change, Netherlands Wind Ensemble, Syracuse Symphony, and Tokyo Kosei Wind Orchestra. He has received grants, among others, the National Endowment for the Arts, New York Foundation for the Arts, New England Foundation for the Arts, New York State Council for the Arts, Arts Midwest, and Meet the Composer. His compositions have been performed throughout the United States, Europe, and East Asia. They have received several awards, including the International Trumpet Guild First Prize, the Sudler International Composition Prize, and the Ostwald Composition Prize, and can be heard on Klavier, Albany, Summit, Open Loop, Mark, Redwood, Musical Heritage Society, and Kosei Recordings. Dr. Wilson is currently Charles a Dana Professor of Music in the School of Music at Ithaca College.

Shortcut Home is a rousing and rather elaborate fanfare that features each section of the ensemble. Drawing upon various jazz styles, the music proclaims and cascades, always driving towards the "home" of the final, C major chord.

- notes by the composer

Ronald Lo Presti was born in Williamstown, Mass., and graduated from the Eastman School of Music and the University of Rochester in Rochester, N.Y. He taught at Texas Technical University in Lubbock, Indiana University of Pennsylvania in Indiana, PA, and Arizona State University in Tempe. Lo Presti is a former Ford Foundation composer-in-residence and received several Ford Foundation grants.

The *Elegy for a Young American* was written in 1964 and is dedicated to the memory of President John F. Kennedy. The many stages of mourning can be felt as the work unfolds. A quiet *adagio* sets a tone of respect and solemnity in the beginning. Feelings of shock and denial are reflected by the dynamics and octave jumps in the melody. Anger and remorse express themselves, but they are replaced with a resolution of the loss and an allegro celebration of the contributions of this great American. The *maestro* closing reminds us again of our loss.

Robert Russell Bennett was a home-schooled musician who would routinely substitute for whatever instrument might be absent from his bandmaster-father's rehearsals. Later he studied with Carl Busch, the Danish composer-conductor who founded the Kansas City Symphony. Bennett did his first theater orchestrations in 1920 and quickly rose to pre-eminence in his field, sometimes working on more than twenty shows a season. As Broadway's leading orchestrator, he worked with Jerome Kern, Irving Berlin, George Gershwin, Cole Porter, Richard Rodgers, Frederick Loewe and others on more than 300

shows between 1920 and 1975. Unlike most of his commercial-arranger colleagues, however, he never lost sight of his "serious music" aspirations, concerned as much then with conducting or criticism as with composing. With some apprehension, he put his arranging on hold in 1926, departing with his family for study abroad. Excepting a few forays to London or New York to do theater orchestrations (including Kern's 1927 *Show Boat*) Bennett spent the late 1920s in Paris and Berlin. He studied with Nadia Boulanger, who praised him as "a true artist," and assured him that he could maintain his artistic ideals while supporting his family with his commercial work. Recognition for his creativity soon came in the form of an "honorable mention" (for his first symphony) in *Musical America* magazine's symphonic composition contest. Between commercial assignments, he completed nearly 200 original works — symphonies, operas, chamber music, choral and vocal music, and more than two dozen pieces for wind band.

Symphonic Songs for Band was commissioned by the Kappa Kappa Psi Band Fraternity and premiered by the National Intercollegiate Band at the 1957 national convention in Salt Lake City. The work is as much a suite of dances or scenes as songs, deriving their names from the tendency of the principal parts to sing out a fairly diatonic tune against whatever rhythm develops in the middle instruments. The *Serenade* has the feeling of strumming, from which the title is obtained. Otherwise, it bears no resemblance to the serenades of Mozart. The *Spiritual* might possibly strike the listener as being unsophisticated enough to justify its title, but in performance this movement sounds far simpler than it really is. The *Celebration* recalls an old-time county fair with cheering throngs (in the woodwinds), a circus act or two, and the inevitable mule race!

- notes by the composer

Ralph Vaughan Williams was born in Down, Ampney, England in 1872, and died in London in 1958. He was widely acknowledged as one of Britain's leading composers after the death of Sir Edward Elgar in 1934, and he was a leader of the twentieth-century English national school. From 1938 until his death, his time was devoted to composition, church music, music for amateur use, and folk song research and publication. His main contributions include nine symphonies, several orchestral works, including Variations on a Theme by Thomas Tallis, solo works such as the Tuba Concerto, choral works, operas, and several works for band, including Sea Songs, Toccata Marziale, Flourish for Wind Band, and Rhosymedre. His Symphony No. 8 contains Scherzo alla Marcia, a movement composed entirely for winds and often performed as an individual work by wind ensembles.

English Folk Song Suite was composed for British military band in 1924. It is in three movements ("March--Seventeen Come Sunday," "Intermezzo--My Bonny Boy," and "March--Folk Songs for Somerset.") The first movement contains the folk songs "I'm Seventeen Come Sunday," "Pretty Caroline," and "Dives and Lazarus." The second movement contains "My Bonny Boy," and

"Green Bushes." The third movement contains "Morning Dew," "High Germany," "The Tree So High," and "John Barleycorn." *English Folk Song Suite*, along with the two Suites by Gustav Holst, was one of the first works in this century's repertoire of compositions specifically composed for band and is a true cornerstone of wind literature.

The harmony is primarily modal due to the use of folk melodies. The first movement begins in F dorian mode with a modulation to A flat major for the B section. The second movement is also in F dorian. The third movement begins in B-flat major, then shifts to C minor, and then to E-flat major. The use of these melodies and tonalities can be attributed to Vaughan Williams' life-long interest and research in English folk songs.

David Gillingham earned Bachelor and Master Degrees in Instrumental Music Education from the University of Wisconsin-Oshkosh and the PhD in Music Theory/Composition from Michigan State University. Dr. Gillingham has an international reputation for the works he has written for band and percussion. Many of these works are now considered standards in the repertoire. His commissioning schedule dates well into the first decade of the 21st century. Dr. Gillingham is a Professor of Music at Central Michigan University and the recipient of an Excellence in Teaching Award (1990), a Summer Fellowship (1991) a Research Professorship (1995), and the recently, the President's Research Investment Fund grant for his co-authorship of a proposal to establish an International Center for New Music at Central Michigan University. He is a member of ASCAP and has been receiving the ASCAP Standard Award for Composers of Concert Music since 1996.

David Gillingham wrote the following regarding *And Can It Be?*

In 1981 I began my career as a college professor at Spring Arbor College, in Spring Arbor, Michigan. It was customary at this church-related college to begin the day, several times a week, with an all-campus chapel service. On one particular occasion I came late to the service during the singing of the opening hymn, "And Can It Be?" a hymn deeply rooted in Methodist tradition, authored by Charles Wesley to the music of Thomas Campbell. Despite my Methodist upbringing, I had never sung or heard this hymn before. With over 700 voices resounding the strains of this hymn, I was immediately taken by its beauty and grandeur. The hymn has remained a favorite of mine and that memorable day is firmly etched in my mind.

After the tragedy at Columbine, Colorado, this hymn tune immediately came to mind with its title now bearing a double meaning. Whereas Charles Wesley wrote, "And can it be that I should gain an interest in the Savior's blood?" I asked, "How can it be that these young people should die so violently and needlessly?" One can only turn to God, or a force greater than man, for comfort amidst such terrible events. Hence, the inspiration for this work is taken from

the affirmation of this hymn versus the escalating violence in our country, particularly in our public schools.

The substance of this work is derived from the hymn, starting with a partial statement of the hymn which becomes twisted and snarled like the growing violence in our world. But, for the saving grace of God, love will always reign, and the hymn tune eventually emerges in glorious triumph. Charles Wesley's final verse aptly describes the course of this work:

Long my imprisoned spirit lay,
Fast bound in sin and nature's night.
Thine eyes diffused a quickening ray.
I woke; the dungeon flamed with light.
My chains fell off; my heart was free.
I rose, went forth, and followed Thee.

Amazing love! How can it be
That Thou, my God, shouldst die for me?

- notes by the composer

John P. Zdechlik is a native of Minneapolis. A trumpeter, conductor, and pianist, he received his Bachelor of Music Education and a Masters degree in theory and composition from the University of Minnesota. Zdechlik has written numerous commissioned and published works for high school and college concert bands including *Chorale and Shaker Dance*. His works are frequently performed around the world.

Celebrations was commissioned by Earl C. Benson, conductor of the Medalist Concert Band of Bloomington, Minnesota. It was written to commemorate the twentieth anniversary of the Medalist Concert Band. The work is very spirited and consists of two themes. The first is very fluid and is stated by the woodwinds. The brass and percussion add punctuation to this theme. The second theme (while maintaining the same tempo) is very sostenuto and lyric in sound.

- notes by the composer

Symphonic Band Personnel

Flute

Katie Bryan, *Peru*
Ashley Carretta, *Collinsville*
Emily Congdon, *Zion*
Kyle Johnson, *Northbrook*
Tricia Jones, *Pana*
Heather Lenhart, *Sterling*
*Elizabeth Loy, *Sprig Valley*
Leanne Meisinger, *Joliet*
Stuart Palmer, *Auroa*
Allison Studzinski, *Glen Ellyn*

Oboe

*Tiffany Toennies, *Highland*

Clarinet

Sandy Anderson, *Silvis*
Melissa Bienchetta, *Diamnod*
Stephanie Finch, *Sherrard*
Andy Lewis, *Effingham*
*Kyle Rehnberg, *Mokena*
Christine Schneider, *Naperville*
Samantha Starinieri, *Downers Grove*

Bass Clarinet

*Christina Pallack, *Roselle*
Mallory Piontkowski, *Mokena*
Heather Rosignolo, *Frankfort*

Bassoon

*Torrie Sweeney, *Chicago Heights*
Allyson Yeary, *Wheaton*

Alto Saxophone

*Carrie Burdette, *Mchenry*
Philip Keshen, *Bartlett*
Sean Les, *Westmont*
Alex Teater, *Byron*

Tenor Saxophone

Richard Falls, Jr., *Chicago*
Todd Stellmach, *Rolling Meadows*

Baritone Saxophone

Vincent Harrison, *Morton*
Ryan Morales, *Crystal Lake*

*denotes principal

Horn

*David Bakst, *Philadelphia, PA*
Michelle DePasquale, *Winthrop Harbor*
Lisa Fumagalli, *Joliet*
Elise Funk, *Auburn*
Brekke Mallory, *Urbana*
Nathan Van Dam, *Bolingbrook*

Trumpet

Jeff Cleveland, *Arlington, TX*
Kait Fieldman, *Tinley Park*
Mark Gabriel, *Quincy*
Michael Kearney, *El Paso*
*Andrew Lawrence, *Farmer City*
Bryon Lindskog, *Minooka*
Jennifer Richter, *Normal*
Aaron Schulz, *Pontiac*

Trombone

Lacy Blonn, *Lansing*
John Damore, *Romeoville*
Mike Eckwall, *Indian Head Park*
Matt Fisher, *Carthage*
*Megan Hunt, *Silvis*
Scott Lindstrom, *Carmel, IN*
Kyle Renchen, *Manteno*

Bass Trombone

Dominic Colonero, *Warrenville*
Kent Russell, *Rolling Meadows*

Euphonium

*Cristina Carbia, *Trujillo Alto, PR*
Ted Hattan, *Joliet*

Tuba

Mark Laska, *Romeoville*
*Monica Long, *Schaumburg*
Patrick Mulchrone, *Mokena*

Percussion

Matt Boze, *El Paso*
*James Coleman, *Batavia*
Brian Davis, *Lombard*
Patrick Drackley, *Champaign*
Vaughan Garrigan, *Palos Park*
Sarah Mullin, *Oswego*
Andrew Novak, *Lemont*

Symphonic Winds Personnel

Flute

Amy Ishii, *New Lenox*
Sara Iwinski, *Tinley Park*
Michelle Kittleson, *Byron*
*Stephanie Melinyshyn, *Wheeling*
Katie Vasel, *Bloomington*

Oboe

*Sonya Ash, *Hudson*
Katrina Koszczuk, *Galesburg*

Clarinet

*Brittany DelSignore, *Naperville*
Hanna Edlen, *Rockford*
Mark Iwinski, *Tinley Park*
Christin Keyes, *Charleston*
Reggie Spears, *Mundelein*
Lauren Themanson, *Aurora*

Bass Clarinet

*Jennifer Bendy, *New Lenox*
Jessica Twohill, *Lemont*

Bassoon

*Guadalupe Esquivel, *Chicago Hts.*
Brian Kelly, *Tinley Park*
Kiersten Larson, *Normal*

Alto Saxophone

Kyle Brubaker, *Pekin*
*Jason Kaumeyer, *Shorewood*

Tenor Saxophone

Ryan Grill, *Tinley Park*

Baritone Saxophone

Eric Huber, *Rockford*

Horn

Sue Funk, *Morton*
*Keith Habersberger, *Bolingbrook*
Katrina Lynn, *Seneca*
Emily Mullin, *Oswego*
Kelly Simon, *Crystal Lake*
Jaclyn Wessol, *Carlyle*

Trumpet

Tim Dillow, *Kewanee*
*Becky Gawron, *Oswego*
Andrew Gerbitz, *Batavia*
Kelly Richter, *Normal*
Brian Rohr, *Schaumburg*
Justin Stanford, *Sauk Village*

Trombone

Mel Adair, *Crowley, TX*
Matt Gabriel, *Quincy*
*Mike Klos, *Naperville*
Ed Lesniak, *Tinley Park*

Bass Trombone

Christopher Darwell, *Lemont*

Euphonium

*Matthew Doherty, *Lemont*
Meredith Melvin, *Monmouth*

Tuba

*Dan Edie, *Washington*
Ingrith Saavendra-Austin, *San Juan, PR*

Piano

Laura Lizut, *Flagstaff, AZ*

String Bass

Justin Oshita, *Arlington Heights*

Percussion

Ricky Alegria, *Carol Stream*
Laura Green, *Wheaton*
Patrick Keelan, *Evergreen Park*
Eric Metzger, *Lemont*
Zach Oostema, *Oak Forest*
*Lawrence Rogers, *Homer Glen*

**denotes principal*