University Band and Symphonic Band

Keera Johnson Conductor
Illinois State University

Bradley R. Harris Conductor

Daniel A. Belongia Conductor

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University Band

AND

Symphonic Band

Keera Johnson, Bradley R. Harris, and Daniel A. Belongia,
Conductors
PROGRAM

UNIVERSITY BAND
Keera Johnson and Bradley R. Harris, Conductors

RALPH VAUGHAN WILLIAMS  Flourish for Wind Band (1939)
(1872-1958)

FRANK TICHELI  Loch Lomond (2002)
(b. 1958)

VACLAV NELHYBEL  Festivo (1968)
(1919-1996)

PIETER LEEMANS  March of the Belgian Paratroopers (1946)
(1897-1960)

PERCY GRAINGER  Ye Banks and Braes o’ Bonnie Doon (1911)
(1882-1961)

JOHN ZDECHLIK  Chorale and Shaker Dance (1972)
(b. 1937)

-INTERMISSION-

SYMPHONIC BAND
Daniel A. Belongia, Conductor

PHILLIP SPARKE  from Dance Movements (2006)
(BORN 1951)

II. Molto Vivo (For the Woodwinds)

BJÖRK/VINCENT MENDOZA  from Dancer in the Dark (2000)
(BORN 1965)

Overture

Bradley R. Harris, Conductor

DAVID MASLANKA  Give Us This Day (2005)
(BORN 1943)

(Short Symphony for Wind Ensemble)

Moderately Slow
Very Fast

PROGRAM NOTES

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.

Flourish for Wind Band was composed as an overture to the pageant Music and the People and was first performed in the Royal Albert Hall, London, in 1939. This work, a flourish, has the character of a fanfare with a legato middle section. Although written in the 1930’s, it was not made available to American bands until published in 1972.

Frank Ticheli was born in 1958 and joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming, Austria, at the Mid-Europe Music Festival; London and Manchester, England, with the Meadows Wind Ensemble; Singapore, with the Singapore Armed Forces Central Band; and numerous cities in Japan, with the Bands of America National Honor Band. Most recently, Ticheli was the winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his Symphony No. 2.
At the time in Scottish history when *Loch Lomond* was a new song, the United Kingdom (which united Scotland, England, and Wales) had already been formed. But the Highland Scots wanted a Scottish, not an English King to rule. Led by their Bonnie Prince Charlie they attempted unsuccessfully to depose Britain's King George II. An army of 7,000 Highlanders were defeated on April 16, 1746 at the famous Battle of Culloden Moor.

It is this same battle that indirectly gives rise to this beautiful song. After the battle, many Scottish soldiers were imprisoned within England's Carlisle Castle, near the border of Scotland. *Loch Lomond* tells the story of two Scottish soldiers who were so imprisoned. One of them was to be executed, while the other was to be set free. According to Celtic legend if someone dies in a foreign land, his spirit will travel to his homeland by "the low road" - the route for the souls of the dead. In the song, the spirit of the dead soldier shall arrive first, while the living soldier will take the "high road" over the mountains, to arrive afterwards.

"In my setting, I have tried to preserve the folksong's simple charm, while also suggesting a sense of hope, and the resilience of the human spirit. The final statement combines the Scottish tune with the well-known Irish folksong, "Danny Boy." It was by happy accident that I discovered how well these two beloved songs share each other's company, and I hope their intermingling suggests a spirit of human harmony.

*Loch Lomond* was commissioned by Nigel Durno, for the Stewarton Academy Senior Wind Ensemble of East Ayrshire, Scotland, with funds provided by the Scottish Arts Council. The premiere performance was given on June 18, 2002 by the Stewarton Academy Senior Wind Ensemble at Royal Concert Hall in Glasgow, Scotland.

**Frank Ticheli**

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**Vaclav Nelhybel** was born in Polanka, Czechoslovakia in 1919. Though he began his musical training on the organ, he later went on to study composition, conducting, and musicology at the Prague Conservatory of Music. Prior to his appointment as music director of Radio Free Europe, he served as the resident conductor and composer of Radio Prague and Swiss National Radio for three years. In 1957, Nelhybel moved to the United States, and later accepted a composer-in-residence position at the University of Scranton (Pennsylvania). Upon obtaining his U.S. citizenship, Nelhybel enjoyed an active career, making frequent appearances across the country as a conductor and lecturer. With over 400 published works to his credit, Nelhybel is perhaps the most prolific composer ever to have written for the concert band.

**Festivo**, written in 1968, is characterized by its "linear modality," a type of musical language that provides stark contrasts to the chordal nature of much "conventional" music. The notion of duality also plays a large role in Nelhybel's compositions, and the rapid interplay of opposing elements often results in vigorous rhythmic drive. Additionally, Nelhybel generates a sense of tension by accumulating dissonant intervals, increasing textural density, and extending the extremes of the ensemble's dynamic range. As you will hear, Festivo is no exception. In the words of the composer: "Festivo is an overture-type composition in which the woodwinds and the brasses are constantly confronting each other like two antagonists in a dramatic scene."

**Pierre Leemans** was born in Schaarbeek, Belgium, in 1897, studied piano, harmony, orchestration, and composition, and began his teaching career in 1917 at the Etterbeek Music Academy. At 22, he served his year of military duty and then returned to teach music until 1932, when he became the pianist-conductor-program director for the official broadcasting company, N.I.R. In 1934, he won the composition contest for the official march of the 1935 Brussels World Exposition. He founded the Schaarbeek High School Choir in 1940 and won a composition contest for school songs three years later. From entries by 109 anonymous composers, works by Leemans were selected for first and second prize for the 1958 Brussels World's Fair. After a lifetime of
composing, teaching, performing, and conducting, he died in 1980 at the age of eighty-two.

**March of the Belgian Paratroopers** was first conceived as the composer was serving his year of military duty at the end of World War I. Leemans' regimental commander asked him to compose a march; it was begun, but never finished. Near the end of World War II, he was having dinner with a group of paratroopers and was again asked to compose a march. As the group commander drove him home that night, the march theme came back to his mind, and he wrote out all of the parts for the official “March of the Belgian Paratroopers” after reaching home. A quiet, unaggressive essay in the easy-paced European style, it is set in the form of a “patrol,” in which the music marches on from the distance, plays, and passes.

**Percy Aldridge Grainger** was born on July 8, 1882 in Melbourne, Australia and died in 1961. He enjoyed much success as a concert pianist. In 1915, he came to America and enlisted as an Army bandsman. For some time he was professor and head of the music department at New York University. His intense interest in folk music and performance practice led to many compositions based on British melodies. A rugged individualist, Grainger was a remarkable innovator as a composer for orchestra and wind band. He was one of the first twentieth-century composers to embrace the wind band as a viable, expressive, artistic medium.

Grainger considered the folk singers the “kings and queens of song...lords in their own domain—at once performers and creators.” He once described concert singers as slaves to tyrannical composers. It was for the wind band, a “vehicle of deeply emotional expression,” that Grainger made some of his most memorable folk song settings, several of which are now cornerstones of band repertoire. **Ye Banks and Braes O'Bonnie Doon** is a slow, sustained Scottish folk tune. Grainger’s original setting of this was done in 1901 for “men’s chorus and whistlers,” and the present version for band was published in 1901.

**John 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. His works are frequently performed around the world.

**Chorale and Shaker Dance** was commissioned in 1969 by Earl Benson and the Jefferson High School Band of Bloomington, Minnesota. It has become a standard in the international band repertoire. The piece contains two basic ideas: the chorale, which is a simple, single-phrased melody, and the Shaker song “The Gift To Be Simple.” These melodies are used in alternation, combination, and extreme rhythmic variation throughout the composition.

Born in London in 1951, **Philip Sparke** went on to study composition, trumpet, and piano at the Royal College of Music, where he earned an Associate degree. His participation in wind band at the College, together with a brass band that he formed, piqued his interest in wind music and resulted in his composition of several works for both ensembles. Interest in his first published works led to his receiving several commissions, including The Land of the Long White Cloud written for the Centennial Brass Band Championships in New Zealand. He has written for brass band championships in the United Kingdom, Switzerland, Holland, Australia, and New Zealand. In 1997, his Dance Movements, commissioned by the U.S. Air Force Band, won the prestigious Sudler Prize.

**Dance Movements** was commissioned by the United States Air Force Band and first performed by them at the Florida Music Educators’ Association Convention in January 1996.

Note by the composer:

In many respects, the circumstances of the commission itself were the musical inspiration for the piece: I had been asked to write for a very large band, which included piano and harp. It was the first
time I had used these instruments in a concert band score and (as in Stravinsky's Symphony in Three Movements) their presence coloured the score and, indeed, the type of music I wrote.

The second woodwind movement uses a tune that had been plaguing me for some time and is, I suppose, in the style of an English country dance. It starts with a rustic dance tune, which is continually interrupted and passes through various keys and stages of development until a bubbling ostinato arrives on piano, harp, glockenspiel and cello. Over this, the oboe lays a languid tune, which is then taken up by soprano and alto saxophones. Clarinets and lower winds introduce a new idea; it is built on 9th and 11th chords, highly syncopated and interspersed by snatches of the ostinato. Eventually the oboe theme reappears, accompanied by the lower wind chords. The dance tune then establishes itself once more and reaches a climax before winding down to a close.

Björk Gudmundsdóttir wrote the music for the film Dancer in the Dark and starred in the lead role, earning a Best Actress Award at the Cannes International Film Festival in 2000. Much of the music overflows with the sounds of machines, representing the dreary factory life of the main character. However, the Overture is a slow, powerful brass chorale that speaks of the slow contemplative dance of the mind; a retreat from the noise and commotion of modern life.

Björk was born in Reykjavik, Iceland, in 1965. At the age of five she was enrolled in music school where she studied flute, voice, and piano. By age eleven, she had released her first album, a collection of Icelandic songs. She has been successful both as a solo artist and, more recently, as an actress in the critically acclaimed movie, “Dancer in the Dark.”

David Maslanka (born 1943) 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, Concerto for Piano, Winds and Percussion, the 2nd, 3rd, 4th, 5th, and 7th symphonies, Mass for soloists, chorus, boys chorus, wind orchestra and organ, and the two 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, Novissee, 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.

Note by the composer:

The words “give us this day” are, of course, from the Lord’s Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh, entitled For a Future to be Possible. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness. Music makes the connection to reality, and by reality I mean a true awakening and awareness. Give Us This Day... Give us this very moment of
awakeness and aware aliveness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitles Short Symphony for Wind Ensemble because the music really isn’t programmatic in nature. It has a full blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the chorale melody Vater Unser in Himmelreich (Our Father in Heaven), #110 from the 371 Four-Part Chorales by J. S. Bach.

### University Band Personnel

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<tr>
<th>Flute/Piccolo</th>
<th>Trumpet</th>
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<tbody>
<tr>
<td>Sarah Barnes Woodridge</td>
<td>*Laura Fisher Lincolnshire</td>
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<td>Jenna Davis Streator</td>
<td>Richard Hentschel Homewood</td>
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<td>Haley Drucker Naperville</td>
<td>Ryan Van Landuyt East Moline</td>
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<td>*Andrew Francois Kankakee</td>
<td>Dan Wolowicz Cary</td>
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<td>Emma Gould Crystal Lake</td>
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<td>Jacki Lill Alsip</td>
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<td>Kendra Yagow Champaign</td>
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<td>Paige Young Roscoe</td>
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<td>Oboe</td>
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<td>*Krissy Bebel Naperville</td>
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<td>Kyle Rinke Lemont</td>
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<td>Bassoon</td>
<td>*York Phillips Toledo</td>
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<td>*Yazmin Torres Schaumburg</td>
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<td>Ian Phillips Toledo</td>
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<td>Clarinet</td>
<td>*José A Arceo Olympia Fields</td>
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<td>Caitlyn Anthony Marengo</td>
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<td>Kaitlin Barclay Geneva</td>
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<td>*Lisa Montgomery Ottawa</td>
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<td>Elizabeth Sachtleben Centralia</td>
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<tr>
<td>Bass Clarinet</td>
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<td>Megan Patterson Milledgeville</td>
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<tr>
<td>Rosemary Ryan Orland Park</td>
<td>*Joshua D. Mays East Bronx</td>
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<td>Saxophone</td>
<td>*Roderick McCalister Hazel Crest</td>
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<td>Tony Dadabo Des Plaines</td>
<td>Cameron Nyman Princeton</td>
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<tr>
<td>*Greta Foley Galena</td>
<td>*Allison Nieson Fairview Heights</td>
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<td>Brian Hadson Homer Glen</td>
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<td>Nathan Hyland Belvidere</td>
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<td>Heather Piland La Salle</td>
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<td>Horn</td>
<td>*Brian Rohr Schaumburg</td>
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<td>Dominique Collins Matteson</td>
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<td>*&quot;K.S. DeWitt Champaign&quot;</td>
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<tr>
<td>Melissa Gawron Oswego</td>
<td>*Diana Thomas Hanover Park</td>
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<td>Heather Hojnacki New Lenox</td>
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<td>Chris Darwell Lemont</td>
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</tbody>
</table>

* denotes principal
Symphonic Band Personnel

Flute/Piccolo
*Allison Studzinski, Glen Ellyn
Heather Lenhart, Sterling
Kyle Johnson, Northbrook
Ashley Carretta, Collinsville
Ben Wolf, LaSalle
Renee Westen, Roselle
Katie Bryan, Peru

Oboe
*Katherine Anderson, Bloomington
Nick Panfil, Hoffman Estates

English Horn
Elliot Driver, Morrison

Clarinet
*Kceera Johnson, Pulaski, TN
Kaitlin Marciniak, Normal
Tom Jakobsze, Mt. Prospect
Sandy Anderson, East Moline
Christine Schneider, Naperville
Stephanie Finch, Sherrard
Emily Sehlke, Homewood

Bass Clarinet
Helen Boote, Naperville
Amber Johnson, Palatine

Bassoon/Contra Bassoon
*Torrie Sweeney, Chicago Heights
Allyson Yeary, Glen Ellyn
Kelsey Hubbard, Romeoville
Ian Phillips, Toledo

Saxophones
*Philip Keshen, Bartlett
Matthew Muneses, Decatur
Zach Cascarano, Lisle
Chad Billman, Tolono

Horn
*Seth Hare, Macomb
Nathan Van Dam, Bolingbrook
Alex Carlson, Marengo
Elise Funk, Auburn
Lisa Fumagalli, Shorewood
Martha Warfel, Wheaton
Samantha Yablon, Skokie

Trumpet/Flugelhorn
*Jennifer Richter, Normal
Jeff Cleveland, Arlington, TX
Michael Kearney, El Paso
Korie Banning, Plainfield
Pat Phillips, Lincoln
Mark Gabriel, Quincy
Chris Bandurski, Schaumburg

Trombone
*John Damore, Romeoville
Scott Lindstrom, Carmel, IN
Chris Dunigan, Riverside
Michael Eekwall, La Grange
Thomas Madia, Lemont

Euphonium
*Cristina Carbia, Trujillo Alto, PR
Meghan Flanagan, El Paso
Bryan Hess, Schaumburg

Tuba
*Russ Otto, Plainfield
Tim Schachtschneider, Minooka
Monica Long, Schaumburg
Terry Joria, Chicago Heights
Patrick Mulchrone, Frankfort

Percussion
*Ricky Alegria, Carol Stream
Adrian Voelzke, Bloomington
Thomas J. Ford, Oak Park
Mike Leitzke, Mt Prospect
Charlie Stonehill, Batavia

String Bass
Daniel Slesnick, Libertyville

Harp
Katie Boundy, Mt. Prospect

Piano
Amy Vasel, Bloomington

* denotes principal