

Illinois State University

ISU ReD: Research and eData

School of Music Programs

Music

1-9-1968

Varsity Band Concert Band

Roger R. Faulmann Conductor
Illinois State University

George P. Foeller Conductor

Follow this and additional works at: <https://ir.library.illinoisstate.edu/somp>



Part of the [Music Performance Commons](#)

Recommended Citation

Faulmann, Roger R. Conductor and Foeller, George P. Conductor, "Varsity Band Concert Band" (1968).
School of Music Programs. 3430.
<https://ir.library.illinoisstate.edu/somp/3430>

This Concert Program is brought to you for free and open access by the Music at ISU ReD: Research and eData. It has been accepted for inclusion in School of Music Programs by an authorized administrator of ISU ReD: Research and eData. For more information, please contact ISUReD@ilstu.edu.

THE ILLINOIS STATE UNIVERSITY

VARSITY BAND

ROGER R. FAULMANN, CONDUCTOR

CONCERT BAND

GEORGE P. FOELLER, CONDUCTOR

CAPEN AUDITORIUM 8:15 P.M.

TUESDAY, JANUARY 9, 1967



THE COLLEGE BAND— “....a serious and distinctive medium of musical expression....of vital service and importance to its members, its institution, and its art.”
—CBDNA Declaration of Principles

PROGRAM

THE VARSITY BAND

LIST OF FLAME RICHARD W. BOWLES

The composer, currently Director of Bands at the University of Florida, has captured the lively and spirited mood of the outdoor march in this work for the concert stage.

SYMPHONY NO. 2 ALEXANDER BORODIN

1. Allegro moderato

The first performance of this work took place in St. Petersburg. The composer had begun work on the symphony in 1869, but due to his desire to work on many compositions at one time, it was not completed until 1876. This transcription by Erik Leidzen retains the original suggestion of scenes from medieval Russia.

WINE FESTIVAL GLENN OSSER

This is one of many prominent band compositions by Glenn Osser. He attended the University of Michigan, and presently holds the position of staff conductor and arranger for the A.B.C. network.

CONDUCTED BY BARTH DOWLING, Graduate Assistant for Bands

THOU BE NEAR JOHANN SEBASTIAN BACH

Anna Magdalena Wulken, Bach's second wife, held a deep devotion for her husband and his work. It was for her that he wrote "Bist du bei mir", which reveals his tender and delicate sentiment toward her. Originally written for soprano voice and keyboard, the piece has been transcribed by R. L. Moehmann, who has treated it as a chorale rather than an aria.

FITZWILLIAM SUITE arr. PHILIP GORDON

1. Fortune, My Foe (William Byrd)
2. Pavana (John Bull)
3. A Toye (Giles Farnaby)

These three short pieces are from the original Fitzwilliam Virginal Book, which dates from approximately 1600. It is the most valuable collection of Elizabethan keyboard pieces in existence, and is housed in the Fitzwilliam Museum at Cambridge.

PARITO ROCA JAIME TEXIDOR

This Spanish march creates a holiday atmosphere, contrasting a light flute melody with a bright bull-ring trumpet fanfare. The arrangement for American bands by Aubrey Winter preserves the fiery spirit of the original.

I N T E R M I S S I O N

THE CONCERT BAND

PSALM VINCENT PERSICHETTI

This, the second composition for band by Mr. Persichetti, is a work constructed from a single germinating harmonic idea. There are three distinct sections: a sustained chordal mood; a forward moving chorale; and a Paean culmination of these materials. Extensive use is made of separate choirs of instruments supported by thematic rhythms in the tenor and bass drums.

The composer teaches composition at the Philadelphia Conservatory and the Juilliard School in New York City. This representative selection of his style was chosen as one of eight most outstanding band works in 1952, and was one of the most frequently performed works by college bands in the period 1961-1966.

ST. ANTHONY DIVERTIMENTO JOSEPH HAYDN

1. Allegro con spirito
2. St. Anthony chorale
3. Minuetto
4. Rondo

Between 1780 and 1800 Haydn wrote this most famous of six Feldpartiten for the military band of Prince Esterhazy. Originally scored for two oboes, two horns, three bassoons and serpent, the instrumentation has been broadened by James H. Wilcox to make the work playable by the modern wind band.

The second movement is an old Austrian pilgrims' song, which was used by Brahms nearly a hundred years later as the theme for his opus 56. There is a close melodic relationship between the four movements; three are really variations on the second movement chorale. In form and style the movements follow the traditional classical symphony; the work is technically unpretentious and comparatively short.

SYMPHONY IN B-FLAT PAUL FAUCHET

1. Overture

Fauchet's symphony is not strictly a symphony, but more accurately a suite of four movements, symphonically related in progression. It is one of the most significant of early works composed directly for the wind band. One of the few facts known of the composer is that he was born in France in 1858.

The overture, set for American bands by James R. Gillette, adheres to an extended binary form without assuming the qualities of the sonata form. The music itself is buoyant and richly melodic with well-defined texture and harmonic interests.

PRELUDE AND FUGUE VACLAV NELHYBEL

The slow opening of this work is an intense search to formulate the main theme in a strong statement: first in woodwinds; then in full brass; and finally in low brass and percussion. The theme emerges in full aggressive splendor in the allegro, presented by brass and percussion. The fugue is a literal "running away" from the main theme. The fugal texture of the woodwind constant motion generates a strong pull away from the marcato of the brassy main theme. The composition concludes with a vying for supremacy between the driving woodwind runs and the imperative accentuation of the brass.

THE ILLINOIS STATE UNIVERSITY VARSITY BAND

PICCOLO

Nancy Read

FLUTES

*Deanna Sealock
Nancy Zang
Elizabeth Gurley
Karen McConnachie
Jean Moser

OBOES

*Mary McDaniel
Linda Hanson

BASSOONS

*Judith Pellegrino
James Nelson

SOPRANO CLARINETS

*Craig Peschman
Nancy Lehr
Linda Schafer
*Carol Brooks
Susan Pence
Roxana Sapp
Judith Wendt
Carol Benson
*James Clemons
Jay Kraft
Robert Vehlou
Vicki Wahls

ALTO CLARINET

Carol Borland

BASS CLARINETS

*Dora Voges
Diane Dickerson

CONTRA CLARINET

Carolyn Lyman

ALTO SAXOPHONES

*John Johnson
Kathleen Hutson

TENOR SAXOPHONE

Ann Lambert

FRENCH HORNS

*Virginia Miller
Timothy Johnson
Kurt Schutt
Cheryl McDonald
Susan Schade

CORNETS

*James Johnson
Jeremy Heiman
James Fitzpatrick
Kathy Sterrenberg
Janice Ruehrup

TRUMPETS

*Larry Little
Philip Bookhart

TROMBONES

*Lynn Webb
Jeaneyl Herman
Linda Durham
Lawrence Jontz
Ralph Shire
Paul Garrison
Barry Rowe

BARITONES

*Gregory Anthony
Karen Proffit

TUBAS

*Byron Davis
John Balber

PERCUSSION

*Robert Gill
Barbara Colberg

THE ILLINOIS STATE UNIVERSITY CONCERT BAND

FLUTES

*Sandra Baile
Nancy Drayer
Catherine Cornman
Gayle Allison
Gail Holdridge

OBOE & ENGLISH HORN

Joanne Wagoner

BASSOONS

*Gregory Brozenec
Suzanne Otto

SOPRANO CLARINETS

*Marilyn Zaruba
Bruce Mack
Kathleen Gianatasio
*Jeffrey Riley
Tom Makeever
Catherine Llewellyn
*Jeffrey Carter
William Verick
Constance Larsen

ALTO CLARINET

Margo Brandon

BASS CLARINETS

*Barbara Henricks
Connie Scheiwe
Margaret Hageman

CONTRA CLARINET

Margaret Hageman

SAXOPHONES

*Michael Cappelto
James Baur
Joseph Morton

FRENCH HORNS

*Mary Evans
George York
Carol O'Hare
Ann Gardner

TRUMPETS

*John Lyon
Robert Stadsholt

CORNETS

*Spencer Gore
Merle Lundstrom
Steven Imig
Patricia Roberts
Cathy Jones
Susan Childers

TROMBONES

*George Fischer
Donald Jeanes
Marilyn Crouse
Samuel Herring
William Hezlep
Gerald Kukuck

EUPHONIUMS

*Fred Richards
Susan Wells

TUBAS

*Michael Rutherford
Donald Toomey

PERCUSSION

*Larry Snider
Gordon Warren
Randy Deckwerth
Linda Porter
Jeanne Stenberg

*Designates Section Principal