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*Illinois State University
College of Fine Arts
School of Music*

WIND SYMPHONY

Stephen K. Steele, *Conductor*

Kimberly McCoul Risinger, *Guest Soloist*

Roy Magnuson and David Maslanka, *Guest Composers*

**Center for the Performing Arts
Thursday evening
February 25, 2010
8:00 p.m.**

This is the one hundred fourteenth program of the 2009-2010 Season

PROGRAM

Edward Gregson ***CELEBRATION*** (1991)
(born 1945)

Roy D. Magnuson ***THE GOLDEN GRAY*** (2009)
(born 1983)

Vincent Persichetti ***MASQUERADE FOR BAND*** (1966)
(1915-1987)

David Maslanka ***SONG BOOK*** (2001)
(born 1944)

A Song of Coming Awake
Song: Solvitur Ambulando – It is Solved by Walking
Song: In Loving Memory
Song: In the Crucible of Your Pain
A Song for the End of Time

Kimberly McCoul Risinger, *Flute*

Program Notes

Edward Gregson (born 1945) is a composer of international standing, whose music has been performed, broadcast, and commercially recorded worldwide. He studied composition and piano at the Royal Academy of Music from 1963 – 1967, winning five prizes for composition. Since then he has worked solely to commission and has written orchestral, chamber, instrumental and choral music as well as music for the theatre, film and television.

He retired from an academic career in music in the summer of 2008. He still serves on a number of important boards relating to music education and the music profession and holds eight honorary Doctorates and Fellowships from English universities and conservatories.

Celebration was commissioned by the Royal Liverpool Philharmonic Society to mark its 150th anniversary. It was first performed by the Royal Liverpool Philharmonic Orchestra at Philharmonic Hall, Liverpool on 21 March 1991.

I was particularly pleased to receive the invitation to write this piece, as it gave me an opportunity to compose a work which would celebrate not just the birthday of a great orchestra, but the skills of a great group of players, allowing them to demonstrate both their virtuosity and their capacity for sustained sensitive playing. It seemed appropriate to make it a sort of miniature Concerto for Orchestra (albeit without the strings), and despite its brevity, I have highlighted each department of the ensemble in turn before bringing them together at the end.

The piece plays continuously, but sections are clearly distinguishable: 1, brass, timpani, percussion and piano; 2, wind trios, harp and percussion; 3, winds only (chorale); and, 4, full ensemble. It opens with a fanfare (announced by three spatially separated trumpets and tubular bells), essentially exuberant music which plays an important part later on. This leads into the second section, basically scherzo-like but with an expressive central passage. Instruments are introduced in the following order: flutes, clarinets, oboes, bassoons. A brief tutti ushers in a simple chorale, marked *molto sostenuto*. The development follows, often highly charged rhythmically, and using material from the first two sections plus a new idea heard on trumpets. The music rises to a climax which moves directly into a reprise of the chorale, in combination with the opening fanfare, to bring the work to a triumphant conclusion.

Note by the composer

Roy David Magnuson has composed music for concert band, wind ensemble, orchestra, chamber ensembles, vocalists, video games and films. His works for wind ensemble have been performed throughout the United States by high school, university and professional ensembles including Illinois State University, Ithaca College, the University of Arkansas Fort Smith, and the Air Force Band of Mid-America. Roy also received the Smadbeck Award for

composition at Ithaca College and was selected as the first winner of the Kulmusick contest sponsored by the new music ensemble at Ithaca College.

In 2004, Roy was chosen to participate in the National Band Association Young Composer Mentor Project with Mark Camphouse for his piece *Harvest Moon: A Celebration* for Symphonic Band. The piece was performed in June, 2004 by the Air Force Band of Mid-America. In 2008 he was chosen to contribute a chapter to *Composers on Composing for Band, Vol. 4* published by GIA Publications.

In 2005 Roy received his B.M. Theory/Composition from Illinois State University in Normal, Illinois where he studied with David Feurzeig and in 2008 he received his M.M. Composition from Ithaca College in Ithaca, New York where he studied with Dana Wilson and Sally Lamb. He is currently pursuing a D.M.A. in Composition at the University of Illinois Champaign-Urbana.

Roy is a member of ASCAP and the National Band Association and his pieces are available at www.roydmagnuson.com.

I have a memory of an early morning storm, slowly moving over a field of harvest-ready corn. The morning sun, still visible to the east, shone down across the field making the yellow and brown crops shine bright gold. The contrast between the dark, purple storm and vibrant, shimmering field was staggering. Separate, the two elements are iconic, powerful. But together, they are a beautiful balance of bitter and sweet, dark and light, life and death. ***The Golden Gray*** is an exploration of this balance and ultimately, a celebration of black and white, sweet and sour, beginnings and endings.

Note by the composer

Vincent Persichetti, born in Philadelphia, was one of the most universally admired of twentieth-century American composers. Persichetti began his musical life at the age of five, first studying piano, then organ, double bass, tuba, theory and composition. By the age of eleven, he was paying for his own musical education, supporting himself by performing professionally as an accompanist and church organist. His earliest works were written at age fourteen and exhibit true mastery of form and style. By age twenty, Persichetti was simultaneously head of the theory and composition departments at the Combs College, a conducting major with Fritz Reiner at the Curtis Institute, and a piano major studying with Olga Samaroff at the Philadelphia Conservatory. He received a Diploma in Conducting from the Curtis Institute and advanced degrees from the Philadelphia Conservatory. In 1941, Persichetti was appointed head of the theory and composition departments at the Philadelphia Conservatory. In 1947, he joined the faculty of the Juilliard School of Music where he taught for the next forty years, assuming chairmanship of the composition department in 1963. Persichetti composed for nearly every musical medium, publishing over 120 works. He devoted a significant portion of his creative output to repertoire for winds. From the *Serenade for Ten Wind*

Instruments, Op. 1 to the *Chorale Prelude: O God Unseen, Op. 160*, Vincent Persichetti provided a wealth of literature of unparalleled excellence.

Masquerade for Band, a theme with ten variations and a coda, is typical of Persichetti's compositions in that it demonstrates remarkable contrapuntal conciseness which is basically tonal, but with an independence of movement which often creates polytonal combinations. The word "masquerade" means: 1) A costume ball or the costume for such a ball, 2) any disguise or false outward show. Persichetti has been quoted as saying that the title reflects the "puzzle" of locating the theme in the ten variations. The theme is heard first in muted trumpet, following a brief flurry of sound in the introduction. As in so much of the composer's music, this work incorporates complicated percussion parts which transcend their reinforcing functions to occupy an equal position with the winds in the basic fabric of the composition.

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, concerti for flute, clarinet, saxophone, trombone, solo percussion, two concerti for piano, winds and percussion, eight 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.

Song Book is a set of pieces that are songlike – that is, intimate and expressive, though not necessarily quiet. The solo flute feels like a voice to me, a voice which has a complex story to tell, in the form of musical dreams.

The 371 Four-Part Chorales by J.S Bach have been a long-time focal point for my study and meditation. These chorales are the models for melodic and harmonic movement used by every beginning music theory student. I had my first encounter with them as a college freshman in 1961. Ten years ago I

returned to singing and playing them as a daily warm-up for my composing. In that time I have come to experience the chorales as touchstones for dream space. I have used many of them as the jumping off point for my own compositions. The feeling is one of opening an unmarked door and being suddenly thrust into a different world. The chorales are the doors.

I have used three chorale melodies in *Song Book*. The first movement, “A Song of Coming Awake,” is based on “Christ ist Erstanden” (Christ is Risen); the third, “In Loving Memory,” on “Von Gott will Ich nicht lassen” (I never wish to part from God); the fifth, “A Song for the End of Time,” on “O Gott, du frommer Gott” (O Good and Gentle God).

The title of the second movement, “Solvitur Ambulando,” is Latin for “it is solved by walking.” There is a centuries-old tradition that good ideas come while walking. It is a practice that I have used in my creative work for some years. Intuition and intellect are engaged together by the alternating motion of the limbs. The Danish philosopher Kierkegaard wrote: “Above all, do not lose your desire to walk: every day I walk myself into a state of well-being; I have walked myself into my best thoughts...If one just keeps on walking, everything will be all right.”

“In the Crucible of Your Pain” is a title that appeared in my mind as I was writing the fourth movement. I couldn’t explain it very well at the time of writing. Turmoil can be personal, but it can also come from the outside world. I am guessing in hindsight that this movement touches on the events of 9/11. The music embodies a deep sense of struggle and of unresolved pain.

Note by the composer

Flutist **Kimberly McCoul Risinger** has received much acclaim as a soloist, chamber and orchestral musician. She is currently Principal Flutist in the Illinois Symphony and Chamber Orchestras and the Sugar Creek Symphony and Song Opera Orchestra and is a member of the Sonneries Woodwind Quintet, the Linden Flute and Guitar Duo and the ensemble Difference Tones. Risinger also performs with the Chicago Jazz Symphony and has performed in several other symphonies and chamber groups, including the Ohio Light Opera and the Washington Bach Sinfonia. An advocate of contemporary music, Risinger has played concerts throughout the US and abroad, often presenting world premieres of new works written for and dedicated to her.

Risinger received a DMA from the University of Maryland, a MM from Illinois State University and a BM from the College of Wooster. Her primary teachers have included William Montgomery, Max Schoenfeld, Diedre McGuire and George Pope. She is the flute specialist at the Yamaha Music for All Music Camp and the Iron Mountain (Batawagama) Music Camp. She has been published in the Flutist Quarterly and is currently Professor of Flute at Illinois State University.

Wind Symphony Personnel

Piccolo, Flute and Alto Flute

Stephanie Abderhalden, *Naperville*
Nayoon Choi, *Republic of Korea*
Raylene Lowe, *Normal*
Stephanie Melinyshyn, *Wheeling*
Sierra Norris, *Tucson, AZ*

Oboe

Lindsey Merz, *Columbus, OH*
Christina Elder, *McHenry*

English Horn

Eileen Pereira, *Buffalo Grove*

E-flat Clarinet

Lauren Willis, *Powder Springs, GA*

Clarinet

Andrea Steele, *Roselle*
Mark Donahue, *Morton*
Lauren Willis, *Powder Springs, GA*
Kara Hale, *Joliet*
Lauren Themanson, *Aurora*
Beth Hildenbrand, *Fairbury*
Fernando Jimenez, *Bolingbrook*
Joel Studebaker, *Streamwood*
Josh Wunderlich, *Alton*
Sara Curcio, *Vernon Hills*
Chase Brackemyer, *Auburn*

Alto Clarinet

Lauren Themanson, *Aurora*

Bass Clarinet

Hannah Edlen, *Rockford*

Contrabass Clarinet

Mark Donahue, *Morton*
Brenda Dratnol, *Carol Stream*

Bassoon and Contrabassoon

Kay Schutte, *Bloomington*
Yazmin Torres, *Schaumburg*

Contrabassoon

Matt Kowalczyk, *West Dundee*

Alto Saxophone

Jodi Slagel, *Washington*
Matthew Muneses, *Decatur*

Tenor Saxophone

Alex Teater, *Byron*

Baritone Saxophone

Bret Thole, *Breese*

Horn

Elizabeth Jones, *Marshfield, MA*
Christine Hansen, *Monroe, WI*
Nancy O'Neill, *Algonquin*
Josh Wagner, *Chicago Heights*
Megan Starrett, *Inwood, IA*
Allison Bellot, *Joliet*

Cornet and Trumpet

Andrew Gerbitz, *Batavia*
Kait Fieldman, *Tinley Park*
Greg Hensel, *West Aurora*
Rachel Epley, *Cedar Rapids, IA*
Erik Noska, *Lemont*

Trombone

Mathew Becker, *Chicago Heights*
Jennifer Moder, *Peoria*

Bass Trombone

Dominic Colonero, *Wheaton*

Euphonium

Patrick Geren, *Rocky Face, GA*
Melissa Primavera, *Las Cruces, NM*

Tuba

Jason Lindsey, *Bloomington*
Katie Zdanowski, *Morton*

String Bass

Michael White, *Flossmoor*

Piano

Lu Liu, *Harbin, China*

Harp

Julia Jamieson, *Champaign*

Percussion

Derek Boughy, *Longmont, CO*
Dan Bretz, *Crystal Lake*
Kyle Barshinger, *Galesburg*
Kyle Johnson, *Northbrook*
Timothy Daniels, *Joliet*