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## Illinois State University Symphonic Band, March 3, 2010

Illinois State University School of Music

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Illinois State University  
College of Fine Arts  
School of Music

# Illinois State University Symphonic Band

Daniel A. Belongia, *Conductor*

Faculty Brass Quintet, *Guest artists*  
*Amy Gilreath and Andrew Gerbitz, Trumpets*  
*Elizabeth Jones, Horn; Stephen B. Parsons, Trombone*  
*Andy Rummel, Tuba*

Center for the Performing Arts  
Wednesday Evening  
March 3, 2010  
8:00 PM

The one hundred 123<sup>rd</sup> program of the 2009–2010 season

## ***PROGRAM***

**JOHN ZDECHLIK**  
(B. 1937)

***Chorale and Shaker Dance*** (1972)

**ALFRED REED**  
(1921 - 2005)

***Variations on the “Porazzi” Theme of Wagner***  
(1882/1985)

***-INTERLUDE-***

**LEONARD BERNSTEIN/SWEENEY**  
(1919-1990)

***Suite from Mass*** (2009)

Illinois State University Faculty Brass Quintet  
*Amy Gilreath and Andrew Gerbitz, Trumpets*  
*Elizabeth Jones, Horn; Stephen B. Parsons, Trombone*  
*Andy Rummel, Tuba*

***-INTERLUDE-***

**STEVEN BRYANT**  
(B. 1972)

***The Marbled Midnight Mile*** (2009)

**JOHN BARNES CHANCE**  
(1932 - 1972)

***Variations on a Korean Folk Song*** (1967)

## Program Notes

**John Zdechlik** (b. 1937) is a native of Minneapolis, Minnesota. While playing trumpet and piano with his high school jazz band, he developed an interest in composition. He holds degrees in music education, as well as composition and theory, from the University of Minnesota (Ph.D. in 1970). His composition instructors included Paul Fetler and Frank Bencriscutto. Zdechlik is now retired from his position at the Lakewood Community College, where he was a Professor and Chairman of the Music Department. He has written numerous commissioned and published works for high school and college concert bands, including *Celebrations*, *Chorale and Shaker Dance*, *Grand Rapids Suite*, *Passacaglia*, and *Z's Blues*. An active member of the American Bandmasters Association, Zdechlik has conducted in 35 states and in Japan, England, and Scotland.

***Chorale and Shaker Dance*** combines a simple chorale theme, introduced by the woodwinds, with variations of the well known Shaker Hymn "Simple Gifts." There is a progression of instrumental timbres and chord textures as the themes alternate and commingle. Brief solos for flute, clarinet, saxophone, and trumpet occur at tempo changes. The brass and woodwinds exchange the themes as time signatures cause an increase in both tempo and intensity. Sustained brass sections play the chorale with woodwinds performing a fiery obligato based on the Shaker hymn as the development peaks. A demanding timpani part punctuates the dramatic ending.

**Alfred Reed's** formal music training began at the age of 10, when he studied the trumpet. As a teenager, he played with small hotel combos in the Catskill Mountains. His interests shifted from performing to arranging and composition. In 1938, he started working in the Radio Workshop in New York as a staff composer/arranger and assistant conductor. With the onset of World War II, he enlisted and was assigned to the 529th Army Air Corps Band. During his three and a half years of service, he produced nearly 100 compositions and arrangements for band. After his discharge, Reed enrolled at the Juilliard School of Music and studied composition with Vittorio Giannini. While earning his Bachelor of Music degree at Baylor University, he served as conductor of the Symphony Orchestra. A year later, he received his Master of Music degree. Reed's interest in the development of educational music led him to serve as executive editor of Hansen Publishing from 1955 to 1966. He later became a professor of music at the University of Miami, where he served until his retirement in 1993. After retirement, he continued to compose and made numerous appearances as guest conductor in many nations, most notably in Japan. Alfred Reed passed away in September 2005.

The ***Variations on the Porazzi Theme of Wagner (1882)*** is a freely developed variation form based on what is probably the last piece of music Richard Wagner wrote before his death. Intended as a private, loving tribute to his wife,

Cosima, it has come to be called the “Porazzi” theme, named after the villa in Italy where the Wagner family had been staying for several months.

The son of a Russian immigrant, **Leonard Bernstein** (1918 - 1990), began life in Lawrence, Massachusetts. He studied composition at Harvard, where he first met Aaron Copland, and their friendship was cemented in the early 1940's in the workshops at Tanglewood. Bernstein achieved instant conducting fame when, at the age of twenty-five, with sixteen hours notice, he conducted a broadcast of the New York Philharmonic Symphony after the scheduled guest conductor, Bruno Walter, became suddenly ill. It was his fate to be far more than routinely successful. His vast talents, charming personality, and mastery of semantics succeeded where many have failed in communicating to others his own intense enthusiasm for and love of music. Bernstein wrote symphonies, ballets, an opera, a film score, works for violin and chorus with orchestra, four Broadway musicals, and several smaller works for solo and chamber music groups. He divided his affections between traditional classical music and the jazz and Tin Pan Alley sound of popular America. Bernstein incorporated the element of jazz in many of his compositions, including his *Mass* and the score to *West Side Story*. Other notable works are *Candide*, *Fancy Free*, and *Chichester Psalms*. William Schumann said of Bernstein: “He is an authentic American hero, a new breed of hero, an arts hero, showing that America does honor her artists.” In 1990, the musical world lost both Bernstein and his teacher and friend, Aaron Copland.

Bernstein's *Mass* was written for the opening of the John F. Kennedy Center for the Performing Arts in Washington, D.C. on September 8, 1971. Subtitled “A Theater Piece for Singers, Players, and Dancers,” the 90-minute work is based on the Liturgy of the Roman Mass with additional texts by Stephen Schwartz and Leonard Bernstein. It calls for a large pit orchestra, two choruses, boys choir, ballet company and cast, plus a marching band and rock combo. *Mass* uses an eclectic mix of musical styles and reflects the turmoil of the era, being viewed by some as blasphemous and by others as politically subversive. However, in his program notes at the premiere, Bernstein states his intent “to communicate as directly and universally as I can a reaffirmation of faith.” Over the years it has become recognized as one of his greatest achievements, as well as one of his most controversial.

In this suite, commissioned by the Canadian Brass and the Eastman Wind Ensemble, arranger Michael Sweeney focuses on a select number of movements, often using the brass quintet to represent the vocal lines found in the original. The striking opening strains of “alleluia” actually forecast a theme used later in “A Simple Song” (the best known song of the *Mass*). “Sanctus” is characterized by thematic elements traded between the quintet and wind ensemble, and culminates in dramatic fashion with the pulsating “Agnus Dei.” Trumpet and trombone soloists, along with piano, are featured prominently in “A Simple Song.” “Offertory” begins calmly, then quickly erupts with furious and raucous

enthusiasm filled with rhythmic complexity and relentless percussion. As in the original, the haunting hymn “Almighty Father” brings the suite to a close, using the same melody found in “Offertory,” except now elongated and in a more serene setting.

**Steven Bryant** (b. 1972, Little Rock, AR) is an active composer and conductor with a varied catalog, including works for wind ensemble, orchestra, electronic and electro-acoustic creations, chamber music, and music for the web. He studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University. He resides in Austin, Texas. For more information, please visit his website at <http://www.stevenbryant.com>. He offers the following comment:

*The Marbled Midnight Mile* is a companion to my earlier works *Dusk* and *First Light* – the three of them together form a loosely-related “night cycle.” This newest work is the middle of the cycle, evoking the myriad wandering thoughts that occur in the solitude of night, and the title suggests an extended inner journey through a shifting mental landscape. There is no singular program or “story” to the piece; rather I hope the listener finds his or her own associations and memories from long nights spent in quiet contemplation.

A Texas native, **John Barnes Chance** was born in 1932. He played percussion in high school and started composing. Attending the University of Texas under a scholarship, he earned his bachelor’s and master’s degrees in music, studying under Clifton Williams. After graduation, he began a three year tour of duty in the Army service bands as a percussionist and arranger. After his discharge, he received a grant from the Ford Foundation’s Young Composers Project and was assigned to the Greensboro, North Carolina public schools. He wrote seven pieces for school ensembles including *Incantation and Dance*. In 1966, his *Variations on a Korean Folk Song* received the Ostwald Award from the American Bandmasters Association. The following year he was appointed to the faculty of the University of Kentucky, where he was later appointed head of the theory-composition program. In 1972, Chance’s promising career was cut short when he died from cardiac arrest after a tent pole accidentally contacted an electrified fence in his backyard.

While stationed with the U.S. Army in Korea in the late 50’s, Chance became fascinated by the popular folk melody *Arirang*, using it as the basis for his *Variations on a Korean Folk Song*. *Arirang* is traditional Korean song of love

and heartbreak that can be found in many variations, with an origin that may date back 1000 years. The pentatonic (5 tone) theme is heard at the outset of this composition and is contrasted with five variations.

Since its formation in 1974, the *Illinois State University Faculty Brass Quintet* has enjoyed a reputation of excellence. In addition to performing on campus recitals, the Illinois State Faculty Brass Quintet has been a featured group in the New Sounds Music Festival in Canterbury, England; the Illinois Music Educators Conference; and the Midwestern Chamber Music Workshop in Lawrence, Kansas. Composer David Gillingham's work *Quintessence for Brass Quintet and Wind Ensemble* was written especially for the group. The quintet performs and does clinics as outreach to the public and the private schools throughout Illinois. While in Canterbury, England, the quintet toured the grammar and the primary schools, performing outreach concerts to the children through the town.

Also, the Faculty Brass Quintet has served as a performing opportunity for a deserving trumpet graduate student. Among those who have performed with the group are Chris Jaudes, freelance New York artist and lead trumpet for Flower Drum Song on Broadway; Thomas Erdmann, Director of Bands at Elon College, NC; Randy Reyman, trumpet professor at Millikin University; Rick Rowell, trumpet professor at Centenary College in LA and Principal Trumpet in the Shreveport Symphony Orchestra; Deb Whitfield, band director in Alice, Texas; Brian White, band director in Singapore; and most recently Kelly Watkins, member of the U.S. Coast Guard Band.

## ***Personnel***

### **Flute**

Allison Studzinski, Glen Ellyn  
Renee Westen, Itasca  
Ashley Carretta, Collinsville  
Jamie Kennett, Geneseo  
Kathryn Kilduski, Germantown Hills

### **Oboe**

Eliot Driver, Morrison

### **Clarinet**

Tom Jakobsze, Mt. Prospect  
Chase Brackmeyer, Auburn  
Amanda Schulz, Dakota  
Jaclyn Tekiela, Tinely Park  
Brenda Dratnol, Carol Stream  
Katie Sobkoviak, New Lenox  
Stephanie Turner, Bryant, AR  
Rebecca Duxler, Lincolnshire  
Andrea Steele, Roselle

### **Low Clarinets**

Daniel Campbell, St Charles  
Jonathan Parker, Tinley Park

### **Bassoon**

\*Ayrielle Chamberlin, Wilmington  
Amanda Clement, Collinsville

### **Saxophone**

Daniel Hermes, El Paso  
John Boland, Eureka  
Nicholas Novak, Frankfort  
Tristan Hinshaw, Bloomington

### **Horn**

Brekke Day, Urbana  
Jeffrey Poplawski, Lemont  
Scott Whitman, Loves Park  
Stephanie Solomon, Buffalo Grove

### **Trumpet**

Korie Banning, Plainfield  
Andrew Torbert, Clinton  
Andrew Goveia, Normal  
Ryan Softcheck, Plainfield  
Colleen Daniels, Joliet  
Sarah Eddy, Urbana  
Vinny Olsauskas, Palos Hills  
Elizabeth Alberts, McLean

### **Trombone**

Corbin Huber, Fairbury  
Chris Dunigan, Brookfield  
Miranda Wallace, Farmington  
Cameron Kotovsky, Naperville  
Grant Unnerstall, Columbia  
Chris Larsen, Morton  
John Kasper, Roselle  
Alexander Silber, Galesburg

### **Euphonium**

Richard Falls Jr., Chicago  
Jeffrey Byrnes, Hickory Hills  
Matthew Olson, Riverside  
Nathan Seals, Normal

### **Tuba**

Thomas Conard, Aurora  
Pete Crosetto, Chicago Heights  
Jose Arceo, Olympia Fields

### **Percussion**

Thomas J. Ford, River Forest  
Kevin Ranney, Champaign  
Alec Levy, Deerfield  
Spenser Cullumber, Indianapolis, IN  
Aaron Gates, Paxton  
Adam Nichols, Bloomington  
Kyle Markwell, Plainfield  
Zach Peterson, Freeport  
Andrew Butler, St Charles  
Sarah Webb, Cresthill

### **Piano**

Alexander Silber, Galesburg

### **Celesta**

Adam Nichols, Bloomington



***UPCOMING ISU BAND ACTIVITIES  
(ALL EVENTS ARE IN THE CENTER FOR PERFORMING ARTS)***

Saturday, April 17 – State of Illinois Invitational Junior High School  
Concert Band Contest

Sunday, April 18 – Symphonic Winds - 3:00 PM

Thursday, April 22 – Symphonic Band and University Band – 8:00 PM

Friday and Saturday, April 23/24 – State of Illinois Invitational High School  
Concert Band Contest

Sunday, April 25 – Wind Symphony – 3:00 PM

***Refreshments will be served in the lobby following tonight's concert  
courtesy of the Zeta Alpha chapter of Tau Beta Sigma  
National Honorary Sorority***