

Illinois State University

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### Ensemble Concerts: University Band and Symphonic Band, April 22, 2010

Daniel A. Belongia Conductor  
*Illinois State University*

Jennifer A. Moder Conductor

Daniel A. Belongia Conductor

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Illinois State University  
College of Fine Arts  
School of Music

# Illinois State University

## University Band

Daniel A. Belongia and Jennifer A. Moder, *Conductors*

## Symphonic Band

Daniel A. Belongia, *Conductor*

Center for the Performing Arts  
Thursday Evening  
April 22, 2010  
8:00 PM

The one hundred and ninety-sixth program of the 2009–2010 season.

# ***PROGRAM***

## **UNIVERSITY BAND**

**FRANK ERICKSON** **Toccata for Band** (1957)  
(1923 - 1996)

**MICHAEL COLGRASS** **Mysterious Village** (2007)  
(BORN 1932)

**ROBERT E. JAGER** **Third Suite** (1967)  
(BORN 1939)

*I. March*

*II. Waltz*

*III. Rondo*

*-INTERMISSION-*

## **SYMPHONIC BAND**

**ROBERT RUSSELL BENNETT** **Suite of Old American Dances** (1949)  
(1894 - 1980)

*I. Cakewalk*

*II. Schottisch*

*III. Western One Step*

**MORTON GOULD** **Ballad for Band** (1946)  
(1913 - 1995)

**CLIFTON WILLIAMS** **Symphonic Dance No. 3** (1967)  
(1923 - 1976) **“Fiesta”**

## Program Notes

**Frank William Erickson** began studying piano at the age of eight, trumpet at ten, and wrote his first band composition when he was in high school. He received his Bachelor and Master of Music degrees from the University of Southern California. Erickson was a composer, conductor, arranger, and author of band methods books. He lectured at the University of California at Los Angeles and was professor of music at San Jose State University. For a number of years he worked for a music publishing company, and later started his own company. He served with the United States Army Air Force from 1942-1946, and composed arrangements for army bands during that time. After the war ended he worked in Los Angeles as a trumpet player and jazz arranger.

**Toccata for Band**, composed in 1957, follows the standard sonata form. The work transitions between two main themes; an upbeat, fast paced theme and a lyrical, melodic theme.

**Michael Colgrass** began his musical career in Chicago where his first professional experiences were as a jazz drummer. He graduated from the University of Illinois in 1954 with a degree in performance and composition. He won the 1978 Pulitzer Prize for Music for *Déjà vu*, which was commissioned and premiered by the New York Philharmonic. In addition, he received an Emmy Award in 1982 for a PBS documentary “Soundings: The Music of Michael Colgrass.” He has been awarded two Guggenheim Fellowships, a Rockefeller Grant, First Prize in the Barlow and Sudler International Wind Ensemble Competitions, and the 1988 Jules Leger Prize for Chamber Music. He lives in Toronto and makes his living internationally as a composer.

Colgrass states about **Mysterious Village**, “The village I envision is pure fantasy and could never exist anywhere in the world. It’s a place I’ve never been and reflects a kind of life I’ve never experienced. Perhaps no one lives in this village and it is inhabited only by ghosts. This sense of the unknown is what inspired Mysterious Village. Though listeners will hear sounds that may suggest ancient cultures, I hope they would also feel emotions that are common to us today. In spite of differing customs, values and beliefs, people everywhere and all through time seem to share the same feelings. So, it is not through intellect that we connect with people far away and long ago, but through emotions that never change. I’m hoping that this piece evokes a sense of wonder in listeners and a curiosity about those whom we may never meet, but with whom we share a universal human experience.”

**Robert Jager** was born in Binghamton, New York in 1939 and is a graduate of The University of Michigan. Jager's credits comprise over 120 published works for band, orchestra, chorus, and various chamber combinations. He has conducted and lectured throughout the United States, Canada, Europe, Japan and the Republic of China. Jager has received many awards for his compositions,

including being the only three-time winner of the American Bandmasters Association "Ostwald Award."

Jager's **Third Suite** was written for Mr. Leo Imperial, director of the Granby High School Band of Norfolk, Virginia, and is dedicated to him and his organization. Third Suite received its first performance by this band in December 1965.

**Third Suite** is a tuneful work for band composed in three movements. The first movement, March, is modified rhythmically by the use of alternating meter signatures. The second movement, Waltz, continues the meter alternation idea and features oboe, flute, bassoon, and brass sections. The Rondo, movement three, is composed in an ABACABA form and is full of fun and bright tunes that are developed near the end followed by a quick coda stating the main theme once again.

**Robert Russell Bennett** was born in Kansas City in 1894. He was introduced to music at an early age by his parents who were prominent musicians in the Kansas City area. Although it seemed clear from the start that Bennett would become a musician, he did have a more than casual interest in sports. He actually played semi-professional baseball in the Kansas City area – an amazing fact considering Bennett was struck with polio at age 4.

Best known for orchestrating more than 200 Broadway shows, Bennett still managed to compose a respectable number of works. Although he studied with Carl Busch and Nadia Boulanger, Bennett still went against what many considered the "standard compositional practice" of the post-war era. He preferred to write tonal music, while contemporary composers such as Webern, Schoenberg, and even Copland at times, were composing atonal and serial music. In addition to the *Suite of Old American Dances*, his notable compositions include the opera *Maria Malibran* and the *Abraham Lincoln Symphony*. He also wrote film, chamber and choral music.

Robert Russell Bennett composed the *Suite of Old American Dances* in 1950. This suite is an original composition for band in which the composer seeks to set the mood of a Saturday night barn dance with all the gaiety which festivity demands, recalling several of the characteristic dances remembered from childhood. The goal achieved is a genuine piece of music—not a novelty as one might expect from such a setting. Bennett has described the music as "native American dance forms ... treated in a 'riot' of instrumental colors," and the composition is distinguished by superb effectiveness of instrumental writing and facile flow of musical ideas.

### ***Cakewalk***

The cakewalk dance originated on the southern plantations, where slaves often imitated their plantation owners. The dance or “strut” was danced to jig-like banjo/fiddle music, usually done by couples who, with a backward sway, strutted in a medium high step or low kicking fashion. Plantation owners would encourage their workers by presenting prizes for the best couples. The prize was often a cake, usually shared with the other participants. The men would often dress in long coats with high collars and the women in frilly gowns, to mimic their white owners.

### ***Schottische***

Although the title of this dance suggests that its roots lie in Scotland, the schottische is actually a German variant of several Bohemian dances that later developed into the polka. The schottische features quick shifts from foot to foot and a striking of the heel. These movements resemble the Scottish reel and may have inspired the name. Because the polka was at one time called the “Scottish Waltz”, it is also possible that this earlier dance inspired its namesake. Either way, the dance came to the United States by way of England when polka dancing became the rage among continental society in the 1840s.

### ***Western One Step***

The Western One Step included in the Suite of Old American Danes is a somewhat misleading title. As Frederick Fennell points out, “The composer informed me that this is also a dance known as the ‘Texas Tommy,’ an obviously bright-eyed tune with an equally bright-eyed tempo.” Little is known about the Texas Tommy, one of the obsolete forms of the one-step. This dance, from the early 20<sup>th</sup> century, is believed to have originated in brothels and saloons, where ladies of the evening were known as “tommies.” There is a record of the Texas Tommy appearing in the New York Lafayette Theater production of the *Darktown Follies* in 1913.

**Morton Gould** was a life-long resident of Long Island. Born in 1913 in a suburban section of Queens, his musical life was notable from completion of his first composition for piano (at the age of 6) to his receipt of the Pulitzer Prize as an octogenarian. He was an eclectic composer of more than 1000 works including popular music, film scores, children’s songs, and Broadway shows. During the Depression, he dropped out of high school to earn money for his family by working as a pianist in vaudeville and movie theaters. At 21, he conducted and arranged orchestral programming for WOR radio in New York. During the 30s and 40s, his works were heard on the radio by millions of listeners. A supporter of education, he believed that the arts are what make us civilized. In a 1953 interview, he explained: “I’ve always felt that music should be a normal part of the experience that surrounds people. It’s not a special taste. An American composer should have something to say to a cab driver.” He was 82 when he died in his sleep after attending a concert of his works at the Disney Institute in Orlando, Florida, where he’d received a standing ovation.

The composer offered the following commentary: “*Ballad for Band* is basically an introverted piece that starts slowly, is linear, and has a quiet lyricism; it is not big band in the sense that there is little razzle-dazzle. A discerning listener who is programmed to appreciate the nuances and subtlety of a contemporary piece would respond favorably to this, but others merely find it from relatively pleasant to slightly boring. Only certain listeners respond to what this piece represents musically.” The *Ballad* was written in 1946, at a time when many people did not think that the band was a legitimate medium for serious work. Gould, himself, had held a similar opinion prior to having his *Cowboy Rhapsody* premiered by William Revelli’s University of Michigan Band in 1940. The romanticism of folk music is strongly evident in *Ballad for Band*. It also captures the spirit of popular music and dance forms. The beauty of the melody can hide the complexities of theme exchanges within the sections of the band. Antecedent-consequent phrases play off each other and build tension. Accents, syncopation, and lively rhythmic patterns complement the lush harmonies of the chord structures.

**James Clifton Williams Jr.** was born in Traskwood, Arkansas, in 1923. Despite the financial difficulties of the depression of the early 1930’s, Williams fared well in school, learning the piano, mellophone, and french horn. In his senior class of 600, he was voted the most outstanding in artistry, talent, and versatility. In 1942, he joined the Army Air Corps as a bandsman, serving as drum major and composing works at every opportunity. After the war, he attended Louisiana State University and went on to earn his M. M. degree at the Eastman School of Music in 1949. He taught at the University of Texas at Austin for seventeen years. In the 10 years before his death in 1976, he served as chairman of the department of theory and composition at the University of Miami, where he was influenced by and became close friends with Frederick Fennell.

*Fiesta* was originally one of Clifton Williams’ five *Symphonic Dances*, commissioned by the San Antonio Symphony Orchestra to celebrate their 25th anniversary in 1964. In the original suite, each of the five dances represented the spirit of a different time and place relative to the background of San Antonio, Texas. *Fiesta* is an evocation of the excitement and color of the city’s numerous Mexican celebrations. The modal characteristics, rhythms, and finely woven melodies depict what Williams called “the pageantry of Latin-American celebration - street bands, bull fights, bright costumes, the colorful legacy of a proud people.” The introduction features a brass fanfare that generates a dark, yet majestic atmosphere that is filled with the tension of the upcoming events. The soft tolling of bells herald an approaching festival with syncopated dance rhythms. Solo trumpet phrases and light flirtatious woodwind parts provide a side interest as the festival grows in force as it approaches the arena. The brass herald the arrival of the matador to the bullring and the ultimate, solemn moment of truth. The finale provides a joyous climax to the festivities.

## ***University Band Personnel***

### **Flute**

Sara Iwinski, *Tinley Park*  
David Alton, *Macomb*  
Claire Gillett, *Moweaqua*  
Sarah Carter, *Island Lake*  
Andrea Darveau, *Mendota*  
Haley Gillam, *West Dundee*  
Kathryn Wischhusen, *Palatine*  
Haley Drucker, *Naperville*

### **Oboe**

Fernando Jimenez, Jr., *Bolingbrook*  
Joshua Wunderlich, *Alton*

### **Clarinet**

Brittany DelSignore, *Naperville*  
Jeanette Odle, *Mount Vernon*  
Rachel Bohlmann, *Ashkum*  
Emily Sehlke, *Homewood*  
Helen Boote, *Naperville*  
Ayrielle Chamberlin, *Wilmington*  
Katy Almendinger, *Downers Grove*  
Brittany Schmitt, *Buffalo Grove*  
Michelle Dellamaria, *Palatine*  
Danielle Leone, *McHenry*

### **Bass Clarinet**

Meredith Maughan, *Normal*

### **Bassoon**

Kara Hughes, *Decatur*

### **Alto Saxophone**

Hannah Uram, *Lemont*  
George Dikun, *Harvard*

### **Tenor Saxophone**

Caitlin Anthony, *Marengo*  
David Koch, *Bourbonnais*

### **Baritone Saxophone**

Dane Thompson, *Lake in the Hills*

### **Horn**

Carrie Gatz, *Bolingbrook*  
Jenny Won, *Glenview*  
Jessica Ronnau, *Elmhurst*  
Elyse Baker, *Hoffman Estates*  
Kaleigh Eichhorst, *Romeoville*  
Zach Hilligoss, *Paxton*

### **Trumpet**

Spencer Kibbler, *Vernon Hills*  
Laura Fisher, *Lincolnshire*  
Jessica Hennelly, *Lake Villa*  
Callan Heurung, *Mokena*  
Rachel Duxler, *Buffalo Grove*  
Joseph Brill, *Naperville*  
Sean Kirwan, *Macomb*  
Laquay Rutherford, *Peoria*  
Mitch Rothstein, *Lemont*  
William Clarke, *Peoria*

### **Trombone**

Jessica Allhands, *Dewey*  
Katie Stuercke, *Arlington Hgts.*  
Beth Rocke, *Morton*  
Jenna Hartnett, *Skokie*  
Aaron Rayburn, *Bloomington*  
Krissy Bebel, *Naperville*

### **Euphonium**

Alex Szerzinski, *Lemont*  
Allison Studzinski, *Glen Ellyn*

### **Tuba**

Jose Arceo, *Olympia Fields*  
Gregory Griffin, *Chicago*  
Jourdan Bellgardt, *Glendale Heights*

### **Percussion**

Marcus Bivens, *Naperville*  
James McDermott, *Joliet*  
Andrew Cook, *Aurora*  
Rodney McCalister, *Hazel Crest*  
Katie Zdanowski, *Morton*  
Alec Levy, *Deerfield*

### **Piano**

Joseph Brill, *Naperville*

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



## ***Symphonic 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, *Buffalo Grove*  
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*  
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*  
Kyle Markwell, *Plainfield*  
Zach Peterson, *Freeport*  
Andrew Butler, *St Charles*  
Sarah Webb, *Cresthill*

## ***UPCOMING BAND EVENTS:***

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

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