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Recommended Citation

Illinois State University School of Music, "Ensemble Concerts: The Varsity and Concert Bands, December 15, 1970" (1970). *School of Music Programs*. 5004.

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ILLINOIS STATE UNIVERSITY

BANDS

P R E S E N T

PROGRAM

The Varsity Band

IN DULCI JUBILO

ALFRED REED

The present setting of "In Dulci Jubilo" is one of several made by Bach as a Chorale Prelude for church service. The melody itself is medieval and celebrates, by association, the Nativity with the meaning "Now Let Us Sing With Joy". It is a fair estimate that this tune was at least 200 years old when Bach was born. This new version for Concert Band was made from the original version of the Chorale Prelude as printed in the Bach Gesellschaft Edition, Volume 40, where it exists on two staves only, without a separate bass line for the Pedals, or any indications of tempi, dynamics, phrasing, etc. But there can be no mistaking the joyous, richly vibrant and almost overpowering climactic textures, in which pure harmony and brilliant melodic lines full of decorative contrapuntal devices alternate in summing up one of Christendom's happiest occasions.

Alfred Reed was born in New York of a Viennese music-loving family. He played French horn professionally before turning to composition, in which his contributions to concert band literature are very significant in quality and quantity. He is currently a member of the faculty at the University of Miami, Florida.

L'ARLESIENNE SUITE - (Number 1)

GEORGES BIZET

1. Prelude
2. Minuetto
3. Adagietto
4. LeCarillon

Though most famous as a composer for the stage, Bizet also wrote some significant instrumental music, of which the best are his Symphony in C major, the incidental music to Daudet's L'Arlesienne, and a four-hand piano suite of children's pieces, Jeux d'enfants. He was born in Paris on October 25, 1838 and died in Bougival, France, on June 3, 1875. It was through "L'Arlesienne", initially, that he became famous.

Leon Carvalho, the new director of the Theatre du Vaudeville in Paris, planned a performance of L'Arlesienne as his inaugural production in 1872. He approached Bizet with the idea of writing incidental music, and Bizet accepted. The play was no great success, but the twenty-seven numbers written by Bizet were liked considerably. He later adapted four numbers into an orchestral suite.

MARCH OF THE TOYS

VICTOR HERBERT

Victor Herbert, composer and conductor, was born in Dublin, Ireland on February 1, 1859, and died in New York on May 26, 1924. He received his musical education at the Stuttgart Conservatory in Germany, studied cello privately, and played in symphony orchestras and appeared as soloist throughout Europe. From 1898 to 1904 he was principal conductor of the Pittsburgh Symphony. After 1904 he made occasional appearances as guest conductor of the New York Philharmonic, and was director of his own orchestra.

Herbert is famous for his many delightful operettas successfully produced on Broadway, but was also a serious composer. Besides two operas, he wrote two cello concertos and numerous orchestral works. His "March of the Toys" comes from "Babes in Toyland" and has proven to be one of the most successful and popular tunes from that show.

MARCH OF CAROLS

JERRY H. BILIK

Jerry Bilik, as a result of his "American Civil War Fantasy" and other compositions, has become an established band composer. A recent composition, "March of Carols" presents a number of favorites in a brisk march tempo. Heard are: The First Noel, Angels We Have Heard on High, The Wassail Song, What Child is This, Hark the Herald Angels Sing, Jingle Bells, and We Wish You a Merry Christmas.

INTERMISSION

The Concert Band

FANTASIA ON THE ALLELUIA HYMN

GORDON JACOB

The fantasia, a popular instrumental composition, is free in form and in the presentation and development of its thematic material. It originated in the 16th century as a contrapuntal composition for lute and for organ.

Composer Gordon Jacob was born in London in 1895, was educated at the Royal College of Music, and since 1925 has been a teacher of counterpoint, orchestration, and composition at the college. He ranks as one of the foremost contributors to the expanding repertoire of original works for band through his compositions for military band - the English term for a wind group of complete instrumentation as opposed to the British brass band.

The well-known Alleluia Hymn, often shrouded in free-flowing contrapuntal devices early in the composition, emerges grandly at the climax.

VARIANTS ON A MEDIAEVAL TUNE

NORMAN DELLO JOIO

Norman Dello Joio not only ranks as an outstanding contemporary symphonic composer, but is also keenly interested in music for the schools. He has written a number of choral works which are regularly performed by high school and college choral groups. This, however, is his first original work in the band medium. It was commissioned by the Mary Duke Biddle Foundation for the Duke University Band and was first performed on April 10, 1963.

The theme "In dulci jubilo" is a melody which has been used by many composers, including J. S. Bach, as the subject for a variety of musical works. Dello Joio was inspired by it to compose a set of variations. The work consists of a brief introduction, the theme, and five "variants" which send the mediaeval melody through five true metamorphoses, strongly contrasting in tempo and character and utilizing the characteristic colors of the band to the highest degree.

It might be interesting to compare the treatment of "In dulci jubilo" in Dello Joio's work to that of Reed, heard earlier this evening.

SERENADE OF CAROLS-2nd Movement

MORTON GOULD

Morton Gould was born in New York City on December 10, 1913. He entered the Institute of Musical Art on a scholarship when he was eight, and at fifteen completed a two-year course in theory and composition at New York University. He made numerous appearances as a child prodigy pianist, and later earned his living playing piano in theatres and on vaudeville circuits. At twenty one he started a long and fruitful association with radio as conductor and arranger; all the while he continued writing serious compositions which were performed by leading American and European musical organizations.

In the 18th century, the serenade was a light compositional form which usually consisted of several brief movements. The second movement of Gould's serenade is based on somewhat ancient and obscure Christmas carols, most notable of which are the Boar's Head Carol and the Burgundian Pat-a-Pan.

RUSSIAN CHRISTMAS MUSIC

ALFRED REED

An ancient Russian Christmas Carol—Carol of the Little Russian Children—together with a good deal of original material and some motivic elements derived from the liturgical music of the Eastern Orthodox Church forms the basis for this musical impression of Old Russia during the jubilant Christmas season. Although cast in the form of a single, continuous movement, four distinct sections may be easily recognized; these the composer originally subtitled: Children's Carol, Antiphonal Chant, Village Song, and the closing Cathedral Chorus.

PERSONNEL

The Illinois State University Varsity Band

Roger R. Faulmann, Conductor

FLUTES

Katherine Kallas
Linda Jo Keller
Kay Ragsdale
Terry Hulse
Phyllis Scharff
Nancy Sparling
Sue Fatten
Nancy Watson

OBOES

Ron Friedrich
Jon Gilliland

Bb CLARINETTS

Carl Laib
Margaret Meyer
Edy Setchell
Colleen Loftus
Betty Nixon
Jim Purdue
Debbie Jorden
Bernard Jenkins
Janice Lynch
Denise Chamberlin
Bill Anderson
Pam Grothans
Betsy Kloptic
Deborah Van Der Voort
Cora Schmoekel
Kris Baker

ALTO CLARINETTS

Kay Brownlee
Ken Kaiser

BASS CLARINETTS

Grant Johnson
Rita Kirk

CONTRA CLARINETTS

Pat Miller
Carolyn Lyman

BASSOON

Steve Asleson

SAXOPHONES

Tom Blount
Bruce Gibson
George Graves

TRUMPETS & CORNETS

Frank Laurie
Mark Sinnock
John Turnbull
Ann Shreffler
Fred Lestina
Tom Fatten
Barbara Goodwin
Don Stephens

FRENCH HORNS

Nancy Holm
Stephen Larson
John Frame
Sue Wellhausen
Kathy Burnett

TROMBONES

Jay Bowers
Lee Warner
Paul Garrison
Clark Swisher
Laura Dudkowski
Mark Tauber

BARITONES

Larry Weber
Diane Pattison
Tom Ryl

TUBAS

Steve Lang
Brett Reno
Dave Wallace

PERCUSSION

Mary Novy
Kim Streenz
Jane Weakman
Kevin McNulty
Joel Hawkinson

The Illinois State University Concert Band

George P. Foeller, Conductor

FLUTES & PICCOLOS

*Catherine Cornman
Deanna Sealock
Elizabeth Rehm
Laura Bonucchi
Rena Marchiorello

OBOES & ENGLISH HORN

*Trudy Mitchell
Pamela Call

BASSOONS

Evelyn Brabant
Donna Hoffman

SOPRANO CLARINETTS

*Patricia Wozniak
Elizabeth Lehnhausen
Diane Roesler
Kenneth Berkowitz
Gerald Kankaala
Jane Whited
Diane Ebert
William Birkner
Linda Carlson
Carolyn Holtman

ALTO CLARINETTS

*Beverly Bishop
Anita Johnson

BASS CLARINETTS

David Kinney
Brian Dittman

CONTRA CLARINET

Marilyn Mau

SAXOPHONES

*Paula Bonucchi
Cathy Struebing
Jack Schlea

HORNS

*Ann Gardner
George York
Michael Saul
Gloria Miller

TROMBONES

Ronald Makeever
Dennis Garey
Lawrence Frank
*Fred Lange

CORNETS & TRUMPETS

Terrence Flanagan
David Golden
Jan Fletcher
David Pearce
Gregory Bimm
Robert Fund
*Kathy Sterrenberg

EUPHONIUMS

*Gregory Anthony
Rex Benson

TUBAS

*James Holm
John Cole
Lynn Mabie

PERCUSSION

Manuel Rivera-Cepeda
Jennifer Edburg
*Robert Gill
Jeffrey Robinson

* Indicates Section Leader