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# Student Ensemble: Wind Symphony

Martin H. Seggelke, Conductor

Daniel Gallagher, ISU Concerto Competition Winner

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Illinois State University  
College of Fine Arts  
School of Music

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*Gold Series*

*Wind Symphony*

Martin H. Seggelke, *Conductor*  
Daniel Gallagher, *ISU Concerto Competition Winner*

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Center for the Performing Arts  
Sunday Afternoon  
September 13, 2015  
3:00 p.m.

This is the fourth program of the 2015-2016 season.

## Program

Please silence all electronic devices for the duration of the concert. Thank you.

**Tocatta and Fugue in D Minor, BWV 565** (c. 1708)    Johann Sebastian Bach  
(1685-1750)  
transcribed by Donald Hunsberger  
11:00

**Concerto for Flute and Wind Ensemble** (1958)    Otar Gordeli  
(1928-1994)  
transcribed by Kenneth Singleton  
12:00


*Daniel Gallagher, flute*  
*ISU Concerto Competition Winner*

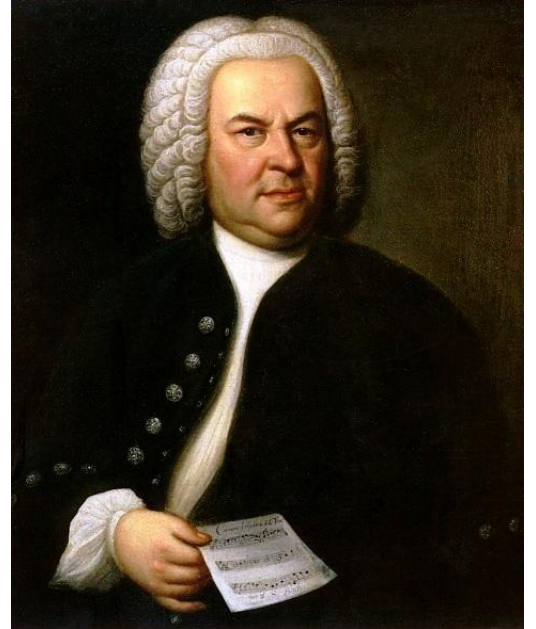
**Wine-Dark Sea Symphony** (2014)    John Mackey  
(born 1973)  
30:00

I. Hubris  
II. Immortal Thread, So Weak  
III. The Attention of Souls

## Program Notes

Welcome to Illinois State University! Thank you for joining us for today's performance of the ISU Wind Symphony. We hope that you will enjoy our concert, and that you might consider joining us again for future performances here at the ISU School of Music. Please visit <http://www.bands.illinoisstate.edu> for more information. Thank you for your support!

 **Johann Sebastian Bach** (1685-1750) was a composer, an organist, and the most famous of an illustrious family of German musicians. He was a master of polyphonic baroque music, a musical form characterized by the use of multiple parts in harmony and by an ornate, exuberant style. Bach's father, Johann Ambrosius, taught his son to play the violin at a very early age. At age ten, after the death of both his parents, Bach lived with his brother Johann Christoph, an organist, who taught him to play keyboard instruments. Bach's musical genius, however, soon surpassed his brother's skill. During his lifetime, Bach was recognized more for his skill as an organist than as a composer. His fame as a composer did not come until many years after his death, when his works were discovered by the composers, Felix Mendelssohn and Robert Schumann, and published in the 1800s. Between 1703 and 1717, Bach served as an organist in the German cities of Arnstadt, Muhlhausen, and Weimar. During that time, he wrote chorales, cantatas, concertos, preludes, and fugues, primarily for the organ. These works fused Italian, French, and German characteristics with a profound mastery of the contrapuntal technique. While serving as music director at the court of a German prince from 1717 to 1723, Bach wrote many compositions for the clavier and instrumental ensembles. These included preludes, fantasies, toccatas, and dance suites that served as both music instruction and entertainment. Of these works, the best known is the Well-Tempered Clavier, a series of preludes and fugues composed in 1722. Bach's last position as cantor and music director of St. Thomas's Church in Leipzig (1724-1750) exerted considerable influence on Lutheran church music. During this period, he composed as many as 300 cantatas, 200 of which have been preserved. After his death at the age of sixty-five, Bach became revered as one of the world's greatest composers. Today, his compositions are regarded as the most sublime music ever composed.




- Biography courtesy of Encyclopedia Britannica

**Tocatta and Fugue in D Minor, BWV 565** (c. 1708) is a two-part musical composition for organ, probably written before 1708. It is known for its majestic sound, dramatic authority, and driving rhythm. This piece is perhaps most widely known by its appearance in the opening minutes of the 1940 Disney classic, *Fantasia*, in which it was adapted for orchestra by the conductor, Leopold Stokowski. It also has a strong association in Western culture with horror films.

The first part of this work is a toccata; the name of which is derived from the Italian *toccare*, meaning “to touch.” It represents a musical form for keyboard instruments that is designed to reveal the virtuosity of the performer. Bach's approach to the toccata is typical in that it has many fast, arpeggiated sections (notes of a chord played in a series rather than simultaneously) and scalar passages up and down the keyboard. Otherwise, it is generally free form and gives the composer much latitude for personal expression. During this time period, toccatas often served as introductions for fugues, setting the stage for the complex and intricate composition to follow.

The fugue—a technique characterized by the overlapping repetition of a principal theme in different melodic lines (counterpoint)—is the second part of this composition. It reflects the particular popularity of the form during the late 1600s and early 1700s. Bach utilized the fugue in many of his compositions but most famously in solo organ pieces, instrumental works, and choral cantatas. This particular work is not only the best known of Bach's fugues, but also the most famous of any composer. In this particular transcription, Donald Hunsberger's unique scoring takes advantage of the many timbral possibilities inherent in the full wind band of today. Recorded by the Eastman Wind Ensemble on the Sony CD Live in Osaka.

- Program notes courtesy of Encyclopedia Britannica

 **Otar Gordeli** (1928-1994) was born in Tbilisi, the capital of Georgia, which was then part of the Soviet Union. He studied at the Tbilisi Music School and the Tbilisi Conservatory, and in 1954 he completed the postgraduate course at the Moscow Conservatory. He joined the faculty of the Tbilisi Conservatory in 1959. Along with the Flute Concerto in D, he has composed a cantata, *The Seasons*, a symphony and other orchestral works, a piano



concerto, a piano quintet, pieces for piano and violin, songs on texts by Georgian poets, stage and cinema works, and jazz pieces.


- *Biography courtesy of Kenneth Singleton*

### ***Concerto for Flute and Wind Ensemble*** (1958)

The flute concerto is cast in a single sonata-form movement. The style seems reminiscent of the best-known Georgian composer, Aram Khachaturian, with some of George Gershwin's melodic turns and harmonies added to the mix. An edited copy of the solo flute part (with numerous ossia passages) along with a piano reduction, is published by Progress Press in Evanston, Illinois.

The present wind transcription was written in June 1998 by Kenneth Singleton. It was first performed by flutist, Elizabeth Singleton, at the University of Northern Colorado's Garden Theater on July 14 of that year, with Dr. Singleton conducting the University's Summer Symphonic Band. The transcription adheres closely to the original orchestral scoring; indeed, many of the parts are almost identical. It is strongly recommended that performances adhere to the one-player-per-part concept (with two players on each B-flat clarinet part), so that the flute may be heard without amplification.

- *Program notes courtesy of Kenneth Singleton*

 **John Mackey** (b. 1973) holds degrees from the Juilliard School and the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. John has received commissions from the Alvin Ailey Dance Company, the Brooklyn Philharmonic, the Parsons Dance Company, the New York Youth Symphony, the Cleveland Orchestra Youth Orchestra, the Dallas Theater Center, New York City Ballet, the Dallas Wind Symphony, the American Bandmasters Association, and many universities, high schools, middle schools, and military bands. His trombone concerto, "Harvest," composed for New York Philharmonic principal trombonist Joseph Alessi, has received dozens of performances worldwide and has been commercially recorded three times.



John has served as composer-in-residence at the Cabrillo Contemporary Music Festival, the Vail Valley Music Festival, and with youth orchestras in Minneapolis and Seattle. He has received performances by the Dallas Symphony, the BBC Symphony Orchestra, the Minnesota Orchestra, the Bergen (Norway) Philharmonic, as well as thousands of middle school, high school, university, and military concert bands and wind ensembles. He is a two-time recipient of the ABA/Ostwald Prize, first for "Redline Tango" (his first wind band piece), and then for "Aurora Awakes" (which also received the NBA/Revelli Prize, making it one of only three pieces to ever win both prizes). The US Olympic Synchronized Swim Team won a bronze medal in the 2004 Athens Olympics performing to John's score, "Damn."

John was inducted into the American Bandmasters Association in 2013. He currently lives in Cambridge, Massachusetts.

- *Biography courtesy of the composer*

### ***Wine-Dark Sea Symphony*** (2014)

For the past ten years, I've written all of my music in collaboration with my wife, Abby. She titles nearly all of my pieces, a process that usually involves my writing the music, then playing it for her, after which she tells me what the piece is about. Without her help, "Aurora Awakes" would be "Slow Music Then Fast Music #7 in E-flat." Sometimes she'll hear a piece halfway through my writing process and tell me what the music evokes to her, and that can take the piece in a different (and better) direction than I had originally intended. I've learned that the earlier she is involved in the process, the better the piece turns out. So with "Wine-Dark Sea," my symphony for band, I asked for her help months before I ever wrote a note of music.

The commission, from Jerry Junkin and The University of Texas Wind Ensemble, in honor of the 100th anniversary of the Sarah and Ernest Butler School of Music, was for a piece lasting approximately thirty minutes. How could I put together a piece that large? Abby had an idea. Why not write something programmatic, and let the story determine the structure? We had taken a similar approach with "Harvest," my trombone concerto about Dionysus, the Greek god of wine. Why not return to the Greek myths for this symphony? And since this story needed to be big (epic, even), I'd use the original, truly epic tale of Odysseus, as told thousands of years ago by Homer in The Odyssey.



The full *Odyssey*, it turned out, was too large, so Abby picked some of the "greatest hits" from the epic poem. She wrote a truncated version of the story, and I attempted to set her telling to music. Here is the story the way Abby outlined it (in three movements), and I set it:

*After ten years of bloody siege, the Trojan War was won because of Odysseus' gambit: A horse full of soldiers, disguised as an offering. The people of Troy took it in as a trophy, and were slaughtered. Odysseus gave the Greeks victory, and they left the alien shores for home. But Odysseus' journey would take as long as the war itself. Homer called the ocean on which Odysseus sailed a wine-dark sea, and for the Greek king it was as murky and disorienting as its name; he would not find his way across it without first losing himself.*

### **I. Hubris**

*Odysseus filled his ship with the spoils of war, but he carried another, more dangerous, cargo: Pride. This movement opens with his triumphal march, and continues as he and his crew maraud through every port of call on their way home.*

*But the arrogance of a conquering mortal has one sure consequence in this world: a demonstration of that mortal's insignificance, courtesy of the gods. Odysseus offends; Zeus strikes down his ship. The sailors drown. Odysseus is shipwrecked. The sea takes them all.*

### **II. Immortal thread, so weak**

*This movement is the song of the beautiful and immortal nymph Kalypso, who finds Odysseus near death, washed up on the shore of the island where she lives all alone. She nurses him back to health, and sings as she moves back and forth with a golden shuttle at her loom. Odysseus shares her bed; seven years pass. The tapestry she began when she nursed him becomes a record of their love.*

*But one day Odysseus remembers his home. He tells Kalypso he wants to leave her, to return to his wife and son. He scoffs at all she has given him. Kalypso is heartbroken.*

*And yet, that night, Kalypso again paces at her loom. She unravels her tapestry and weaves it into a sail for Odysseus. In the morning, she shows Odysseus a raft, equipped with the sail she has made and stocked with bread and wine, and calls up a gentle and steady wind to carry him home. Shattered, she watches him go; he does not look back.*

### **III. The attentions of souls**


*But other immortals are not finished with Odysseus yet. Before he can reach his home, he must sail to the end of the earth, and make a sacrifice to the dead. And so, this movement takes place at the gates of the underworld, where it is always night.*

*When Odysseus cuts the throats of the sacrificial animals, the spirits of the dead swarm up. They cajole him, begging for blood. They accuse him, indicting him for his sins. They taunt him, mocking his inability to get home. The spirit of his own mother does not recognize him; he tries to touch her, but she is immaterial. He sees the ghosts of the great and the humble, all hungry, all grasping.*

*Finally, the prophet Teiresias tells Odysseus what he must do to get home. And so Odysseus passes through a gauntlet beyond the edge of the world, beset by the surging, shrieking souls of the dead. But in the darkness he can at last see the light of home ahead.*

Wine-Dark Sea is dedicated to Jerry Junkin, without whom the piece would not exist. The second movement, "Immortal thread, so weak," telling of Kalypso's broken heart, is dedicated to Abby, without whom none of my music over the past ten years would exist.

- Program notes courtesy of the composer

 **Daniel Gallagher** (born 1992) is a second-year graduate student at Illinois State University, where he is pursuing a M.M. in Flute Performance. Daniel earned a B.A. in Music and graduated *magna cum laude* from Luther College in 2014. While at Luther, Daniel studied flute with Dr. Carol Hester and Dr. Lorie Scott, served as principal flute in the Luther College Symphony and Chamber Orchestras, and accepted membership into the honor societies Pi Kappa Lambda and Phi Beta Kappa. In January of 2011 he traveled to Vienna, Austria as a member of the Luther College Symphony Orchestra and performed in several historical venues, including the Wiener Konzerthaus. Currently, Daniel studies flute with Dr. Kimberly Risinger and performs with the ISU Symphony Orchestra and the ISU Wind Symphony. In the 2014-2015



school year, Daniel received the *Honorable Mention* in the ISU Concerto-Aria Competition and was a winner of the ISU Band Concerto Competition. This past summer, Daniel auditioned for the Flute 2 opening in the Rockford Symphony Orchestra and was selected as runner-up for the position. He will perform with the group as a substitute musician in October. Additionally, Daniel was one of five alumni flutists from Luther College invited to participate in *Brooke Joyce's Music in the Shape of a Pear* recital series, which is dedicated to performing and premiering works by living composers. After graduation, Daniel hopes to continue his education through a doctoral program in flute performance.

- Program notes courtesy of the soloist

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# Wind Symphony Personnel

Dr. Martin H. Seggelke, *conductor*

## Flute

Alexandra Clay  
Miranda DeBretto  
Daniel Gallagher  
Mark Grigoletti  
Pam Schuett\*  
Casey Sukel

## Oboe

Kaitlyn Biegelmann  
David Merz\*  
Terri Rogers (also English Horn)

## Bassoon

Veronica Dapper\*  
Matthew Jewell\*

## Contrabassoon

Arturo Montaña

## Clarinet

Alexandra Armellino  
Brian Do  
Beth Hildenbrand\*  
Marissa Poel  
Tim Recio  
Colby Spengler\*  
Nicha Sukittiyanon  
Nuvee Thammikasakul

## Bass Clarinet

Andy Lucas  
Cassie Wieland

## Contrabass Clarinet

Jennifer Dudlak

## Saxophone

Devin Cano  
Riley Carter  
Christine Ewald  
Tre Wherry\*

## Horn

Calle Fitzgerald  
Jack Gordon  
Kevin Krivosik  
Amanda Muscato\*  
Nelson Ruiz  
Emily Wolski

## Trumpet

Eli Denecke\*  
Nicole Gillotti  
Sean Hack  
Clinton Linkmeyer  
Michael Pranger

## Trombone

Aaron Gradberg\*  
Jordan Harvey  
Danny Tedeschi

## Bass Trombone

Michael Genson

## Euphonium

Sara Sneyd  
Sam Stauffer\*

## Tuba

Alex Finley  
Jacob Hilton\*

## Percussion

Lauren Bobarsky  
Francis Favis  
Elliott Godinez  
Kevin Greene  
Matt James  
Mallory Konstans\*  
Kyle Singer

## String Bass

Laura Bass\*  
Ana Miller

## Piano/Celesta

Seung-Kyung Baek\*

## Harp

Molly Madden

Acknowledging the important contributions of all ensemble members, this list is in alphabetical order.

\*Denotes Section Leader



## **THANK YOU**

### ***Illinois State University College of Fine Arts***

Jean Miller, *Dean*

John Walker, Pete Guither, Sherri Zeck,

Laurie Merriman, and Janet Tulley

### ***Illinois State University School of Music***

A. Oforiwaa Aduonum, *Ethnomusicology*  
Allison Alcorn, *Music History*  
Debra Austin, *Voice*  
Mark Babbitt, *Trombone*  
Johnathan Beckett, *Jazz Studies*  
Glenn Block, *Orchestra and Conducting*  
Connie Bryant, *Bands Administrative Clerk*  
Karyl K. Carlson, *Director of Choral Activities*  
Renee Chernick, *Piano*  
David Collier, *Percussion and Associate Director*  
Andrea Crimmins, *Music Therapy*  
Peggy Dehaven, *Office Support Specialist*  
Anne Dervin, *Clarinet*  
Judith Dicker, *Oboe*  
Michael Dicker, *Bassoon*  
Geoffrey Duce, *Piano*  
Thomas Faux, *Ethnomusicology*  
Angelo Favis, *Graduate Coordinator and Guitar*  
Timothy Fredstrom, *Director of Honors Program*  
Sarah Gentry, *Violin*  
Amy Gilreath, *Trumpet*  
David Gresham, *Clarinet*  
Mark Grizzard, *Men's Glee Club*  
Christine Hansen, *Lead Academic Advisor*  
Kevin Hart, *Jazz Piano and Theory*  
Martha Horst, *Theory and Composition*  
Mona Hubbard, *Office Manager*  
Joshua Keeling, *Theory and Composition*  
John Michael Koch, *Vocal Arts Coordinator*  
Shela Bondurant Koehler, *Music Education*  
William Koehler, *String Bass and Music Education*  
Marie Labonville, *Musicology*  
Katherine J. Lewis, *Viola*  
Roy D. Magnuson, *Theory and Composition*  
Joseph Manfredo, *Music Education*  
Leslie A. Manfredo, *Choir, Music Education,  
and Curriculum*

Thomas Marko, *Director of Jazz Studies*  
Rose Marshack, *Music Business and Arts Technology*  
Kimberly McCord, *Music Education*  
Carlyn Morenus, *Piano*  
Kristin Moroni, *Voice*  
Emily Mullin, *Therapy*  
Joe Neisler, *Horn*  
Paul Nolen, *Saxophone*  
Maureen Parker, *Administrative Clerk*  
Stephen B. Parsons, *Director*  
Frank R. Payton, Jr., *Music Education*  
Adriana Ransom, *Cello/ String Project/ CSA*  
Christiana Reader, *General Education*  
Kim Risinger, *Flute*  
Cindy Ropp, *Music Therapy*  
Andy Rummel, *Euphonium and Tuba*  
Tim Schachtschneider, *SOM Facilities Manager*  
Carl Schimmel, *Composition*  
Daniel Peter Schuetz, *Voice*  
Martin H. Seggelke, *Director of Bands*  
Anne Shelley, *Milner Librarian*  
Debra Smith, *Music Education*  
Gavin Smith, *Assistant Director of Bands*  
Matthew Smith, *Arts Technology*  
David Snyder, *Music Education*  
Ben Stiers, *Percussion/ Assistant Director of Bands*  
Tuyen Tonnu, *Piano*  
Janet Tulley, *Assistant Dean*  
Rick Valentin, *Arts Technology*  
Justin Vickers, *Voice and Musicology*  
Michelle Vought, *Voice*  
Sharon Walsh, *Advisor*

#### *Band Graduate Teaching Assistants:*

Michael Barranco, Alexandra Clay, Aaron  
Gradberg, Jacob Hilton, Nelson Ruiz, and  
Shannon Shaffer