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11-13-2011

Student Ensemble: University Band, Symphonic Band, and Symphonic Winds

Jerusha Johnson, Conductor

Saul Garland, Conductor

Matt Drase, Conductor

Daniel A. Belongia, Conductor

Stephen K. Steele, Conductor

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

UNIVERSITY BAND

Jerusha Johnson, Saul Garland and
Matt Drase, *Conductors*

SYMPHONIC BAND

Daniel A. Belongia, *Conductor*

SYMPHONIC WINDS

Stephen K. Steele, *Conductor*

**Center for the Performing Arts
Sunday Afternoon
November 13, 2011
3:00 p.m.**

This is the sixty-fourth program of the 2011-2012 season

University Band

Samuel Hazo ***IN FLIGHT*** (2008)
(born 1966)

Vincent Persichetti ***SERENADE FOR BAND*** (1960)
(1915-1987)

- I. Pastoral
- II. Humoresque
- III. Nocturne
- IV. Intermezzo
- V. Capriccio

Vaclav Nelhybel ***FESTIVO*** (1968)
(1919-1966)

John Zdechlik ***CHORALE AND SHAKER DANCE*** (1972)
(born 1937)

Dmitri Shostakovich ***GALOP*** (1959)
(1906-1975)

Intermission

Symphonic Band

William Schuman ***GEORGE WASHINGTON BRIDGE*** (1954)
(1910-1992)

David Gillingham ***HEROES, LOST AND FALLEN*** (1989)
(born 1947)

Intermission

Symphonic Winds

Ralph Vaughan Williams ***SEA SONGS*** (1923)
(1872 - 1958)

Ronald Lo Presti ***ELEGY FOR A YOUNG AMERICAN*** (1964)
(1933 - 1985)

John Mackey ***REDLINE TANGO*** (2004)
(born 1973)

Program Notes

Samuel R. Hazo resides in Pittsburgh, Pennsylvania with his wife and three children. In 2003, Mr. Hazo became the first composer in history to be awarded the winner of both composition contests sponsored by the NBA. Mr. Hazo has composed for the professional, university, and public school levels, in addition to writing original scores for television, radio, and the stage. His original symphonic compositions include performances with actors Brook Shields, James Earl Jones, David Conrad, and David Kiley. Mr. Hazo served as composer-in-residence at Craig Kirchoff's University of Minnesota's 2003 conducting symposium.

In Flight was commissioned by Lincoln High School in Vincennes, Indiana. The flavor is certainly that of a celebration since it was originally inspired by my cousin Nicholas Romah's retirement as a full colonel fighter pilot from the USMC. In the score, one can even find many musical suggestions that mimic qualities of piloting a fighter jet such as combative motives, the serenity of the sky, the weightless feeling after a climb, breaking through the clouds, and even the shape of actual fighter aircraft maneuvers. Each theme is meant to sound exciting and uplifting, so transforming the piece to fit a 100 year anniversary celebration worked seamlessly.

-Samuel Hazo

Vincent Persichetti was born in Philadelphia and, as a pianist and organist, gained a great deal of performance experience while still in high school. He went on to attend the Philadelphia Conservatory and the Curtis Institute. Persichetti became head of Composition and Theory at the Philadelphia Conservatory until his appointment to a similar position at the Julliard School in 1947. Persichetti contributed many works to the concert band medium including *Pageant*, *Symphony No. 6* and *Psalm for Band*.

Serenade for Band was commissioned by Frank Battisti in 1960 for the Ithaca High School Band. Persichetti worked with the band and conducted the premier of the piece. The piece is characteristic of Persichetti's sparse scoring and use of polytonality. The tone colors of the wind band are flaunted in a humble way throughout the movements. The piece was a significant change from what people expected to hear in the sound of high school band repertoire. The work displays soft, subtle and intimate conversations between the voices of the wind band. The instrumentation is selective and introduces students to the instrument families in both chorale and solo chamber settings.

Vaclav Nelhybel immigrated to the United States from Czechoslovakia in 1957. Prior to his move to America, he studied composition, musicology, conducting and the organ at Prague University and the University of Fribourg, Switzerland. During his time in the United States, he was an active composer, conductor and

clinician through to his appointment as composer-in-residence at the University of Scranton in 1994. Nelhybel believed the wind band medium was as important as any other and designed his music to further the medium by making it accessible to student performers. *Festivo* includes antiphonal choirs of instrument families. Percussion punctuates the constant modal conversation between woodwinds and brasses.

John Zdechlik is a trumpeter whose music education began in the public schools of Minnesota. He received the Bachelor of Education degree from the University of Minnesota in 1957. After a few years as a music teacher, Zdechlik returned to the University of Minnesota, where he received the master's degree in theory and composition. He was a faculty member both during and after his graduate work, but decided to pursue a PhD in composition and theory, which he completed in 1970. He then accepted a position at Lakewood Community College, where today he is Chair of the Department of Music and Band Director. He is best known for composing in theme and variation form.

The title, *Chorale and Shaker Dance*, refers to the principle sections of the composition, the opening chorale, and the set of variations on the Shaker hymn, "Tis a Gift to be Simple." Written in 1972, it was commissioned by the Jefferson High School Band of Bloomington, Minnesota. The premiere took place at the National MENC Convention in 1972. Composed in a theme and variation form, the sectional structure is straightforward, making it a good introduction to variation form for any ensemble.

Dmitri Shostakovich was one of the foremost twentieth-century Soviet composers. He showed no bent for music until age nine, when he started lessons with his mother, a piano teacher. In scarcely a month he was playing simple classics and trying to compose, and at 11, he performed Bach's entire Well-Tempered Clavier. The sensational premiere in 1926 of his First Symphony and its subsequent successes abroad identified him as the leading young composer in Russia after the Revolutions of 1917. Shostakovich's career evolved in the constant glare of publicity. He was chastised along with Sergei Prokofiev in 1948 for "formalistic excesses" counter to the spirit of Socialist realism. Following Prokofiev's death in 1953 and his own admission into the Communist party in 1960, Shostakovich was widely acclaimed the foremost Soviet composer, a position still unchallenged at the time of his death. Folk music, humor, and altered harmonies are all a part of Shostakovich's musical language.

Shostakovich's use of rhythmic vitality and rich melodies, which are frequently reminiscent of traditional Romani folk melodies, distinguish his music. *Galop* is taken from the musical comedy "Moscow, Cheremushky," a three-act operetta that premiered in Moscow on January 24, 1959.

William Schuman was the second child of Samuel and Rachel Schuman. In 1928, Schuman entered New York University to prepare for a business degree at

the School of Commerce, while at the same time working for an advertising agency. He continued to collaborate on pop songs with E. B. Marks, Jr., an old friend from summer camp, and also created some forty songs with lyricist Frank Loesser, a neighbor who was also at the beginning of his career. Loesser's first publication, in fact, was a song with music by Schuman. Together they wrote many songs for radio, vaudeville, and nightclub acts. In April 1930, having attended his first professional symphony orchestra concert, Schuman suddenly realized that baseball, business, and popular music must be relegated to subsidiary positions in favor of composing "classical" or concert music.

Schuman earned a B.S. in music education from the Teachers College of Columbia University. In the fall of 1935, Schuman settled into his first teaching position, at Sarah Lawrence College, Bronxville, N.Y., where he remained on the faculty for a decade. In 1937, he earned an MA degree from Columbia University. In 1944 G. Schirmer, Inc., appointed Schuman Director of Publications. He began work there even before leaving the Sarah Lawrence faculty and continued to serve Schirmer as Special Publications Consultant after moving in 1945 to his next post, the presidency of The Juilliard School. During the 1940s he received his first of many honorary doctorates and was awarded the first Pulitzer Prize ever given in the field of musical composition.

Program Note by William Schuman:

There are a few days in the year when I do not see *George Washington Bridge*. I pass it on my way to work as I drive along the Henry Hudson Parkway on the New York shore. Ever since my student days when I watched the progress of its construction, this bridge has had for me an almost human personality, and this personality is astonishingly varied, assuming different moods depending on the time of day or night, the weather, the traffic and, of course, my own mood as I pass by.

I have walked across it late at night when it was shrouded in fog, and during the brilliant sunshine hours of midday. I have driven over it countless times and passed under it on boats. Coming to New York City by air, sometimes I have been lucky enough to fly right over it. It is difficult to imagine a more gracious welcome or dramatic entry to the great metropolis.

David Gillingham earned Bachelor and Master Degrees in Instrumental Music Education from the University of Wisconsin-Oshkosh and the PhD in Music Theory/Composition from Michigan State University. Many of his works for winds are now considered standards in the repertoire. His

Currently, Dr. Gillingham is Professor of Music at Central Michigan University and the recipient of the Excellence in Teaching Award (1990), a Summer Fellowship (1991), a Research Professorship (1995), and most recently, the President's Research Investment Fund grant for his co-authorship of a proposal to establish an International Center for New Music at Central Michigan University. He is a member of ASCAP and has been receiving the ASCAP Standard Award for Composers of Concert Music since 1996.

Heroes Lost and Fallen (A Vietnam Memorial) is a tone poem for symphonic band based on the following poem by the composer:

Banish our thoughts
From this grueling war.
Let Suffering and Death
Rule no more.

Resolve this conflict
In hearts so sullen
And bring eternal peace
To the heroes, lost and fallen.

The work opens with an air of mysteriousness on a sustained sonority by bowed vibraphone with marimba tremolo. There are interspersed motives suggesting trumpet calls and quotes from the Star Spangled Banner and the Vietnamese National Anthem. This beginning section reflects the uncertainty and instability before war. Following is a warm and consonant chorale in the low brass alluding to the world ideal of peace and serenity. This section segues into a sort of slow "march to war". Just as the realization of the inevitability of war increases, so does this section increase in dynamic and dissonant intensity. Climaxing the section are quotes from the Star Spangled Banner and Taps. The ensuing section expresses the war itself with driving rhythms, dense textures, chaotic accompanimental motives and sinister themes. Growing in intensity, the section culminates with haunting "trumpet calls" alternated between trumpets and horns followed by four hammered articulations of a tone cluster. A thunderous roll of drums then elides into the next section where the consonant choral of "peace" reasserts itself, this time amidst the continuing conflict of war, suggesting that somehow "Good" will triumph over "Evil". Both the chorale and the conflicting forces fade away and a short dirge-like section follows based on the opening motive of the chorale, signifying destruction, death and aftermath. But, the ever present force of "Good" emerges and a serene, yet powerful theme is stated, beginning in the horns. The theme grows to a glorious climax, diminishes and settles into C Major, the "key of the earth". A unison "C", with underlying tumultuous articulations by the drums, culminates the work.....the drums reminding us that the threat of war will always be present.

Program Note from the Printed Score

Ralph Vaughan Williams spent two years between school and university in musical study at the Royal College of Music. After earning a degree at Cambridge, he returned to the Royal College in London for further study, then visited Germany, where he heard the Wagnerian music dramas and stayed to study with Max Bruch. He returned to England to receive a doctorate in music at Cambridge. With his friend, Gustav Holst, Vaughan Williams cut the ties that had bound English music to Germany and Italy. Instead of looking for good models on the Continent, these two young Englishmen decided to seek them at home in England's own past.

Written for British military band in 1924, *Sea Songs* is a single-movement composition based on three English sailing songs. The first of these, *Princess Royal*, briskly begins the work. The melody is delightful, with a lightly played eighth-note accompaniment propelling this section effortlessly onward. The second melody, *Admiral Benbow*, also referred to as *The Brother Tar's Song*, is bold in nature, continuing the *allegro* tempo of the opening. The melody of the final ballad, *Portsmouth*, is written in an expressive and flowing *cantabile* style. A quick repeat of the first two songs brings the work to its conclusion.

Ronald Lo Presti was born in Williamstown, Massachusetts. He was a graduate of the Eastman School of Music and a former Ford Foundation composer-in-residence. He taught at Texas Technical University, Indiana State College, as well as Arizona State University. Lo Presti was the recipient of several Ford Foundation grants to young American composers.

The *Elegy For a Young American* was written in 1964 and is dedicated to the memory of President John F. Kennedy. The many stages of mourning can be felt as the work unfolds. A quiet *adagio* sets a tone of respect and solemnity in the beginning. Feelings of shock and denial are reflected by the dynamics and octave jumps in the melody. Anger and remorse express themselves, but they are replaced with a resolution of the loss and an *allegro* celebration of the contributions of this great American. The *maestoso* closing reminds us again of our loss and the ending chimes leave us with a sense of acceptance and peace.

John Mackey holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those mediums for the past few years.

Redline Tango takes its title from two sources. The first is the common term of "redlining an engine," or, pushing it to the limit. In the case of this score, "redline" also refers to the "red line," or the IRT subway line (2 & 3 trains) of the New York subway system, which is the train that goes between my apartment on the Upper West Side of Manhattan and BAM, where this work was premiered.

The work is in three sections. The first section is the initial virtuosic "redlining" section, with constantly-driving 16th-notes and a gradual increase in intensity. After the peak comes the second section, the "tango," which is rather light but demented, and even a bit sleazy. The material for the tango is derived directly from the first section of the work. A transition leads us back to an even "redder" version of the first section, with one final pop at the end.

University Band Personnel

Piccolo

Amy Brundridge, *Orland Park*

Flute

Sammi Angelakos, *Seneca*

Julie Arentsen, *Downers Grove*

Amy Brundridge, *Orland Park*

Andrea Darveau, *Mendota*

Tamara Grindley, *Farmer City*

Rachael Haney, *Downers Grove*

Taylor Kremer, *Crystal Lake*

Colleen McDermott, *Joliet*

Claire Reibel, *Mt. Prospect*

Kristen Salomon, *Lake Villa*

Paige Stabrawa, *Naperville*

Oboe

Alyssa Vierneza, *Des Plaines*

Clarinet

Samantha Bell-Brown, *Wheeling*

Rachel Bohlmann, *Ashkum*

Chase Brackemeyer, *Auburn*

Erin Collins, *Mokena*

Nicholas DiSalvio, *Manahawkin, NJ*

Kerry Garvey, *Worth*

JoeyLauren Jiracek, *Mokena*

John Loving, *Normal*

Maddy Marchini, *Dekalb*

Anna Minter, *Glen Ellyn*

Molly Stevens, *Streator*

Savannah Stucki, *Crescent City*

Bass Clarinet

Niko Xamplas, *Skokie*

Bassoon

Kyle Barshinger, *Galesburg*

Amanda Nelson, *Galesburg*

Alto Saxophone

George Dikun, *Harvard*

Jared Logan, *Rock Island*

Beth Rocke, *Morton*

Rob Wolter, *Chillicothe*

Jada Woodley, *Alsip*

Tom Zuzuly, *Geneva*

Tenor Saxophone

Matt Certa, *Coal City*

Bari Saxophone

Dane Thompson, *Lake in the Hills*

Horn

Elizabeth Bebel, *Naperville*

Andrew Steinacher, *Alton*

Emaline Stendback, *Pittsfield*

Trumpet

Molly Fogel, *Crystal Lake*

Steven Franger, *Aurora*

Laura Fuechsl, *Wheaton*

Alise Gromala, *Peotone*

Sarah Hall, *Danville*

Ryan Hentschel, *Homewood*

Billy Keene, *Ottawa*

Spencer Kibbler, *Vernon Hills*

Melanie Kogol, *Chicago*

Tom O'Hearn, *Woodridge*

Michael Ruffatti, *Gardner*

Nathan Titus, *Bloomington*

Trombone

Christopher Bereolos, *Jefferson, IA*

Joey Fontanetta, *Joliet*

Jenna Hartnett, *Skokie*

Hilary Znaniecki, *Peru*

Euphonium

Kaitlin King, *Lombard*

Billy Martinez, *Gurnee*

Tuba

Lucas Chamberlain, *Normal*

Claire Perez, *Lombard*

Percussion

Kristin Beesley, *Roswell, GA*

Ryan Fernandez, *Beecher*

Ryan Helenthal, *Normal*

Trevor Rickerd, *Marengo*

Victoria Waddell, *Mahomet*

Symphonic Band Personnel

Flute

Tanner Conroyd, *St. Charles*
Jamie Kennett, *Geneseo*
Sara Reis, *Frankfort*
Meghan Rich, *Oswego*
Brenna Martin, *Bloomington*
Kathryn Kilduski, *Metamora*
Melissa Bebel, *Naperville*

Oboe

Kate Donnell, *Aurora*
Samantha Dosek, *Niles*
Teresa Rogers, *Palatine*
Lisa Beymer, *Lansing*

Clarinet

Tara Davis, *New Berlin*
Sam Hord, *Winnetka*
Andy Lucas, *Huntley*
Elizabeth Rennwanz, *Cary*
Katie Sobkoviak, *New Lenox*
Caitlin Sawyer, *Russellville, AR*
Maria Mathine, *St Joseph*

Bass Clarinet

Rebecca Duxler, *Buffalo Grove*
Zachary Hilligoss, *Paxton*

Bassoon

Aston Karner, *Itasca*

Saxophones

Megan Mitchell, *Freeburg*
Trenell Wherry-Smith, *Lockport*
Michael Basile, *Chicago Heights*
Katie Elsen, *Orland Park*
Tyler Guenther, *Wheaton*
Jeffrey Blinks, *Aurora*

Horn

Kevin Krivosik, *Hanover Park*
Tyler Sutton, *Chillicothe*
Emma Danch, *Vernon Hills*
Justin Johnson, *Livonia, MI*
Stephanie Solomon, *Buffalo Grove*
Scott Whitman, *Rockford*
Monica Gunther, *Glenview*
Hillary Heinz, *Bloomington*

Trumpet/Cornet

Kris Bence, *Arden, NC*
Anthony Greer, *Silvis*
Laura Kuczek, *Byron*
Mary Cate Hansen, *Monticello*
Aaron Washington, *Chicago Heights*
Tristan Burgmann, *O'Fallon*
Andrew Torbert, *Clinton*
Katelyn Hays, *Ottawa*
Weston Brabeck, *Cary*
Vinny Olsauskas, *Palos Hills*
Elizabeth Alberts, *McLean*

Trombone

Michael Mealey, *Vernon Hills*
Cameron Kotovsky, *Naperville*
Jeremy Sims, *Northbrook*
Tom Flynn, *Vernon Hills*
Logan Hammel, *Naperville*

Euphonium

Sara Sneyd, *Geneseo*
Sam Stauffer, *Dunlap*

Tuba

Kevin Kallas, *Aurora*
Stephen Reid, *Hoffman Estates*
Thomas Conard, *Aurora*
Eric Ferguson, *Oak Forest*

String Bass

Micky Rivera, *Arcola*

Piano

Matthew Merz, *Edwardsville*

Percussion

Paula Tuttle, *Somonauk*
Scott Grigoletto, *Elmhurst*
Alec Levy, *Deerfield*
Jacob Beinborn, *Rantoul*
Robert Botwinski, *Naperville*
Charlie Stonehill, *Bartlett*
Spenser Cullumber, *Indianapolis, IN*
Brad Bauman, *Vernon Hills*
Kyle Singer, *Chicago Ridge*

Symphonic Winds Personnel

Flute

Kristen Beesley, *Roswell, GA*
Kaitlin King, *Lombard*
Erica Collins, *Chicago Heights*
Miranda DeBretto, *Negaunee, MI*
Casey Sukel, *Huntley*
Jennifer Jones, *Morton*

Oboe/English Horn

Jaimie Connelly, *Lemont*
Eliot Driver, *Morrison*
Jenna Blayney, *Geneva*
Linnea Couture, *Palos Heights*

E-Flat Clarinet

Jennifer Dudlak, *Park Ridge*

Clarinet

Sara Curcio, *Vernon Hills*
Alberto Mantovano, *Crystal Lake*
Joel Studebaker, *Streamwood*
Catherine Holland, *Normal*
Nathan Gross, *Lockport*
Fernando Jimenez Jr., *Bolingbrook*

Bass Clarinet

Brenda Dratnol, *Carol Stream*
Paul White, *Plainfield*

Bassoon

Samantha DeCarlo, *Carol Stream*
Yazmin Torres, *Schaumburg*

Alto Saxophone

Teresa Finegan, *Palatine*
Patrick Kelly, *Park Ridge*
Matt Drase, *Ft. Collins, CO*

Tenor Saxophone

Nicholas DiSalvio, *Manahawkin, NJ*

Bari Saxophone

Tyler Rosenblume, *Aurora*

Horn

Alex Carlson, *Marengo*
Joey Fontanetta, *Joliet*
Amanda Muscato, *Oswego*
Emily Mullin, *Oswego*
Amy Vasel, *Bloomington*

Trumpet

Karol Domalik, *Lemont*
Matt Foster, *Morton*
Philip Carter, *Collinsville*
Charlie Mueller, *Park Ridge*
Joey Blunk, *Lisle*
Eli Denecke, *Macomb*

Trombone

Riley Leitch, *Mattoon*
Jordon Harris, *Farmer City*
Nathaniel Geiger, *Champaign*

Bass Trombone

Grant Unnerstall, *Columbia*

Euphonium

Beth Rocke, *Morton*
Morgan McWethy, *Oswego*
Nathan Seals, *Normal*
Jeff Byrnes, *Hickory Hills*

Tuba

Jason Lindsey, *Bloomington*
Trevor Peterson, *Macomb*
Eric Jordan, *Joliet*

String Bass

Laura Bass, *Vernon Hills*

Percussion

Aaron Gates, *Paxton*
Kevin Ranney, *Champaign*
Rachel Manago, *Lockport*
TJ Mitchell, *Arlington Heights*
Kevin Greene, *Orland Park*
Thomas J. Ford, *River Forest*

Fall Illinois State University Band Events

Wind Symphony

Thursday, November 17 8:00 p.m.
Sea Dreams – David Maslanka
(Nancy O’Neill and Saul Garland soloists)

CPA

Premiere performance:
Symphony No. 9 - David Maslanka