

Illinois State University ISU ReD: Research and eData

School of Music Programs

Music

3-23-2016

Student Ensemble: Symphonic Winds

Martin H. Seggelke, Conductor

Derek Carter, ISU Bands Composition Competition Contest Winner

Pam Schuett, 2016 Concerto/Aria Competition Winner

Follow this and additional works at: <https://ir.library.illinoisstate.edu/somp>

 Part of the [Music Performance Commons](#)

Recommended Citation

Seggelke,, Martin H. Conductor; Carter,, Derek ISU Bands Composition Competition Contest Winner; and Schuett,, Pam 2016 Concerto/Aria Competition Winner, "Student Ensemble: Symphonic Winds" (2016). *School of Music Programs*. 161.
<https://ir.library.illinoisstate.edu/somp/161>

This Concert Program is brought to you for free and open access by the Music at ISU ReD: Research and eData. It has been accepted for inclusion in School of Music Programs by an authorized administrator of ISU ReD: Research and eData. For more information, please contact ISUReD@ilstu.edu.

Illinois State University
College of Fine Arts
School of Music

Symphonic Winds

Martin H. Seggelke, *Conductor*

Derek Carter, *2016 ISU Bands Composition Competition Contest Winner*

Pam Schuett, *2016 Concerto/Aria Competition Winner*

Center for the Performing Arts
Wednesday Evening
March 23, 2016
8:00 p.m.

This is the one hundred and thirty-third program of the 2015-2016 season.

Program

*Please silence all electronic devices for the duration of the concert.
It is prohibited to record any video or audio footage of any portion of today's performance.
Thank you.*

Funeral March (1866)

Edvard Grieg
(1843-1907)
7:00

the depths of the sea (2016)

World Premiere

Derek Carter
(born 1994)
6:00

Carmen Fantasy (1918)

Francois Borne
(1840-1920)
13:00

Pamela Schuett, Flute


Divertimento (1958)

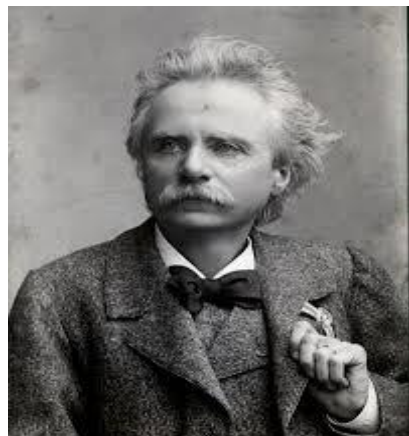
1. Overture
2. Scherzo
3. Song
4. Slavic Dance

Karel Husa
(born 1921)
9:30

Program Notes

Welcome to Illinois State University! Thank you for joining us for today's performance of the ISU Symphonic Winds. 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!

 **Edvard Grieg** (1843-1907) was born in Bergen, Norway, a city which is surrounded by high mountains, fiords, and the North Sea. A passionate exponent of Norwegian music, he became the best-known Scandinavian composer of the 19th century. Grieg studied music first with his mother, an excellent pianist. He had obvious talent, but his dislike for regimented study and routine exercises slowed his progress. Nevertheless, at the suggestion of the violinist Ole Bull, he was sent to the Leipzig Conservatory in 1858, and there he studied piano with Louis Plaidy, Ernst Wenzel, and Ignatz Moscheles, and theory with E. F. Richter, Moritz Hauptmann, and Carl Reinecke. In 1863 he studied informally with Niels Gade in Copenhagen, and in 1864 he helped his friend Rikard Nordraak and others found the Euterpe Society to promote Scandinavian music.




After Nordraak's premature death in 1866, Grieg traveled for a time in Italy, and then returned to Oslo to open the Norwegian Academy of Music and to conduct the Harmonia Society. In 1867, Grieg married his cousin, Nina Hagerup, a well-known singer for whom many of his songs were composed. He concertized regularly in numerous countries, including England, where he was awarded honorary doctorate degrees by Cambridge University in 1893, and Oxford University in 1906. He received many other honors, but preferred to live quietly at Troldhaugen, near Bergen. Now a museum, his home is maintained as it was then.

Grieg composed his most famous work, the *Piano Concerto*, when he was twenty-five. He was visiting in Denmark at this time, was a new father, and was extremely happy in his marriage. The concerto, an immediate success, was followed in 1874 by his incidental music to Isben's *Peer Gynt*; two orchestral suites arranged from this work were also very popular. An annuity of 1600 crowns (then about \$450) from the government enabled him to devote most of his time to composing. Grieg's large works, using Nordic themes at times in a German style, became well known, but were sometimes criticized for not sounding as natural as his shorter forms, which included numerous piano pieces, songs, and sonatas for violin and piano. Grieg lived to see the establishment of a national musical style in Norway and to also see his country gain its independence from Sweden. He died in Bergen in 1907.

~Courtesy of Program Notes for Band, Norman E Smith

Funeral March (1866). During a visit to Copenhagen in 1864, Grieg met Rikard Nordraak, a 22-year composer who had already written incidental music, including the national anthem, based on literary works by Bjornson. They became good friends and were making plans for a national school of music when Nordraak suddenly became ill and died. Grieg completed this march in his friend's memory in April 1866, a month after his death. After writing a version for piano, he arranged the piece for band. This moving processional is the work of a man who knew much sorrow in his life. While a student at Leipzig, Pleurisy destroyed his left lung, impairing his health for life. Sickness caused him to miss Nordraak's funeral, to delay receiving of an honorary doctorate from Cambridge a year later, to cancel several concert appearances, and to limit the length of his concert works. His only daughter died at 13 months. After his own death in 1907, *Funeral March* was performed in his memory.

~Courtesy of Program Notes for Band, Norman E Smith

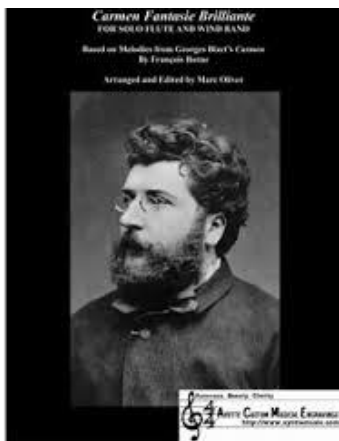
 **Derek Carter** (born 1994) is a composer and artist. He is currently a senior music composition major, attending Illinois State University hoping to graduate soon and go explore the world outside of Illinois. While at ISU, Derek has participated in the concert and marching bands, the handbell ensemble, and founded a new music ensemble. Always looking for the next project, Derek has collaborated with musicians, poets, directors, and choreographers to create new interdisciplinary works of art. When not writing music, you can find Derek drinking coffee, or enjoying literature and film.


~Biography courtesy of the composer



the depths of the sea (2016) Consciousness and life energy has always been of interest to me, both from a life and compositional standpoint. During the winter of 2014, my dark energies began to take over and I found myself engulfed by darkness. I began to envision consciousness as an ocean, and thought I had found the Marianas Trench. Always adventurous, I decided to explore my consciousness like a deep-sea diver. In the depths of the darkness, I found life, but no light to identify it. This has been the inspiration of the piece; formless energies emerging in and out of perception, surrounded by a dark stagnation. Although these “things” never become identified, we realize that there does not need to be any identification, and eventually we will find some sense of stability and comfort in the unknown, the darkness.

~Biography courtesy of the composer




 **Francois Borne** (1840-1920), sometimes spelled *Bourne*, was a French flautist, playing with the orchestra of the Bordeaux Opera House, composer, and professor at the Conservatoire de Musique de Toulouse. He is recognized for technical improvements to the flute. Furthermore, he is remembered today for his composition *Fantasie Brillante on Themes from Bizet's Carmen*, which is a staple of the Romantic flute repertoire.

~Biography courtesy of classicalcat.com

Carmen Fantasy (1918). After a short introduction, suggesting the doom that is sure to follow, the flute enters, and quickly introduces what sounds like an improvisation not heard in the opera. It suggests the fluttering of a bird (Carmen sings that "love is like a bird that flies when you try to catch it"). Shortly after this, there is the menacing "Fate Motive," which is repeated throughout the opera as an omen of death. The famous *Habanera* is played straight, without the impromptu quality of the previous section, but in the repeat, the flute plays variations on the theme over a traditional orchestral background. After this comes *Les Dragons d'Alcala*, a military number which was an *Entr'acte* in the opera; that is, an unsung interlude between acts. Then, while the orchestra plays the *Song of the Toréadors*, the flute improvises rapidly, and the work comes to a rousing close.

~Courtesy of manchestersymphonyorchestra.com

Pamela Schuett is in her second year of graduate studies in flute performance at Illinois State. She is currently the Graduate Teaching Assistant of the ISU flute studio. She earned a Bachelor of Music in performance from ISU in 2014. Pamela is principal flute of the ISU Wind Symphony and Symphony Orchestra. This is her second time soloing with an ISU ensemble, having previously won the orchestra division of the ISU Concerto/Aria Competition. Professionally, Pamela has performed with various groups in the community, including the Peoria Municipal Band and the Illinois Shakespeare Festival. She plans to continue her education and pursue a Doctor of Musical Arts degree.

 **Karel Husa** (born 1921) studied at the Prague Conservatory in his native Czechoslovakia and at the Paris Conservatory where his teachers were Arthur Honegger and Nadia Boulanger. He was widely respected as a composer and conductor before coming to the United States in 1949. Many of his compositions illustrate the successful amalgamation of 12-tone technique with Czech melody, rhythm, and brilliant colors. He was awarded the Pulitzer Prize in Music in 1969 for his *String Quartet No. 3*, one of a long list of compositions written for a variety of musical media. He won the \$150,000 Grawemeyer Award from the University of Louisville for his *Cello Concerto*, written in 1989. Husa's *Music for Prague 1968*, (written as a result of the Soviet invasion of his native city) has won much praise in performances throughout the world. In 1995 he received the Czech Republic's State Medal Award of Merit, the nation's highest civilian award. Other awards include honorary doctorate degrees from the Cleveland Institute and from Mount Saint Vincent, Coe, and Baldwin-Wallace colleges. Husa currently teaches composition and conducts the orchestra at Cornell University.



~Biography courtesy Program Notes for Band, Norman E Smith

Divertimento for Brass and Percussion (1958) is a tonal piece illustrating the Czech dance rhythms and melodies in a contemporary setting. It consists of four modest movements, calling for three trumpets, four horns, three trombones, tuba, and two percussion. Husa composed *Divertimento* early in his tenure at Cornell. The *Divertimento* is a re-orchestrated, four-movement excerpt of his *Eight Czech Duets* for four-hand piano. Husa dedicated the duets to his young daughters, wanting to share with them his interpretation of their Czech heritage. The work received its premiere in February 1960 by the Ithaca Brass Ensemble with Robert Prins conducting.

~Courtesy of lonestarwindorchestra.com

Symphonic Winds Personnel

Dr. Martin H. Seggelke, *conductor*

Flute

Heather Elfine
Tamara Grindley
Natalie Hoijer*
Lauryn Manoni
Carly Piland*
Ben Wyland

Oboe

Kaitlyn Biegelmann*
Samantha Rizzi
Brody Felix

Bassoon

Courtney Baltzer
Katelyn Fix*
Emma Scalf

Clarinet

Alex Armellino
Tyler Devault
Lisa Frustaci
Andy Lucas
Tim Recio*
Savannah Robinson

Bass Clarinet

Matt Cornwall

Saxophone

Christine Angle
Mike Basile
Samantha Kubil*
Adam Unnerstall
Rachel Wolz
Laura Ziegler

Horn

Connor Bowman
Gina Daniele
Hannah Deitsch*
Ryan Starkey
Meagan Vassel

Trumpet

Alyson Bauman
Katie Harris*
Emily Hartzell
Casey Laughlin
Michael Roberts

Trombone

Chris Gumban*
Zach Hoffman
Justin O'Brian

Bass Trombone

A.J. Nemsick

Euphonium

Andrew McGowan*
Erik Eeg

Tuba

Mitchell Jones*
Sam Tedeschi
Derek Zimmerman

Percussion

Lauren Bobarsky*
Austin Koziol
Michael Suau
Brian Urquart
Kyle Waselewski

String Bass

Regan Berkshire

Piano

Yiseul Lee

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, Shari Zeck, *Associate Deans*

Laurie Merriman and Janet Tulley, *Assistant Deans*

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*
Tom 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*
Lauren Hunt, *Horn*
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*
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*
Gavin Smith, *Assistant Director of Bands*
Matthew Smith, *Arts Technology*
David Snyder, *Music Education*
Ben Stiers, *Percussion/ Assistant Director of Bands*
Tuyen Tonnu, *Piano*
Rick Valentin, *Arts Technology*
Janet Tulley, *Assistant Dean*
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, Shannon Shaffer

Upcoming Illinois State University Large Instrumental Ensemble Performances
Details and links to tickets at www.bandsilstu.edu

Monday - 04, April 2016

REDNOTE New Music Festival

8 PM

Kemp Recital Hall

Tuesday - 05, April 2016

REDNOTE New Music Festival

8 PM

Kemp Recital Hall

Wednesday - 06, April 2016

REDNOTE New Music Festival

8 PM

Kemp Recital Hall

Thursday - 07, April 2016

REDNOTE New Music Festival

8 PM

Kemp Recital Hall

Friday - 08, April 2016

GOLD SERIES: Jazz Festival featuring Randy Brecker

8 PM

Center for the Performing Arts (CPA)

Saturday - 09, April 2016

GOLD SERIES: Jazz Festival featuring Randy Brecker

8 PM

Center for the Performing Arts (CPA)

Saturday - 16, April 2016

State of Illinois Invitational Junior High School Concert Band Festival

8 AM

Center for the Performing Arts (CPA)

Sunday - 17, April 2016

GOLD SERIES: Symphonic Winds Concert

3 PM

Center for the Performing Arts (CPA)

Thursday - 21, April 2016

Symphonic Band & University Band

8 PM

Center for the Performing Arts (CPA)

Friday - 22, April 2016

State of Illinois Invitational High School Concert Band Festival

8 AM

Center for the Performing Arts (CPA)

Saturday - 23, April 2016

State of Illinois Invitational High School Concert Band Festival

8 AM

Center for the Performing Arts (CPA)

Sunday - 24, April 2016

Wind Symphony Concert

4 PM

Center for the Performing Arts (CPA)