

11-18-2015

Student Ensemble: Wind Symphony featuring Singers from Belle Voix

Martin H. Seggelke, Conductor

Leslie Manfredo, Belle Voix Conductor

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Illinois State University
College of Fine Arts
School of Music

Gold Series

Wind Symphony

and select singers from

Belle Voix

Martin H. Seggelke, *Conductor*
Leslie Manfredo, *Belle Voix Conductor*

Center for the Performing Arts
Wednesday Evening
November 18, 2015
8:00 p.m.

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

Program

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

Kinder (2014)

Arthur Honegger

Poem to precede the music

Philippa Kalisch, narrator

Symphony No. 3 'The Apocalyptic' (2014)

Thomas Trachsel

(born 1972)

68:00

I. Grave e molto marcato – Vivace

II. Scherzo


III. Warum?

IV. Warum ist es so?

V. Finale

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!

 **Thomas Trachsel** (b. 1972) received his first music lessons on the Zither at the age of eight. Afterwards he took lessons in trumpet and piano at the Högendorf Music School. He also studied theory privately with Arno Müller. At the Berne Music Academy, he studied wind band conducting, finishing in 2000 with distinction.

Currently, he conducts the symphonic band, 'Helvetia' Rütli-Tann, and the brass band, Matzendorf. He is also conductor of the Wind Band Week in St. Moritz, Switzerland. Furthermore, Trachsel works as a guest conductor; in 2008, he conducted the Banda Sinfonica La Artística Buñol, one of the leading bands in Spain. In 2011, he conducted the Netherlands Symphony Orchestra with the soloists Zoltan Kiss, Csaba Wagner, and Chris Holding at the Night of Brass during the Lättsch Trombone Festival in Enschede, Netherlands. He is also a music teacher at the district school in Gäu, Switzerland. Besides his teaching and conducting activities, Trachsel works as a freelance composer, writing mainly large-scale works of a symphonic character, including four symphonies, four sinfoniettas, and some symphonic poems.



- Biography courtesy of Stormworks

Symphony No. 3 'The Apocalyptic' (2014)

After the first symphony, *Melancholic*, in C minor, and the second symphony, *About the Fear of our Time*, in D minor, I have now completed my third symphony in D-flat minor. While C minor stands for a connection to earth and D minor is seen as more spiritual, D-flat minor stands – at least symbolically – for everything that exists between heaven and earth, visible and invisible. The title, *Apocalyptic*, is used in this sense, and thus, the work should not be considered as a symphonic poem that describes the day of the final judgement. Rather, the *Apocalyptic* stands for the threat coming from raging mental need. As in my first two symphonies, there is a main theme at the beginning. It is present throughout the whole symphony. So it can be seen as the real driving force of the music.

The first movement in D-flat minor, stands for the oppressive fear about an uncertain future. The Scherzo in D minor gives the impression of barbarian stomping, but only until the beginning of a melancholic trio in F minor. In the third movement, in D minor, the fourth in F minor, and the final movement, in B-flat minor, a women or a children's choir sing words by the Swiss author, Arthur Honegger (not to be confused with the composer of the same name), written especially for this symphony. It is a collection of indicting questions about the mental and moral situation of man, posed by children to the former generation.

To underline this whole symbolism, I composed the finale of the symphony as a big, triple fugue. At the climax of the final movement I combined the main themes of all three symphonies.

- Program notes courtesy of Stormworks and Dr. Martin Seggelke

Kinder

Arthur Honegger

Nackt kommen wir in diese Welt, warden angenommen, geliebt
und ihr habt uns ernährt, uns sprechen gelehrt,
uns eure Welt gezeigt, uns Blumen gegeben,
die Früchte der Bäume, die Früchte der Äcker,
die Fische in den Seen, die Tiere auf den Weiden,
die Tiere im Wald gezeigt, von ihnen erzählt.
Wie schön die erzählte Welt.
Wir lauschten entzückt, glaubten, was ihr erzählt, gezeigt habt.
Es war nicht die Wahrheit!
Wir sind gewachsen, wir sehen.
Was wir sehen erschreckt.
Wir lernen schnell, wir sehen mehr und mehr,
wir sehen noch mehr, wir sehen den Schrecken.
Das Unfassbare, das Grauen. Eine verwirrte Welt, ohne Skrupel.
Was habt ihr mit der Welt gemacht?
Warum die Wälder geschlagen? Die Urwälder gerodet?
Kinder sterben in den Narben der Wälder,
ertrinken in den reissenden Fluten,
verdursteten in Wüsten, schreien nach Wasser in gleissender Hitze.
Stürme fegen durch Dünen, Steppen verdorren.
Kinder schreien nach Wasser, Kinder sehen stumm in die Welt.
Ihre dunklen Augen fragen,
warum werden die Meere ihrer Schönheit, ihres Reichtums beraubt?
Was habt ihr uns versprochen, was habt ihr uns vorgesungen,
als wir in eure Augen blickten,
wir glaubten, ihr gebt uns eine gute Welt,
eine friedliche Welt, eine fröhliche Welt, eine harmonische Welt.
Wir haben geglaubt.
Die goldene Sonne der Freude, des Glücks, des Friedens, der Liebe.
Als wir das Licht der Welt erblickten, stammelten wir Mama,
Mama zu deinem Entzücken.
Innig, vertraut, liebevoll.
Noch wussten wir nichts.
Die Dunkelheit wurde kürzer.
Unsere Sinne erwachten, erlebten mehr und mehr.
Eindrücke. Ausdrücke. Erkennen. Offenbarung!
Erleben, erkennen, spüren!
Angst, Angst in uns, Angst mit uns. Todesangst!

Children

Arthur Honegger

Naked we come into this world; you took us in, loved us,
and you nourished us, taught us how to speak,
showed us your world, gave us flowers,
the fruits of the trees, the fruits of the fields,
showed us the fishes in the lakes, the animals in the pastures,
the animals in the forest, you told us about them.
How beautiful, that world about which you told us.
We delightedly listened, believed, what you told and showed us.
It was not the truth!
We have grown, we see.
What we see is scary.
We learn quickly, we see more and more,
we see ever more, we see the horror.
The incomprehensible, the terror. A confused world, without scruple.
What have you done to the world?
Why did you cut down the forests? Why did you clear the jungles?
Children are dying in the scars of the forests,
drowning in the raging floods,
dying of thirst in deserts, screaming for water in blistering heat.
Storms are blowing through dunes; steppes are withering.
Children are screaming for water; children mutely look at the world.
Their dark eyes are asking:
why are the seas being robbed of their beauty and their riches?
What did you promise us, what did you sing to us?
When we looked into your eyes,
we believed, you would give us a good world,
a peaceful world, a happy world, a world in harmony.
We did believe.
The golden sun of joy, luck, peace, and love.
When we first saw the light of this world, we stammered: Mom,
Mom to your delight.
Intimately, trustingly, lovingly.
We did not know anything, yet.
The darkness grew shorter.
Our senses awoke, and experienced more and more.
Impressions. Expressions. Recognition. Revelation!
To experience, to recognize, to feel!
Fear, fear in us, fear with us. Fear of death!

Vocal Text for Trachsel's *Symphony No. 3 'The Apocalyptic'*

Movement III

Warum?

Warum missbrauchen ein paar Wenige die Schätze dieser Welt?

Warum habt ihr uns Gottesfurcht gelehrt?

Zu wem sollen wir beten, wenn wir sehn dass ihr Gold anbetet?

Warum haben wenige die Macht, um diese Welt auszubeuten?

Warum?

Warum spüren wir die Macht des Satans, wenn ihr uns anlügt?

Warum tut ihr, vor dem ihr warnt?

Welt der Ungerechtigkeit,

Welt des Schreckens,

Welt der Kriege, der Zerstörung,

Welt des Unglaubens, der Zügellosigkeit,

Die Welt des Untergangs!

Was bleibt für uns?

Was bleibt für jene, die nach uns kommen?

Movement IV

Warum ist es so?

Warum tut ihr alles, was die Welt zerstört?

Warum denkt ihr nicht an uns?

An unsere Zukunft?

An unser kleines Glück?

An unsre Erde, unsre Seelen,

An unser Leben?

An uns denkt ihr nicht,

An unsre Zukunft.

Ist das die Zukunft, uns in die Wiege gelegt?

Lächeln versprochen, nichts gehalten.

Movement V

Wir werden es ändern!

Wir können es.

Wir bauen auf.

Licht soll leuchten, in den Herzen aller, in den Augen aller.

Denn diese Welt soll endlich Glück erfahren.

Translated Vocal Text for Trachsel's *Symphony No. 3 'The Apocalyptic'*

Movement III

Why?

Why is a small group abusing the treasures of this world?

Why did you teach us to fear God?

To whom shall we pray, as we watch you worshipping gold?

Why do very few people concentrate the power to exploit this world?

Why?

Why do we sense the power of Satan, when you tell us lies?

Why are you doing what you are warning us about?

World of injustice,

World of horror,

World of wars, of destruction,

World of faithlessness, of intemperance,

World of doom!

What remains for us?

What remains for those, who will come after us?

Movement IV

Why are things the way they are?

Why are you doing everything to destroy the world?

Why do you not think about us?

About our future?

About our small bit of luck?

About our earth, our souls,

About our lives?

You do not think about us,

About our future.

Is that the kind of future you placed in our cribs?

You promised smiles, and kept nothing.

Movement V

We will change it!

We can do it.

We will build.

Light shall shine in the hearts of all, in the eyes of all,

Because this world shall finally experience better fortune!

Wind Symphony Personnel

Dr. Martin H. Seggelke, *conductor*

Flute

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

Oboe/English Horn

Kaitlyn Biegelmann
David Merz*
Terri Rogers

Bassoon

Veronica Dapper*
Matthew Jewell*

Contrabassoon

Arturo Montaña Jr.

Clarinet

Alexandra Armellino
Brian Do
Beth Hildenbrand*
Andy Lucas
Marissa Poel
Tim Recio
Colby Spengler*
Nuvee Thammikasakul

Bass Clarinet

Cassie Wieland

Contrabass Clarinet

Jennifer Dudlak

Saxophone

Devin Cano
Riley Carter
Christine Ewald
Alex Pantazi
Tre Wherry*

Horn

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

Trumpet

Shauna Bracken
Tristan Burgmann
Eli Denecke*
Nicole Gillotti
Sean G. Hack
Clinton Linkmeyer
Michael Pranger
Shannon Shaffer

Trombone

Aaron Gradberg*
Jordan Harvey
Danny Tedeschi

Bass Trombone

Michael Genson

Euphonium

Sam Stauffer*
Sara Sneyd

Tuba

Alex Finley
Jacob Hilton*

Percussion

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

Piano

Seung-Kyung Baek*

String Bass

Laura Bass*
Ana Miller

Cello

Zoltan Csikos
Eric Friel
Jiyeon Hwang
Su Yuon Lee
Haeju Song

Harp

Molly Madden

Select Singers from Belle

Voix

Courtney Amm
Katherine Badger
Michaela Byrne
Katherine Cosenza
Julia Chung
Sage Cramer
Grace Damewood
Alize Graves
Logan Guttschow
Laura Hollingsworth
Kalin Huston
Emilia Kluz
Taylor Knowles
Kelly McCabe
Rachel Miller
Allysann Mohr
Emma Moran
Katelyn Morris
Rachel Pinto
Madeleine Puschautz
Rebecca Rexroat
Hannah Schueler
Jessica Thurman
Emily Weber
Mady Wetzell

Narration

Phillipa Kalisch

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, *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*

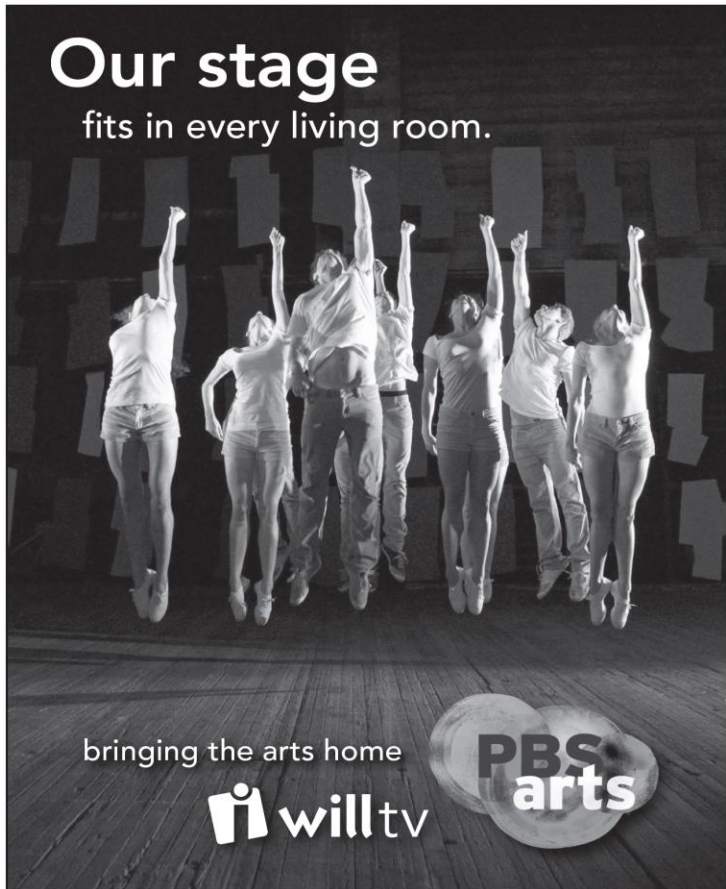
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