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Student Ensemble: University Band and Symphonic Band

Will Brocker, Conductor

Kyle Johnson, Conductor

Daniel A. Belongia, Conductor

Michael Colgrass, Guest Conductor

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Illinois State University
College of Fine Arts
School of Music

University Band

Will Bocker and Kyle Johnson, *Conductors*

Symphonic Band

Daniel A. Belongia, *Conductor*

Michael Colgrass, *Guest Composer*

Center for the Performing Arts
Wednesday Evening
April 24, 2013
8:00 PM

The one hundred and eighty-fifth program of the 2012–2013 season.

PROGRAM

UNIVERSITY BAND

JORDON HARRIS **Paradigm Shift** (2012)
(BORN 1991)

JOHN BARNES CHANCE **Elegy** (1971)
(1932-1972)

MICHAEL COLGRASS **The Beethoven Machine** (2003)
(BORN 1932)

RON NELSON **Courtly Airs and Dances** (1995)
(BORN 1929)

- I. Intrada*
- IV. Saltarello*
- V. Sarabande*
- VI. Allemande*

-INTERMISSION-

SYMPHONIC BAND

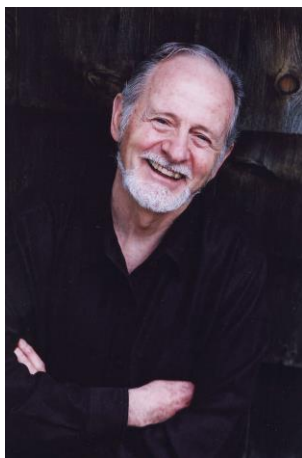
DIMITRI SHOSTAKOVICH **Festive Overture** (1965)
(1906-1975)
Transcribed by Donald Hunsberger

MICHAEL COLGRASS **Apache Lullaby** (2003)
(BORN 1932)

MICHAEL COLGRASS **Mysterious Village** (2006)
(BORN 1932)

NORMAN DELLO JOIO **Scenes from “The Louvre”** (1966)
(1913-2008)

- I. The Portals*
- II. Children’s Gallery*
- III. The Kings of France*
- IV. The Nativity Paintings*
- V. Finale*



Michael Colgrass (b. 1932) began his musical career in Chicago where his first professional experiences were as a jazz drummer (1944-49). He graduated from the University of Illinois in 1954 with a degree in performance and composition and his studies included training with Darius Milhaud at the Aspen Festival and Lukas Foss at Tanglewood. He served two years as timpanist in the Seventh Army Symphony Orchestra in Stuttgart, Germany and then spent eleven years supporting his composing as a freelance percussionist in New York City where his wide-ranging performance venues included the New York Philharmonic, American Ballet Theater, Dizzy Gillespie, the Modern Jazz

Quartet, the original West Side Story orchestra on Broadway, the Columbia Recording Orchestra's *Stravinsky Conducts Stravinsky* series, and numerous ballet, opera and jazz ensembles. He organized the percussion sections for Gunther Schuller's recordings and concerts, as well as for premieres of new works by John Cage, Elliott Carter, Edgard Varese, and many others. During this New York period he continued to study composition with Wallingford Riegger (1958) and Ben Weber (1958-60).

Colgrass has received commissions from the New York Philharmonic and The Boston Symphony (twice). Also the orchestras of Minnesota, Detroit, San Francisco, St.Louis, Pittsburgh, Washington, Toronto (twice), the National Arts Centre Orchestra (twice), The Canadian Broadcast Corporation, The Lincoln Center Chamber Music Society, the Manhattan and Muir String Quartets, The Brighton Festival in England, The Fromm and Ford Foundations, The Corporation for Public Broadcasting, and numerous other orchestras, chamber groups, choral groups and soloists.

He won 1978 Pulitzer Prize for Music for *Déjà vu*, which was commissioned and premiered by the New York Philharmonic. In addition, he received an Emmy Award in 1982 for a PBS documentary "Soundings: The Music of Michael Colgrass." He has been awarded two Guggenheim Fellowships, A Rockefeller Grant, First Prize in the Barlow and Sudler International Wind Ensemble Competitions, and the 1988 Jules Leger Prize for Chamber Music.

He has created a method of teaching children—and teachers—how to write music using graphics. In April of 2009 he did a project with the Middleton Regional High School in Nova Scotia, where high school students wrote seven pieces for band in three days and conducted them in public concert on the fourth. As a result, his method was adopted by the Nova Scotia education system for inclusion in the junior high curriculum. Most recently he had students at Toronto's Rockcliffe Middle School write a group composition for the Esprit

orchestra in three days, which was premiered on 25 May 2010 with Alex Pauk conducting.

Among his recent works are *Crossworlds* (2002) for flute piano and orchestra commissioned by the Boston Symphony Orchestra and premiered with soloists Marina Piccinini and Andreas Heafliker. *Pan Trio* was commissioned and premiered by Soundstreams Canada in 2005 and premiered by them with Liam Teague, steel drums, Sanya Eng, harp and Ryan Scott, percussion. *Side by Side* (2007) for harpsichord and altered piano with Joanne Kong as soloist, was commissioned by the Esprit Orchestra, the Boston Modern Orchestra Project (BMOP) and the Richmond Symphony Orchestra. *Zululand* (2010) for wind ensemble, was commissioned and premiered by the University of Wisconsin at River Falls.

As an author, Colgrass wrote "My Lessons With Kumi," a narrative/exercise book, outlining his techniques for performance and creativity. He lectures on personal development and gives workshops throughout the world on the psychology and technique of performance, in which participants do exercises from this book. His newest book, "Adventures of an American Composer," is published by Meredith Music and distributed by the Hal Leonard Corporation. See book website and blog: <http://www.colgrassadventures.com>.

He lives in Toronto and makes his living internationally as a composer. His wife, Ulla, is a journalist and editor who writes about music and the arts.

Program Notes

Originally from Farmer City, IL, **Jordon Harris** will soon graduate with a BM in composition. His compositional interests began while in high school playing trombone in band and bass guitar on the side as well as many failed arranging projects, songs and recordings. He enrolled in the school of music at Illinois State University in 2009 where he studied music education as well as composition with Martha Horst, Roy Magnuson, Alex Miller, Carl Schimmel and Chen Yao.

Paradigm Shift depicts my spiritual journey from adolescence to early adulthood. I was not exposed to mass amounts of cultural diversity until entering college. At that point I really began to question what my life was about and what I should strive for morally. In May of 2012 I took a train from Illinois to Montana with a copy of Herman Hesse's "Siddhartha" to read. Hesse's story tells of a young man from Nepal who vows to attain enlightenment through wandering and meditation, falls prey to temptation, and eventually returns to his vows. This novel sparked my interest in Buddhism and its emphasis on self-discovery and knowledge. The piece begins with a simple melody, folk-like, as described in the score representing my humble beginnings in a small town. The main melody is then exposed to a series of textural changes as it drives to a climax. After a moment of enlightenment the piece descends into an

introspective, self-seeking conclusion reminiscent of the beginning. Dedicated to Theo L. Harris (1924-2012), who taught me that it is ok to not be understood... as long as you know who you are.

John Barnes Chance John Barnes Chance (1932, Beaumont, Texas - 1972, Lexington, Kentucky) was an American composer. He began composing while still a high school student, while playing percussion in the school band and orchestra. He received the Bachelor and Master of Music degrees from the University of Texas, where he studied with Clifton Williams, Kent Kennan, and Paul Pisk. After studies at the University of Texas, Chance played with the Austin Symphony Orchestra, and also performed with the Fourth U.S. Army Band in San Antonio and the Eighth U.S. Army Band in Korea.

After leaving the army, Chance was selected by the Ford Foundation to be a part of the Young Composers Project. From 1960 through 1962 he was composer-in-residence at the Greensboro, North Carolina, public schools. It is there that he composed seven pieces for school ensembles including his first work for wind band. Throughout his short career, Chance composed for band, orchestra, chorus, chamber groups and solo instruments. His career was tragically ended when he was accidentally electrocuted in the back yard of his home in Lexington, Kentucky in 1972 at the age of 40.

Elegy was a reworking of *Blessed Are They That Mourn*, a composition for strings, horns, bass drum, and chorus, written while Chance was in Greensboro on the Ford Foundation Grant. *Elegy* was dedicated to and premiered by Bruce Burritt and the West Genessee Senior High School Band of Greensboro, North Carolina.

The Beethoven Machine for young band, is based on a sonatina written by Beethoven as a child. The band is divided into what I call the "Children's Orchestra," made up of the winds, and the "Adult Orchestra," which is made up of primarily brass instruments. A handful of musicians make up the third group, a funny-sounding little machine that somehow has the ability to crank out music in the style of Beethoven.

"The Machine" opens the piece, out of which comes the Children's Orchestra playing their playful version of Beethoven's melody. This music is answered by the Adult Orchestra in a more mature Beethoven style, almost like parents saying, "This is the way it should be." "The Machine" brings the children back in again, playing blissfully in their own light manner, and the adults respond in a minor key, ominously asserting their authority. As the music develops, the two orchestras gradually find a common ground and finally play together in one style and finish in harmony- though the astute listener will notice that the Adult Orchestra somehow got maneuvered into playing in the children's key (Bb)!

-Michael Colgrass

A native of Joliet, Illinois, **Ron Nelson** was born December 14, 1929. He received his bachelor of music degree in 1952, the master's degree in 1953, and the doctor of musical arts degree in 1957, all from the Eastman School of Music at the University of Rochester. He studied in France at the Ecole Normale de Musique and at the Paris Conservatory under a Fulbright Grant in 1955. Dr. Nelson joined the Brown University faculty the following year, and taught there until his retirement in 1993.

In 1991, Dr. Nelson was awarded the Acuff Chair of Excellence in the Creative Arts, the first musician to hold the chair. In 1993, his Passacaglia (Homage on B-A-C-H) made history by winning all three major wind band compositions – the National Association Prize, the American Bandmasters Association Ostwald Prize, and the Sudler International Prize. He was awarded the Medal of Honor of the John Philip Sousa Foundation in Washington, DC in 1994. In 2006, he was awarded an honorary doctorate from Oklahoma City University.

Dr. Nelson has received numerous commissions, including those from the National Symphony Orchestra, Rochester Philharmonic, the USAF Band and Chorus, Rhode Island Philharmonic, Aspen Music Festival, Brevard Music Center, Musashino Wind Ensemble, and countless colleges and universities. He has also received grants and awards from The Rockefeller Foundation, the Howard Foundation, ASCAP, and several from the National Endowment for the Arts.

Dr. Nelson has appeared as guest composer/conductor at a large number of colleges and universities, including Illinois, Yale, North Texas State, Western Michigan, Sam Houston, Lawrence, Dartmouth, Southern Maine, CalTech, MIT, and Princeton. He currently resides with his wife Michele in Scottsdale, Arizona.

Courtly Airs and Dances is a suite of Renaissance dances which were characteristic to five European countries during the 1500s. Three of the dances (Basse Dance, Pavane, and Allemande) are meant to emulate the music of Claude Gervaise by drawing on the style of his music as well as the characteristics of other compositions from that period. The festival opens with a fanfare-like Intrada followed by the Basse Danse (France), Pavane (England), Saltarello (Italy), Sarabande (Spain), and Allemande (Germany). The work was commissioned by the Hill Country Middle School Band from Austin, Texas; Cheryl Floyd, director.

-Program Note by Ron Nelson

Dmitri Shostakovich was born in St.Petersburg in 1906. Exceptionally talented, he entered the Petrograd Conservatory aged 13, studying piano and composition, and graduated in 1925 with his First Symphony op.10. Its

triumphant premiere in 1926 was followed by performances in Europe and the USA and, aged 19, Shostakovich was world-famous.

In his youth Shostakovich wrote much for the theatre, producing three ballets and two masterly operas: *The Nose* op.15 (1928) and *Lady Macbeth of the Mtsensk District* op.29 (1932). After fierce and public criticism in 1936, apparently instigated by Stalin himself, he changed direction and his output became predominately for the concert hall. Among a vast mass of orchestral, chamber and vocal music his two cycles of 15 symphonies and 15 string quartets stand supreme. Though still controversial, they are among the most frequently performed works of their century.

Of the symphonies the Fifth op.47 (1937), the Eighth op.65 (1943) and the Tenth op.93 (1953) have entered the standard repertoire everywhere. The modernist Fourth op. 43 (1936), long suppressed by the Soviet authorities, is now recognised as a masterpiece, while the Seventh op.60 (1941), written during the Siege of Leningrad, became a symbol of the wartime struggle throughout the Allied world.

In 1960, having withstood the attacks of '36 and '48, he gave in to pressure and joined the Communist Party. This capitulation caused personal misery and offended friends and colleagues. During this time he wrote, in three days, his String Quartet No.8 op.110 (1960), which he called 'an obituary for myself'. This work, which has found a wide audience, weaves quotations from his own music and scraps of other composers, Jewish music and a 19th century prison song into a powerful dramatic structure. Powerful in a different way is the Thirteenth Symphony op.113 (1962), for bass, chorus and orchestra, a campaigning work from the period of Khrushchev's Thaw, setting poems by Yevtushenko condemning anti-Semitism and injustice.

Shostakovich worked closely with some of the greatest performers of his time. Evgeny Mravinsky premiered many of his orchestral works, and for the violinist David Oistrakh and the cellist Mstislav Rostropovich he wrote a pair of concertos each. His two piano concertos, more light-hearted pieces, were composed respectively for himself and for his son Maxim.

In his last years Shostakovich suffered unremitting ill-health and spent long periods in hospitals and sanatoria. The music of his final period, including his last two symphonies, his late quartets, his final vocal cycles and his Viola Sonata op.147 (1975), is spare and dark, reflective of much anguish. He died in Moscow on 9th August 1975.

The *Festive Overture* in A major, Op. 96, was written by Dmitri Shostakovich in 1954 for a concert held at the Bolshoi Theatre in Moscow to commemorate the 37th anniversary of the October Revolution (which took place in 1917). The Bolshoi's conductor, Vassili Nebolsin, found himself without a

suitable new work to open the concert, and contacted Shostakovich just days before. The composer set to work on the overture with great speed, completing it in three days. He apparently based it on Glinka's *Ruslan and Ludmilla* overture (1842), and it features the same lively tempo and style of melody. Whilst the style reflects Shostakovich, the piece as a whole uses very conventional classical devices of form and harmony. Some commentators have suggested that the work secretly celebrates the death of Stalin the year before (1953). The overture begins with a fanfare in the brass, followed by a fast melody in the winds. The strings take up this melody and the piece reaches a climax with a four-note motif. Suddenly, the music reaches a more lyrical melody in the horns and cellos, although the tempo remains the same. Shostakovich develops this material in his typical style, using both themes in counterpoint, before the fanfare returns and leads to a rousing coda. The work is a standard piece of the orchestral repertoire. The transcription for concert band by Donald Hunsberger is also played by many bands all over the world. The overture featured in the 1980 Summer Olympics in Moscow and the 2009 Nobel Prize concert.

Apache Lullaby, for fifth grade band, is based on a melody I heard an Apache Indian mother singing to her child. I liked the simplicity of the melody, but wanted to add to it a quality of the supernatural, which I feel is the nature of native North American Indian music. So I altered the melody from the usual pentatonic scale of five notes and made it modal, which suggests to me a feeling of timelessness. Also at times a “dark” tone appears, suggesting an ominous element in keeping with Indian beliefs in Shamans and contact with the spirits.

The overall idea of the piece is simple: to present the beauty of the lullaby, and then vary it to convey the sense of mystery and power, poetry and heroism that I feel characterize native Indian philosophy.

But this is a tall order when writing a piece of music for beginners. Normally, I like to write solos and duets and group instruments into small ensembles, to vary the color and texture of the orchestration. But very young musicians feel more secure playing in unison with other instruments. This makes sense, since children's pieces need to serve the function of helping them develop confidence as performers while also enjoying the music and learning how to play their instruments. So how to write a piece for early beginners that is both easy to play and aesthetic was a daunting task for me, and I offer *Apache Lullaby* with a note of humility.

-Michael Colgrass

Colgrass states about *Mysterious Village*, “The village I envision is pure fantasy and could never exist anywhere in the world. It's a place I've never been and reflects a kind of life I've never experienced. Perhaps no one lives in this village and it is inhabited only by ghosts. This sense of the unknown is what inspired *Mysterious Village*. Though listeners will hear sounds that may suggest

ancient cultures, I hope they would also feel emotions that are common to us today. In spite of differing customs, values and beliefs, people everywhere and all through time seem to share the same feelings. So, it is not through intellect that we connect with people far away and long ago, but through emotions that never change. I'm hoping that this piece evokes a sense of wonder in listeners and a curiosity about those whom we may never meet, but with whom we share a universal human experience."

One of the master composers of his generation, **Norman Dello Joio** was true to his musical vision for over 95 years. Born into a distinguished family of church musicians in 1913, Dello Joio acquired the rudiments of his training as a pianist and organist at home, and by the age of 12 he was accomplished enough to substitute for his father, Casimir at the church where he was the music director, the Church of Our Lady of Mount Carmel in Manhattan. Additional organ studies with his well-known godfather, Pietro Yon were followed by studies at the All Hallows Institute (1926-30) and the College of the City of New York (1932-4). He began full-time musical training at the Institute of Musical Art (1933-38) and the Juilliard School of Music, graduate division, where his composition teacher was Bernard Wagenaar. In 1941 he decided to further hone his compositional skills by taking Paul Hindemith's summer composition class at the Berkshire Music Center in Tanglewood, and continued to study with the German master at Yale University from 1941 to 1943.

Over the years he has written in all the major genres of music from opera and ballet to solo piano, art songs, choral music and chamber music. However, it is as a writer of music for orchestra and string orchestra that he is probably best-known, and his works in this area have garnered him a New York Critics Circle Award (for Variations, Chaconne and Finale), a Pulitzer Prize (for Meditations on Ecclesiastes) and an Emmy (for his score for the television series, *The Louvre*). All of his music is deeply imbued with the flavor of medieval ecclesiasticism that he imbibed from an early age. The liturgical feeling of the musical ideas is cannily mixed with a modern, neo-tonal (frequently quartal and modal) harmonic vocabulary and a flair for moderately dissonant counterpoint. His orchestral approach is also distinctive in its balance of colorful flair and austerity.

Highly regarded as a teacher and administrator, Dello Joio has taught at Sarah Lawrence College, the Mannes College of Music and Boston University, where he served for many years as Dean of the School of Fine and Applied Arts. In 1959, he began a 14-year association with the Ford Foundation Contemporary Music Project for Creativity in Music Education. Dello Joio conceived and developed the project through which young composers were placed in high schools throughout the USA and subsidized while they wrote music for school ensembles of every type. The program clearly had a beneficial effect on his writing and led to a successful series of pieces for band and chorus.

Dello Joio's orchestral music has been performed by most of the major orchestras in the United States, including the Atlanta Symphony, Baltimore Symphony, Boston Symphony, Chicago Symphony, Indianapolis Symphony, Louisville Orchestra, New York Philharmonic, Philadelphia Orchestra, Pittsburgh Symphony, Utah Symphony, et al. In addition, several of his orchestral works have had a second life as successful ballets, *Meditations on Ecclesiastes* (*There Is a Time* – José Limon), *Serenade* (*Diversion of Angels* – Martha Graham) and *The Triumph of St. Joan* (*Seraphic Dialogues* – Martha Graham, among others).

University Band Personnel

Flute and Piccolo

Michael Basile
Melanie Francik
Maggie Johnson
Ashley Katz
Kristina Lopez
Grace LoDolce
Colleen McDermott
Jamie Moffit
Kristen Salomon

Oboe

Julie Arentsen
Emilee Green

Clarinet

Rachel Bohlmann
Gabriella Esquivel
Kerry Garvey
Jessica Hummel
Vicki Jackson
Kimberley Kleckler
Anna Minter
Savannah Robinson
Sarah Tutor

Bass Clarinet

Rebecca Hays
Jamie Orzechowski

Bassoon

Jordon Harris
Tre Wherry

Saxophones

Taylor Bauer
Moises Diaz
Christine Ewald
Rachel Herrman
Adonis Hill
Meghan Rich
Jeff Brynes

Saxophones (continued)

Ryan Johnson
Clarence Boyd
Sara Sneyd

Horn

Philip Carter
Eli Denecke
Amanda England
Julie Katrenak
Josue Morales

Trumpet

Krista Beddigs
Bianca Davies-Mears
Ryan Hentschel
David Hepler
Michael Kelly
TJ Mitchell

Trombone

Christopher Bereolos
Hillary Heinz
Mark Nakayama
Matt Swiec
Brad Windsor

Euphonium

Michael Crawford
Nathaniel Geiger

Tuba

Brody Felix
Claire Perez

Percussion

Philip Carter
Eli Denecke
Eric Ferguson
Luke Gloudeman
Jordon Harris
John Loving
Eric Poycker

Symphonic Band Personnel

Flute and Piccolo

Kalie Grable
Carly Piland
Tamara Grindley
Brenna Martin
Tanner Conroyd
Krista Yee

Oboe and English Horn

Terry Rogers
Bridget Gondek
Brody Felix
Lisa Beymer

Clarinet

Elizabeth Rennwanz
Brian Do
Mallory Webber
Cassie Wieland
Andy Lucus
Allison Kreps
Brenda Dratnol
Breana Brown

Low Clarinets

Katie Sobkoviak
Brandice Thompkins
Will Brocker

Bassoon

Tre Wherry
Amanda Clement

Alto Saxophone

Michael Basile
Jeff Blinks
Katie Elsen
Adam Unnerstall

Tenor Saxophone

Kai Harney
Tyler Guenther

Baritone Saxophone

Cody Barnett

Horn

Scott Whitman
Meagan Vasel
Monica Gunther
Conner Bowman
Gregory Sorrell

Trumpet

Tristan Burgmann
Weston Brabeck
Rachel Fehr
Anthony Greer
Lilly Brooks
Vinny Olsauskas
Josh Andrews

Trombone

Jeremy Sims
Jordon Harris
Jonathan Sabin
Logan Mammel

Euphonium

Paige Meisenheimer
Joshua Damore
Derek Carter
Evan Stalter

Tuba

Mitch Thermos
Erick Ferguson

String Bass

Matt Stewart

Piano

Erico Bezerra

Percussion

Tyler Bohac
Brenden Cabrera
Jorge Colon
Scott Grigoletto
Rachel Shorten
Hillary Ulman

Upcoming Concert

Illinois State University Wind Symphony

Sunday, April 28 - 3:00pm

Daniel A. Belongia, Conductor
Gary D. Green, Guest Conductor

Michael Colgrass, Guest Composer

Justin Vickers, Tenor
Brett Thole, Saxophone

Flash Black, Steve Danyew
Concert Suite, William Bolcom
Symphony No. 1, Frank Ticheli/Trans. Gary D. Green
Winds of Nagual, Michael Colgrass

THANK YOU

Illinois State University College of Fine Arts

Jim Major, Dean

Illinois State University School of Music

Stephen B. Parsons, Director
Tim Fredstrom, Associate Director

Wind and Percussion Faculty

Kim Risinger, Flute
Judith Dicker, Oboe
David Gresham, Clarinet
Michael Dicker, Bassoon
Paul Nolen, Saxophone
Joe Neisler, Horn
Amy Gilreath, Trumpet
Mark Babbit, Trombone
Andy Rummel, Euphonium and Tuba
David Collier, Percussion

Ben Stiers, CPA Concert Hall Manager