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4-25-2012

# Student Ensemble: University Band and Symphonic Band

Matt Drase, Conductor

Saul Garland, Conductor

Jerusha Johnson, Conductor

Daniel A. Belongia, Conductor

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

# University Band

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

# Symphonic Band

Daniel A. Belongia and Saul Garland, *Conductors*

The Illinois State University Bands dedicate this concert  
and future performances to  
Allison Christine Zak

**Center for the Performing Arts  
Wednesday Evening  
April 25, 2012**

**The two hundred and eighth program of the 2011–2012 season.**

**8:00 PM**

# ***PROGRAM***

## **UNIVERSITY BAND**

Charles Carter ***OVERTURE FOR WINDS*** (1959)  
(born 1926)

Frank Ticheli ***LOCH LOMOND*** (2002)  
(born 1958)

Jan Van Der Roost ***PUSZTA*** (1987)  
(born 1956) Andante moderato  
Allegro molto

Bruce Yurko ***IN MEMORIAM: KRISTINA*** (1995)  
(born 1957)

Robert Jager ***JUBILATE*** (1978)  
(born 1939)

*-INTERMISSION-*

Grand Puba Tuba Scholarship

presented by Andy Rummel

## **SYMPHONIC BAND**

Francis McBeth ***KADDISH*** (1976)  
(1933-2012)

Percy Aldridge Grainger ***COLONIAL SONG*** (1919)  
(1882-1961)

Michael Daugherty ***NIAGARA FALLS*** (1997)  
(Born 1954)

**Charles Carter** was born in Ponca City, Oklahoma on July 10, 1926. He grew up in Worthington, Ohio, and attended Ohio State University, the Eastman School of Music, and Florida State University. He taught low brass and was arranger for the Ohio State University Marching Band. Later, he became arranger for bands and a Professor of Theory and Composition at Florida State University. He has over thirty works for concert band.

**Overture for Winds** is a tuneful overture in familiar ABA form. The opening section's theme is robust and rhythmic. The second theme, slightly slower and expressive, is a free form based on the original idea. The last section is a repetition of the opening thematic ideas, building to a final climax.

**Frank Ticheli**, a native of Louisiana, received his masters and doctoral degrees in composition from the University of Michigan, where he studied with William Albright, George Wilson, Leslie Bassett and William Bolcom. His many compositions for the wind band have brought him numerous accolades. From 1991 to 1998 he was Composer in Residence of the Pacific Symphony Orchestra in Orange County, California. He currently lives in Los Angeles where he is an Associate Professor of Composition at the University of Southern California.

Ticheli's **Loch Lomond** is based on the Scottish folksong of the same name. The song tells the story of two Scottish soldiers who were imprisoned after their defeat by the English at the famous Battle of Culloden Moor on April 16, 1746. One soldier was to be executed, while the other was to be set free. According to Celtic legend if someone dies in a foreign land, his spirit will travel to his homeland by "the low road" - the route for the souls of the dead. In the song, the spirit of the dead soldier shall arrive first, while the living soldier will take the "high road" over the mountains, to arrive afterwards. In Ticheli's setting, he has preserved the folksong's simple charm, while also suggesting a sense of hope, and the resilience of the human spirit. The final statement combines the Scottish tune with the well-known Irish folksong, "Danny Boy". Ticheli's hope is that their intermingling suggests a spirit of human harmony. Loch Lomond was commissioned and premiered by the Stewarton Academy Senior Wind Ensemble, Glasgow, Scotland in 2002.

**Jan Van Der Roost's** father was a conductor of amateur ensembles; his mother sang in the local choir. While Jan was still young, he became interested in the music and composers associated with wind, fanfare, and brass bands. He began arranging for small ensembles and earned a triple laureate diploma for trombone, music history, and music education at the Lemmens Institute in Leuven, Belgium, in 1979. He then continued his advanced studies, culminating in a music diploma at the Royal Conservatory of Ghent in 1982 and a composition diploma at the Royal Flemish Conservatory in Antwerp in 1989. He has taught counterpoint and fugue at the Lemmens Institute, and has served as conductor of the Midden Brabant Brass Band and the Lemmens Conservatory Symphonic Band. He has served as a guest conductor and adjudicator at international music festivals in more than 20 countries.

**Puszta** - The title is a Hungarian word, which refers to a vast desert area (similar to "steppe"). *Puszta* was premiered by Norbert Nozy and the Band of the Belgian Guides in 1987. Although the four Gypsy dances are related to Slavic folk music, they are all original with Van der Roost. The character and sounds are comparable to the Hungarian and Slavic dances by Brahms and Dvorák, as well as to the Hungarian rhapsodies by Liszt. The alternation of lively and melancholy themes is typical of Gypsy music.

**Bruce Yurko** holds a Bachelor of Science degree in Music Education from Wilkes University in Wilkes-Barre, Pennsylvania, where he studied horn with Douglas Hill. Although Wilkes offered no composition classes, Yurko completed fifteen works there, including three for full wind ensemble. While at Wilkes, he began a correspondence with Vincent Persichetti. Yurko sent Persichetti scores and tapes of his works, and Persichetti responded with letters commenting on them. He said of the *Horn Concerto*, "You and I agree on how to write for percussion." Yurko earned a Master of Music degree in horn performance with a composition minor from Ithaca College in New York. There he was a composition student of Karel Husa. Yurko liked Husa's aggressive treatment of brasses.

**In Memoriam: Kristina** - Early in the summer of 1995, two of Bruce Yurko's horn students, Kristina Damm and a high school classmate, took their last lessons before each left on vacation trips. After two weeks passed, Yurko telephoned Kristina's classmate to remind him that lessons would begin again. The classmate responded by asking Yurko if he had heard the sad news: on her camping trip, Kristina had been struck by lightning and died. The news hit Yurko very hard; Kristina had been one of his most enthusiastic and hardest working students. When he assigned her one Kopprasch étude, she returned the next week with four prepared.

As soon as he hung up the telephone, Yurko sat down to the piano and began playing. By late evening he was writing down sketches. Three days later, Paul Tomlin, Kristina's high school band director, called Yurko to commission a work for the Clearview Regional High School Concert Band in her memory. "It's already written," Yurko replied, "I only need to orchestrate it." Yurko refused the commissioning fee, specifying that the money go toward a scholarship in Kristina's name.

**Robert Jager** (born in Binghamton, New York) is an American composer. He studied at the University of Michigan with William Revelli and Elizabeth Green before joining the U.S. Navy. Jager taught at Old Dominion University and Tennessee Tech University. He retired from Tennessee Tech in May 2001 as professor emeritus.

**Jubilate** comes from the Latin word *jubilatus*, meaning "make a joyful noise." The piece (in ABA form) opens with trills in the woodwinds and a fanfare in the horns and saxophones. The fanfare is passed through the ensemble and ties the first section together through its repeated appearance and continual transformation. Clarinets and flutes introduce a gentle, lilting melody in the slow middle section. The fanfare reappears in the final section and is the catalyst for the final joyful shout.

**William Francis McBeth** (March 9, 1933 – January 6, 2012) was a prolific American composer and educator who wrote for piano, choir, symphony orchestra, chamber ensembles, and over thirty works for wind band. He was Professor of Music and Resident Composer at Ouachita Baptist University in Arkadelphia, Arkansas from 1957 until his retirement in 1996. He served as the third conductor of the Arkansas Symphony Orchestra from 1970 until 1973 and was appointed Composer Laureate of the State of Arkansas by Governor Bob C. Riley in 1975, the first such honor in the United States. His musical influences included J. Clifton Williams, Bernard Rogers, Howard Hanson, Kent Kennan, Wayne Barlow, and Macon Summerlin. The popularity of his works in the United States during the last half of the twentieth century led to many invitations and appearances as a guest conductor where he often conducted the premiere performances of his compositions, the majority of which were commissioned. His international reputation as a conductor and clinician had taken him to forty-eight states, three Canadian

provinces, Japan, Europe, and Australia. At one time, his "Double Pyramid Balance System" was a widely used pedagogical tool in the concert band world. He passed away on January 6, 2012, aged 78 in Arkadelphia, Arkansas.

**Kaddish** was commissioned by and dedicated to Howard Dunn and the Richardson High School Band of Richardson, Texas. The premiere came in March of 1976 with the Richardson High School Band, the composer conducting. From the Printed Score:

The Kaddish is the Jewish prayer for the dead. It is said by the bereaved each morning and evening for eleven months and on the anniversary of the death thereafter. The composition was written as a memorial for James Clifton Williams, teacher of the composer of this work. The "heartbeat" that runs throughout the piece in the percussion is a rhythmic quote from Williams' *Caccia and Chorale*.

**Percy Grainger** (1882-1961) was a piano prodigy turned composer who was known for his strange personal habits, his colorful prose, and his equally unusual music – his many admirers today still recognize that he possessed “the supreme virtue of never being dull.” Born in Australia, he began studying piano at an early age. He came to the U. S. at the outbreak of World War I and enlisted as an Army bandsman, becoming an American citizen in 1919. He went on to explore the frontiers of music with his idiosyncratic folk song settings, his lifelong advocacy for the saxophone, and his Free Music machines which predated electronic synthesizers. His many masterworks for winds include *Lincolnshire Posy*, *Irish Tune from County Derry*, *Colonial Song* and *Molly on the Shore*.

Grainger wrote (in his customary strapping, blue-eyed English rhetoric) of *Colonial Song*:

...I have wished to express feelings aroused by my thoughts of the scenery and people of my native land (Australia), and also to voice a certain kind of emotion that seems to me not untypical of native-born Colonials in general.

Perhaps it is not unnatural that people living more or less lonely in vast virgin countries and struggling against natural and climatic hardships (rather than against the more actively and dramatically exciting counter wills of the fellow men, as in more thickly populated lands) should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art; for instance in Mark Twain's *Huckleberry Finn*, and in Stephen C. Foster's adorable songs 'My Old Kentucky Home,' 'Old Folks at Home,' etc.

I have also noticed curious, almost Italian-like musical tendencies in brass band performances and ways of singing in Australia (such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expressions), which are also reflected here.

*Colonial Song* was intended by the composer to be the first composition in a series of works labeled, "Sentimentals." Ultimately, Grainger abandoned the idea of such a series, but clearly *Colonial Song* remained intimately dear; the dedication inscribed on the score in the composer's hand reads, "This military band dish-up as Loving Yule-Gift to Mumsie, Yule, 1918."

**Michael Daugherty** (born 28 April 1954, in Cedar Rapids, Iowa) is an American composer. He is one of the most commissioned, performed, and recorded composers on

the American concert music scene today. His music is rich with cultural allusions and bears the stamp of classic modernism, with colliding tonalities and blocks of sound; at the same time, his melodies can be eloquent and stirring. Daugherty has been hailed by *The Times* (London) as “a master icon maker” with a “maverick imagination, fearless structural sense and meticulous ear.” Daugherty first came to international attention when the Baltimore Symphony Orchestra, conducted by David Zinman, performed his *Metropolis Symphony* at Carnegie Hall in 1994.

Daugherty has received numerous awards, distinctions, and fellowships for his music, including: the American Bandmasters Association Ostwald Award for his composition *Raise the Roof* for Timpani and Symphonic Band. Daugherty has been named “Outstanding Classical Composer” at the Detroit Music Awards in 2007, 2009 and 2010. His GRAMMY® award winning recordings can be heard on Albany, Argo, Delos, Equilibrium, Klavier, Naxos and Nonesuch labels.

*Niagara Falls* (1997) was commissioned by the University of Michigan Symphonic Band in honor of its One Hundredth Anniversary and is dedicated to its conductor H. Robert Reynolds. The work was premiered by that ensemble on October 4, 1997, conducted by H. Robert Reynolds at Hill Auditorium, Ann Arbor, Michigan. The composer writes:

Niagara Falls, a gateway between Canada and the United States, is a Mecca for honeymooners and tourists who come to visit one of the most scenic waterfalls in the world. The Niagara River also generates electricity for towns on both sides of the border, where visitors are lured into haunted houses, motels, wax museums, candy stores, and tourist traps, as well as countless stores that sell "Niagara Falls" postcards, T-shirts, and souvenirs. This composition is another souvenir, inspired by my many trips to Niagara Falls. It is a ten-minute musical ride over the Niagara River with an occasional stop at a haunted house or wax museum along the way. Its principal musical motive is a haunting chromatic phrase of four tones corresponding to the syllables of Niagara Falls, and repeated in increasingly gothic proportions. A pulsing rhythm in the timpani and lower brass creates an undercurrent of energy to give an electric charge to the second motive, introduced in musical canons by the upper brass. The saxophones and clarinets introduce another level of counterpoint, in a bluesy riff with a film noir edge. My composition is a meditation on the American Sublime.

**Allison Christine Zak**, better known as Allia, was born May 17, 1992 in Southfield, Michigan to parents Michael and Lisa Zak. Later, the family moved to Shaumburg, Illinois where they still reside. Allia was described as the most loving person with a giant heart of gold, and it was also said that her favorite activity was helping others. The largest way she accomplished this was by participating in the band programs at Conant High School and Illinois State University. Playing the clarinet was one of Allia's many talents, that also extended to knowing a handful of languages and studying more. It was her passion for music that led her to Tau Beta Sigma. In the spring of 2011 she took on the feat of becoming the lone rush member of of the Beta Alpha class. Once Allia was initiated into TBS she went to work serving the bands. Her joy was infectious as she did what she loved best. Allison was also deeply involved in the Soka Gokkai International Buddhist Community where she studied the principles of Buddhism that she applied to her life. She had many great qualities which she had to offer. There is a quote that the sisters of Tau Beta Sigma say, “The ties that bind me to my sisters are not tied around my wrist, but are fastened to my heart.” This statement proves true to everyone as we go through this difficult time. Allison was a great soul who will be deeply missed by all of those who knew her. May she rest in peace.

# ***University Band Personnel***

## ***Flute/Piccolo***

Sammi Angelakos, Seneca  
Julie Arentsen, Downers Grove  
Amy Brundridge, Orland Park  
Andrea Darveau, Mendota  
Andrew Francois, Kankakee  
Rachael Haney, Downers Grove  
Colleen McDermott, Joliet  
Tyya Nathaniel, Oak Lawn  
Kristen Salomon, Lake Villa

## ***Oboe***

Alyssa Vierneza, Des Plaines

## ***Clarinet***

Samantha Bell-Brown, Wheeling  
Rachel Bohlmann, Ashkum  
Erin Collins, Mokena  
Kerry Garvey, Worth  
Macy Harre, Warrensburg  
John Loving, Normal  
Molly Stevens, Streator  
Brett Thole, Breese  
Andrew Torbert, Clinton

## ***Bass Clarinet***

Kristine DeGonia, Orland Park  
Ashley Donisch, Plainfield

## ***ContraBass Clarinet***

Niko Xamplas, Skokie

## ***Bassoon***

Amanda Nelson, Galesburg

## ***Alto Saxophone***

George Dikun, Harvard  
Matthew Lindberg, LaGrange

## ***Tenor Saxophone***

Jourdan Bellgardt, Glendale Heights  
Allison Pardys, Vernon Hills

## ***Bari Saxophone***

Dane Thompson, Lake in the Hills

## ***Horn***

Elizabeth Bebel, Naperville  
Bileshia Sproling, Joliet  
Tim Young, Monticello

## ***Trumpet***

Bianca Davies-Mears, Galesburg  
Molly Fogel, Crystal Lake  
Steven Franger, Aurora  
Ryan Hentschel, Homewood  
Spencer Kibbler, Vernon Hills  
Tom O'Hearn, Woodridge  
Michael Ruffatti, Gardner  
Nathan Titus, Bloomington

## ***Trombone***

Melanie Bechtel, Beecher  
Christopher Bereolos, Jefferson, IA  
Jenna Hartnett, Skokie  
Carley Moss, Oak Lawn  
Megan Walls, Ticonderoga, NY

## ***Euphonium***

James Burdsall, Palatine  
Hillary Heinz, Bloomington  
Justin Johnson, Livonia, MI

## ***Tuba***

Lucas Chamberlain, Normal  
Claire Perez, Lombard  
Kristoffer Jackson, Tinley Park

## ***String Bass***

Jordan Harris, Farmer City

## ***Percussion***

Edsel Campbell, Flossmoor  
Ryan Fernandez, Beecher  
Joey Fontanetta, Joliet  
Zach Hilligoss, Loda  
Kaitlin King, Lombard  
Trevor Rickerd, Marengo



## ***Symphonic Band Personnel***

### ***Flute/Piccolo***

Jamie Kennett, Geneseo  
Meghan Rich, Oswego  
Jen Jones, Morton  
Tanner Conroyd, St. Charles  
Brenna Martin, Bloomington  
Kayla Sanders, Bloomington  
Tamara Grindley, Farmer City

### ***Oboe/English Horn***

Samantha Dosek, Niles  
Linnea Couture, Palos Heights  
Teri Rogers, Palatine  
Lisa Beymer, Lansing

### ***E♭ and B♭ Clarinets***

Bileshia Sproling, Plainfield  
Andy Lucas, Huntley  
Catherine Holland, Normal  
Elizabeth Rennwanz, Cary  
Katie Sobkoviak, New Lenox  
Maria Mathine, St. Joseph

### ***Bass Clarinet***

Saul Garland, Mountain City, TN  
Rebecca Duxler, Lincolnshire

### ***Bassoon***

Aston Karner, Itasca  
Trenell Wherry-Smith, Crest Hill

### ***Saxophones***

Tyler Rosenblume, Aurora  
Megan Mitchell, Freeburg  
Matthew Drase, Ft. Collins, Co  
Jeffrey Blinks, Aurora  
Katie Elsen, Orland Park  
Tyler Guenther, Wheaton

### ***Horn***

Kevin Krivosik, Hanover Park  
Justin Johnson, Livonia, MI  
Tyler Sutton, Chillocothe  
Scott Whitman, Rockford  
Monica Gunther, Glenview  
Hillary Heinz, Bloomington

### ***Trumpet***

Kris Bence, Arden, NC  
Anthony Greer, Silvis  
Aaron Washington, Chicago Heights  
Viny Olsauskas, Palos Hills  
Andrew Torbert, Clinton  
Weston Brabeck, Cary  
Tristan Burgmann, O'Fallon  
Elizabeth Alberts, McLean

### ***Trombone***

William Leitch, Mattoon  
John Kasper, Roselle  
Logan Hammel, Naperville  
Cameron Kotovsky, Naperville  
Miranda Wallace, Farmington

### ***Euphonium***

Sara Sneyd, Geneseo  
Morgan McWethy, Oswego  
Evan Stalter, Eureka

### ***Tuba***

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

### ***String Bass***

Miguel Rivera, Arcola

### ***Piano/Organ***

Kelsey Sharp, White Heath  
Maria Mathine, St. Joseph

### ***Percussion***

Jacob Beinborn, Rantoul  
Brad Bauman, Vernon Hills  
Aaron Gates, Champaign  
Jorge Colon, Beach Park  
Robert Botwinski, Naperville  
Scott Grigoletto, Elmhurst  
Spenser Cullumber, Indianapolis, IN  
Kyle Johnson, Prospect

***Refreshments will be served in the lobby following tonight's concert  
courtesy of the Zeta Alpha chapter of Tau Beta Sigma  
National Honorary Sorority***