

Illinois State University

ISU ReD: Research and eData

School of Music Programs

Music

4-26-1992

Symphonic Winds

Stephen K. Steele Conductor
Illinois State University

Daniel J. Farris Conductor

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



Part of the [Music Performance Commons](#)

Recommended Citation

Steele, Stephen K. Conductor and Farris, Daniel J. Conductor, "Symphonic Winds" (1992). *School of Music Programs*. 877.

<https://ir.library.illinoisstate.edu/somp/877>

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.

**Music Department
Illinois State University**

SYMPHONIC WINDS

Stephen K. Steele, *Conductor*

Daniel J. Farris, *Conductor*

Graduate Assistants

Jeffrey Allison John Eustace Amy Johnson

**Braden Auditorium
Sunday Evening
April 26, 1992
8:00 p.m.**

Florentiner March (1916)

Julius Fucik
(1872-1916)

Stephen K. Steele, *Conductor*

William Byrd Suite (1924)

The Earle of Oxford's Marche
Pavana
Jhon come kiss me now
The Mayden's Song
Wolsey's Wilde
The Bells

Gordon Jacob
(1895-1984)

Daniel J. Farris, *Conductor*

Overture to The Flying Dutchman (1841)

(transcribed by Mark Hindsley)

Richard Wagner
(1813-1883)

Stephen K. Steele, *Conductor*

Intermission

Rocky Point Holiday (1969)

Ron Nelson
(born 1929)

Daniel J. Farris, *Conductor*

from *The Planets* (1915)

Uranus, the Magician
(transcribed by James Curnow)

Gustav Holst
(1874-1934)

Music for Prague 1968

Karel Husa
(born 1921)

Stephen K. Steele, *Conductor*

Although Julius Fucik has been remembered by American audiences for his *Entry of the Gladiators March* more than any other composition, recent popularity polls among band directors indicate a preference for his *Florentiner March*, subtitled "Grande Marcia Italiana." The length and content of this march lead one to believe that, like Sousa with his *Free Lance March*, Fucik must have tried to condense an operetta into a march. The march opens with a short bugle fanfare, then proceeds directly into a strain of repeated notes which sound like a flighty Florentine signorina chattering to her gentleman friend from Berlin who only has time to answer a (two-note) "ja-wohl" occasionally. The march continues with another fanfare; a light, floating trio melody; an interlude; and a triumphant repeat with a challenging piccolo part.

England's lustrous century and a half of musical creation encompassing the birth of William Byrd (1542-1623) and the death of Henry Purcell (1695) was a period of unique fertility in the development of musical ideas. Byrd shares with his contemporaries, Palestrina and Victoria, an honored place in the history of unaccompanied choral literature. His facile talent, however, roamed with freedom over a broad domain which embraced not only the sacred choral music of the church but found, as well, a richness and prolificness of expression in the secular madrigal and in music for the string and keyboard instruments of his time.

Many of the innumerable keyboard pieces which Byrd wrote were part of a vast manuscript collection of music in the repertory of an early-seventeenth-century amateur virginal player. The collection, virtually unknown until the middle of the eighteenth century when it came into the possession of Viscount Fitzwilliam, is preserved in Cambridge in the museum that bears his name. The *Fitzwilliam Virginal Book* probably came into existence in 1620-21 at the same time as other equally adventurous Englishmen were establishing the Pilgrim colony of Plymouth in America.

The tercentenary of Byrd's death was observed in 1923 with appropriate performances of his music. Gordon Jacob's contribution to that tercentenary was this sensitive setting of six pieces from the *Fitzwilliam Virginal Book*. In selection them he chose appropriate music that would lie with ease within the tonal framework that is the sonority of the British military band. The suite was published in 1924. At this time Ralph Vaughan Williams also wrote his *Folk Song Suite* and *Toccata marziale*. Wind-band music enjoyed a rare period of excellence both in composition and publication.

The self-sacrificing love of woman was often portrayed by Wagner as an instrument of spiritual salvation. The idea was almost an obsession with him. In *The Flying Dutchman* it is the love of Senta, "faithful until death," which alone can release the Dutchman, Vanderdecken, from the curse upon him, the necessity of sailing the sea forever in expiation of his diabolical vow to double the Cape of Good Hope in the teeth of a gale, "if it took all eternity to do it." The beginning of the overture represents a storm, through the tumult of which is hurled the motive of the curse laid on the Dutchman. The tempest subsides with distant mutterings, and after a short pause we hear the passive strains of Senta's ballad. The original tempo is resumed and the two themes exposed thus far are thrown into riotous ferment. In the midst of the turbulent uproar, mixed with the occasional interpolation of the sailor's chorus, the two principal motives alternate and develop in vigorous opposition, the motive of the Dutchman gaining in force, Senta's theme growing in breadth and expansiveness to form a majestic close.

Ron Nelson, a member of the faculty at Brown University, has many compositions to his credit. He began composing at the age of six and later earned degrees in composition from the Eastman School of Music. On a Fulbright Fellowship he studied at the Ecole Normale de Musique in Paris with Arthur Honegger and Tony Aubin. His compositions include opera, film, band, and choral music.

Rocky Point Holiday was commissioned by and composed for the University of Minnesota Concert Band. The composition is an exciting virtuoso work representative of a great number of American compositions which unite elements of jazz and classical construction into a new indigenous American style. Rocky Point is a wind-blown seaside resort on the coast of Rhode Island.

The individual movements of *The Planets* are tone pictures of general human conditions rather than depictions of specific events, and they employ a wide spectrum of musical styles. The influences of Stravinsky, Dukas, Debussy and even Schoenberg are easily discerned, but, according to his daughter Imogen, "The Planets is written in Holst's own language."

Holst gave the following explanation of *The Planets* for its first performances: "These pieces were suggested by the astrological significance of the planets. There is no program music in them, neither have they any connection with the deities of classical mythology bearing the same names. If any guide to the music is required, the subtitle to each piece will be found sufficient, especially if it is used in a broad sense." Uranus, the Magician, is shown as a rather portly prestidigitator who includes perhaps more broad humor than baffling legerdemain in his act.

Of *Music for Prague 1968*, Husa writes:

"Three main ideas bind the composition together. The first and most important is an old Hussite war song from the fifteenth century, 'Ye Warriors of god and His Law,' a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized by many Czech composers, including Smetana in *My Country*. The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in a strong unison (Chorale). The song is never used in its entirety.

The second idea is the sound of bells throughout. Prague, named also the 'City of Hundreds of Towers,' has used its magnificently-sounding church bells as calls of distress as well as calls of victory.

The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece in flutes, clarinets, and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the Aria.

Different techniques of composing as well as orchestrating have been used in *Music for Prague 1968* and some new sounds explored, such as the percussion section in the Interlude and the ending of the work. Much symbolism also appears: in addition to the distress calls in the first movement (Fanfares), the unbroken hope of the Hussite song, sound of bells, or the tragedy (Aria), there is also the bird call at the beginning (piccolo solo), symbol of the liberty which the City of Prague has seen only for moments during its thousand years of existence."

Music for Prague 1968 was commissioned and premiered by the Ithaca College Concert Band. The first performance was given for the Music Educators National Conference in Washington, D.C. in 1969, with Kenneth Snapp conducting. Over 4,000 known performances of the work have been given since its premiere.

Bands at Illinois State University

The Wind Symphony and the Symphonic Winds are highly selective ensembles of the finest instrumentalists at Illinois State University, performing outstanding and representative works in all styles from "classical" to "avant-garde." In addition to campus programs, the Wind Symphony and the Symphonic Winds tour annually. In the Spring of 1990, the Wind Symphony performed at the prestigious American Bandmasters Association Convention at the University of Illinois. Membership is by audition only and is open to all Illinois State University students.

The Symphonic Band is comprised of approximately 75 outstanding wind and percussion players from across campus. They perform only quality band literature and concertize both on and off campus. This organization rehearses three hours per week. Membership is by audition only and is open to all Illinois State University students.

The University Band is comprised primarily of non-music majors and music majors gaining experience on a secondary instrument. This ensemble provides students the opportunity to continue playing while devoting the major portion of their time to other academic disciplines. This organization rehearses once a week and presents one concert at the end of each term on campus. Membership is open to all Illinois State University students.

Chamber Winds are selected ensembles comprising numerous quartets and quintets which are coached by members of the applied music faculty at ISU. The collective ensembles perform diverse repertoire and concertize both on and off campus. Membership is by audition only and is open to all Illinois State University students.

The Illinois State University Marching Band, "The Big Red Marching Machine," has a long and proud history of performances at major events at home and across the Midwest. Each year, in addition to performing at all home football games and for over 4,000 high school band members at the State of Illinois Invitational High School Marching Band Championship, the "Pride of Illinois" travels to an away ISU football game and a televised Chicago Bears game. The "Big Red" is open to all Illinois State University students and is comprised of winds, percussion, color guard, twirlers and danceline.

The Pep Band, "The Red Tops," provide spirit and enthusiasm at all ISU men's and women's home basketball games, as well as various other events on campus and in the community. Members from this band accompany the ISU basketball teams to the NCAA and NIT tournaments. Membership is by audition only, and is open to all students who participate in another band during the academic year.

Wind and Percussion Faculty

Max Schoenfeld, *Flute* Tim Hurtz, *Oboe*
Aris Chavez, *Clarinet* Michael Dicker, *Bassoon*
Jim Boitos, *Saxophone* Joe Neisler, *Horn*
Amy Gilreath, *Trumpet* Charles Stokes, *Trombone*
Ed Livingston, *Euphonium & Tuba* David Collier, *Percussion*

Personnel

Piccolo

Jennifer Torbeck

Flute

Ronda Ford
Lynn Feldner
Jennifer Torbeck
Laura Grant
Jenny Jonen
Katie Sandretti

Oboe

Melissa Gustafson
Julie Friedrich

English Horn

Annette Roderick

E-Flat Clarinet

Courtney Shenberg

Clarinet

Laura Rossi
Jami Green
Theresa Paluch
Jennifer Grief
Jason Fichtel
Courtney Shenberg

Low Clarinet

Karl Kalis
Christine Hoover

Bassoon

Chris Harrison
Debbie Offerman
Eric Varner (Holst)

Alto Saxophone

Toby Veach
Lisa Rocen

Tenor Saxophone

Kate Michael

Baritone Saxophone

Robert Burns

Horn

Eric Kaiser
Nancy Traut
John Davis
Kent Baker

Trumpet

Laura Enos
Johnnie Green
Joe Kuryla
Craig Raihala
Mike Lees
David Nommensen

Trombone

Ken Haylock
Eric Chandler

Bass Trombone

Brian Ward

Euphonium

Lee Davis
Millie Cruz
Leigh Hurtz

Tuba

Dave Huber
Doug Mattsey

String Bass

Scott Metzger

Percussion

Karen Cole
Craig Sayles
Todd Fugh
Ray Fineron
Eric Schmidt