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University Band Symphonic Band

Jeffrey Allison Conductor
Illinois State University

John Eustace Conductor

Amy Johnson Conductor

Daniel J. Farris Conductor

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**Music Department
Illinois State University**

UNIVERSITY BAND

**Jeffrey Allison John Eustace
Amy Johnson
*Conductors***

&

SYMPHONIC BAND

Daniel J. Farris, *Conductor*

**Braden Auditorium
Wednesday Evening
April 15, 1992
8:00 p.m.**

University Band

Toccata for Band (1957)

Amy Johnson, *Conductor*

Frank Erickson
(born 1923)

Kaddish (1977)

Jeffrey Allison, *Conductor*

W. Francis McBeth
(born 1933)

Inscriptions for Band

John Eustace, *Conductor*

Claude T. Smith
(1932-1990)

Chorale and Capriccio (1965)

(scored by Wayne Robinson)

Jeffrey Allison, *Conductor*

Caesar Giovanni
(born 1925)

Caccia and Chorale (1976)

John Eustace, *Conductor*

Clifton Williams
(1923-1976)

Riders for the Flag (1927)

Amy Johnson, *Conductor*

John Philip Sousa
(1854-1932)

Intermission

Symphonic Band

Fanfare and Allegro (1956)

Clifton Williams

Suite of Old American Dances (1950)

Cake Walk
Schottische
Western One-Step
Wallflower Waltz
Rag

Robert Russell Bennett
(1894-1980)

His Honor March (1933)

Henry Fillmore
(1881-1956)

Frank Erickson's *Toccata for Band* has been extremely popular among college and high school bands ever since it was published. Two contrasting ideas are expressed in the *Allegro non troppo* and the *Andante con moto* sections. The first, featuring the trumpets and clarinets is quick and rhythmic; the second, featuring a horn solo is slow and lyrical.

Kaddish is the Jewish prayer for the dead. It is said by the bereaved each morning and evening for eleven months, then on the anniversary of the death thereafter. The composition was written as a memorial to J. Clifton Williams, noted composer and former teacher of McBeth at the University of Texas. The work was commissioned by Howard Dunn. The "heartbeat" that runs throughout the piece in the percussion is a rhythmic quotation from a measure in the Chorale of Williams' *Caccia and Chorale*.

Inscription means to inscribe or to dedicate. Although the piece is not dedicated to any particular person or organization, one could assume that *Inscriptions for Band* is dedicated to the band movement in general. It opens with a stately brass fanfare. As the horn section enters with the primary rhythmic motive, the woodwinds play a melodic figure with the brass accenting the cadence. After a short interlude by the solo trumpet, the tutti brass and woodwind sections give way to the faster and livelier *Allegro*. The trumpet section plays the melody first over the driving rhythmic pulse of the low winds. As the piece moves on, the melody passes between sections of the ensemble, as does the relentless rhythmic figure. Just when the feeling of the ending is near, Smith uses the melody in a fugue over the rhythm of the horn. A short recapitulation follows before a fortissimo, maestoso coda.

Chorale and Capriccio is in two movements played as one, beginning with an ostinato "G" which is heard in different registers and in four different guises. The chorale is stated immediately by the brass in a sonorous and expressive manner. After the introduction of a secondary theme and its development, the first theme is restated. The chorale closes with a full, rich ensemble. After a short bridge section with percussion, the capriccio enters, establishing a rather satirical mood. This alternates with fanfare-like brass figures. The entire movement then draws to a triumphant conclusion.

Clifton Williams provided the following program note on *Caccia and Chorale*:

"While it remains open to question whether music can convey any message other than a purely musical one, composers often tend to attempt philosophical, pictorial, or other aspects within a musical framework. Such is the case with *Caccia and Chorale*, two title words borrowed from Italian because of their allegorical significance. The first, *Caccia*, means hunt or chase, and is intended to reflect the preoccupation of most people in the world with a constant pursuit or materialism. The Chorale is, by contrast, an urgent and insistent plea for greater humanity, a return to religious or ethical concepts."

When Williams began this work he knew he was seriously ill, and feeling that he might not survive an impending operation, he intended only to write the *Caccia*. However, the surgery seemed to be successful and the Chorale movement was thus composed as a personal prayer of thanksgiving along with a sincere plea for ethical regeneration by all mankind.

John Philip Sousa was a devoted horseman and dedicated rider, hence his musical interest in the colorful cavalry units of the U.S. Army. The galloping figure, the rhythm of massed hooves resulting from the motions of horses on the move, presented him with the six-eight patterns that are compellingly set forth in *Riders for the Flag*. Composed at the request of the commander of the 4th U.S. Cavalry, regimental march characteristics dominate *Riders for the Flag* from the trio onward. Here the trumpets play a cavalry bugle call, followed by the final strain with continuing bugle calls accompanied by a trombone and euphonium counter-melody. Sousa adds a humorous ending, a four-bar tag which quotes the old bugle march "You're in the Army Now." Significantly, this is the only Sousa march with a coda.

Fanfare and Allegro was the first composition to win the Ostwald Award for original band literature. The award was presented at the American Bandmasters Association convention in 1956. It is written in an exciting contemporary style with brilliant scoring. The Fanfare displays brilliant brass work and a generous use of percussion. The Allegro provides a marked contrast; after a fugal opening, it develops in contemporary style to a dynamic and exciting contrast. Although rhythmically complex, the music is impressive and straight forward, and its resonance and sonority are ideally suited to the medium of the modern symphonic band.

Robert Russell Bennett is known especially for his brilliant and polished orchestrations of Broadway musicals. At age sixteen Bennett began to study composing with Carl Busche, then conductor of the Kansas City Philharmonic. Later, as the recipient of a Guggenheim Fellowship, Bennett studied composition in Paris with Nadia Boulanger. In 1930 he began work as an arranger and orchestrator for film studios in Hollywood.

The first performance of the *Suite of Old American Dances*, with the composer conducting, was with the University of Michigan Band at the convention of the American Bandmasters Association in March 1950. Of the piece, Bennett writes the following: "There was no particular purpose in mind in the composition of the Suite except to do a modern, and, I hope, entertaining version of some of the dance moods of my early youth. Another equally important purpose was to do a number without any production tie-up such as World's fairs and municipal pageants, for symphonic band, and particularly for the Goldman Band." The suite was published in 1930.

Many of Fillmore's marches, overtures and novelty pieces were composed especially for his own band of professional musicians, organized in 1927 in Cincinnati. One of these, *His Honor March*, proved to be a favorite of band members and audiences alike. The title referred to, and was dedicated to, the mayor of Cincinnati. Technically, the march is more challenging than many of Fillmore's marches. The march features many chromatic passages in the first strain, dramatic dynamic changes in the trio, precise syncopated figures in the break strain and a challenging woodwind obligato during the final strain.

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* provides 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*

University Band

Flute

Jennifer Ander
Janice Deatrick
Kelly DeLap
Tracy Nance*
Camille Patterson
Kim Vantrease
Betsy Wargo

Oboe

Ken Duffy
Leah Nelson

Clarinet

Michele Davia*
Nora Kenny
Norman Long
Haylee Plockelman
Kymberlee Ricke
Jenny Slinkard
Lori Steiner

Piccolo

Lisa McCoy

Flute

Amy Burian
Lisa McCoy
Lisa Rossi
Tina Walker
Melissa Monday
Gina Paluska
Brian Harris
Lisa Huston

Oboe

Julie Friedrich
Steve Hosmer

English Horn

Melissa Gustafson

Clarinet

Jeannette Bodenlos
Nicole Hines
Melissa Hawkins
Shelley Rucker
Kristine Wagner
Amie Knapp
Christy Coffing
Julie Hutmacher

Bass Clarinet

Christy Hawley

Alto Saxophone

Denise Albrecht
Bill James*
Michelle Koester

Tenor Saxophone

Aaron Garrett
Jim Sims

Baritone Saxophone

Kate Michael

Horn

Johnnie B. Green*
Judith Ronan
Heather Smith

Symphonic Band

Bass Clarinet

Christine Hawley
Christine Hoover

Bassoon

Christine Sohl

Alto Saxophone

Kate Michael
Jill Wager

Tenor Saxophone

Jason Fichtel

Baritone Saxophone

Lynette Sawyer

Horn

Lynn Kirchenberg
Matt Bengston
Rachel Bettin
Eric Kaiser

Trumpet

Deanna Deatrick
Tracy Kopeccky
Beth Mason*
Roy Ott*
Wally Tatar
Jill Wager

Trombone

Brian Bruggeman*
Mike Serby

Euphonium

Mark Wienand

Tuba

Christie Larsen

Percussion

Tom Lykins*
Doug Schooley
Joanne Stolfi*
Zach Van Hyfte

Trumpet

Andra Ross
David Nommensen
Sara Bennett
Bobbi Wells
Cory Steers
Mike Emme
Mike Rustenburg
Wendy Hicks

Trombone

Dawn Trotter
Joanne Stolfi
Eric Wattles
Rob Stogsdill
Roger Miner

Euphonium

Mark Wienand
Brian Bruggeman
Eileen Buti

Tuba

Derrick Crow
Bob Dennis

Percussion

Jeff Maslouski
Tim Ryan
Tom Lykins
Jon Keneipp
Jerrold Cook