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## University Band Symphonic Band

Stephen K. Steele Conductor  
*Illinois State University*

Daniel J. Farris Conductor

Thomas Merrill Conductor

Rebecca Parker Conductor

Lisa Preston Conductor

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**Music Department  
Illinois State University**

**UNIVERSITY BAND  
SYMPHONIC BAND**

*Conductors*

**Stephen K. Steele**

**Daniel J. Farris**

**Thomas Merrill**

**Rebecca Parker**

**Lisa Preston**

**Traci Typlin**

**Braden Auditorium  
Wednesday Evening  
November 16  
8:00 p.m.**

Forty-first program of the 1994-95 season .

*Program*

*University Band*

Credo (1990) Robert W. Smith  
(born 1960)

Rebecca Parker, *Conductor*

Come, Sweet Death (Komm, süsser Tod)  
(arranged by Alfred Reed) Johann Sebastian Bach  
(1685-1750)

Pageant (1953) Vincent Persichetti  
(1915-1987)

Traci Typlin, *Conductor*

Australian Up-Country Tune (1930)  
(arranged by Glenn Cliffe Bainum) Percy Grainger  
(1882-1961)

March of the Belgian Parachutists (1945)  
(arranged by Charles Wiley) Pierre Leemans  
(1897-1980)

Lisa Preston, *Conductor*

Voodoo (1984) Daniel Bukvich  
(born 1954)

Thomas Merrill, *Conductor*

*Symphonic Band*

Punchinello (1973) Alfred Reed  
(born 1921)

Overture to a Romantic Comedy For Concert Band

Stephen K. Steele, *Conductor*

The Immovable Do (1939) Percy Aldridge Grainger  
(1882-1961)

Incantation and Dance (1964) John Barnes Chance  
(1932-1972)

Daniel J. Farris, *Conductor*

First Suite in E-Flat Major (1909) Gustav Holst  
(1874-1934)

Chaconne  
Intermezzo  
March

Stephen K. Steele, *Conductor*

*Program Notes*

Webster's Third New International Dictionary defines "credo" as "a creed" and further defines creed as "a statement of belief or principal." *Credo* was commissioned in May of 1990 by Bands of America and its Executive Director L. Scott McCormick. It was premiered at the Bands of America Summer Camp in June of that year by the United States Air Force Band conducted by Colonel James M. Bankhead.

*Come, Sweet Death* is one of the sixty-nine chorale preludes by Bach in the group of *Sacred Songs and Airs*, published in 1736. Although usually considered a Bach composition, it is in reality a harmonization by Bach of a beloved traditional German folk song. Bach's chorale prelude adaptation consisted of a single melody line with a figured bass, leaving the harmonization of the inner voices to the keyboard player.

*Pageant* for band was completed in 1953 on a commission from Edwin Franko Goldman for the American Bandmasters Association. It was first performed under the composer's direction by the University of Miami Band. The work opens in a slow tempo with a motive in the horn that is used throughout both sections of the composition. This solemn chordal section is succeeded by a vivacious parade, introduced first by the snare drum. In the final portion of the piece, the two principal subjects are developed simultaneously to an inspired climax.

This arrangement of *Australian Up-Country Tune* is based on Grainger's original version for unaccompanied voices with wordless syllables. The choral publication includes the following note:

"This piece (written for chorus in 1928) is based on a tune I wrote in 1905 called 'Up-Country Song.' In that tune I had wished to voice Australian up-country feelings as Stephen Foster had with American country-side feelings in his songs. I have used this same melody in my Australian 'Colonial Song' and in my Australian 'The Gum-Suckers' March.' This choral version was first sung at my wedding to Ella Viola Strom at the Hollywood Bowl, California, August 9, 1928 by the exquisite Smallman a cappella Choir."

While he was serving his year of military duty at the end of World War I, Leemans' regimental commander asked him to compose a march; it was begun but never finished. Near the end of World War II Leeman was having dinner with a group of paratroopers and was again asked to compose a march. While his group commander, Major Timmerman, drove him home that night, a march theme came to mind, so he wrote out all of the parts after reaching home. Friends told him later that they had heard the march at a circus in France, a wedding party in India, and a military music pageant in the United States! The arrangement heard most often in the U.S. was made by Charles Wiley at the request of his Lamar University Band students.

Daniel Bukvich is known for his unorthodox use of the instruments, notation and even performers found within the wind band medium. *Voodoo*, which he composed for the 1984 Idaho All-State Band, is no exception to this trademark style. His music is characterized by the use of a wide array of percussion instruments (many of which are of the "homemade" variety) and the use of parts of the wind instruments (such as removing the mouthpiece from the instrument and blowing through it separately). He also often asks the band members to perform various vocal effects, sometimes singing, sometimes chanting or often simply shouting or producing hissing sounds. In *Voodoo* he goes one step further, adding theatrics into the mix. Without giving away any of the "surprises," expect to find yourself wandering through the jungle on a dark night and unexpectedly stumbling across a tribal ceremony!

*Punchinello*, combining elements of the symphonic variation form with those of the large theater pit orchestra styling, was written for the Western Illinois Symphonic Wind Ensemble and its conductor, Christopher Izzo. The first performance took place on November 14th, 1973, at Macomb, IL. The music is in the traditional three-part overture form (fast-slow-fast) with a warm, lyrical middle section set off by a brilliant opening and closing group of themes that are constantly developed with all of the resources of the modern symphonic band. Although there is no program, nor is the music conceived in terms of any specific play, story or film, some listeners may perhaps find a touch of nostalgia in the long, singing line of the middle section, or in the exciting theater two-step rhythms in the final portion.

In 1933, Grainger sat down one morning at his harmonium and discovered that the mechanics of the high C key had become stuck, allowing the pitch to continue through anything he played. He improvised around the note, turning the fault into a blessing. He called the end result *The Immovable Do*. In the preface he writes: "The Immovable Do draws its title from one of the two kinds of Tonic sol-fa notation. I chose the one with an 'immovable Do' (in which 'Do' always stands for C). In my composition-which is not based on any folksong or popular tune-the 'immovable Do' is a high drone on C which is sounded throughout the whole piece. It seemed natural for me to plan it simultaneously for different mediums, seeing that such music hinges upon intervallic appeal rather than upon effects of tone color." Grainger completed his band scoring of this piece between November and December 1939.

The title of *Chance's Incantation and Dances* suggests a religious orientation, but not toward any of the established religions of Western or Eastern culture. To the standard deities one offers prayers. Incantations are uttered in rituals of magic, demonic rites, the conjuring up of spirits evil and benign. And when the spirit comes and the worshiper is possessed, there is dancing, wild and abandoned.

The *Incantation* of *Chance's* piece serves formally as an introduction. It is full of mystery and expectation, wandering, unstable and without tonality. Instruments are gradually added, but the general dynamic level remains soft, hushed, waiting.

The *Dance* also begins quietly. But percussion instruments quickly enter, one by one, building a rhythmic pattern of incredible complexity and drive. The other instruments are added and the dance grows wilder and more frenzied. The brass hammer out ferocious snarls-the woodwinds fly in swirling scales. Here is no pretty tune but a paroxysm of rhythm, a convulsion of syncopation that drives on and on, mounting in tension to a shattering climax of exaltation.

British composers have produced several exceptionally fine works for the concert band. Of all these, Holst's *Suite in E-Flat* is generally regarded as the cornerstone. Written in 1909 it is one of the few original band compositions that has been transcribed for symphony orchestra.

The opening theme of the Chaconne is repeated incessantly by various instruments as others weave varied filigrees about the ground theme. In the middle of the first movement the principal theme is inverted for several repetitions. The Intermezzo is based on a variation of the Chaconne theme, presented first in an agitated style, then in a cantabile mood, the two styles alternating throughout the movement. The two themes of the March, one dynamic and the other lyric, are also taken from the Chaconne theme, the first being something of an inversion, whereas the lyric theme is "right side up." Eventually the two are combined in a thrilling counterpoint leading to the coda.

*ISU Wind & Percussion Faculty*

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

*Upcoming Events*

Friday, November 18 7:00 p.m. Wind Symphony Wesley United Methodist Church  
Sunday, December 4 3:00 p.m. Chamber Winds Kemp Recital Hall

## Bands at Illinois State University

The *Wind Symphony* and *Symphonic Winds* are select groups 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, these ensembles frequently tour and perform for Illinois high schools around the state. The Wind Symphony has been a featured performing ensemble at the American Bandmasters Association Convention, the Illinois Music Educators Association Conference and the College Band Directors National Association National Convention. Membership is by audition only and is open to all Illinois State University students.

The *Symphonic Band* is comprised of approximately 75 wind and percussion players from across campus. They perform quality band literature and present two concerts each semester. This organization has two rehearsals 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 major 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 one evening per 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 numerous quartets and quintets which are coached by members of the applied music faculty at ISU. The collective ensembles perform a 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 *ISU 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.

The *ISU Jazz Band* is a select group of approximately 20 musicians who make up a fully instrumentated "big band." Emphasis is placed upon the study of diverse jazz styles and literature, ensemble performance and improvisation. The band has been awarded outstanding performance honors in group and individual categories at numerous festivals across the Midwest. The Jazz Band schedules numerous performances both on and off campus. Membership is by audition only and is open to all Illinois State University students.

## Symphonic Band Personnel

### Flute

Bethany Higgins, Edwardsville  
Amy Lloyd, Colona  
Jennie Mantell, Morton Grove  
Randa Martin, Morris  
Brooke Powell, White Heath  
Angela Simmons, Centralia  
\*Cassandra Stevens, Des Plaines  
Lori Wager, Kewanee  
Tina Walker, Lansing

### Oboe

Heather Le Capitaine, Libertyville  
\*Lynne Strombom, Cicero

### Clarinet

Kristin Baxter, Gilman  
Donna Chrisanti, Mundelein  
Kristina Clark, Crystal Lake  
Nicole Elledge, Springfield  
Nicole Hines, Sheldon  
Ann Johnson, Dolton  
Jodi Reilly, Washington  
Kathy Roberto, Blue Island  
Kimberly Scharf, Aurora  
\*Tammi Spencer, East Peoria  
Sarah Wille, Naperville

### Bass Clarinet

Lawrence Owrutsky, Buffalo Grove

### Contra-Bass Clarinet

Peter Thompson, Lockport

### Bassoon

Amy Harkess, Buffalo Grove  
Kelly Kriz, Oswego  
\*Jennifer Shoemaker, Worth

### Contra Bassoon

Jennifer Shoemaker, Worth

### Alto Saxophone

\*Tonya Bould, Knoxville  
Michael Wickart, Orland Park

### Tenor Saxophone

Jason Carey, Mokena

### Horn

Matthew Dutton, Chillicothe  
Becky Felts, Oswego  
Lynn Kirchenberg, Maywood

\*Kristin Kopta, Lemont  
Katie Lunzman, Chillicothe  
Susan Manley, Joliet  
Eric Pingel, Batavia

### Trumpet

\*Sarah Bennett, Tuscola  
Peggy Canopy, Rome  
Dee Dee Dauw, Colona  
Michael Hodges, Peoria  
Matt Lentz, Aurora  
Melody Mohlman, Rockford

David Nommensen, Chicago  
Matt Radostits, Flossmoor  
Sarah Riebock, Rockford

### Trombone

\*Kevin Cole, Pekin  
Andy Erford, Batavia  
Tim Felts, Oswego  
Steven Selvey, Eureka  
Erik Zoeller, Oswego

### Bass Trombone

Kristina Gingerich, Champaign

### Euphonium

Brian Bruggeman, Elgin  
\*Milagros Cruz, Puerto Rico  
Nathaniel Howe, Lansing  
Rocky Montbriand, Chillicothe

### Tuba

Matt Banks, Alton  
Steve Braddy, Hampton  
Joe Celmer, Palatine  
\*Neil Crotty, Jr., Chicago  
Derrick Crow, Danville  
Kip Lamers, Libertyville  
Sarah Metivier, Woodstock  
Jack Saltzman, Mendota  
Clayton Spires, Eureka

### String Bass

Josh Harms, Watseka

### Percussion

James Crane, Schaumburg  
Michael Dickson, Bloomington  
Tom Lykins, Bloomington  
Kevin Lucas, Lockport  
Keith Wahl, Morton

## *University Band Personnel*

### *Flute*

Analiesa Bair  
Carrie Balik  
Mary Brady  
Darla Dydo  
Amanda Greenberg  
Lynea Lambert  
Mandi Mills  
Bridgette Poynter  
Tonya Preston  
Michelle Shostak

### *Oboe*

Roseann Clinton  
Rebecca Goodwin

### *Clarinet*

Jennifer Bland  
Chris Broughton  
Denise Elliot  
Rachel Helm  
Kristin Johnson  
Heather Mikulecky  
Ken Osberg  
Modena Paulsen

### *Bass Clarinet*

Jennie Mantell  
Tammi Spencer  
Julie Furst

### *Bassoon*

Matt Drase  
Dawn Grace  
Kelsey Neustel

### *Alto Saxophone*

Alisha May  
Jennifer Owen

### *Tenor Saxophone*

Ben Wellenreiter

### *Baritone Saxophone*

Larry Owrutsky

### *Horn*

Colleen Baker  
Matt Dutton  
Beth Smith

### *Trumpet*

Cory Alwardt  
Keith Baker  
Peggy Canopy  
Lori King  
Al Melville  
Kevin Taylor

### *Trombone*

Jami Alleman  
Kristina Gingerich  
Michael Kriz  
Melissa Wasson

### *Euphonium*

Donna Chrisanti  
Kip Lamers

### *Tuba*

Derrick Crow  
Millie Cruz  
Andrew Miller

### *Percussion*

Mark Larson  
Jeff Maxey  
Amy Scott  
Jennifer Shoemaker