

4-28-1995

Wind Symphony

Stephen K. Steele Conductor
Illinois State University

Stephen Parsons Trombone

Gary Green Guest Conductor

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Recommended Citation

Steele, Stephen K. Conductor; Parsons, Stephen Trombone; and Green, Gary Guest Conductor, "Wind Symphony" (1995). *School of Music Programs*. 1319.
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Music Department
Illinois State University

WIND SYMPHONY

Stephen K. Steele, *Conductor*

Stephen Parsons, *Trombone*

Gary Green, *Guest Conductor*

Graduate Assistants

Thomas Merrill

Traci Typlin

Wesley United Methodist Church
Bloomington, IL
Friday Evening
April 28
7:00 p.m.

One hundred forty-seventh program of the 1994-95 season .

Program

Vienna Philharmonic Fanfare (1924)

Richard Strauss
(1864-1949)

Trombone Concerto (1989)

Allegro
Adagio
Presto

Derek Bourgeois
(born 1941)

Stephen Parsons, *Trombone*

from *Lohengrin* (1848)

Elsa's Procession to the Cathedral

Richard Wagner
(1813-1883)

(transcribed by Lucien Cailliet)

Gary Green, *Guest Conductor*

Intermission

The Leaves Are Falling (1963)

Warren Benson
(born 1924)

Symphonic Metamorphosis on Themes
of Carl Maria von Weber (1943)

Allegro
Turandot—Scherzo
Andantino
March

Paul Hindemith
(1895-1963)

(transcribed by Keith Wilson)

Wind and Percussion Faculty

Max Schoenfeld, *Flute* Judith Dicker, *Oboe*

Aris Chavez, *Clarinet* Michael Dicker, *Bassoon*

James Boitos, *Saxophone* Joe Neisler, *Horn*

Amy Gilreath, *Trumpet* Stephen Parsons, *Trombone*

Ed Livingston, *Tuba & Euphonium* David Collier, *Percussion*

Steve Steele, *Director of Bands* Dan Farris, *Assistant Director of Bands*

The *Vienna Philharmonic Fanfare* was written for the Faschingsdienstag Ball of 1924, a Mardi Gras celebration, which is observed on the Tuesday preceding Ash Wednesday. Scored for brass and timpani, the fanfare is a brief, festive piece with considerable power and energy.

The first movement of Bourgeois' *Trombone Concerto* is constructed classically: the solo trombone immediately launches into the opening theme in F Minor, conceived harmonically in a sequence of descending thirds, and it is the solo trombone, too, that introduces the lyrical second idea in A flat, presented over chords which are given mobility by dark-toned alto and bass clarinets. These contrasting subjects give the composer ample opportunity to let loose his fertile imagination, whether expanding on the Baroque qualities of the opening material in a fugato section for woodwinds, boldly stating the romantic second theme in the brass leading to cascading sextuplets, or presenting in the solo the first theme in augmentation against a ripple of sixteenth notes. After this development, there is a formal recapitulation in the woodwinds, and the soloist repeats the second theme in tonic (F) major. The movement closes with pianissimo chords—no great bravura here, but a transition in mood leading to the next movement which opens a tone lower in E flat.

In the second movement, the rich tone of the soloist is matched by three accompanying trombones, the writing equaling in expressiveness a cello quartet. Gradually, the rest of the low brass join as the solo trombone weaves a seamless, almost Wagnerian theme, extending the phrases sequentially. The movement has two separate thoughts; a solo clarinet answers the trombone with a new theme accompanied only by three horns, euphonium and pizzicato string bass. While most of the slow movement is contemplative, Bourgeois allows the whole ensemble to unleash, full fortissimo, the passion implied in the second (clarinet) theme, before the movement closes; this time only two trombones accompany the soloist, and all are muted.

After the passionate slow movement, Bourgeois adopts a classical rondo form in a 6/8 Scherzo (marked Presto) which gives the emotional release needed. In fun, semitone shifts seem to be tossed off lightly with a wry smile. Towards the end of the movement a cadenza alludes to the thematic content of the first movement, but aurally the hard work has been done. For the soloist, however, the music requires a virtuoso combination of slide and tongue.

Elsa's Procession to the Cathedral with its evocation of medieval pomp and pageantry prefaces Elsa's betrothal to Lohengrin, the mystic knight of the Holy Grail, who had come to deliver the people of Antwerp from the Hungarian invaders. In Wagner's opera *Lohengrin*, a large double chorus (representing the people of Antwerp) adds its song of praise to that of the orchestra. It is in this music, first performed in 1848, that we find Wagner first employing those intense, broadly paced, and powerful musical thoughts which were to culminate in *Tristan und Isolde*, the operas of *Der Ring des Nibelungen*, and *Parsifal*.

The Leaves Are Falling was begun in November 1963, shortly after the assassination of President Kennedy. Benson wrote of his work:

"This work was inspired by the poem HERBST (Autumn) from *Buch der Lieder* by Rainer Maria Rilke. Rather than attempting the impossible, namely to describe with words what could only be expressed with music, the poem itself is reprinted here in lieu of any other form of introduction.

The leaves are falling, falling as from way off,
as though for gardens withered in the skies;
they are falling with denying gestures.

And in the nights the heavy earth is falling
from all the stars down into loneliness.

We all are falling. This hand falls.
And look at others: it is in them all.

And yet there is one who holds this falling
endlessly gently in his hands."

Symphonic Metamorphosis on Themes of Carl Maria von Weber is one of Hindemith's most playful works, and when in a playful mood, Hindemith was known to spout music, pouring forth a flood of joyous sounds. This spirit of plenty, of irrepressible productiveness, was part of Hindemith's temperamental affinity for Baroque music which was stimulated by the neo-Baroque movement, the "back-to-Bach" vogue, which was beginning during Hindemith's earliest creative years, the 1920s. But Hindemith's response to this Baroque vogue was vigorous and lasting, continuing to color the entire range of his music, from the most serious to the lightest. *Symphonic Metamorphosis* was written in 1943 during Hindemith's tenure as a professor at the Yale School of Music. Although Hindemith himself did not divulge the exact sources of his themes, they are all to be found in a single volume of Weber's works composed or arranged for piano duet, not the most serious of works. One can easily imagine Hindemith "playing" (in both senses of the word) when the idea for these four movements occurred to him. Hindemith felt strongly that *Symphonic Metamorphosis* should be available in a band version, and he asked his colleague Keith Wilson to do the transcription. Not until 1960 was permission received from Hindemith's publishers, and then the task, regarded by Wilson as his largest and most significant transcription, took one and a half years to complete.

The jaunty, upbeat opening movement is based on the fourth of Weber's *Eight Pieces* (1818-1819) for piano duet. Brightly orchestrated, it plays off the woodwinds as a group against the massed brasses. The ancestor of the exotic second movement is an old Chinese melody, which in Hindemith's adaption is stated in quiet repose in the opening measures. This thematic material then becomes the basis for a set of eight variations that build to a big climax. The variations are followed by a few soft transitional measures for clarinets alone after which the trombones begin a fugue-like section with considerable contrapuntal elaboration and intricate percussion effects. The *Andantino* is a charmingly lyrical interlude in the style of a slow *Siciliano*. It is based on the second piece in Weber's *Six petites pièces faciles* (1801) for piano duet. The *March-Finale* follows very closely the model of the *Marcia* which is Number 7 of the *Eight Pieces* by Weber. Hindemith's fidelity to his model even includes a contrasting trio section; thereafter, he greatly extends the material and develops it to a powerful climax and a true metamorphosis.

Wind and Percussion Division Faculty

James Boitos, Director of Jazz Studies and Professor of Saxophone received his M.M. from Northwestern University. He has been the Featured soloist with the U.S. Navy Concert and Jazz Bands, appeared on recitals and jazz performances throughout the United States, Western Europe, and Japan. "Boitos is a glorious interpreter with infallible technique and pure artistic musicianship"...*Rehin/Neckar Zeitung*.

Aris Chavez, Professor of Clarinet, received the M.M. degree from the University of New Mexico. For fourteen years he was a member of the Santa Fe Opera Orchestra. Currently Chavez serves as the principal clarinetist for the Peoria Opera and the Peoria Symphony Orchestra and is a member of the *Sonneries Quintet*.

David Collier, Professor of Percussion, holds a M.M. degree from Indiana University and is a Doctoral candidate at the University of Illinois. He was awarded the prestigious Performer's Certificate from Indiana University. Currently Collier performs with the Illinois Symphony Orchestra, Peoria Symphony Orchestra, Illinois Chamber Orchestra, and the Peoria Opera Orchestra.

Judith Dicker, Professor of Oboe, received her M.M. in Oboe performance from Indiana University. She is a member of the *Sonneries Quintet*. She has taught at Wichita State, Indiana University and Huntington, New York as well as in Germany and Austria.

Michael Dicker, Professor of Bassoon, is a member of the *Sonneries Quintet* and holds degrees in Music from UCLA, the University of Michigan and the Julliard School. He has performed as principal bassoonist in the Belgian National Radio/TV Symphony, Deutsche Oper Am Rhein, and the Essen Philharmonic. Dicker currently serves as principal bassoonist of the Peoria Opera and the Peoria Symphony.

Daniel J. Farris, Assistant Director of Bands, received degrees in Music Education from James Madison University in Harrisonburg, VA, and the University of Illinois. Mr. Farris served as Assistant Director of Bands at the University of Nevada, Las Vegas. He has been a clinician, adjudicator and guest conductor throughout the United States and Canada.

Amy Gilreath, Professor of Trumpet, received her D.M.A. from the University of Illinois. She is currently a member of the ISU Faculty Brass Quintet and has performed with the Champaign-Urbana Orchestra, Sinfonia Da Camera, Illinois Chamber Brass, and the Lexington Philharmonic Orchestra.

Ed Livingston, Professor of Tuba and Euphonium, received a M.M. and Artists Performing Diploma from Western Michigan University, University of Michigan and the Royal College of Music, London, England. Professor Livingston has played with the Royal Philharmonic Symphony Orchestra, Ringling Brothers Circus Band, and the Henry Mancini Orchestra.

Joe Neisler, Professor of Horn, received his M.M. from Indiana University and is a Doctoral candidate at Indiana University. He is principal horn in the Peoria Symphony and has performed with the Indianapolis Symphony, Julie Andrews and Tony Bennett. Professor Neisler has studied with the legendary Philip Farkas.

Stephen Parsons, Professor of Trombone, received his D.M.A. from the University of Kansas in Trombone Performance. He was Assistant Principal Trombone with the United States Army Field Band and performed in excess of 150 concerts per year both within the U.S. and abroad. Dr. Parsons has studied with Milton Stevens of the National Symphony Orchestra in Washington D.C. He performed with and served as the Field Band Brass Quintets clinician in both high school and college settings.

Max Schoenfeld, Professor of Flute, is a graduate of the Manhattan School of Music. He has served as principal flute with the New Orleans Philharmonic and the Boston Pops Tour Orchestra. Professor Schoenfeld has taught at Oberlin College, the National Music Camp at Interlochen, Michigan, and the Interlochen Arts Academy.

Stephen K. Steele, Director of Bands and Professor of Music, received his D.M.A. in conducting from the University of Arizona and holds degrees in Music Education from the University of Arizona and the University of Oregon. He served as Assistant Director of Bands and Marching Band Director at the University of Arizona prior to his appointment at ISU. Dr. Steele spent thirteen years as a high school band director in California, Oregon and Arizona. He serves as a clinician, adjudicator and guest conductor throughout the United States and Canada.

Stephen Parsons is currently Assistant Professor of Trombone at Illinois State University. Before joining the faculty in 1994, he served as the Assistant Principal Trombonist and Trombone Soloist with The United States Army Field Band in Washington, D.C. He holds a BME from Oral Roberts University and an MM and DMA in Trombone Performance from the University of Kansas. While at Kansas, he was a graduate teaching assistant in trombone, band, and music history. Dr. Parsons was the 1983 winner of the International Trombone Association's Frank Smith Scholarship Competition. He has also studied at the Tanglewood Institute with members of the Empire Brass Quintet. His teachers include Larry Archambo, Stephen Anderson and Milton Stevens.

Gary Green is Director of Bands and Associate Professor of Music at the University of Miami in Coral Gables, Florida. In these capacities he conducts the Wind Ensemble and is coordinator of the band program. He supervises all aspects of the band program and teaches courses in undergraduate and graduate conducting, instrumental techniques, and wind literature. He has served as clinician and guest conductor in most areas of the United States.

Wind Symphony Personnel

Piccolo
Scot A. Schickel, Normal

Flute
Amy Lloyd, Colona
Katie Sandretti, Lebanon
Scot A. Schickel, Normal
Kristie Skinner, Joliet
*Jennifer Torbeck, Skokie

Oboe
*Andrea Imre, Hungary
Heather Taft, Delmar, NY

English Horn
Heather Taft, Delmar, NY

Clarinet
*Jamian Green, Geneseo
Thomas Merrill, Bloomington
Emily Nunemaker, Sterling
Rebecca Parker, Bloomington
Alicia Saindon, Lemont
Courtney Shenberg, Naperville
Traci Typlin, Highland Park

Bass Clarinet
Tammi Spencer, East Peoria

Bassoon
Heather Igo, Danville
Amy Rous, Roselle

Alto Saxophone
Matt Drase, North Aurora
John Hanson, Dakota

Tenor Saxophone
*Christopher Peterson, Schaumburg

Baritone Saxophone
Chauntelle O'Loughlin, Bloomington

Horn
*Kent Baker, Normal
Marc Cash, Danville
Eric Kaiser, Sugar Grove
Vic Pesavento, Lockport
Brandon Sinnock, Quincy

Trumpet
Colleen Baker, Normal
Caryn Fox, Lexington, KY
John Hoagland, Stratford, CT
*Troy McKay, Richmond, MO
Tom Svec, Plainfield
Brian White, Bloomington

Trombone
Grant Dawson, Machesney Park
Paul Hefner, Wauconda
*Charles Plummer, Richmond, MO

Euphonium
Bret Parker, Lubbock, TX
*Jeffrey Shelton, Normal

Tuba
Brent Kastor, Coal Valley
Doug Mattsey, Bloomington
*Andy Rummel, San Jose

String Bass
Clifford Hunt, Decatur

Piano
Eryn Glover, Albion

Percussion
Michael Mercer, Kankakee
Nancy Rogers, Kingston, MI
Timothy Ryan, Aurora
*Eric Wellman, Quincy

* Indicates Principal

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 includes 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.