

Illinois State University

ISU ReD: Research and eData

School of Music Programs

Music

4-25-1996

Wind Symphony

Stephen K. Steele Conductor
Illinois State University

Jeffrey R. Shelton Euphonium

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 Shelton, Jeffrey R. Euphonium, "Wind Symphony" (1996). *School of Music Programs*. 1466.

<https://ir.library.illinoisstate.edu/somp/1466>

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

WIND SYMPHONY

Stephen K. Steele, *Conductor*
Jeffrey R. Shelton, *Euphonium Soloist*

Graduate Assistant
Rebecca Parker

Wesley United Methodist Church
Thursday Evening
April 25, 1996
8:00 p.m.

Plainfield High School
Saturday Evening
April 27, 1996
6:00 p.m.

Program

Theme and Variations, Op. 43a (1943) Arnold Schoenberg
(1874 - 1951)

Vintage (1990) David Gillingham
Jeffrey Shelton, Euphonium Solo (born 1947)

A Tuning Piece: Songs of Fall and Winter (1995) David Maslanka
(born 1943)

Intermission

Winds of Nagual (1985) Michael Colgrass
(born 1932)

A Musical Fable for Wind Ensemble on the writings of Carlos Castaneda

The desert: don Juan emerges from the mountains

Carlos meets don Juan: first conversation

Don Genaro satirizes Carlos

Carlos stares at the water and becomes a bubble

The gait of power

Asking twilight for calmness and power

Juan clowns for Carlos

Last conversation and farewell: Carlos leaps into the unknown and
explodes into a thousand views of the world

Program Notes

The *Theme and Variations* was written in 1943, eight years before the composer's death. Composed after Schoenberg had abandoned an exclusively atonal approach to composition, the G-minor tonality of the *Theme and Variations* is clearly defined. Harmonically, these seven variations on a twenty-one measure theme are not daring or extravagant, but in them one may see a mastery of connection of thought and motivic division, an art of development, and a variety of character for which parallels can be found only among Schoenberg's own works.

The following are excerpts from the composer's correspondence describing the conception of the piece:

My dear friend, Carl Engel, then president of G. Schirmer, Inc., had asked me frequently to write a piece for wind band. He complained that the great number of such bands had an important influence on the development of love for music in America, but unfortunately there are only a small number of good original compositions available, while for the most of their playing they are limited to arrangements. A considerable part of these arrangements reveals a poor or at least a low taste; and besides, they are not even well orchestrated. It (*Theme and Variations*) is one of those works that one writes in order to enjoy one's own virtuosity and, in addition, to give a group of amateurs - in this case, wind bands - something better to play. I can assure you - and I think I can prove it - that as far as technique is concerned it is a masterpiece; and I know it is inspired. Not only because I cannot write even ten measures without inspiration, but I really wrote the piece with great pleasure.

It is interesting to note that while Schoenberg intended this work for the average amateur wind band, performance experience has shown the piece to be of such a level of difficulty that it has been performed only by unusually advanced ensembles. Schoenberg, therefore, transcribed the work for orchestra as *Opus 43b*, and it enjoys the unusual position of being one of the few works in the orchestral repertoire which was originally conceived for the wind band.

Composer David Gillingham provided the following notes for *Vintage*:

Vintage, for Euphonium and Symphonic Band, was crafted to be the best and most characteristic expression of the euphonium. Therefore, the work highlights the instrument's dualistic capability of being both lyrical and agile. Formally, the work begins with a slow, expressive introduction in

which the euphonium lines are somewhat reminiscent of chant. This lyrical section segues into more dissonant transitional passages which lead to the "allegro". This allegro section is constructed in a sonata-rondo design, with the rondo exploiting the euphonium's agility and the episodes highlighting its lyrical quality. The rondo theme is angular and accompanied by syncopated rhythms and cluster sonorities. The episodes, on the other hand, are lyrical and are a metamorphosis of the introductory material. A development section utilizes the thematic material of both the rondo and the episodes. The recapitulation differs from the standard format in that the final return of the rondo is replaced by a rather lengthy euphonium cadenza, which summarizes thematic materials. A driving, virtuosic coda closes the work.

Composer David Maslanka, provides the following notes for *A Tuning Piece: Songs of Fall and Winter*:

The title *A Tuning Piece: Songs of Fall and Winter* needs a bit of explanation. "Tuning" refers first to extended passages built around a single pitch, allowing the opportunity for carefully heard intonation: "A Tuning" reads also as "Attuning", suggesting a kind of music that brings mind and heart to a point of rest; "A Tuning Piece" is also filled with tunes from start to finish. "Songs of Fall and Winter". . . the surprising realization on passing age 50 that my life was more than likely a good deal closer to the end than the beginning. And so this is a piece for the second half of life, a time in which the attitude of "attuning" has become very important for me. It is reflective of a growing awareness of my own religious nature, an awareness which has as its core a deeply felt sense of the soul connection of human life with all of earthly nature, and with the whole of the cosmos. The result, in this piece, is a very interior music.

A Tuning Piece: Songs of Fall and Winter is in five sections. The first is a gentle reflective music. It is followed by a bold and bursting music which quotes and expands on the hymn tune "Lobt Gott ihr Christen Allzugleich" ("Praise God, Ye Christians, Altogether") from the "371" by J. S. Bach. The third section is impassioned and has the quality of a spiritual, though it is newly composed. The fourth section is very intimate and reflective. It is a setting of "Jesu, Jesu, Du Bist Mein" ("Jesus, Jesus, You Are Mine"), also from the "371", and is given a medieval flavor by a consistent "open fifth" harmonization. The final portion of music is a partial recapitulation of the opening. It is ethereal

and transcendent in nature.

A Tuning Piece: Songs of Fall and Winter was commissioned by Kappa Kappa Psi, National Band Fraternity, and Tau Beta Sigma, National Band Sorority. In addition, the work also bears a special dedication to my friend James Croft, Director of Bands at Florida State University, who conducted the premier performance with the National Intercollegiate Band.

Composer Michael Colgrass provides the following notes for *Winds of Nagual*:

Winds of Nagual is based on the writings of Carlos Castaneda about his 14 year apprenticeship with don Juan Matis, a Yaqui Indian sorcerer from Northwestern Mexico. Castaneda met don Juan while researching hallucinogenic plants for his master's thesis in Anthropology at UCLA. Juan became Castaneda's mentor and trained him in pre-Columbian techniques of sorcery, the overall purpose of which is to find the creative self, what Juan calls the nagual.

Each of the characters has a musical theme: Juan's is dark and ominous, yet gentle and kind; Carlos' is open, direct and naive. We hear Carlos' theme throughout the piece from constantly changing perspectives, as Juan submits him to long desert marches, encounters with terrifying powers and altered states of reality. A comic aspect is added to the piece by don Genaro, a sorcerer friend of Juan's who frightens Carlos with fantastic tricks like disappearing and reappearing at will.

The score is laced with programmatic indications such as "Juan entrances Carlos with a stare", "a horrible creature leaps at Carlos", "He feels a deep calm and joy", etc. The listener need not have read Castaneda's books to enjoy the work, and I don't expect anyone to follow any exact scenario. My object is to capture the mood and atmosphere created by the books and to convey a feeling of the relationship that develops as a man of ancient wisdom tries to cultivate heart in an analytical young man of the technological age.

Winds of Nagual was commissioned by the New England Conservatory Wind Ensemble and is respectfully dedicated to its director, Frank Battisti.

WIND SYMPHONY

Flutes and Piccolo

Amanda Greenberg, *Mt. Prospect*
†Brooke Powell, *White Heath*
*Scot A. Schickel, *Normal*
Cassandra Stevens, *Des Plaines*
Jennifer Smith, *Lockport*
Sabina White, *Lockport*

Oboe and English Horn

Deana Rumsey, *Tinley Park*
*Kio woong Choo, *Urbana*

Clarinets

*Jamian Green, *Geneseo*
Emily Nunemaker, *Sterling*
Rebecca Parker, *Lubbock, TX*
Sue Rowe, *Lockport*
Alicia Saindon, *Lemont*
Kimberly Scharf, *Aurora*
Tammi Spencer, *East Peoria*
Jennifer Woodrum, *Lemont*

Low Clarinets

†Briannette Baldi, *Gurnee*
Rebecca Parker, *Lubbock, TX*
Kathy Platek, *Orland Park*
Kimberly Scharf, *Aurora*

Bassoon and Contrabassoon

*Chris Harrison, *Silt, CO*
Amy Harkess, *Buffalo Grove*

Saxophones

Matt Drase, *North Aurora*
John Hanson, *Dakota*
*Christopher Peterson, *Schaumburg*
Chauntelle O'Loughlin, *Bloomington*

Horn

Jennifer Herron, *Silvis*
Katie Lunzman, *Chillicothe*
Victor Pesavento, *Lockport*
Brian Rous, *Roselle*
*Brandon Sinnock, *Quincy*
†Josh Stewart, *Wheaton*

†Additional Personnel on Colgrass

Cornet, Flugel Horns and Trumpets

John Hoagland, *Stirrup Key, FL*
*Troy McKay, *Richmond, MO*
John Sierakowski, *Warrenville*
Sharon Slote, *Armonk, NY*
Thomas Svec, *Plainfield*
Brian White, *Bloomington*

Trombone

Grant Dawson, *Machesney Park*
†Erich Deptolla, *Tinley Park*
Paul Hefner, *Wauconda*
*Charles Plummer, *Richmond, MO*

Bass Trombone

†Kevin Cole, *Pekin*
Steve Fox, *Wheaton*

Euphonium

Milagros Cruz, *Bayamon, P.R.*
*Timothy Gray, *Oregon*
Jeffrey Shelton, *Normal*

Tuba

Neil Crotty, Jr., *Chicago*
*Brent Kastor, *Coal Valley*
Andy Rummel, *San Jose*

String Bass

Clifford Hunt, *Decatur*
†Benjamin Sullivan, *Garden Homes*

Keyboards

†Paul Borg, *Bloomington*
Eryn Glover, *Albion*

Harp

†Joy Biernacki, *Glenview*

Percussion

Michael Dickson, *Bloomington*
Matt Embry, *Highland Park*
Michael Mercer, *Kankakee*
Timothy Ryan, *Aurora*
*Eric Wellman, *Quincy*

* Principal

ILLINOIS STATE UNIVERSITY

COLLEGE OF FINE ARTS

Alvin Goldfarb, *Dean*

DEPARTMENT OF MUSIC

Arved Larsen, *Chairman*

WIND AND PERCUSSION DIVISION

Max Schoenfeld, *Flute*

Judith Dicker, *Oboe*

Aris Chavez, *Clarinet*

Michael Dicker, *Bassoon*

Jim Boitos, *Saxophone*

David Collier, *Percussion*

Joe Neisler, *Horn*

Amy Gilreath, *Trumpet*

Steve Parsons, *Trombone*

Ed Livingston, *Euphonium &*

Tuba

UNIVERSITY BANDS STAFF

Stephen K. Steele, *Director of Bands*

Daniel J. Farris, *Assistant Director of Bands*

Rebecca Parker, *Graduate Assistant*

Sarah Bennett, *Head Librarian*

Deana Rumsey, *Librarian*

Shane Dowell, *Manager*

Garett George, *Manager*

Thomas Svec, *Manager*

Sharon Slote, *Graduate Assistant*

Kristina Clark, *Librarian*

Tammi Spencer, *Librarian*

Scott Fineron, *Manager*

Scot A. Schickel, *Manager*

BANDS AT ILLINOIS STATE UNIVERSITY

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, the Wind Symphony tours annually. 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 80 outstanding wind and percussion players from across campus. It performs quality band literature and presents two concerts each semester. This organization rehearses two times per week. Membership is by audition only and is open to all Illinois State University students.

The *University Band* is comprised 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 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 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 ISU Jazz Band schedules numerous performances both on and off campus.

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. In November of 1992 the band performed in exhibition for the Bands of America Grand Nationals at the Hoosier Dome in Indianapolis, IN. The "Big Red" is open to all Illinois State University students and is comprised of winds, percussion, colorguard, 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. Membership is open to all students who participate in another band during the academic year. Auditions may be required of rhythm section players.