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Symphonic Winds

Stephen K. Steele Conductor
Illinois State University

Rene Rosas Conductor

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Music Department
Illinois State University

SYMPHONIC WINDS

Stephen K. Steele and René Rosas,
Conductors

Stroud Auditorium
University High School
Friday Evening
February 16, 2001
8:00 p.m.

The seventy-seventh program of the 2000-2001 Season

Program

Procession of the Nobles
from "Mlada" (1889)

Nikolai Rimsky-Korsakov
(1844-1908)

A Quiet Place to Think (1999)

Timothy Mahr
(born 1950)

The Engulfed Cathedral (1910)
from Preludes for Piano, Book I, No. 10

Claude Debussy
(1862-1918)
transcribed by Merlin Patterson

Santa Fe Saga (1956)

Morton Gould
(1913-1996)

Intermission

Tears (1994)

David Maslany
(born 1943)

Fantasy Variations (1988)
on a theme by Paganini

James Barnum
(born 1944)

Program Notes

Procession of the Nobles from Rimsky-Korsakov's opera ballet *Mlada* was composed in 1889. During the season of 1869-1870, the director of the Imperial Theater in St. Petersburg conceived the idea of staging an elaborate opera based on a subject from Slavic mythology. He commissioned music from the Russian School of Composition, however, the project was never realized. Most of the music which the composers had written found its way into other of their works. Not until twenty years later did Rimsky-Korsakov decide to use the subject for an opera ballet of his own. His *Mlada* was begun in 1889, and produced at the Marinsky Theater in 1892.

A Quiet Place to Think was commissioned by the Michigan State University Band Alumni Association celebrating their 25th anniversary, and dedicated to the memory of Leonard Falcone, Director of Bands at MSU from 1927-1967 on the occasion of the 100th anniversary of his birth in 1899. The work was premiered by the MSU Alumni concert Band on April 18, 1999, Kenneth G. Bloomquist, MSU Director of Bands, conducting. Of this piece, composer Timothy Mahr states:

*The title for this work came from something I found myself saying out loud during a moment of frustration as I was beginning to compose this piece: 'What I really need is a quiet place to just sit and think,' I decided then and there to write a piece about that very situation. **A Quiet Place to Think** obviously springs from my personal life but is also a response to the hectic pace of life we all encounter on a daily basis. Weighing on my mind when writing the piece was the uneasy sense of uncertainty for the future shared by so many. As this millennium comes to an end, futuristic visions of harried life in the 21st century are thrust at us regularly by the media. These visions prompted me to share in my composition a sense of what has always been important in a person's life, and what will be needed even more so as time goes on: the opportunity to find a quiet place to think in order to clear one's mind.*

In his transcription of Debussy's **The Engulfed Cathedral**, Merlin Patterson creates a work that displays the tonal beauty as well as the power of the modern symphonic band. Unusual instrumental combinations have been used throughout, and great care has been given to subtle shadings of color and texture. **The Engulfed Cathedral** (*La Cathédrale engloutie*) is No. 10, Book I of Claude Debussy's **Preludes**; it is one of his best known and most popular works, not only in its original version for piano, but also in its numerous transcriptions, the most notable of which is the orchestral setting by Leopold Stokowski. **The Engulfed Cathedral** depicts an old legend from Brittany: To punish the people for their sins the *Cathedral of Ys* is engulfed by the sea. Each sunrise the townspeople watch as the sunken cathedral rises from the water... and then sinks slowly into the ocean.

Santa Fe Saga was commissioned by Edwin Franko Goldman through the American Bandmasters Association and premiered at the A.B.A. 1956 convention. Morton Gould chose the locale of the premiere as his subject, and was present himself to conduct. Using such divisional sub-titles as "Rio Grande," "Round Up," "Wagon Train," and "Fiesta," he built a vividly impressionistic tone poem around historic Santa Fe. In so doing, he demonstrated his great skill in handling wind and percussion instruments, his ingenious facility in a wide variety of rhythmic, melodic, and harmonic treatments, and a unique capacity for creating moods ranging from the wistful and sentimental to the grotesque and barbaric.

David Maslanka writes of his composition:

*The title **Tears** comes from my reading of the novel **Monnew** by the African writer Ahmadou Kourouma. His story tells of the dissolution of a traditional African culture as Europeans overran it. The native people were made to endure the "monnew" – the insults, outrages, trials, contempts, and humiliations – of colonialism. This is the external motivation for the piece, but I don't know anyone in Africa directly. I have come to understand that fascination with something in the external world means*

that a thing deep inside has been touched. So the piece is about something in me. Over the years my music has acted as predictor for me. It gives me advance nonverbal messages about things I don't understand yet – movements of my unconscious that are working their way toward the light.

***Tears** finally is about inner transformation, and about groping toward the voice of praise. As St. Francis and St. Ignatius have it, the proper function of the human race is to sing praise. **Tears** is about inner breaking, and coming to terms with the pain that hinders the voice of praise; **Tears** is about the movement toward the heart of love.*

My dear friend Richard Beale has captured these thought in a brief and powerful poem:

*Unless tears come
to wash my eyes
I will not see again.
Unless I lift my arms
in gratitude for pain
they will lack the strength
to harvest daffodils.*

In the spring of 1987, James Barnes received a commission from the United States Marine Band to compose a large work for that prestigious organization to be premiered at the 1988 Music Educators National Convention in Indianapolis. The result was **Fantasy Variations**.

The theme of Paganini's *Caprice No. 24 in A minor for Solo Violin* has long stood as a challenge for composers who have written variations in all mediums. Along with well known sets by Schumann, Brahms, and of course, Rachmaninoff come more contemporary settings by composers such as Lutoslawski and Blacher. But no composer had ever written a set of variations on this enchanting little tune for wind band.

Completed in February 1988, **Fantasy Variations**, a set of 20 variations on Paganini's celebrated theme, was used as a vehicle to

feature every soloist and every section of the modern wind band. After its premiere in Indianapolis, the Marine Band gave fifty-seven performances of the work on their 1988 Autumn Tour, and presented it in Chicago in December at the Midwest International Band and Orchestra Clinic. Straightforward in style and harmony, this piece is intended to be entertaining for the audience as well as challenging for the players.

Future Illinois State University Band Performances

February

18 Wind Symphony Concert - Stroud Auditorium - 3:00 pm

March

7 Symphonic Band Concert – Stroud Auditorium - 8:00 pm

April

6-7 Jazz Festival - Bone Student Center - All Day

9 Chamber Winds Concert - Kemp Recital Hall - 8:00 pm

25 Symphonic and University Bands Concert - Braden Auditorium - 8:00 pm

28 Concert Band Festival - Braden Auditorium - All Day

29 Wind Symphony concert - Ballroom - 3:00 pm

Symphonic Winds

Flute

*LeighAnn Singer, Ottawa
Megan Lomonof, Oak Lawn
Christa Ruesink, Alsip
Jenni Schuerr, Normal
Emily Brooks, Galesburg
Teryn True, Libertyville

Oboe

*Patrick McGuire, Round Lake
Carrie Wycislak, Montgomery

Clarinet

*Carly Stone, Normal
Randy Pollok, Champaign
Christina Kempen, Frankfort
Chris Upjohn, Olympia Field
Jessica Maple, Elmhurst
Robyn Canene, Naperville
Mindy Heshelman, Metamora

Bass Clarinet

Jennifer Sims, East Moline
Ivory Sabastion, Aurora

Bassoon

*Katie Bartel, Westmont
Kathryn Banas, Glenview

Alto Saxophone

*Michael Costanza, Kankakee
Jeff Klinker, Geneva

Tenor Saxophone

Travis Thacker, Normal

Baritone Saxophone

Amanda Miceli, Sleepy Hollow

Horn

*Melanie Paden, Washington
David Bostik, Lockport
John Hansen, Pontiac
Chris Render, Houston, TX

Trumpet

*Brian Denny, Pilesgrove, NJ
Ben Linkon, Centralia
Chad Morris, East St. Louis
Daniel Hiles, Marquette Htgs.
Mary Jo Edwards, Smithton

Trombone

*Dan Maslowski, Mokena
Mike Bingham, Chicago
Justin Gund, Bradley

Bass Trombone

Matt Kelm, Lockport

Euphonium

*Kent Krause, Joliet
Brandon Hopkins, Chicago

Tuba

*Justin Boller, Old Mill Creek
Eric Jordan, Joliet

Percussion

*Andy Bautista, Skokie
Bill Winters, Chicago
Scott Simon, Belvidere
Bill Roberts, St. Charles
Chris Dolson, Peoria

Piano

Joel Dickerson, Morton

***Principal**

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.

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 twice per week.

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.

Chamber Winds are numerous quartets and quintets which are coached by members of the applied music faculty at Illinois State University. The collective ensembles perform a diverse repertoire and give concerts both on and off campus.

The Illinois State University *Jazz Bands* are select groups of approximately 25 musicians who make up fully instrumentated "big bands." Emphasis is placed upon the study of diverse jazz styles and literature, ensemble performance and improvisation. *Jazz Band I* has been awarded outstanding performance honors in group and individual categories at numerous festivals across the Midwest. The Jazz Bands schedule 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 4000 high school band members at the State of Illinois Invitational High School Marching Band Championship, the "Pride of Illinois" travels to an away Illinois State University football game and a televised Chicago Bears game. In November, 1992, the band performed in exhibition for the Bands of America Grand Nationals at the Hoosier Dome in Indianapolis, IN.

The Illinois State University *Pep Band* provides spirit and enthusiasm at home men's and women's 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.