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## Illinois State University University Band Symphonic Band

David Dunbar Conductor

*Illinois State University*

Christopher B. Render Conductor

Matthew D. Luttrell Conductor

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Illinois State University  
School of Music

# ILLINOIS STATE UNIVERSITY

## UNIVERSITY BAND

David Dunbar and Christopher B. Render, Conductors

## SYMPHONIC BAND

Matthew D. Luttrell, Conductor

Composer David Gillingham, special guest

Center for the Performing Arts  
Wednesday Evening  
April 23, 2003  
8:00 PM

The one hundred seventy-fourth program of the 2002-2003 season

### University Band Program

- Emperata Overture (1964) Claude T. Smith  
(1932-1987)  
Christopher B. Render, *conductor*
- Salvation Is Created (1947) Pavel Tchesnokov  
(1877-1944)  
arr. Houseknecht
- Cauldron (2001) Scott Boerma  
(born 1965)  
David Dunbar, *conductor*
- Chant and Jubilo, op. 25 (1963) W. Francis McBeth  
(born 1933)  
Christopher B. Render, *conductor*
- From Genevieve de Brabant* (2001) Jacques Offenbach  
Galop (1819-1880)  
edited by John R. Bourgeois  
David Dunbar, *conductor*

### Intermission

### Symphonic Band Program

- The Solitary Dancer (1970) Warren Benson  
(born 1924)
- The Little Ripper March (1996) David Stanhope  
(born 1952)
- Colonial Song (1918) Percy Aldridge Grainger  
(1882-1961)
- Internal Combustion (1999) David Gillingham  
(born 1947)

### Program Notes

*Emperata Overture* opens with a fanfare like statement by the brass section accompanied by percussion in the background. The main theme is first stated by clarinet with a rhythmic brass background. The middle section presents a lyrical statement of a new theme by a flute soloist followed by reiterations of the theme in various sections of the band as well as by the full band. The ending is highlighted by a change of key and a restatement of themes, making a very exciting finish.

-Program notes for Band

The first movement of *A Chorale Prelude, Salvation Is Created* is based on a beautiful Russian Orthodox chorale by the Pavel Tchesnokov. During his lifetime, Tchesnokov served as choral conductor, teacher, and composer with over 400 choral works to his credit. This composition retains the clarity of harmony that characterized Tchesnokov's works. Structured around alternating brass and woodwind choirs, the work maintains a flowing tempo throughout.

*Cauldron* is based upon a five-beat, octatonic motive, which is twisted and inverted as both melody and accompaniment throughout the work. Anchored by an incessant pedal Eb, the major-triad-based harmonic motion is whole-tone, minor 3<sup>rd</sup>, and tri-tone related. The composer points out that "although the title was derived after its completion, the mysterious nature of the music may conjure up images of the brewings of a coven of witches deep within a forest."

*Chant and Jubilo* was commissioned by Jerry Loveall for the Four States Bandmasters Convention in Texarkana, Texas, and was premiered by the Four States Bandmasters Band January of 1962, with the composer conducting. The work is in two connected movements. The melodic material in the Chant is taken from a ninth century Greek hymn. After a somewhat longer section of development, a suspended cymbal roll leads into the opening trumpet fanfare of the Jubilo where the mood is jubilation, praise, and joy. The fanfare theme is then subjected to multiple variations before the activity is resolved in affirmation, a call to joy, a closing hallelujah.

-Program notes for Band

Jacques Offenbach studied music at the Paris Conservatory, eventually becoming a professional cellist with the Opera-Comique. Today, he is best known as the composer of light opera, including *Ballet Parisien*, *La Belle Helene*, and *Orpheus in the Underworld*. This "*Galop*", originally from *Genevieve de Brabant*, is a spirited and light-hearted work containing the origins of what we know today as the *Marines Hymn*.

*The Solitary Dancer* for Symphonic Wind Ensemble was commissioned in 1966 by the Clarence, New York Senior High School Band, Norbert J. Buskey, Director and is dedicated to Bill Hug. The program notes, provided by the

composer are as follows: "The Solitary Dancer deals with quiet, poised energy that one may observe in a dancer in repose, alone with her inner music." Considered a masterpiece of the wind repertoire, its companion pieces include two other great works for wind symphony, *The Leaves Are Falling* and *The Passing Bell*.

*The Little Ripper March* was originally composed for the Australian Bicentenary of 1988. When the commission did not come through, the composer, David Stanhope, wrote it anyway, giving it what he calls a "very Australian title." "Little Ripper" refers to anything or anybody excited or successful; although not so common now, it is most commonly used as an expression when scoring a goal in football (In the United States, rugby)--"You little ripper!"

*Colonial Song* serves as one of the pinnacle works of the folk song genre. Considered to be part of the "Sentimentals", the musical material of *Colonial Song* dates from the year 1905, but was not put into final form until 1912-1913. It is set for multiple voicing throughout the orchestral, wind band, and voice repertoire. When the orchestral version premiered in the 1914 Torquay Festival, Sir Thomas Beecham reportedly remarked "Grainger, you have achieved the almost impossible; you have written the worst orchestral piece of modern times." Posterity has shown Beecham's opinion to have been a minority view. *Colonial Song* is dedicated as a yule-gift to Grainger's mother, "mumsie."

David Gillingham provided the following notes:

Although the internal combustion engine was in existence since the early 19<sup>th</sup> century, its successful use in the United States began around 1900 and thus marked the beginning of one of the most important industrial sagas of the 20<sup>th</sup> century, that of the American automobile. Adjacent to the invention of this new "horseless carriage" was the advent of early jazz, that of "ragtime" and New Orleans "Dixieland" jazz. Also, marking the occasion was General Motors' introduction of the Oldsmobile and the Gus Edwards/Vincent Bryan song, "In My Merry Oldsmobile." The conglomeration of these events are the basis for the inspiration behind *Internal Combustion*.

*Internal Combustion* was commissioned for the New York State School Music Association All-State Symphonic Band.

## University Band Personnel

### Piccolo

Stephanie Boulware, Normal  
Melissa Sammons, Monee

### Flute

Stephanie Boulware, Normal  
Lindsey Braun, Bolingbrook  
Stephanie Po Kyung Cho, Savoy  
Angelyn Hyland, Belvidere  
Susan Kirk, Shape, Belgium  
Lirone Losoff, Glenview  
Kristen Massey, Lisle  
Lauren Park, Byron  
Melissa Sammons, Monee  
Melanie Schindler, Pekin  
Erin Winters, Darien

### Oboe

Colleen Campbell, Glenwood

### Clarinet

Amy Johnson, Plainfield  
Kathy Kazecki, Oak Lawn  
Mina Son, Joliet  
Lindsey Thomas, Decatur  
Mary Young, Pekin

### Bass Clarinet

Katie Johnson, Geneva  
Christina Kempen, Frankfort

### Bassoon

Jaimie Abney, Spring Valley

### Alto Saxophone

Jessica Doran, Fairbury  
Jason Lutz, Franklin Park  
Amanda Tunstall, Homewood

### Tenor Saxophone

Jennifer Corban, Pontiac

### Baritone Saxophone

Tina McGuire, Metamora

### Horn

Anthony Hernandez, East Moline  
Meredith Melvin, Monmouth

### Trumpet

Mark Bogner, Hennepin  
Kyle Haynes, Springfield  
Scott McCambridge, Downers  
Grove  
Bill Trulove, Peoria  
Carey Warren, Pontiac

### Trombone

Ryan Dockter, Springfield  
Daniel Husser, Malden  
Christine Langley, Mt. Prospect  
David Sidarous, Roselle  
Christine Van Fleet, McHenry

### Euphonium

Erick Somodi, Lansing

### Tuba

Dawn McGee, Northbrook  
Luke Mester, Bloomington

### Percussion

Matthew Harter, Sycamore  
Kay Mays, West Brooklyn  
Mitch Mays, West Brooklyn  
Ellen Skolar, Schaumburg

## *Symphonic Band Personnel*

### *Flute*

Erin Lacob, Bloomington #  
Erin Latto, Downers Grove #  
Jillian Steffen, Orland Park  
Danielle Tennant, Springfield  
\*Jill Van De Werken, Bolingbrook #  
Maureen Wagner, Villa Park

### *Oboe*

Amanda Elston, Mendota  
\*Emily Portner, Tinley Park  
Jayme Rich, Fairbury

### *Clarinet*

Jamie Baum, Quincy  
\*Amy Green, Warrenville  
Katie Johnson, Geneva  
Jessica Manley, Joliet  
Carolyn Oland, McHenry  
Robert Rake, Springfield ^

### *Bass Clarinet*

Sarah Axon, Skokie +

### *Bassoon*

\*Brian Kelly, Tinley Park

### *Alto Saxophone*

Kyle Brubaker, Pekin  
\*Tara Limer, Heyworth

### *Tenor Saxophone*

Allan Rendak, Burbank

### *Horn*

Alan Boerngen, Lebanon  
Stacey Garrison, Alton  
Jessica Lim, Schaumburg  
Lucas Rossi, Peoria  
\*Jennifer Szynal, Burr Ridge

### *Trumpet*

Zacchary Bailey, Braidwood  
Amy Cleveland, Naperville  
Mary Jo Edwards, Smithton  
Jeff Grosso, Kankakee  
\*Ryan Mansbery, Chapel Hill, NC  
Noel Newport, Lansing  
Jason Taylor, Monmouth

### *Trombone*

Eric Clubb, Aurora  
\*Jessica Heitz, Charles City, IA  
Kevin Huizenga, Lansing  
Brock Warren, Washington

### *Bass Trombone*

Andrew Peraza, Round Lake  
Noah Schusteff, Buffalo Grove

### *Euphonium*

Matthew Doherty, Lemont  
\*Meredith Melvin, Monmouth  
Carey Warren, Pontiac

### *Tuba*

\*Abigail Bentsen, Moline  
Tabitha Boorsma, Yorkville  
Erick Somodi, Lansing

### *Percussion*

Douglas Ford, Morton  
Matthew Hart, Buffalo Grove  
\*Kortney Hinthorne, El Paso  
\*Kevin Reeks, Tinley Park  
Kurt Weisenburger, Lake in the Hills

### *Piano*

Mina Son, Joliet

\* indicates principal  
# indicates Piccolo  
+ indicates E-flat Clarinet  
^ indicates Soprano Saxophone