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Wind Symphony

Stephen K. Steele Conductor
Illinois State University

David Collier Guest Soloist

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Illinois State University
College of Fine Arts
School of Music

A CONCERT OF PREMIERES

WIND SYMPHONY

Stephen K. Steele, *Conductor*

David Collier, *Guest Soloist*

Kevin Krumenauer, David Maslanka and Jack Stamp
Guest Composers

Center for the Performing Arts
Thursday Evening
November 16, 2006
8:00pm

This is the sixty-seventh program of the 2006-2007 Season

Program

SYMPHONY NO. 1 (2006) Jack Stamp
(World Premiere) (born 1954)

- I. Elegy
- II. Scherzo – Dance of the Hippos
- III. Romanza – with a nod to Aaron Copland
- IV. Finale

Karyl Carlson, *Soprano*

Interlude

BLUE ON RED (2005) Kevin Krumenauer
(Regional Premiere) (born 1977)

- I. Blue
- II. Your Heart is Beautiful
- III. Red

Interlude

DAVID'S BOOK (2006) David Maslanka
(World Premiere) (born 1943)

- I. Today is the Great Day of Suffering
- II. We believe in one God
- III. Your soul and your dreams are instantaneous
- IV. Unforgettable wounds
- V. It is Enough

David Collier, *Percussion*

Program Notes

Jack Stamp is Professor of Music and Director of Band Studies at Indiana University of Pennsylvania where he conducts the Wind Ensemble, Symphony Band, and teaches courses in undergraduate and graduate conducting. Dr. Stamp received his Bachelor of Science in Music Education degree from IUP, a Master's in Percussion Performance from East Carolina University, and a Doctor of Musical Arts Degree in Conducting from Michigan State University where he studied with Eugene Corporon.

Prior to his appointment at IUP, he served as chairman of the Division of Fine Arts at Campbell University in North Carolina. He also taught for several years in the public schools of North Carolina. In addition to these posts, Dr. Stamp served as conductor of the Duke University Wind Symphony (1988-89) and was musical director of the Triangle British Brass Band, leading them to a national brass band championship in 1989.

Dr. Stamp's primary composition teachers have been Robert Washburn and Fisher Tull, though he was strongly influenced by his music theory teachers at Indiana University of Pennsylvania and East Carolina. Other studies include work with noted American composers David Diamond, Joan Tower and Richard Danielpour.

He is active as a guest conductor, clinician, adjudicator, and composer throughout North America and Great Britain. His compositions have been commissioned and performed by leading military and university bands across the United States. He has won the praise of American composers David Diamond, Norman Dello Joio, Michael Torke, Samuel Adler, Robert Ward, Robert Washburn, Fisher Tull, Nancy Galbraith and Bruce Yurko for performances of their works. He is also a contributing author to the "Teaching Music Through Performance in Band" series released by GIA Publications.

In June of 2005, America lost one of its greatest composers and I lost a dear friend and mentor. The death of David Diamond has left a musical void in me that have been difficult to fill. A personal remembrance is included with this program note.

During that same summer, I had the opportunity to once again serve as a composer mentor for the National Band Association along with fellow composers David Holsinger and David Maslanka, and our host, Steve Steele at Illinois State University. Through the course of the week, I shared my desire to write longer works and told Dr. Maslanka that I should take a "symphony" lesson from him during my upcoming sabbatical since he has mastered the form seven times! As we shared music with our students and each other, Dr. Maslanka told me that he was impressed with my music and that I "didn't need any lessons."

At the end of our residency, we had an open forum with members of Bands of America, and we were asked the question, "What are you working on now?" I responded that the great American composer David Diamond had died a week earlier. I told them that when Diamond's favorite composer, Maurice Ravel, died in 1937, he wrote his *Elegy in Memory of Maurice Ravel* for brass and harps. I told the forum that I was compelled to write a work in memory of David Diamond. As I left the forum to catch a plane back to Pennsylvania, Steve Steele approached me and said, "I'd like to commission you to write your *Symphony No. 1 – In Memoriam David Diamond*." I was overwhelmed and immediately accepted! I, therefore, will be eternally grateful to Dr. Steele and Dr. Maslanka for their confidence and for providing me the opportunity to grieve for my mentor in a musically productive way.

Symphony No. 1 – In Memoriam David Diamond is cast in four movements: Elegy, Scherzo, Romanza and Finale.

The *Elegy* is based upon the theme in the first movement of Diamond's *Fourth Symphony*. His "Fourth" was the first Diamond piece I had ever heard as a student of composition with Robert Washburn as a college junior the summer of 1974. The beginning and strident brass chords are my own musical "grief". An intentional "scoring quote" of Diamond's occurs in measures 69-70. At the climax in the second movement of his *Fourth Symphony*, Diamond purposely delays the cymbal crash a beat after the ensemble impact. He said it extended the musical arrival.

As stated earlier, Diamond responded to the death of his favorite composer by writing a work shortly after his death. I decided to use notes from the first movement of Ravel's *String Quartet in F* on which to base the *Scherzo*. Ravel was Diamond's favorite composer. And, believe it or not, the *String Quartet in F* was the first work of Ravel's I learned or heard. The subtitle is explained in the remembrance. At the end of the movement, the motive from the first movement returns.

A *Romanza* is a work written on a legendary subject. It is also the title of one of the most beautiful works ever written, that is, the third movement of Ralph Vaughan Williams' *Symphony No. 5*. In this case, the legendary musical subjects are David Diamond and Aaron Copland, who shared a friendship that lasted over fifty years. A specific meeting between Diamond and Copland is recounted in the "remembrance". The work has a "Coplandesque" style, reminiscent of the music from *Our Town*.

The *Finale* is patterned after the first movement of Diamond's *Third Symphony*, in which he bases the movement on a three-note theme. My work is based on the notes C-Eb-Bb-C. I've always been fascinated by form. In this movement, all of the themes from the symphony return, with a triumphant simultaneous recapitulation of the theme from the *Romanza* with the theme from the *Finale*. This movement is dedicated to Alex Jeschke and to the memory of William

Black. Both gentlemen were friends of Mr. Diamond and included me in their professional lives, helping open up a new world of music to me.

-Jack Stamp

Kevin Krumenauer was born in Marietta, Georgia. He graduated Magna Cum Laude from Georgia State University and received his Master of Music Composition from the Cleveland Institute of Music. He has been a student of David Maslanka and studied counterpoint at La Schola Cantorum in Paris.

Mr. Krumenauer's works have been premiered at Cleveland's Severance Hall and in Paris, France. He has been commissioned by the Cleveland Orchestra Youth Orchestra, Case Western Reserve University, and members of the Charlotte Symphony. Kevin currently lives in Akron, Ohio where he writes and is involved in several non-profit organizations.

Blue on Red elicits the transition from grief and loss to life and celebration. The piece opens with a mournful, singing movement that begins slowly with solos for the lower brass. The movement flows into an area of greater activity and builds into a climax that features the full ensemble before ending in an echo of the quiet, lyric opening. Then, the second movement is permeated by an underlying rhythm, which represents a heartbeat. This movement takes on a mood of agitation, as if moving from a walking pace to a full out run until it tires itself completely. This movement is about desire and the inability to fulfill that desire regardless of the amount of effort expended. Finally, the closing movement is a fanfare which drives forward on a continuously repeating rhythm which shifts throughout the ensemble. It brings the piece to a close on a triumphant note of life, motion, and activity.

The colors of blue and red represent a strong sense of the emotion of the opening and closing movements. The opening has a very strong sense of being a water movement and of feeling very cool with sedate melodic lines and rhythms. In contrast, the closing movement is evocative of fire, being full of energy and motion. The title speaks of the juxtaposition of these two elements which occurs through the hearing of the work in its entirety.

- Kevin Krumenauer

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did graduate work in composition at Michigan State University with H. Owen Reed.

Maslanka's works for winds and percussion have become especially well known. They include among others, *A Child's Garden of Dreams* for Symphonic Wind Ensemble, a concerto for flute, winds and percussion, two concerti for piano, winds and percussion, seven symphonies, *Mass* for soloists, chorus, boys chorus, wind orchestra and organ, and three wind quintets. Percussion works include, *Variations of 'Lost Love'* and *My Lady White*: for solo marimba, and three ensemble works: *Arcadia II: Concerto for Marimba and Percussion Ensemble*, *Crown of Thorns*, and *Montana Music: Three Dances for Percussion*.

In addition, he has written a wide variety of chamber, orchestral, and choral pieces.

David Maslanka's compositions are published by Carl Fischer, Inc., Kjos Music Company, Marimba Productions, Inc., the North American Saxophone Alliance, and OU Percussion Press, and have been recorded on Albany, Cambria, CRI, Mark, Novisse, and Klavier labels. He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough College of the City University of New York. He now lives in Missoula, Montana. David Maslanka is a member of ASCAP.

David's Book: The word "book" gives the feeling of a larger collection of material, something extensive and varied, and something that may have a story to tell. And there are two Davids involved, myself and David Collier, for whom the piece was written.

Because of my longtime and persistent use of chorale melodies it has been suggested that I am somehow proselytizing for the Christian faith. This is not the case. My attraction to these melodies is that they are the product of countless generations of human seeking, and have about them an aura of depth and power. They invariably unlock something unknown and powerful in my imagination. That they have overtones of spirit (fundamentals as well) is not a bad thing. Music is about spirit, and about finding one's connection to "bigger" self and to universals. If it didn't do this we would find something that did. Every path to spirit is a good path, whatever the outer label.

The story told by the movement titles is unspoken, and personal to each hearer. The titles are mere hints that can open the mind and heart in different ways. Chorale melodies from the 371 Four-Part Chorales by J. S. Bach are the starting points for the first, second, and fifth movements. I have taken only the melodies; harmonizations are my own.

- I. Today is the Great Day of Suffering
(Heut ist, o Mensch, ein grosser Trauertag)
- II. We Believe in One God
(Wir glauben all; in einen Gott)
- V. It is Enough
(Es ist genug)

The titles of the third and fourth movements are images from the book "The Old Gringo" by the Mexican writer Carlos Fuentes.

- David Maslanka

Very unique to this concerto is the extensive use of Tibetan Singing Bowls. Musicologist Rain Gray states:

Previously used in Tibet for meditation and ceremonial purposes, Tibetan Singing Bowls are struck with a padded mallet or rubbed around the rim

with a playing mallet to produce a fascinating blend of harmonic resonances and rich overtones...Singing bowls produce sounds which invoke a deep state of relaxation which naturally assists one in entering into meditation, the ultimate goal being enlightenment. They are a quintessential aid to meditation, and can be found on private Buddhist altars, and in temples, monasteries and meditation halls throughout the world.

In traditional use, individuals will play one to four bowls. For *David's Book*, Maslanka wrote for 22 different chromatic pitches. In order to perform this concerto, Collier enlisted the expertise of Shakti Gray at Bodhisattva Trading Company to "create" a set of these bowls with exact pitches. As each bowl is an antique and was not formed with any regard to western tuning schemes, Shakti painstakingly analyzed the pitch frequencies of numerous bowls in order to build a one-of-kind set for Collier.

David Collier is Assistant Professor of Music at Illinois State University. As Director of Percussion Studies, Dr. Collier oversees all aspects of percussion at Illinois State University. In addition to his teaching duties, he is webmaster for the School of Music.

Dr. Collier is timpanist with the Illinois Symphony Orchestra and the Illinois Chamber Orchestra. In addition, Collier is active as a freelance percussionist and has performed with artists such as Marvin Hamlisch, Joel Gray, Mitzi Gaynor, Henry Mancini, Johnny Mathis, Tony Bennett, Petula Clark, Aretha Franklin, Tommy Tune, Roger Williams, Shirley Jones, and Bobby Vinton.

Dr. Collier received his Bachelor of Music degree from Florida State University, his Master of Music degree from Indiana University—where he was awarded a Performer's Certificate—and his doctorate in Percussion Performance and Electronic Music from the University of Illinois. His teachers include Gary Werdesheim, George Gaber, Barry Jekowsky, Richard Holmes, Thomas Siwe, William Moersch, and Scott Wyatt.

Collier has served as an adjudicator for Drum Corps International and Bands of America. He is a Performing Artist for Yamaha and an artist/clinician for Sabian Cymbals, Innovative Percussion mallets, Evans drumheads, Grover Percussion and Latin Percussion.

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Personnel

Piccolo and Flutes

*Emily Brooks, *Galesburg*
Carmen Hawkins, *Collinsville*
Christa Krause, *Palos Heights*
Stefanie Lindsay, *Naperville*

Oboe

*Megan French, *Normal*
Sara Rogis, *DeWitt, IA*

English Horn

Joseph Kelly, *Chattanooga, TN*
Sara Rogis, *DeWitt, IA*

E flat Clarinet

Brittany DelSignore, *Naperville*

Clarinet

*Jessica Boese, *Minooka*
Hannah Edlen, *Rockford*
Christina Quatrini, *Chicago Heights*
Pat Steadman, *Normal*

Bass Clarinet

*Andrea Lawhun, *Roselle*

Contralto Clarinet

CJ Daniel, *Romeoville*

Bassoon

Jessica Runch, *New Ulm, MN*
*Michelle Sawyer, *Sharpsburg, GA*

Contrabassoon

Jessica Runch, *New Ulm, MN*

Soprano Saxophone

Kevin Lomonof, *Oaklawn*

Alto Saxophone

Heather Hojnacki, *Tinley Park*
*Kevin Lomonof, *Oaklawn*

Tenor Saxophone

Allan Rendak, *Burbank*

Baritone Saxophone

Chris Woolcott, *Champaign*

Horn

Janie Berg, *Champaign*
Danielle Fisher, *Normal*
*Anna Henry, *DuBois, PA*
Kayla Jahnke, *Normal*
Krista Reese, *Normal*

Cornet and Trumpet

Joel Adair, *Palestine, TX*
Kyle Berens, *Crystal Lake*
Laura Hall, *Ottawa*
Kevin Price, *Jackson, TN*
Joe Van Riper, *Manassas, VA*
*Ken Wendt, *Medina, OH*

Trombone

Julie Gray, *Aurora*
*Bradley Harris, *Forest City, IA*

Bass Trombone

John Garvens, *Freeport*

Euphonium

Kent Krause, *Minooka*

Tuba

Joseph Cassata, *Hoffman Estates*
*Dakota Pawlicki, *McHenry*

String Bass

Michael White, *Flossmoor*

Harp

Joy Hoffman, *Morton Grove*

Piano and Celesta

Shu Li, *Fuzhow, China*

Percussion

Ryan Borden, *Vernon Hills*
Douglas S. Ford, *Morton*
*Aaron Kavelman, *Metamora*
Corey Krengiel, *Lemont*
*Michael Malgoza, *Orlando, FL*
Rachel Taylor, *Lincoln*
Lawrence Rogers, *Homer Glen*
Zach Oostema, *Oak Forest*