

Illinois State University

ISU ReD: Research and eData

School of Music Programs

Music

11-11-2007

University Band Symphonic Band Symphonic Winds

Bradley Harris Conductor
Illinois State University

Keera Johnson Conductor

Kent Krause Conductor

Daniel A. Belongia Conductor

Stephen K. Steele Conductor

Follow this and additional works at: <https://ir.library.illinoisstate.edu/somp>



Part of the [Music Performance Commons](#)

Recommended Citation

Harris, Bradley Conductor; Johnson, Keera Conductor; Krause, Kent Conductor; Belongia, Daniel A. Conductor; and Steele, Stephen K. Conductor, "University Band Symphonic Band Symphonic Winds" (2007). *School of Music Programs*. 3251.
<https://ir.library.illinoisstate.edu/somp/3251>

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.

Illinois State University
College of Fine Arts
School of Music

UNIVERSITY BAND

Bradley Harris, Keera Johnson and Kent Krause, *Conductors*

SYMPHONIC BAND

Daniel A. Belongia, *Conductor*

SYMPHONIC WINDS

Stephen K. Steele, *Conductor*

Kevin Krumenauer and David Maslanka, *guest composers*

Center for the Performing Arts
Sunday Afternoon
November 11, 2007
2:00pm

This is the sixty-ninth program of the 2007-2008 Season

Program

University Band

Bradley Harris, Kent Krause and, Keera Johnson *Conductors*

ALFRED REED *Alleluia! Laudamus Te* (1972)
(1921 – 2006)

RALPH VAUGHAN WILLIAMS *English Folk Song Suite* (1924)
(1872 – 1958)

March - *Seventeen Come Sunday*
Intermezzo - *My Bonny Boy*
March - *Folk Songs from Somerset*

MALCOLM ARNOLD *Prelude, Siciliano, and Rondo* (1963)
(1921 – 2006)
Arranged by John Paynter

Symphonic Band

Daniel A. Belongia, *Conductor*

ROGER NIXON *Centennial Fanfare-March* (1970)
(born 1921)

PERCY GRAINGER *The Nightingale and The Two Sisters* (1923)
(1882 - 1968)
Arranged by W.L. Ballenger

KEVIN KRUMENAUER *The Heart of God*
(born 1977)

Premiere

Symphonic Winds

Stephen K. Steele, *Conductor*

DAVID MASLANKA *Unending Stream of Life* (2007)
(1943) (*Variations on All Creatures of Our God and King*)

- i. overture – *All Creatures of Our God and King*
- ii. seeking
- iii. brooding march
- iv. as you proceed to your certain end, what is the point of being alive?
- v. a hard thought that turns out alright
- vi. a sweet tune
- vii. *All Creatures of Our God and King*

Program Notes

Alfred Reed is one of America's most prolific and frequently performed composers. With over 250 published works for band, wind ensemble, orchestra, chorus, and various smaller chamber music groups, Reed's music is known, performed, and recorded around the world. Between 1953 and 1997 his published scores include 84 original and 49 transcribed/arranged works for wind ensemble, wind orchestra, and concert band; eight arrangements of Broadway shows; ten arrangements of motion picture scores; 13 compositions and eight transcriptions for orchestra/string orchestra; 31 pieces for instrumental solos and ensembles; 14 works for chorus; and nine arrangements for marching band.

Alleluia! Laudamus Te was composed as a celebration hymn for winds and organ. It was commissioned by Richard S. Mountford and the Malone College Concert Band, which premiered the work, conducted by Reed, at its third annual band festival in February 1973.

The work is conceived as a canticle of praise without words; the band being treated both as a single massive choir and, at times, broken down into individual sections, each functioning as a separate sub-choir or semi-chorus. The music is based on three main themes, the first being a massive chorale in the brass, the second a long flowing line in the horns and woodwinds, and the third a quasi-fanfare figure which is first heard in the trumpets and then in the other sections of the band. After the three themes are developed and joined by the organ, a return is made to the first theme, and the work is capped by a short coda of almost overwhelming power and sonority.

Alfred Reed

Ralph Vaughan Williams was born in Down, Ampney, England in 1872, and died in London in 1958. He was widely acknowledged as one of Britain's leading composers after the death of Sir Edward Elgar in 1934, and he was a leader of the twentieth-century English National School. From 1938 until his death, his time was devoted to composition, church music, music for amateur use, and folk song research and publication. His main contributions include nine symphonies, several orchestral works, including *Variations on a Theme by Thomas Tallis*, solo works such as the tuba concerto, choral works, operas, and several works for band, including *Sea Songs*, *Toccata Marziale*, *Flourish for Wind Band*, and *Rhosymedre*.

English Folk Song Suite was composed for British Military Band in 1924. It is in three movements ("March—Seventeen Come Sunday," "Intermezzo—My Bonny Boy," and "March—Folk Songs from Somerset"). The first movement contains the folk songs "I'm Seventeen Come Sunday," "Pretty Caroline," and "Dives and Lazarus." The second movement contains "My Bonny Boy," and "Green Bushes." The third movement contains "Morning Dew," "High Germany," "The Tree So High," and "John Barleycorn." *English Folk Song*

Suite, along with the two Suites by Gustav Holst, was one of the first works of the twentieth century's repertoire of compositions specifically composed for band and is a true cornerstone of wind literature.

The harmony is primarily modal due to the use of folk melodies. The first movement begins in F dorian mode with a modulation to A flat major for the B section. The second movement is also in F Dorian. The third movement begins in B-flat major, then shifts to C minor and then to E-flat major. The use of these melodies and tonalities can be attributed to Vaughan Williams' life-long interest and research in English Folk Songs.

Malcolm Arnold was born in 1921 in Northampton, England. Arnold's music combines traditional music with the 20th century sounds of jazz, pop, brass bands, and music hall. His compositional style has been described as optimistic, breezy, and witty. Arnold was educated at the Royal College of Music in London, where he majored in composition with Gordon Jacob. He performed professionally as a trumpet player in the BBC Symphony and London Philharmonic, and after 1948 he devoted his talents almost exclusively to conducting. Included in his compositions are symphonies, concertos, chamber music for ensemble and solo instruments, and a variety of film scores. Malcolm Arnold passed away on September 23, 2006.

Prelude, Siciliano, and Rondo was first written in 1963 for brass band under the title *Little Suite for Brass*. John Paynter's arrangement for wind band includes woodwinds and additional percussion, but retains the breezy effervescence of the original work. All three movements are written in short, clear, five part song forms. The *Prelude* begins bombastically in a fanfare style but reaches a middle climax and winds down to a quiet return of the opening measures that fades into silence. The liltingly expressive *Siciliano* is both slower and more expressive than the other movements, thus affording solo instruments and smaller choirs of sound to be heard. It also ends quietly. The rollicking five-part *Rondo* provides a romping finale in which the technical facility of the modern wind band is set forth in boastful brilliance.

Roger Nixon (b.1921) attended Modesto Junior College from 1938-1940 where he studied clarinet with Frank Mancini, formerly of Sousa's Band. He continued his studies at the University of California at Berkeley, majoring in composition and receiving a Bachelor of Arts degree in 1941. His studies were then interrupted by almost four years of active duty as a line officer in the Navy during World War II. Following the war Nixon returned to Berkeley, first receiving a M.A. degree and later a Ph.D. His composition teachers included Arthur Bliss, Ernest Bloch, Arnold Schoenberg and Roger Sessions.

From 1951 to 1959, Nixon was on the music faculty at Modesto Junior College. He was then appointed to the faculty at San Francisco State College in 1960 and began a long association with the Symphonic Band, which premiered many of

his works. Most of Nixon's works are for band, but he has also composed a cantata, a miniature opera and several works for orchestra.

Nixon has received several awards including a Phelan Award, the Neil A. Kjos Memorial Award, five grants from the National Endowment for the Arts, and he was elected to the American Bandmasters Association and received the Ostwald Award in 1973. He is currently Professor Emeritus of Music at San Francisco State University.

Centennial Fanfare-March was commissioned by the Modesto Junior College Symphonic Band, Dr. Lloyd S. Jensen, Director, on the occasion of the 100th anniversary of the founding of the City of Modesto, California. The music was first performed by the commissioning band during the festivities of Modesto's Centennial Ball, October 30, 1970, and was subsequently broadcast by the Voice of America. Shortly after its Modesto premiere it was programmed throughout the United States. Notably, Richard Franko Goldman conducted the New York premiere at Lincoln Center in 1971 as part of the Guggenheim Memorial Concerts played by the Goldman Band. Nixon composed a number of works in the genre he labels "Fanfare-March", a form with roots in the works of Sousa, Berlioz, Tchaikovsky, and Prokofieff.

Roger Nixon

Born in Brighton, Victoria, Australia, **Percy Grainger** was a precocious pianist, and the proceeds of a series of concerts, given at the age of twelve, enabled him to go and study at Frankfurt for six years, after which he began his European career as a concert pianist, settling in London in 1901. He came to the U. S. in 1915 and enlisted as an army bandsman at the outbreak of World War I. He became a United States citizen in 1919. It was during his stay in England that he became passionately involved in collecting and arranging folk songs and country dances. It has been related that "Percy never had the slightest hesitation in pumping anybody he came across. He would go up to a man ploughing and ask him if he knew any songs and as often as not the man would stand for a minute or two and sing him a song in the most natural way in the world." Grainger's works retain something of the original flavor of British folk songs and their singers by strict observance of peculiarities of performance, such as varying beat lengths and the use of "primitive" techniques such as parallelism.

The Nightingale and the Two Sisters (tone-wrought 1923-1930) is based on two Danish folk-songs, *The Nightingale* and *The Two Sisters*, both sung with winsome singing-grace and heart-searching warmth and keen-ness by that deeply gifted folk-songstress Mrs. Ane Nielsen and noted down from her singing (and phonograms of the same) by Evald Tang Kirstensen and Percy Aldridge Grainger in 1922 and 1923.

The song-words of 'The Nightingale' begin as follows:

I know a castle, builded of stone,
Appearing so grand and so stately;
With silver and the red, red gold
Bedecked and ornamented ornately.

And near that castle stands a green tree--
Its lovely leaves glisten so brightly:
And in it there dwells a sweet nightingale
That knows how to carol so lightly.

A knight rode by and heard the sweet song,
And greatly it was to his liking;
But he was astonished to hear it just then,
For the hour of midnight was striking.

Percy Grainger

Kevin Krumenauer's musical studies began in his hometown of Atlanta where he attended Georgia State University studying composition with Susan Tepping and bass trombone with Richard Brady. Krumenauer moved to Cleveland in 2000, studying composition with Margaret Brouwer at the Cleveland Institute of Music. In the summer of 2002 he was invited to study composition at La Schola Cantorum in Paris, France. Since receiving his Masters in Music Composition from the Cleveland Institute of Music Mr. Krumenauer has made Cleveland his home and is currently exploring collaborative efforts with fellow artists and providing resources to engaging and innovative artists.

His works have been performed in Paris, Capetown, South Africa, Atlanta, and Cleveland. He has had works performed in Severance Hall by chamber groups from the Cleveland Orchestra Youth Orchestra. His work *Ecclesiastical Visions* was performed by the University of Cape Town in Cape Town, South Africa and his violin Sonata *Many-colored Roads* was premiered at La Schola Cantorum in Paris. The performance of his latest work *Psalms 98*, marked his first collaborative effort with fellow artists as part of *Connect: A Multimedia Party* at the Cleveland Public Theatre.

He serves on the Alumni Board of the Cleveland Institute of Music and is on faculty at Lakeland Community College. He lives in Cleveland, Ohio. Kevin Krumenauer is a member of ASCAP.

The Heart of God is a reflective piece. The title is derived from a dream I had. In this dream I was in space and before me was an enormous ball of pulsating fire. It was like our sun, but much bigger. As I looked at this burning ball of energy I realized it was alive and that it was pulsating, like a heart. As I continued to look, the star opened and inside was the universe, everything that is, and we're at the center of it. This is where my thinking on this piece began;

having said that, there is a lot of struggle in the piece. In my feeling for it, it is the struggle of God trying to make contact with us, pursuing us, calling out again and again; waiting for an answer. It is the passionate pursuit of man by God.

Musically, all of this plays itself out in the persistent eighth, dotted-sixteenth rhythm that pervades the piece; that is the "heartbeat" motif. The low brasses present the pursuit theme first; then it is picked up and expanded upon by the ensemble for the rest of the work.

The Heart of God is dedicated to Dr. Daniel A. Belongia, Assistant Director of Bands at Illinois State University.

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, *Concerto for Piano, Winds and Percussion*, the 2nd, 3rd, 4th, 5th, and 7th symphonies, *Mass* for soloists, chorus, boys chorus, wind orchestra and organ, and the two Wind Quintets. In addition, he has written a wide variety of percussion, 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.

Notes from David Maslanka on his *Unending Stream of Life*:

Scott Bersaglia, conductor of the Sacred Winds Ensemble, asked me to write a piece in honor of the 10th anniversary of the group. The commission reads: "The new work will be a minimum of five minutes in duration...oriented around a sacred theme to be chosen by the composer." Scott offered me a selection of hymn tunes, and *All Creatures of Our God and King* just stood out above all the others. It is a grand tune and it inspired a whole lot of musical thought in me. The result is a good deal longer than five minutes! It is a set of seven "songs" for wind ensemble, each embodying the original tune, or relating to it in some way. This old melody, *All Creatures of Our God and King*, is large in spirit, and

the harmonization by Ralph Vaughan Williams, which I have adopted in the *Overture*, is full-bodied and wonderfully satisfying.

All things of light are paralleled and powered by an element of darkness, and my variations, particularly two through five, probe in that direction. Darkness here means awareness of a deep mystery in the universe and of the struggles that all endure in this life.

The title *Unending Stream of Life* comes from the Vietnamese Buddhist monk and prolific author on Buddhist subjects, Thich Nhat Hanh. One statement of his stayed with me throughout the composition of this piece: "We are life. We are inextinguishable!"

University Band Personnel

Piccolo

Jane Couture, *Bloomington*

Flute

Michelle Bos, *Morrison*

Cassie Colclasure, *Bloomington*

Jane Couture, *Bloomington*

Jenna Davis, *Streator*

*Andrew Francois, *Kankakee*

Jamie Fukami, *Lake Zurich*

Emma Gould, *Crystal Lake*

Annie Kim, *Vernon Hills*

Liz Korn, *Hoffman Estates*

Karolyn Last, *Normal*

Jacqueline Lill, *Alsip*

Brittany Peterson, *Watseka*

Yuki Sato, *Tokushima, Japan*

Missy Suvanaumpai, *Glendale Heights*

Lindsay Tuegel, *Palatine*

Oboe

Sara Cosman, *McHenry*

*Reggie Spears, *Mundelein*

Bassoon

Tricia Jones, *Pana*

Kim Karnatz, *McHenry*

Clarinet

Danielle Beek, *Hickory Hills*

Danielle Hayes, *Flossmoor*

Lindsey Ketcherside, *Westville*

Julie Massanisso, *Carol Stream*

*Lisa Montgomery, *Ottawa*

Teresa Nowell, *Crystal Lake*

Krista Sedder, *Tinley Park*

Christina Smerz, *Western Springs*

Alicia Smith, *Momence*

Bass Clarinet

Jenn Bolton, *Normal*

Megan Patterson, *Milledgeville*

Alto Saxophone

Scott Allen, *Carpentersville*

Greta Foley, *Galena*

*Nathan Hyland, *Belvidere*

Amy Lawrence, *Lake Forest*

Heather Piland, *LaSalle*

Tenor Saxophone

Brian Hadsell, *Lockport*

Josh Stewart, *Shawnee, KS*

Baritone Saxophone

Kirsten Carlson, *Richmond*

Cecilia Knight, *Carlinville*

Horn

Rachel Barnett, *Naperville*

Kate DeWitt, *Champaign*

Wen-Hsin Hsu, *Taipei, Taiwan*

*Michele Reckers, *Normal*

Lauren Themanson, *Aurora*

Trumpet

Korie Banning, *Plainfield*

Mike Carnahan, *Minooka*

Steven Draplik, *Cary*

*Laura Ann Fisher, *Lincolnshire*

Laura Rose Fisher, *Carthage*

Richard Hentschel, *Homewood*

Ryan Softcheck, *Plainfield*

Dan Wolowicz, *Cary*

Trombone

*Jessica Allhands, *Dewey*

Brett Gallagher, *Wheaton*

Kayla Jahnke, *Normal*

Christin Lavern Keyes, *Charleston*

Jessica Lynn Twohill, *Lemont*

Euphonium

*Ingrith Saavedra-Austin, *Panama, Pma*

Nathan Sedig, *Sterling*

Tuba

Jennifer Bandy, *New Lenox*

*Sean Johnson, *Aurora*

James Ross, *Wheaton*

Organ

Su-kyung Ji, *South Korea*

Percussion

Matt Anderson, *Aurora*

Andy Fischer, *Island Lake*

Andrea Hesselbach, *Hampshire*

Mitch Mays, *West Brooklyn*

Rodney McCalister, *Hazel Crest*

*Allison Niesen, *Fairview Heights*

Cameron Nyman, *Princeton*

Brian Rohr, *Schamburg*

Diana Thomas, *Hanover Park*

Matthew Wright, *Bloomington*

* indicates Principal

Symphonic Band Personnel

Flute and Piccolo

*Sara Iwinski, *Tinley Park*
Amy Ishii, *New Lenox*
Heather Lenhart, *Sterling*
Leanne Meisinger, *Joliet*
Kyle Johnson, *Northbrook*
Ben Wolf, *LaSalle*
Katie Bryan, *Peru*
Stuart Palmer, *Aurora*
Renee Westen, *Roselle*
Ashley Carretta, *Collinsville*

Oboe

*Tiffany Toennies, *Highland*
Sonya Ash, *Hudson*
Kimberly Whitesell, *LeRoy*

Clarinet

*Amanda Schulz, *Dakota*
Christine Schneider, *Naperville*
Christine Kunnath, *Flossmoor*
Fernando Jimenez Jr., *Bolingbrook*
Julie Zajac, *Bolingbrook*
Stephanie Finch, *Sherrard*
Emily Sehlke, *Homewood*

Bass Clarinet

*Amber Johnson, *Palatine*
Mallory Piontkowski, *Mokena*
Helen Boote, *Naperville*

Bassoon

*Allyson Yearry, *Glen Ellyn*
Ayrielle Chamberlin, *Wilmington*
Kelsey Hubbard, *Romeoville*

Alto Saxophone

*Chad Billman, *Tolono*
Matthew Muncses, *Decatur*
Vincent Harrison, *Morton*

Tenor Saxophone

Matt Rodriguez, *Champaign*

Baritone Saxophone

Zach Cascaraub, *Lisle*

* indicates Principal

Horn

*David Bakst, *Newport, PA*
Elise Funk, *Auburn*
Katrina Lynn, *Seneca*
Nathan Van Dam, *Bolingbrook*
Brekke Mallory, *Urbana*
Alex Carlson, *Marengo*
Seth Hare, *Macomb*
Martha Warfel, *Wheaton*
Lisa Fumagalli, *Shorewood*
Samantha Yablon, *Skokie*

Trumpet

*Kait Fieldman, *Tinley Park*
Andrew Lawrence, *Bloomington*
Jeff Cleveland, *Arlington, TX*
Pat Phillips, *Bloomington*
Mark Jordan Gabriel, *Quincy*
Jennifer Richter, *Normal*
Mike Kearney, *El Paso*
Korie Banning, *Plainfield*

Trombone

*Kyle Renchen, *Manteno*
John Damore, *Romeoville*
Chris Dunigan, *Riverside*

Bass Trombone

Kent Russell, *Rolling Meadows*
Thomas Madia, *Lemont*

Euphonium

*Richard E. Falls Jr., *Chicago*
Meghan Flanagan, *El Paso*
Bryan Hess, *Schaumburg*

Tuba

*Russ Otto, *Plainfield*
Monica Long, *Schaumburg*
Glenn Sterzel, *Hoffman Estates*
Tim Schachtschneider, *Minooka*

String Bass

Daniel Slesnick, *Libertyville*

Piano

Brekke Mallory, *Urbana*

Percussion

*Brian Davis, *Lombard*
Thomas J. Ford, *Oak Park*
LaToya Jordan, *Normal*
Jeremy Galvin, *Pekin*
Charlie Stonehill, *Bartlett*
Adrian Voelzke, *Bloomington*

Symphonic Winds Personnel

Flute and Piccolo

*Katie Vasel, *Blomington*
Mark Grigoletti, *New Lenox*
Allison Studzinski, *Glen Ellyn*
Michelle Kittleson, *Byron*
Simi Russell, *Lansing*
Melissa Prusank, *Geneva*
Tricia Jones, *Pana*

Oboe

*Eileen Pereira, *Buffalo Grove*
Eliot Driver, *Morrison*

E-Flat Clarinet

Lauren Themanson, *Aurora*

Clarinet

*Christin Keyes, *Charleston*
Reggie Spears, *Mundelein*
Lauren Themanson, *Aurora*
Andrew Nobleza, *Byron*
Jason Landaich, *Joliet*
Tom Jakobsze, *Mt. Prospect*
Sandy Anderson, *East Moline*

Bass Clarinet

*Jenny Bendy, *New Lenox*

Contrabass Clarinet

Jessica Twohill, *Lemont*

Bassoon

*Yazmin Torres, *Schaumburg*
Kirsten Larson, *Normal*
Torrie Sweeney, *Chicago Heights*

Contrabassoon

Torrie Sweeney, *Chicago Heights*

Soprano Saxophone

*Ryan Grill, *Tinley Park*

Alto Saxophone

Julie Fischer, *Downers Grove*
Phil Keshen, *Bartlett*

Tenor Saxophone

Todd Stellmach, *Rolling Meadows*

Baritone Saxophone

Stephanie Zegadlo, *Westmont*

Horn

*Josh Wagner, *Chicago Heights*
Amy Vasel, *Bloomington*
Valerie Melrose, *Tinley Park*
Matt Block, *Frankfort*
Sue Funk, *Morton*
Kelly Simon, *Crystal Lake*

Trumpet

*Brian Rohr, *Hoffman Estates*
Erik Noska, *Lemont*
Matthew Wetmore, *Macomb*
Kyle Rinke, *Lemont*
Greg Hensel, *West Aurora*

Trombone

*Ed Lesniak, *Tinley Park*
Scott Lindstrom, *Carmel, IN*

Bass Trombone

Dominic Colonero, *Wheaton*
Mike Eckwall, *Indian Head Park*

Euphonium

*Cristina Carbia, *Trujillo Alto, PR*
Theodore Hattan, *Joliet*
Julie Boesen, *Normal*

Tuba

*Dakota Pawlicki, *McHenry*
Daniel Edie, *Washington*
Katie Zdanowski, *Morton*

String Bass

Justin Oshita, *Arlington Heights*

Piano

Kelsey Sharp, *White Heath*

Percussion

*Patrick Keelan, *Chicago*
Ricky Alegria, *Carol Stream*
Matt Boze, *El Paso*
Kyle Johnson, *Prospect Heights*
Andrew Novak, *Lemont*
Kevin Ranney, *Champaign*

* indicates Principal