Illinois State University

ISU ReD: Research and eData

School of Music Programs

Music

3-14-1968

Concert Band

George P. Foeller Conductor Illinois State University

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



Part of the Music Performance Commons

Recommended Citation

Foeller, George P. Conductor, "Concert Band" (1968). School of Music Programs. 3447. https://ir.library.illinoisstate.edu/somp/3447

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.



THE ILLINOIS STATE UNIVERSITY

CONCERT BAND

GEORGE P. FOELLER, CONDUCTOR

CAPEN AUDITORIUM, 8:15 P.M. THURSDAY, MARCH 14, 1968

THE COLLEGE BAND— "....a serious and distinctive medium of musical expression....of vital service and importance to its members, its institution, and its art."

—CBDNA Declaration of Principles

PROGRAM

QUEST ALFRED NEWMAN

The 1953 Twentieth-Century Fox film, "Captain from Castile",
contained theme music which was destined to outlive whatever reputation the production itself built. The march-like "Conquest" has been utilized by television and radio to introduce supposedly virile pro-

grams, including athletic events, sportscasts, and various newsmen. It is used this evening to introduce the most virile music medium:

the wind band.

JRGICAL MUSIC MARTIN MAILMAN

Introit Kyrie Gloria Alleluia

A composition that encompasses portions of the mass is standard fare for choral and orchestral ensembles; until this recent work, the band literature contained no significant contribution of this type. The composer has freely imitated the tolling of bells in the first movement; his Kyrie is treated in a polyphonic style. The third movement incorporates an interesting triplet figure which occasionally shifts accents to produce a feeling of acceleration. The Alleluia begins as a contrapuntal movement and, utilizing the imitative bell concept of the Introit, moves to a completely homophonic culmination.

ONTHREE HENRY COWELL

This title is a Gaelic word meaning "the music of sleep". Since the music grows stronger as sleep progresses, the work has not been conceived in the nature of a lullaby. The deepest slumber is reflected by the increasingly greater intensity; as the sleeper wakes, the music dies away.

AN FANTASY

FRED KEPNER

Native Dance

The Sea

Havana Terrace

This descriptive suite for band shows several influences: that of Latin-American dance rhythms and percussion instruments; the dance band style of voicing and creating effects; and a tendency toward impressionism, as exemplified particularly by the second movement. Published in 1954, the work was one of the earliest from minor composers to call for exposure of small numbers of instruments, instead of the safer procedure of extensive doubling previously employed by the great majority of composers.

MILLI ATTAN

FLOYD E. WERLE

A national dance of Afghanistan, "Milli Attan" has been set in Western notation by the chief arranger of the United States Air Force Band. A rhythmically and tonally unique work, it retains the gradual change from calm to frenzy common to dances of many nationalities.

SYMPHONY FOR BAND

MORTON GOULD

Epitaphs

Marches

Composed during early 1952, this symphony was commissioned for the West Point Sesquicentennial Celebration. The Composer considers it to be one of his major works, and has supplied the following comments:

"The first movement is lyrical and dramatic. The work starts with a quiet and melodic statement of the main theme and motifs that are used throughout the entire piece. The general character is elegiac. There is contrast between sonorous brass statements and poignant and contemplative reflections in the woodwinds. This resolves into a broad and noble exposition of one of the motifs, followed by a transition to what serves as both an extended coda of the movement and a transformation and peroration of the preceding sections. The form here is a passacaglia based on a martial theme first stated in the tuba. On this is built a series of variations that grow in intensity. They mount to a dynamic peak, and after a final climatic variation the movement recalls previous lyricisms, but with the passacaglia motif hovering in the background. The movement finishes quietly.

"The second and final movement is lusty and gay in character. The texture is a stylization of marching tunes that parades past in an array of embellishments and rhythmic variants. At one point there is simulation of a fife and drum corps which, incidentally, was the original instrumentation of the West Point band. After a brief transformed restatement of the themes in the first movements, the work finishes in a virtuoso coda of martial fanfare and flourishes."

MOSAIC

W. FRANCIS McBETH

This work by the recipient of the 1963 Howard Hanson Prize in composition was written in 1964. Its title indicates a construction embodying patterns of color; the reference here is not only to instrumental wind colors, separately and in varying combinations, but also to relatively radical dynamic changes and two sudden tempo changes. "Mosaic" was commissioned by the Fayetteville High School Band of Fayetteville, Arkansas.

THE ILLINOIS STATE UNIVERSITY CONCERT BAND

FLUTES

*Sandra Baile
Nancy Drayer
Catherine Cornman
Gayle Allison
Gail Holdridge

OBOE & ENGLISH HORN Joanne Wagoner

BASSOONS

*Gregory Brozenec Suzanne Otto

SOPRANO CLARINETS

*Marilyn Zaruba
Bruce Mack
Kathleen Gianatasio
*Jeffrey Riley
Tom Makeever
Catherine Llewellyn
*Jeffrey Carter
William Verick
Constance Larsen

ALTO CLARINET
Margo Brandon

BASS & CONTRA CLARINETS *Margaret Hageman Carolyn Lyman

*Michael Cappetto James Baur Richard Shanklin

FRENCH HORNS

*Mary Evans George York Carol O'Hare Ann Gardner

CORNETS

*Spencer Gore Merle Lundstrom Steven Imig Patricia Roberts Cathy Jones Susan Childers

TRUMPETS
*John Lyon
Robert Stadsholt

TROMBONES
*Donald Jeanes
Marilyn Crouse
Samuel Herring
William Hezlep
Gerald Kukuck

EUPHONIUM Susan Wells

TUBAS

*Michael Rutherford Donald Toomey

PERCUSSION

*Larry Snider Gordon Warren Randy Deckwerth Jeanne Stenberg

CONCERT BAND OFFICERS

Spencer Gore, President Donald Jeanes, Vice-President Jeanne Stenberg, Secretary Cathy Jones, Librarian George York, Librarian