

WESTERN ILLINOIS UNIVERSITY
College of Fine Arts & Communication
School of Music

presents

Western Illinois University
Wind Ensemble

Mike Fansler, conductor

WdEn
F12
Dec 1
31711011524183

COFAC Recital Hall
Saturday, December 1, 2012
3:00 PM

Program

Toccata Marziale

Ralph Vaughan Williams
(1872-1958)

Sheltering Sky

John Mackey
(b. 1973)

Symphony for Band, Op. 69

Vincent Persichetti
(1915-1987)

- I. Adagio allegro
- II. Adagio sostenuto
- III. Allegretto
- IV. Vivace

Intermission

William Byrd Suite

Gordon Jacob
(1895-1984)

- I. Earle of Oxford's March
- II. Pavana
- III. John come kiss me now
- IV. Mayden's Song
- V. Wolsey's Wilde
- VI. The Bells

Andrea Chénier

Umberto Giordano
(1867-1948)
arr. Giuseppe Vaninetti & Andrew Glover

The Glory of the Yankee Navy

John Philip Sousa
(1854-1932)

Western Illinois University Wind Ensemble

Flute/Piccolo

*Marina Nir Burr Ridge, IL
Taylor Stone Coal Valley, IL
Janelle Gerstein (picc.) Bloomington, IL
Clare Takash LaGrange, IL

Oboe

*Emily Hart Quincy, IL
Matthew Goulding Lansing, IL
Alexandra O'Donnell Macomb, IL

Bassoon

*Angeline Sullivan Naperville, IL
Cody Sheldon Creve Coeur, IL

Contra Bassoon

Dana Jones Milan, IL

Clarinet

*David Brian Vrablic Chicago, IL
Laura Reynolds Lee's Summit, MO
Hannah Kermott Sterling, IL
Alyssa Eichen Elysburg, PA
Rachel Van Middlesworth Canton, IL
Rachel Levison Longmont, CO
Brian Drews South Elgin, IL
Marketa Nasenbeny Aurora, IL

Alto Clarinet

Rebecca Titus Savanna, IL

Bass Clarinet

Timothy Horr Canton, IL

Contrabass Clarinet

Michael Auz Homewood, IL

Alto Saxophone

*Meredith Roche Naperville, IL
Brittany Robertson Galesburg, IL

Tenor Saxophone

Steven Olson Moline, IL

Baritone Saxophone

Hannah Blum Paxton, IL

Trumpet

*Chris Haas Nauvoo, IL
Demetrio Lyle Colona, IL
Holly Ray Foley, MO
Ruben Puha Burbank, IL
Jasmine Scott Chicago, IL
Tyler Montgomery Naperville, IL

Horn

*Vanessa Montelongo Laredo, TX
Andrea Owens Martinton, IL
Megan Melcher Geneseo, IL
Lindsey Ruberg Burlington, IA
Eric Linke (assistant) Geneva, IL

Trombone

*Kyle Traeger Williamsville, IL
Monica Morton Coal Valley, IL
Andrew Almeter Naperville, IL

Bass Trombone

John Gonzalez, Jr. Calumet City, IL

Euphonium

*Armando Mejia Bensenville, IL
Mark Kletz Bloomington, IL

Tuba

*Seth Brown Pontiac, IL
Kimberly Truemper Naperville, IL

Percussion

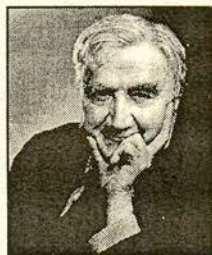
*Kaitlin Gimm LeClaire, IA
Steven Wilcer Lombard, IL
Jami Hockensmith Villa Park, IL
Jose Rangel Colona, IL
Kacie Moeller Walcott, IA
Adam Gorz Tinley Park, IL

String Bass

Johnny Lammersfeld Capron, IL

** denotes principal*

Program Notes



Toccata Marziale – Ralph Vaughan Williams

In his long and extensive career, Ralph Vaughan Williams composed music noted for its power, nobility and expressiveness, representing for many the 'true essence of Englishness'. Born in 1872 in the Cotswold village of Down Ampney, Vaughan Williams was educated at the Charterhouse school, Trinity College in Cambridge, and the Royal College of Music. He later studied with Max Bruch in Berlin and Maurice Ravel in Paris.

Although primarily a composer, Vaughan Williams was active as an organist, conductor, lecturer, teacher, editor, and writer. His interest in the preservation of English folk songs led him to journey through the country in search of songs and carols to record and transcribe. This fascination with the music of his country influenced not only his musical output, but the course of British twentieth-century music as well.

Vaughan Williams composed in all musical genres: symphonies, film scores, operas, choral works, hymns, orchestra compositions, and wind band compositions. In addition to *Toccata Marziale*, his wind-band compositions include *English Folk Song Suite*, *Flourish for Wind Band*, *The Golden Vanity March*, *Sea Songs*, *Variations for Brass Band*, and *Music for the Pageant of Abinger*.

Toccata Marziale was written and premiered by the Royal Military School of Music Band in 1924 as part of the British Empire Exposition at Wembley Stadium in London. The word 'toccata' is taken from the Italian word 'toccare' meaning to touch," as it was performed on keyboard instruments. The toccata evolved throughout the Baroque and Classical periods becoming more virtuosic technically, serving as a showpiece for keyboard performers and a display of contrapuntal mastery for composers.



Sheltering Sky – John Mackey

The wind band medium has, in the twenty-first century, a host of disparate styles that dominate its texture. At the core of its contemporary development exist a group of composers who dazzle with scintillating and frightening virtuosity. As such, at first listening one might experience John Mackey's *Sheltering Sky* as a striking departure. Its serene and simple presentation is a throwback of sorts – a nostalgic portrait of time suspended.

The work itself has a folksong-like quality – intended by the composer – and through this an immediate sense of familiarity emerges. Certainly the repertoire has a long and proud tradition of weaving folk songs into its identity, from the days of Holst and Vaughan Williams to modern treatments by such figures as Donald Grantham and

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Frank Ticheli. Whereas these composers incorporated extant melodies into their works, however, Mackey takes a play from Percy Grainger. Grainger's Colonial Song seemingly sets a beautiful folksong melody in an enchanting way (so enchanting, in fact, that he reworked the tune into two other pieces: *Australian Up-Country Tune* and *The Gum-Suckers March*). In reality, however, Grainger's melody was entirely original – his own concoction to express how he felt about his native Australia. Likewise, although the melodies of *Sheltering Sky* have a recognizable quality (hints of the contours and colors of *Danny Boy* and *Shenandoah* are perceptible), the tunes themselves are original to the work, imparting a sense of hazy distance as though they were from a half-remembered dream.

The work unfolds in a sweeping arch structure, with cascading phrases that elide effortlessly. The introduction presents softly articulated harmonies stacking through a surrounding placidity. From there emerge statements of each of the two folksong-like melodies – the call as a sighing descent in solo oboe, and its answer as a hopeful rising line in trumpet. Though the composer's trademark virtuosity is absent, his harmonic language remains. Mackey avoids traditional triadic sonorities almost exclusively, instead choosing more indistinct chords with diatonic extensions (particularly seventh and ninth chords) that facilitate the hazy sonic world that the piece inhabits. Near cadences, chromatic dissonances fill the narrow spaces in these harmonies, creating an even greater pull toward wistful nostalgia. Each new phrase begins over the resolution of the previous one, creating a sense of motion that never completely stops. The melodies themselves unfold and eventually dissipate until at last the serene introductory material returns – the opening chords finally coming to rest.

- Program note by Jake Wallace



Symphony for Band, Op. 69. – Vincent Persichetti

The Symphony for Band was commissioned and premiered by Clark Mitze and the Washington University Band at the MENC Convention in St. Louis on April 16, 1956. According to the composer, it could have been titled *Symphony for Winds*, following, as it did, his *Symphony No. 5 for Strings*. Persichetti, however, did not wish to avoid the word “band,” which he felt no longer had the connotation of a poor quality of music. In the autumn 1964

Journal of Band Research, he wrote, “Band music is virtually the only kind of music in America today (outside of the ‘pop’ field) which can be introduced, accepted, put to immediate and wide use, and become a staple of the literature in a short time.” According to Jeffrey Renshaw, “*The Symphony for Band*... was in many ways such a departure from the established concepts of band works that it influenced the attitudes of generations of composers.”

The four movements (Adagio allegro, Adagio sostenuto, Allegretto, and Vivace) have forms with traditional implications. The opening horn call and a following scale-wise

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passage in the slow introduction become the two principal themes (in reverse order) in the subsequent Allegro. The standard exposition, development, and recapitulation of sonata form are the Allegro, although the traditional key relationships are not completely retained. The slow second movement is based on *Round Me Falls the Night* from the composer's *Hymns and Responses for the Church Year*. The third movement, in trio form, serves as the traditional dance movement and is followed by a finale in free rondo form, which draws the thematic material from the preceding movements and concludes with a chord containing all 12 tones of the scale.

- Program note from San Luis Obispo Wind Orchestra performance, March 2, 2010.



William Byrd Suite – Gordon Jacob

William Byrd (1543-1623) was the leading English composer of his generation, and together with continental composers Giovanni Palestrina and Orlando de Lassus, one of the great masters of the late Renaissance. Raised in the Royal Chapel, Byrd most likely studied with composer and chapel organist Thomas Tallis. Although raised in Protestant surroundings, Byrd remained a devout Roman Catholic and yet maintained favor with the throne throughout his life.

Keyboard music formed one of Byrd's main compositional endeavors, and the fruit of these labors provided the impulse for an entire school of Elizabethan keyboard composition. Most of these works were intended for performance at the virginal, a relative of the harpsichord in many timbral and mechanical aspects. Although Byrd's keyboard works first appear in the 1570s, they only circulate in manuscript until the publication of *My Ladye Nevells Booke* (1591) and *Parthenia* (1611). However, the *Fitzwilliam Virginal Book* languished in obscurity until 1899 before receiving publication. This collection comprises the largest set of Byrd's keyboard works - around seventy - and is also regarded as England's foremost collection of keyboard works. All of the movements Gordon Jacob set in *William Byrd Suite* have the *Fitzwilliam Virginal Book* as their source.

Gordon Jacob studied with Charles Villiers Stanford, Adrian Boult and Ralph Vaughan-Williams at the Royal College of Music. After teaching at Birbeck and Morley Colleges in London, Jacob joined the RCM staff in 1924 and remained until his retirement in 1966. His pupils included Malcolm Arnold, Imogen Holst and Joseph Horowitz. At the time of Jacob's death in 1984, he had written over 700 works. His numerous offerings for wind band, including *Old Wine and New Bottles*, *Music for a Festival*, *Original Suite*, *Giles Farnaby Suite*, *The Battell* and *William Byrd Suite* follow the precedent set by Gustav Holst and former teacher Ralph Vaughan Williams. These English composers' works formed the cornerstone of the wind band repertoire in the early part of the 20th century.

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Jacob considered *William Byrd Suite* "freely transcribed," as virginal players had no means of creating dynamic shading or timbral contrast on their instrument. Composers created dynamic intensity by adding voices above and/or below the melody. Similarly, composers created musical intensity by adding lines of increasing complexity, ornamenting the melody. Jacob remained mostly faithful to Byrd's original melody, harmony, form and figuration, but added his own orchestrational color and dynamic shading to intensify the aforementioned expressive qualities of the music.

It is an overstatement to describe each movement simply as growing louder and more complex due to layers of ornamentation, variation and imitation. Although Byrd utilizes these compositional devices in all the works represented, his genius lies in how he utilizes these effects in varying degrees to avoid monotony. In *The Earl of Oxford's March*, devices of crescendo, ornamentation and imitation are clearly evident. This movement, marked *un poco pomposo*, begins its stately procession through the two iterations of its form simply and very quietly, growing steadily stronger and more complex into the climactic final sections. Although originally attributed to Byrd, the slow, stately *Pavana* is now placed within Anthony Holborne's works list. Jacob alters the harmonic scheme of this movement, beginning each phrase in a different tonality, yet emphasizing Bb-major in them all. *John come kiss me now*, *The Maiden's Song* and *Wolsey's Wilde* are sets of variations upon an eight and two sixteen bar melodies, respectively. Imitation and ornamentation are the primary developmental tools in the first two, while the third follows a more conservative approach with far less figuration and only one variation. Jacob's orchestration of "Wolsey's Wilde" takes advantage of the instrumental forces, alternating loud and soft dynamics, and effectively utilizing the timbral possibilities of the winds. "The Bells" is structured in large musical paragraphs, a continuous motivic variation emanating from a single two-note ground in the bass. The work culminates with a tubular bell solo amidst a grandiose layering of contrapuntal texture.

- Program note by Brian K. Doyle



Andrea Chénier – Umberto Giordano

Umberto Giordano was born in Foggia, Italy on August 27, 1867. His father was a chemist who hoped that his son would become a fencing champion, but Giordano had musical aspirations. Despite his parent's objections, he enrolled at the Naples Conservatory in 1882, where he studied for seven years. During this time Giordano composed his first opera, *Marina*, for a competition sponsored by the publisher Edoardo Sonzogno.

Giordano placed sixth in the competition, but this sufficed to attract the notice of Sonzogno, who commissioned the composer to write his next work, *Mala vita*, which premiered in Rome in 1892. Because of its unrelenting depiction of a

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Neapolitan prostitute's wretched existence ("Mala vita" means "the miserable life"), the work was considered rather scandalous by Italian audiences but was popular in Austria and Germany.

Giordano began composition of his best known opera, *Andrea Chénier*, in 1894. The libretto had been written by Luigi Illica for Alberto Franchetti, and Franchetti gave the libretto to Giordano. *Andrea Chénier* was premiered at La Scala on March 28, 1896, and was performed throughout Europe as well as in New York in subsequent years. *Andrea Chénier* continues to be the best known of Giordano's operas, and the star tenor role has made it a popular vehicle for many performers.

Giordano's next opera, *Fedora*, was completed in 1898. Although it did not attain the enormous success of *Andrea Chénier*, *Fedora* was well-received and is the second best known of his operas. His next work, *Siberia*, was also successful, but after its premiere in 1903 Giordano's career went into decline until it was eventually resurrected with the success of *La cena della buffe* in 1924. His final composition for the stage was *Il re*, a one-act opera that premiered in Milan in 1929. Giordano died in Milan in November 1948.

Giordano's works are typical of the operatic style known as *verismo*. Verismo, which became popular during the 1890's, was an attempt to put realistic characters, situations, and emotions on stage. Composers of this style included Mascagni, Leoncavallo and Puccini. These operas have a continuous orchestral texture rather than the distinct set numbers that were typical of earlier Italian opera, and often feature motives that are associated with specific characters. The verismo operas involved contemporary settings and costumes, with characters drawn from everyday life (especially the lower classes). *Andrea Chénier*, *Fedora*, and *Siberia* also demonstrate many of the characteristics of works by the *giovane scuola*, or "young school," which referred to a group of Italian opera composers born after 1850, including Catalani, Franchetti, Puccini, and Mascagni. With its roots in verismo, the *giovane scuola* strove for overt emotionalism in settings that combined local and historical color, such as the French Revolutionary songs in *Andrea Chénier* and the Russian rhythms and songs of *Fedora*.

- Program note by Arizona Opera



The Glory of the Yankee Navy – John Philip Sousa

John Philip Sousa (born 6 November 1854 in Washington, D.C., was the 3rd of 10 children of John Antonio Sousa (born in Spain of Portuguese parents) and Maria Elisabeth Trinkhaus (born in Bavaria). John Philip's father, Antonio, played trombone in the U.S. Marine band. He grew up around military band music. Sousa started his music education, playing the violin, as a pupil of John Esputa and G. F. Benkert for harmony and musical

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composition, at the age of six. He was found to have absolute pitch. When Sousa reached the age of 13, his father enlisted his son in the United States Marine Corps as an apprentice. Sousa served his apprenticeship for seven years, until 1875, and apparently learned to play all the wind instruments while also continuing with the violin.

Several years later, Sousa left his apprenticeship to join a theatrical (pit) orchestra where he learned to conduct. He returned to the U.S. Marine Band as its head in 1880, and remained as its conductor until 1892. He organized his own band the year he left the Marine Band. The Sousa Band toured 1892-1931, performing 15,623 concerts. In 1900, his band represented the United States at the Paris Exposition before touring Europe. In Paris, the Sousa Band marched through the streets including the Champs-Élysées to the Arc de Triomphe – one of only eight parades the band marched in over its forty years.

Sousa wrote 136 marches. Sousa also wrote school songs for several American Universities, including Kansas State University, Marquette University, the University of Michigan, the University of Illinois, and the University of Minnesota. Sousa died at the age of 77 on March 6th, 1932 after conducting a rehearsal of the Ringgold Band in Reading, Pennsylvania. The last piece he conducted was *The Stars and Stripes Forever*.

In 1909, the musical comedy *The Yankee Girl* needed a spirited march to help keep it alive, and Sousa came to the rescue with this march, dedicating it to the star of the show, Blanche Ring. The march was first titled *Uncle Sam's Navy*, followed by *The Honor of the Yankee Navy* and finally, *The Glory of the Yankee Navy*. While the march was being written, Admiral Robert E. Peary was helping to glorify the "Yankee Navy" by making his first successful trip to the North Pole (after five failures during the previous 20 years). In the *American School Band Directors Association* – which sponsored *Sounds of John Philip Sousa Album*, Frank Simon calls this march "one of Mr. Sousa's most stirring works."

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Rick Kurasz, percussion
Kevin Nichols, percussion

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