

WIND ENSEMBLE PERSONNEL

PICCOLO

Gina Sobczak Orland Park

FLUTE

Terri Barclay Mundelein
Pamela Weiss Bethalto
Julie Ludvigsen Frankfort

OBOE

Mariah Ward Macomb
Tara Marc Atkinson

ENGLISH HORN

Katie Mitchell Lombard

BASSOON

Linda Fess Macomb
Patti Welzen Round Lake

CLARINET

Cris Castro Silvis
Justine Davis Oregon
Jennifer Wetzel Washington
Melinda Roettger Orangeville
Jill King Mokena
Kelly Swaine Hanover Park
Heather Dean Canton
Erin Kapple East Moline
Anne Johnston Davenport, IA

BASS CLARINET

Yara Bell Havana

ALTO SAXOPHONE

Holly Hubbs Belleville
Mark Wolfmeyer Macomb

TENOR SAXOPHONE

Kenneth (Corey) Bell Florence SC

BARITONE SAXOPHONE

Patrick Wilson Aurora

FRENCH HORN

Brian Adamski Macomb
Justin Davis Macomb
Matt Heard Macomb
Ian Henning Liberty

CORNET

Jonathan Bryk Elmhurst
Jason Sivill Watseka
Jeff Roskos Orland Park
Jason Pool Chambersburg
Jason Quitmeyer Lyons
D.J. Alstadt Sandwich

TROMBONE

Eric Saidat Elmhurst
Darren Seymour Edwards
Lucas VanDeWoestyne Silvis

EUPHONIUM

Matthew Schlesinger Roselle
Willy Knuth Macomb

TUBA

Jason Guyton Hamilton
Erich Weiger Elmhurst

STRING BASS

Toby Curtright Colorado Springs, CO

PIANO

Yin H'wa Lee Malaysia

PERCUSSION

Andrew Lashock Rockton
Brian Koch Mt. Sterling
Keith Nowickas Mt. Prospect
Elana Panner Orland Park
Jon Magro Darien
Jill Bastert Mendon

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Wind & Percussion Staff

Mark Avery Bassoon
Bruce Briney Trumpet
Gerald Carey Flute
Richard Cheadle Percussion
Craig Collison Percussion
Toby Curtright Bass
Jon Dugle Trumpet
Michael Ericson Oboe
Randall Faust French Horn
Eric Ginsberg Clarinet
Hugo Magliocco Trombone
Terry Solomonson Tuba
John Vana Saxophone

University Bands Staff

Dale Hopper, Director of Bands
Craig Collison, Asst. Director
of Bands
Jon Dugle, Wind Ensemble &
Concert Band Director
Mary Hughes, Secretary
Toby Curtright, Graduate Assistant
Holly Hubbs, Graduate Assistant
Patricia Welzen, Student Secretary
Jeff Fryer, Student Worker

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Donald S. Spencer, President, Western Illinois University
James M. Butterworth, Dean, College of Fine Arts
Claudia McCain, Acting Chair, Department of Music

In cooperation with the
STUDENT GOVERNMENT ASSOCIATION

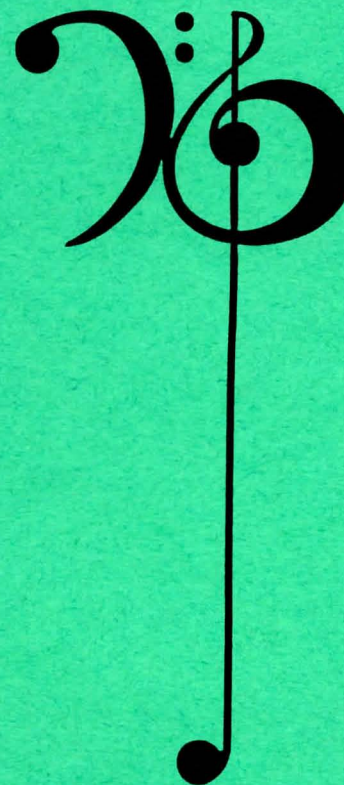
present the

WESTERN ILLINOIS UNIVERSITY SYMPHONIC WIND ENSEMBLE

Dr. Jon Dugle, Conductor

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December 11, 1997
Hainline Theatre
8:00 P.M.



PROGRAM

Divertissement, Op 36Emile Bernard

- I. Andante sostenuto - Allegro moderato
- II. Allegro vivace
- III. Andante - Allegro non troppo - Andante sostenuto-
Allegro non troppo

Double Woodwind Quintet

Gerald Carey, Flute
Terri Barclay, Flute
Eric Ginsberg, Clarinet
Cris Castro, Clarinet
Michael Ericson, Oboe
Mariah Ward, Oboe
Mark Avery, Bassoon
Linda Fess, Bassoon
Randall Faust, French Horn
Brian Adamski, French Horn

Jean Emile Bernard was born in Marseilles, France in 1843. He was a pupil of the Paris Conservatory and an organist at Notre Dame des Champs until 1895. His works include a violin concerto, violin suite, and a *Concertstuck* for piano and orchestra. This *Divertissement* for double woodwind quintet numbers among Bernard's many chamber works.

Five Concord DiversionsJames Curnow *for Brass Quintet with Symphonic Winds & Percussion* **Toby Curtright, Conductor**

- I. Introduction
- II. Romance
- III. March
- IV. Ballad
- V. Finale

Faculty Brass Quintet

Bruce Briney, Trumpet
Jon Dugle, Trumpet
Randall Faust, French Horn
Hugo Magliocco, Trombone
Terry Solomonson, Tuba

Five Concord Diversions was commissioned by the Concord Band of Concord, Massachusetts, in commemoration of William Toland's

25th year as Music Director of the band. The premier performance was held in Sentry Center Auditorium in Concord on March 7, 1987 with composer James Curnow conducting the Concord Band and the Back Bay Brass Quintet.

*** INTERMISSION ***

Symphony No. 1 Op. 9Samuel Barber trans. Guy M. Duker

Samuel Barber's roots lay in the past, as anyone who knows his works will acknowledge. But for him, as for his contemporaries, the symphony could not be self-defining. For this, his first effort in the genre, he combined the four traditional movements of the symphony into one. Barber described the First Symphony in conventional terms, as follows: "The form is a synthetic treatment of the four-movement classical symphony. It is based on three themes of the initial Allegro non troppo, which retain throughout the work their fundamental character. The Allegro opens with the usual exposition of a main theme, a more lyrical theme, and a closing theme. After a brief development the first theme forms the basis of the scherzo section. The second theme then appears in augmentation, in an extended Andante tranquillo. An intense crescendo introduces the finale, which is a short passacaglia based on the first theme, over which, together with figures from other themes, the closing theme is woven, thus serving as a recapitulation for the entire symphony."

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UPCOMING EVENT

Dec. 12, 1997	Jazz Studio Orchestra Concert	8 pm, HT
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