

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

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present

**Western Illinois University Concert Band**  
**Student Conductors Concert**

**Douglas L. Phillips, conductor**

*Friday, April 7, 2006*  
*7:30 p.m.*

*College of Fine Arts and*  
*Communication Recital Hall*



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## *Program*

American Riversongs (1989).....Pierre La Plante  
(b. 1934)

Kala Freesen, conductor

Adagio for Winds (1974).....Elliott Del Borgo  
(b. 1938)

Farah Zolghadr, conductor

Symphony No. 1, "In Memoriam Dresden, 1945" (1978).... Daniel Bukvich  
(b. 1954)

Lacy Wray, conductor

Toccatà (1943)..... Gaspar Cassado  
(1897-1966)

formerly attributed to Girolamo Frescobaldi  
(1583-1644)

arr. Earl Slocum

Brian Friedrich, conductor

## *Intermission*

Prelude and Fugue in D Minor (1720)..... Johann Sebastian Bach  
(1685-1750)

arr. R. L. Moehlman

Ze-Qiang Bao, conductor

Allerseelen (1885)..... Richard Strauss  
(1864-1949)

arr. Albert Oliver Davis

Daniel Tripp, conductor

Prelude, Siciliano, Rondo (1963).....Malcolm Arnold  
(b. 1921)

arr. John Paynter

Michael Johnson, conductor

Bullets and Bayonets (1918)..... John Philip Sousa  
(1854-1932)

## Program Notes

### *American Riversongs (1989)*

Wisconsin native composer, educator, and bassoonist, Pierre La Plante takes us back to a time when waterways were the lifeline of our growing nation. *American Riversongs* begins its musical journey with "Down the River." Then one of the most popular folk songs of the time, "Shenandoah" starts in the trumpet and soon ripples through the entire group. Soon a brass band can be heard playing "The Glendy Burk." As the brass band fades we travel further South to the Delta region. A Creole bamboula tune from the Louisiana Delta is heard in few voices. Eventually the whole ensemble picks up the ragtime feel of the bamboula bringing the piece to a rowdy, exciting close. Enjoy a trip back in time riding the rivers and hearing the music that helped shape American heritage down the Mississippi to "Across the Wide Missouri."

### *Adagio for Winds (1974)*

American composer Elliot Del Borgo is best known for his works for wind and string ensembles. Born in 1938 in Port Chester, New York, Del Borgo received degrees from the State University of New York, Temple University, and the Philadelphia Conservatory of Music, where he studied composition with Vincent Persichetti and trumpet with Gilbert Johnson. He was granted the doctoral equivalent by SUNY in 1973. In addition to compositional duties, he also taught instrumental music in the Philadelphia public schools and was Professor of Music at the Crane School of Music until 1995. Del Borgo is known worldwide for his compositions in celebration of the 1980 Olympics in Lake Placid, New York. Currently retired, Del Borgo is in high demand as a guest conductor and adjudicator.

*Adagio for Winds* for concert band was composed in 1974 but has a distinctive Romantic quality. One of his first works, the piece shows inspiration from the music of Paul Hindemith. The harmonies are complex and change slowly over time, blurring the line between time and space. Del Borgo juxtaposes the ideas of stasis and motion throughout the piece. The trumpets bring the piece to its climax with a beautiful melodic line whose motive was first introduced in the alto saxophone. The piece ends as it begins, quietly and contemplatively, with minimal orchestration.

### *Symphony No. 1 "In Memoriam Dresden, 1945" (1978)*

*Symphony No. 1* ("In Memoriam Dresden, 1945") was written as Dan Bukvich's master's thesis. The piece was originally conceived by Dan to fulfill the requirements of a composition assignment he had dealing with contemporary notation and "using sounds beyond normal instrument sounds. It had to deal with the realization of an entire piece of music from one germ of an idea," says Bukvich. This work succeeded in launching the career of Dan Bukvich into national prominence.

The idea for the symphony derived from a conversation he once had with the legendary jazz artist Louie Bellson. They were talking about the music of Duke Ellington, and a favorite chord he often used, based on the pitches C, Db, E, G. The harmonic and melodic elements of the piece are based primarily on this chord.

There is a program underlying *Symphony No.1*. It is meant to depict the fierce Allied bombing attacks on Dresden, Germany, on February 13-14, 1945, which, according to most recent estimates, killed between 25,000 and 30,000 people. The four movements, "Prologue," "Seeds in

the Wind," "Ave Maria," and "Firestorm," are derived from "The Destruction of Dresden," an historic account of the bombings written by David Irving. Through modern notation, the human voice, and unusual adaptations of traditional wind instruments, Bukvich creates powerful, haunting timbres that evoke many of the emotions surrounding this tragedy. By both accident and design, Bukvich created a contemporary work for winds and percussion, which, to this day, is considered among his most important contributions to the band repertoire. Bukvich downplays the significance of the piece saying, "I didn't have any message in the Dresden symphony; I had to complete an assignment on graphic notation." Although the composer throughout this programmatic work uses extra musical symbolism and unconventional techniques, Bukvich was not trying to make any revolutionary musical statements. Nevertheless, *Symphony No.1* was a trend-setting piece that would mark the style of music wind conductors would come to expect from Bukvich, and demand from him in numerous, subsequent commissions.

- I. Prologue - This movement establishes the mood of impending disaster and presents the thematic material upon which the rest of the piece is based.
- II. Seeds in the Wind - The title of this movement refers to the method of "seeding" the bomb target with jellied gasoline and incendiaries. The movement portrays the fury of the bombing attack.
- III. Ave Maria - The material in this movement reflects upon the religious and artistic heritage of Dresden and becomes a prayer for the victims of the attack.
- IV. Fire Storm - In this movement, the sounds of the "Fire Storm" are recreated. Musically, the last movement serves as a resolution to the tension built up in the previous three movements.

### *Toccata (1943)*

In 1955, Arranger Earl Slocum took *Toccata* and created a concert band standard. It was originally transcribed from a cello concerto. There has been a lot of mystery surrounding the origin of this work. Although this piece claims to be written by Girolamo Frescobaldi (1583-1644), it was originally composed by a Spanish Cellist, Gaspar Cassado (1897-1966) in 1943. Since Cassado was not a well known composer at the time, Cassado used Frescobaldi's name to promote the work and get it performed. He promoted the first performance of the work as a part of a lost organ book that Frescobaldi wrote.

From the beginning of the piece, it is sectionalized and very formal in style. The piece goes through three sections. The first section sounds decidedly Baroque with suggestions of Romanticism. The next section starts out with a horn introduction. This theme passes from section to section within the ensemble. It allows for each section to be exposed and to show the tone color change of the theme as the piece progresses through each section. The third section starts out as a recapitulation of the first theme. The piece promptly ends swiftly and decidedly on a variation of the second theme.

Throughout the piece, Renaissance, Baroque, and Romantic compositional elements are used. Using all three of the styles, it was fairly easy for Cassado to pass the work off as Frescobaldi's. Since its transcription from a cello concerto, it has become a classic in the realm of band literature.

### *Prelude and Fugue in D Minor (1720)*

Johann Sebastian Bach (1685-1750) was a German Baroque composer. He was one of the greatest composers of all time, but during his lifetime, he was little-known and was mostly recognized for performing on the organ. Bach composed in many established musical forms, including, for example, the cantata and fugue, and developed them into complex and sublime

pieces. He composed over 1,100 works in almost every musical genre (except opera).

This Prelude and Fugue in D Minor, BWV 554, is the second of the Eight Short Preludes and Fugues; a collection of baroque organ works previously attributed to Johann Sebastian Bach but now believed to have been composed by one of Bach's pupils, most likely Johann Tobias Krebs. These organ works continue to be performed frequently in church services because of their short length and ease of performance compared to the authentic preludes and fugues of J.S. Bach. Nearly all serious students of organ performance learn most if not all of these works. The alternative English title, "Eight Little Preludes and Fugues" is also used.

### *Allerseelen (1885)*

Richard Strauss brought to a culmination the development of the 19th-century symphonic poem, and was a leading composer of romantic opera in the early 20th cent. The son of a celebrated horn player, he had extensive musical instruction and began composing as a child of six. His first major work, the symphony in D Minor, was first performed in 1880. Strauss's early works, in classical forms, brought him instant acclaim. He succeeded Hans von Bülow as conductor at Meiningen and later as conductor of the Berlin Philharmonic concerts. His friendship with the poet Alexander Ritter influenced him to adopt the romantic aesthetic philosophy and style of Liszt and Wagner. A group of songs, the symphonic fantasy *Aus Italien* (1886), and the symphonic poems *Don Juan* (1888) and *Death and Transfiguration* (1889) were the first works composed in his new romantic manner. These and the works that followed established him as a master of highly evocative, original, and richly orchestrated program music. Strauss also gained wide renown for his operas, including *Salomé* (1905), after Oscar Wilde's play; the brilliantly dramatic *Electra* (1909); the delightful comedy *Der Rosenkavalier* (1911); *Ariadne auf Naxos* (1912); and *Die Frau ohne Schatten* (1919).

*Allerseelen* (All Souls' Day) is the intimate and a tranquil remembrance of May-time love, set against a background of graveside flowers. The music (originally written for solo voice) moves at a very steady and flowing tempo, allowing a lot of room for the conductor to "give and take" with the tempo. The audience should be paying attention to the delicate three note motif that is passed around each section of the band. Strauss also uses a lot of tension and release in different sections of his music; the entire work develops through the constant battle between major and minor tonality. This tension occurs with the Wagner-like chords that Strauss uses to create chaos until it turns into a sudden release of energy and excitement that leads the audience into a "dream-like" chord.

### *Prelude, Siciliano, Rondo (1963)*

*Prelude, Siciliano and Rondo* was originally written for brass bands for which England is well-known. It was titled *Little Suite for Brass*. John Paynter's arrangement expands it to include woodwinds and additional percussion, but faithfully retains the breezy effervescence of the original composition.

All three movements are written in short, clear five-part song forms: the ABACA design will be instantly apparent to the listener while giving the imaginative melodies of Malcolm Arnold a natural, almost folk-like setting. The Prelude begins bombastically in 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, affording solo instruments and smaller choirs of sound to be heard. It, too, ends quietly. The rollicking five-part Rondo provides a romping finale in which the technical brilliance of the modern wind band is set forth in boastful brilliance.

## *Bullets and Bayonets (1918)*

John Philip Sousa, the man who would become known as "The March King," was born in Washington D.C. on November 6, 1854 to a Portuguese father, who earlier that year had enlisted in the Marine Band, and a Bavarian mother. John Philip Sousa began formal musical instruction at the age of 6 and appeared as a violin soloist at the age of 11. Two years later, he began his career in the U.S. Marine Band, serving as an apprentice "boy" to receive instruction "in the trade or mystery of a musician." He became leader of the Marine Band in 1880 and served in that position until 1892, when he resigned to organize a band of his own. Along with his ability to organize and conduct superb musicians, Sousa developed a distinct flair for writing marches and was a major figure in the advancements of bands in the United States. He was a prolific composer who found themes for his compositions in his country's history, dedication events, military groups, and even newspaper contests. Before his death at the age of 78, Sousa had composed 136 marches, 15 operettas, 70 songs, 11 waltzes, and a wide variety of incidental works. His most famous march, *The Stars and Strips Forever*, has been designated as the official march of the United States.

Sousa marches often bear a dedication to people, places, or events. *Bullets and Bayonets* is no exception and bears the dedication "To the officers and men of the U.S. Infantry." When written in 1918, the subjects of the title, *Bullets and Bayonets*, were a frightening reality to his soldier-countrymen then engaged in the struggle raging on the western front in World War I. The music, however, does not seem to generate a military posture. Frederick Fennell's editing has preserved the scoring of the original, with its musical ideas, deceptively simple yet solid and immediately rewarding to the performer and listener. Sousa's fondness for the sound of drum sticks "on the hoop" of wooden snare and field drums is preserved within the trio.

### **Bands Faculty & Staff**

Michael J. Fansler, Director of Bands  
Douglas L. Phillips, Associate Director of Bands  
John B. Cooper, Director of Jazz Studies  
Mary Hughes, Secretary  
Bradley Howard, Graduate Assistant  
Timothy Hilton, Graduate Assistant  
Karlene Wilken, Student Secretary  
Kathryn Lyphout, Student Secretary

### **Winds and Percussion Faculty**

Andrea Redcay Graves, Flute  
Michael Ericson, Oboe  
Douglas Huff, Bassoon  
Eric Ginsberg, Clarinet  
John Vana, Saxophone  
Randall Faust, Horn  
Bruce Briney, Trumpet  
John B. Cooper, Trumpet  
John Mindeman, Trombone/Euphonium  
Terry Solomonson, Tuba  
Kevin Nichols, Percussion  
Rick Kurasz, Percussion

## WIU Concert Band Personnel

### Flute

\*Alysa Rodgers ..... Winfield, IL  
Julie DeCaro ..... New Palestine, IN  
Kristi Drenth ..... Lansing, IL  
Ting-Fang Siao ..... Taiwan  
Sarah Cash ..... Pekin, IL  
Amanda Doyle ..... Naperville, IL  
Emily DiJulio ..... Rock Island, IL  
Sarah Weil ..... Washington, IL

### Oboe

\*Kathleen McTaggart ..... Ottawa, IL  
Amy Barringer ..... Jacksonville, IL

### Bassoon

\*Claudia Clark ..... Godfrey, IL  
Heidi Olson ..... Naperville, IL

### Clarinet

\*Kari Gregg ..... Woodstock, IL  
Tim Zbac ..... Canton, IL  
Nicole Perrin ..... Mendota, IL  
Abigail Ashcraft ..... Canton, IL  
Jenny Jordan ..... Sandwich, IL  
Denise Bavonne ..... Warrenville, IL  
Jason Miller ..... Hecker, IL

### Bass Clarinet

Lynn Aska ..... Paw Paw, IL

### Alto Saxophone

\*Marianne Bossert ..... Aurora, IL  
Amy Chavez ..... Rockford, IL

### Tenor Saxophone

Alex Coovert ..... Keokuk, IA

### Baritone Saxophone

Kyle Enright ..... Calumet City, IL

### Trumpet

\*Justin Heinekamp ..... Naperville, IL  
Jessica Todd ..... Mt Carroll, IL  
Erin Killey ..... Sandwich, IL  
Zack Meyer ..... Aurora, IL  
Brian Friedrich ..... Joliet, IL  
Kala Freesen ..... Meredosia, IL  
Brandon Rogers ..... Naperville, IL  
David Smith ..... South Holland, IL

### Horn

\*Kathryn Calderone ..... Macomb, IL  
Melissa Bommarito ..... Waterloo, IL  
Doug Reiners ..... Sandwich, IL  
Diana Jurewicz ..... Colchester, IL

### Trombone

\*Matthew Traeger ..... Williamsville, IL  
Daniel Tripp ..... Sandwich, IL  
Eric Hollaway ..... Orland Park, IL  
Sean Murphy ..... Cary, IL

### Euphonium

\*Justin Bealer ..... Colona, IL  
Jeff Stepping ..... Peoria, IL  
Colleen Walsh ..... Oak Park, IL

### Tuba

\*Timothé L'Heureux ..... Cary, IL  
Frank Gutierrez ..... Peoria, IL  
Benjamin Schweizer ..... Fairbury, IL  
Jonathan Wilcoxon ..... Canton, IL  
Phillip Ondera ..... Crestwood, IL

### Percussion

\*Kathleen Sieracki ..... McHenry, IL  
Sam Learner ..... Rock Island, IL  
Brandon Montgomery ..... Macomb, IL  
Jeff Loehrke ..... Lake Zurich, IL  
Anthony Lapsansky ..... Chicago, IL  
Erik Carlson ..... Rochester, IL  
Michael Grunze ..... Naperville, IL

\* denotes principal

## *Concert Etiquette*

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the performance without distraction,  
we ask that you refrain from:

speaking audibly;  
taking flash photographs;  
entering or leaving the hall unnecessarily;  
or any other aural or visual distractions.

Please turn off cellular phones, wristwatch alarms, and  
all other audible devices.

**The use of unauthorized recording devices  
is strictly prohibited.**

Thank you.

