

Illinois Wind Symphony

Linda R. Moorhouse, *conductor*

J. Ashley Jarrell, *graduate associate conductor*

American Icons

Krannert Center for the Performing Arts

Foellinger Great Hall

Thursday, February 20, 2014

7:30 PM

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CHARLES IVES

(1874-1954)

arr. James B. Sinclair

**Overture and March, "1776" (1904/1975)**

CHARLES IVES

transc. Richard E. Thurston

**The Alcotts (1920/1972)**

*from Piano Sonata No. 2, "Concord Mass., 1840-1860"*

ROY HARRIS

(1898-1979)

**Cimarron Symphonic Overture (1941)**

ROY HARRIS

ed. J. Ashley Jarrell

**Ad Majorem Gloriam Universatitit Illinorum (1958/2014)**

*Symphonic Tone Poem for Concert Band*

INTERMISSION

H. OWEN REED

(1910-2013)

**Renascence (1959)**

WILLIAM SCHUMAN

(1910-1992)

**Newsreel in Five Shots (1942)**

*I. Horse-race*

*II. Fashion Show*

*III. Tribal Dance*

*IV. Monkeys at the Zoo*

*V. Parade*

J. Ashley Jarrell, *conductor*

DAVID MASLANKA  
(b.1943)

**Give Us This Day: Short Symphony for Wind Ensemble  
(2005)**

*I. Moderately Slow*

*II. Very Fast*

Linda R. Moorhouse, *conductor*

## PROGRAM NOTES

### **Overture and March “1776”**

Charles Ives's music is marked by an integration of American and European musical traditions; innovations in rhythm, harmony, and form; and an unparalleled ability to evoke the sounds and feelings of American life. He is regarded as the leading American composer of art music of the early twentieth century.

*Overture and March “1776”* was originally conceived for a play by Ives's uncle, Lyman Brewster. The plan of making an opera from *Major John Andre* never materialized, so Ives's overture was never performed. The sketches are complete and show two dates, Christmas 1903 and July 4, 1904. Like its companion piece, *Country Band March, “1776”* was eventually used in the *Putnam's Camp* movement of *Three Places in New England* and is full of musical jokes. The “Trio” middle section is particularly riotous as the “2 Cornets-Bb A shanks get mixed up” and the wind players drop an eighth-note every four bars. At the return of the opening material, Ives gives an early example of his use of stratified poly-tonality and poly-tempo. The noisy closing features the incept of the *Star-Spangled Banner* and a Fourth of July explosion.

### **The Alcotts from Piano Sonata No. 2 “Concord Mass., 1840-1860”**

Charles Ives has, in recent years, come to be recognized as one of the most important and original musical figures America has yet produced. Much of his music is now widely performed but, unfortunately, repertory works for concert band are practically non-existent: the early marches and occasional pieces, for example, are largely either lost or incomplete.

The *Piano Sonata No. 2, “Concord, Mass., 1840-1860,”* commonly known as the “Concord Sonata,” was composed between 1909 and 1915 and consists of four movements, each bearing the name of a famous mid-nineteenth century resident of Concord: I. *Emerson*, II. *Hawthorne*, III. *The Alcotts*, and IV. *Thoreau*.

To some degree, each movement is a musical impression of the personality and philosophical attitudes of its subject. While movements I, II, and IV are lengthy, musically complex, and pianistically difficult, *The Alcotts*, by contrast, is a section of simple and serene beauty and monumental character — a touching and lovingly etched remembrance of the Alcotts' Orchard House “under the elms” and of the spirit of “that human faith melody” which, for Ives, was the root of that time and place.

### **Cimarron Symphonic Overture**

Roy Harris was one of the most important figures in the establishment of an American symphonic music. His works reflect a broad historical and international frame of reference and, through the

influence and occasional use of Anglo-American folk tunes and other materials relating to the American ethos, convey a strong nationalist element as well.

*The following are the original program notes from the score:*

Roy Harris, whose works have been hailed for their sincerity and the embodiment of the composer's poetic and structural feeling for his homeland and the American tradition, was born on Lincoln's birthday, in Lincoln County, Oklahoma.

Of Scotch-Irish parentage, he spent his early childhood in the productive atmosphere of the farm in this Cimarron country listening to his parents retelling stories of the last frontier land-rush.

*Cimarron* is Mr. Harris's first work for symphonic band, a new medium of expression for this important composer in contemporary American music. *Cimarron* relates one of the most stirring tales of the early American frontier and is accordingly dedicated to his native state.

The work tells the story of the beginning of a sleeping, uncivilized land — nature undisturbed by man- gradually becoming intensified to an utmost excitement, at which point the percussion with the resounding staccato of a shotgun, lets loose a drum shot report, representing the firing of a ten-gauge shotgun, to release those men on horseback, foot and wagons lined along the Cimarron banks at noontime prepared to make a dash for the land on which to build their homesteads.

At this point the work changes suddenly into a galloping 6/8 rhythm of full band. Out of this will gradually come a steady, sonorous idealistic march representing the progress of pioneering toward an established civilization.

In the words of the composer, the work begins with "very slow, broad, mystical chords. The harmonies and dynamics become more intense to the climax. Here, there occurs a change to an organum-type harmony, which is very often open and full of drive. The very broad but simple and warm harmony of the march of progress brings the work to its close."

### **Ad Majorem Gloriam Universatitatis Illinorum (Symphonic Tone Poem for Concert Band)**

*The following are the original program notes taken from the Sixty-eighth Anniversary Concert for the American Bandmasters Association Conference and for the dedication of the Harding Band Building (March 8, 1958):*

“When Mark Hindsley asked me to write a symphonic work to honor the occasion of the Illini’s new band building, I began to think about how the American people have built this great institution of the prairies where our own forefathers foraged with rifle and ax. Whenever I have the occasion to visit this university — from whatever direction or whatever time, I am impressed by the power of the earth upon which it was built and the span of the skies under which its people live.

By night there is a brooding silence and an endless waiting. By day there seems to be an urgent energy, not only of the youth but also from the prairie itself. It is these two moods, which I have hoped to capture in this symphonic work for Mark Hindsley and his young musicians. This was my inspiration: the prairies of Illinois and the people on them. “

- Roy Harris

## **Renaissance**

H. Owen Reed attended the University of Missouri before transferring to Louisiana State University (BM 1934, MM 1936, BA in French 1937), where he studied composition with Helen Gunderson. He then attended the Eastman School of Music (PhD 1939), where his primary teachers were Howard Hanson and Bernard Rogers. In 1939, Reed joined the faculty at Michigan State University, where he taught until his retirement in 1976. He studied with Bohuslav Martinů, Aaron Copland, and Leonard Bernstein at Tanglewood in 1942 and with Roy Harris during the summer of 1947. His awards include a Guggenheim Fellowship (1948), a Huntington Hartford Foundation Fellowship (1960), a Helene Wurlitzer Foundation Fellowship (1967), and the Edwin Franko Goldman Memorial Citation (1994).

*Renaissance*, which was commissioned by Mark Hindsley and the University of Illinois Band for the dedication of their new band building, is philosophically representative of the poem *Renaissance* by Edna St. Vincent Millay.

Symbolically the structure of this composition is controlled by the number five: (a) the work is predominantly written in a measure signature of five-four; (b) the main motive, which is presented by the brass in the opening measure, is framed by the melodic interval of the perfect fifth (perfect fourth plus the major second); (c) this motive is divided further into the equivalent of two equal divisions of five eighth-notes; (d) the phrases are often five bars in length; and (e) the perfect fifth assumes importance as the structural unit for the vertical sonorities.

In formal design, the composition deviates from the quintic relationship. The form is ternary; however, the contrast of the B part to the A part is primarily on of mood, tempo, and tonality. All melodic material is thematically derived from the basic motive, and the structure throughout is a development and transformation of this three-note motive.

## Newsreel in Five Shots

William Schuman's music has the robust drive, the American melodic flavour, and the counterpoint of Harris's, but is sleeker and more sophisticated. He was conscious of himself as an American artist and responded to fellow American artists (*In Praise of Shahn* for orchestra, 1969), to the landscape (*New England Triptych*, 1956), and to popular culture in his single opera *The Mighty Casey* (1953), which he revised as a cantata, *Casey at the Bat* (1976). But his major works are in the abstract genres of symphony (he wrote ten, of which he withdrew the first two and the fifth is for strings) and string quartet (five such). Other works include concertos for piano (1938), violin (1947), and cello (*A Song of Orpheus*, 1961); choral settings; and a characteristically splendid orchestration of Ives's *Variations on 'America'*.

In late 1941 Schuman composed his first work for band, entitled *Newsreel in Five Shots*. Schuman had always loved the sounds of bands: "I wanted to write music that could be performed by kids, because I love kids . . . but I got better at it after [*Newsreel*] because [it's] too difficult to play in terms of musical content." Another reason Schuman enjoyed band writing was that "it makes you feel like a citizen. Bands want new pieces. Unlike most symphony orchestras, who do new music on sufferance, bands love to do it."

In the 1930s and early 1940s, the newsreel was an integral part of any moviegoing experience. It presented short snippets of the news of the day, both serious and whimsical: "[I] thought how amusing it would be to imagine these events and write music to go with them, so I did. . . . It was great fun to do—kind of a joke. Lukas Foss loves that piece. . . . He never played anything of any importance that I wrote, but he loved that."

*Newsreel* was premiered in 1942 by the Pennsylvania State College Band under the direction of George S. Howard. Written in five movements, whose titles depict various topics in a newsreel ("Horse Race," "Fashion Show," "Tribal Dance," "Monkeys at the Zoo," and "Parade"), the piece became a favorite with bands around the United States and eventually was even played by junior high school bands."

- note by Joseph W. Polisi (American Muse: The Life and Times of William Schuman)

## Give Us This Day

David Maslanka is a freelance composer with over 100 published pieces, working solely on commissions since 1990. After attending the New England Conservatory (1959–61), he studied composition with Joseph Wood at Oberlin College Conservatory (BM 1965) and conducting with Gerhard Wimberger at the Salzburg Mozarteum (1963–4); at Michigan State University (1965–70, MM, PhD), he studied composition with H. Owen Reed and theory with Paul Harder. He has taught at Geneseo College, SUNY (1970–74), Sarah Lawrence College (1974–80), New York University

(1980–81), and Kingsborough College, CUNY (1981–90). His awards for composition include four MacDowell Colony fellowships and grants from the Martha Baird Rockefeller Fund for Music (1978), ASCAP, and the National Symphony Orchestra (1997). Among his many commissions are those from the Northwestern University Wind Ensemble for *A Child's Garden of Dreams* (1981), the University of Arizona Wind Ensemble and Symphonic Choir for the *Mass*, and Robert and Mary Sue Lawman for *In Lonely Fields* (1997). His music is characterized by Romantic gestures, tonal language, and clearly articulated large-scale structures.

*Maslanka writes:*

The words “Give us this day” are, of course, from the Lord’s Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh (pronounced “Tick Not Hahn”) entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness.

Music makes the connection to reality, and by reality I mean a true awakesness and awareness. *Give Us This Day* gives us this very moment of awakesness and aware aliveness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle “Short Symphony for Wind Ensemble” because the music isn’t programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody *Vater Unser in Himmelreich* (Our Father in Heaven), no.110 from the 371 four-part chorales by Johann Sebastian Bach.

## THE CONDUCTORS

**Dr. Linda R. Moorhouse** joined the Illinois faculty in the fall of 2010 and currently serves as Interim Director of Bands and Associate Professor of Music. Within the School of Music, she serves as conductor of the Illinois Wind Symphony and teaches courses in graduate and undergraduate conducting and graduate wind literature. Prior to her Illinois appointment, she served on the faculty at Louisiana State University for over 20 years, where she was the recipient of select campus-wide awards for teaching excellence.

Dr. Moorhouse is active as a conductor, clinician, and adjudicator nationally and internationally, and her service to the band profession is a matter of record. She is an elected member of the prestigious American Bandmasters Association and is both a Past President and the current Executive Secretary of the National Band Association, where she also serves as Editor of the *NBA Journal*. She is a *Member Laureate* of Sigma Alpha Iota, professional fraternity for women in music, and in recognition of extraordinary service to the music community, she was awarded the "Diploma of the Sudler Order of Merit" from the John Philip Sousa Foundation. In addition to her conducting obligations, Dr. Moorhouse has several notable publication credits, including contributions to multiple volumes of both the *Teaching Music Through Performance in Band* (GIA) and *A Composer's Insight* (Meredith Music) series, along with other Meredith Music publications.

Dr. Moorhouse received a DMA in Instrumental Conducting from the University of Washington, where she studied with Peter Erös and Timothy Salzman. She has a Master of Music Education degree from LSU and a Bachelor of Music Education with Honors degree from the University of Florida. In the fall of 2010, she was inducted into the University of Florida Bands Hall of Fame.

**J. Ashley Jarrell** currently serves as Visiting Assistant Director of Bands at the University of Illinois, where his teaching and conducting responsibilities include the University Symphonic Band, the Hindsley Symphonic Band, undergraduate conducting, and assisting with all facets of the athletic band program including the 360-member Marching Illini. Prior to his appointment, he served as a Graduate Teaching Assistant and the inaugural candidate for the Doctor of Musical Arts Degree in Wind Conducting at the University of Illinois, where he was a recipient of the Begian Conducting Assistantship. Mr. Jarrell received the Master of Arts degree in Wind Conducting from Middle Tennessee State University and the Bachelor of Music degree from East Tennessee State University.

Before coming to the University of Illinois, Mr. Jarrell served as Director of Bands at Martin Luther King Jr. Academic Magnet School in Nashville, Tennessee. Consistently named by *U.S. News and World Report* and *Newsweek* magazines as one of the fifty best high schools in the nation, Martin Luther King Jr. Academic Magnet School Bands received numerous superior ratings, accolades, and three performances for the Tennessee Music Education Association Conference in the span of six



years during Mr. Jarrell's tenure. Previously, Mr. Jarrell also served as Associate Director of Bands at Middle Tennessee State University and Associate Director of Bands at Harpeth High School.

Mr. Jarrell is active as a clinician and adjudicator throughout the United States. He is the co-founder of Positive Performance Concepts, a comprehensive marching band leadership clinic. He is also an active member of many professional organizations, including National Association for Music Education, National Band Association, Illinois Music Education Association, Tennessee Music Education Association, Middle Tennessee School Band and Orchestra Association, Phi Mu Alpha Sinfonia, and elected membership with American School Band Directors Association, Phi Beta Mu and Pi Kappa Lambda National Music Honor Society.

## Illinois Wind Symphony

### *flute*

Melody Chua \* (piccolo)  
Allison DeFrancesco  
Alexis Evers (piccolo)  
Tim Fernando  
Kaitlyn Postula

### *oboe*

Lynn Burkhead  
Suzanne Segredo (Eng. horn)  
Amy Shea \*

### *bassoon*

Katherine Aydelott \*  
Carlos Garcia  
Axel Zwissler (contrabassoon)

### *clarinet*

Marissa Castner  
Kaitlyn Curtis  
Megan Duffy (e-flat)  
Diana Economou  
Vince Gilbert + (contralto)  
Sunjae Kang  
Caroline Liao \*  
Mitchell Lutz (bass)  
Samuel Romo (contrabass)  
Carrie White

### *saxophone*

Pin-Hua Chen (alto)  
Erik Elmgren (baritone)  
Hyungroul Kim \* (alto)  
Greg Rife (tenor)  
Nicki Roman (alto)

### *trumpet*

Ben Clemons  
Donny de la Rosa \*  
Ben Harrison  
Chloe Holmes \*  
Keven Lewis  
Robby Pittman  
Karen Theis +

### *horn*

Carly Charles  
Ali Nizamani  
Bob O'Sullivan  
Chris Williams \*

### *trombone*

Colin Lord  
Ethan Scholl (bass)  
Steven Wolf  
Addison Youngblood \*

### *euphonium*

Spencer Hile  
Wataru Sugahara \*

### *tuba*

Joseph Alvarez \*  
Garrett Ducharme  
Imran Kazmi

### *percussion*

Dan Benson  
Elisabeth Crotser +  
Nik Erickson  
Drake Kurtenbach +  
Cara Mitchell  
Akira Robles \*  
Rose Xiao  
Chen Wang

### *harp*

Molly O'Roark

### *piano*

Po-Chuan Chiang

### *double bass*

Stephen Ilhardt

\* principal/co-principal  
+ extra personnel for Ad  
Majorem

## **University of Illinois Bands Staff**

Linda R. Moorhouse, *interim director of bands*

Barry L. Houser, *director of athletic bands | assistant director of bands*

J. Ashley Jarrell, *visiting assistant director of bands*

Lana Custer, *business associate*

Terri Daniels, *business administrative associate*

Elaine Li, *bands performance collection librarian*

Daniel Michelsen, *bands manager*

Brian Coffill, *graduate assistant*

Christopher Gass, *graduate assistant*

Philip Meyer, *graduate assistant*

Akira Robles, *graduate assistant*

Brad Wallace, *graduate assistant*

## **University of Illinois Bands Selected Events**

February 26, 2014, 7:30pm Illinois Wind Orchestra with the Tri-Valley High School Concert Band, KCPA

March 11, 2014, 7:30pm Hindsley Symphonic Band, KCPA

March 20, 2014, 7:30pm Illinois Wind Symphony in concert for the North American Saxophone Alliance, featuring Cliff Leaman and Timothy Roberts, KCPA

Visit the University of Illinois Bands at [www.bands.illinois.edu](http://www.bands.illinois.edu)

## **Bands at the University of Illinois**

The historic University of Illinois Bands program is proud to be among the most influential and comprehensive college band programs in the world, offering students the highest quality musical experiences in a variety of band ensembles. Illinois Bands offers many kinds of musical experiences including several concert bands led by the Illinois Wind Symphony, the ever-popular Marching Illini, the Basketball Bands, the Orange & Blues Pep Bands, and the community Summer Band. Students from every college and most disciplines on campus participate in the many ensembles, and the impact on the campus is substantial. The Bands are a critical part of the fabric of the University of Illinois, and their influence on students—past, present and future—is truly unique.

*The appearance of Mr. Jarrell on tonight's program is in partial fulfillment of the Doctor of Musical Arts in Wind Conducting degree.*