

# UIS Spring Music Showcase

Friday, April 28, 2006

UIS Studio Theatre

7:30 pm

Featuring performances by:

UIS Band



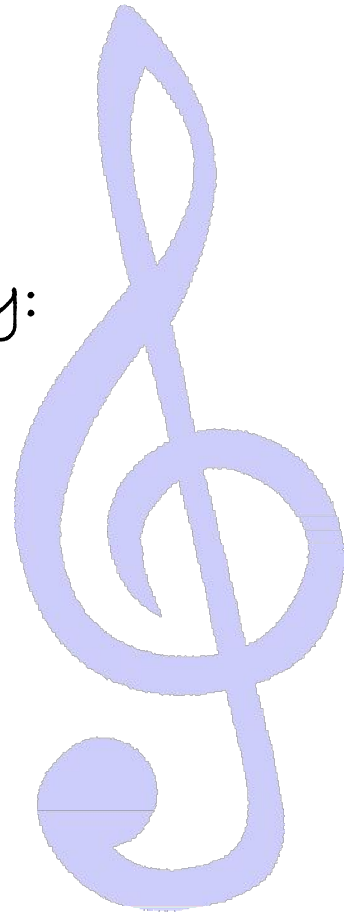
UIS Chorus



UIS Chamber Orchestra



UIS World Percussion Ensemble



For more information about UIS Music, call  
(217) 206-6790, e-mail us at [music@uis.edu](mailto:music@uis.edu),  
or visit <http://www.uis.edu/music>

~ PROGRAM ~

Military March in D.....Ludwig van Beethoven  
*ed. John R. Bourgeois*

Ye Banks and Braes O’Bonnie Doon.....Percy Aldridge Grainger

Conversations with the Night.....Andrew Boysen, Jr.

Down by the Riverside.....Traditional  
*arr. Paul Severson*

UIS Band – R. Todd Cranson, director

Grandma’s Feather Bed.....Jim Connor  
*arr. Mac Huff*

Across the Bridge of Hope.....text by Shaun McLaughlin  
music by Jan Sandstrom

Heart and Soul.....Hoagy Carmichael and Frank Loesser  
*arr. Roger Emerson*

UIS Chorus – Dr. Sharon Graf, director

~ INTERMISSION ~

African Accent.....Arranged by Marsha Chusmir Shapiro

1. Mwana Wange *(Ugandan lullaby)*

2. Dance While the Music Sings to You *(Sierra Leone)*

3. Mangwani Mpulele *(Xhosa of South Africa)*

4. Jessie Malanga *(Congo)*

5. Singahambayo *(Zulu, South African Freedom Song)*

UIS Chamber Orchestra and World Percussion Ensemble

Danza Salvaje.....Astor Piazzolla

Drawings.....Sydney Hodkinson

UIS Chamber Orchestra – R. Todd Cranson, director

Jesus Bleibet Meine Freude.....Johann Sebastian Bach

I Am a Man of Constant Sorrow.....Carter Stanley  
*arr. Kirby Shaw*

UIS Chamber Orchestra and Chorus

## ~ PROGRAM NOTES ~

### UIS SPRING MUSIC SHOWCASE, April 28, 2006

**Military March in D:** Although better known for his symphonic and piano works, Ludwig van Beethoven (1770-1827) composed a substantial body of music for winds, including a “Polonaise,” “Eccossaises,” and five marches for band, including the “Military March in D.” In Beethoven’s day, trumpets were not engineered to play in all harmonic keys like they are today, so to produce his spectacular fanfare effect he wrote separate parts for four different keys of trumpets. Colonel John R. Bourgeois, 25<sup>th</sup> director of the United States Marine Band, has carefully researched and prepared the edition of Beethoven’s “Military March in D” that we bring to life for you this evening.

**Conversations with the Night:** Composed as a memorial to Jerry Don Belt, friend and fellow musician of Jeff Doughten and the Andrews Texas High School Band, “Conversations With the Night” is based on one of Belt’s favorite hymns, “When I See the Blood.” In addition to the hymn, Belt’s instrument, the trombone, is featured throughout the piece. The composer, Andrew Boysen, was inspired by a conversation with Belt’s parents, in which his mother said she goes outside at night to talk with Jerry Don, for he always enjoyed nighttime walks. This piece shares with all of us both personal and universal feelings of pain, love, and ultimately peace.

**Ye Banks and Braes O’Bonnie Doon** Percy Grainger (1882-1961) was born in Australia, and lived in London for a time before moving to the United States in 1914. He was an innovator of unconventional 20<sup>th</sup> century compositional techniques, but also had an interest in folk music. He developed a method of arranging music for amateur and school ensembles that he called “elastic scoring,” and this piece exemplifies scoring skills in this lush arrangement of the folk song based on a poem by Scottish poet, Robert Burns (1759-1796), “Ye Banks and Braes O’Bonnie Doon.”

**Down By the Riverside:** This traditional spiritual has been adapted through the years by instrumentalists and vocalists alike—from Mississippi Riverboat Bands to Bluegrass groups to Boy Scout troops. Our arrangement is in the Dixieland style and features both individual and group improvisation.

**Grandma’s Feather Bed:** Jim Connor’s song “Grandma’s Feather Bed” gained fame when sung by one of America’s most popular performers in the 1970s, John Denver (1943-1998). The song kept company with several of Denver’s original hit compositions including “Take Me Home Country Roads,” and “Thank God I’m a Country Boy.” Some of our chorus members remember singing along with these songs in the 70s, and for others, learning this piece was a new experience.

**Across the Bridge of Hope:** This is Jan Sandström’s (b. 1954) musical setting of a poem written by 12-year-old Shaun McLaughlin and five of his friends. The poem proposes peace between orange (Protestants) and green (Catholics) in Northern Ireland. Tragically McLaughlin was killed in the Omagh bombing in 1998, shortly after he received a national prize for the poem. UIS student choral member Chelsea Fiddyment is featured in the opening solo.

**Heart and Soul:** This beloved piece by Frank Loesser and Hoagy Carmichael practically needs no introduction. Composed and copyrighted in 1938, it has been transmitted through generations by oral tradition as a piano duet.

**African Accent:** Marsha Chusmir Shapiro is a Florida music educator devoted to students of all ages. She also teaches cultural geography, and in “African Accent” she combines her expertise in this area with her musical talent, bringing African percussion together with the string orchestra. Each movement features a different African rhythm, performed by the UIS World Percussion Ensemble and accompanied by the UIS Chamber Orchestra.

***Danza Salvaje*** Astor Piazzolla (1921-1992) was a master of the *bandoneón*, a South American offshoot of the German button accordion, an instrument that became practically synonymous with “Tango” in the early 20<sup>th</sup> century. Among his composition teachers was the famous Nadia Boulanger in Paris (many American composers including Aaron Copeland made the trip to Europe to study with Boulanger), and his works include a concerto for *bandoneón*, and a cello sonata for Rostropovich. Piazzolla developed his own tango style that became known as “nuevo tango,” and included avant-garde experiments with fugue, extreme chromaticism, dissonance, and elements of jazz. He composed over 750 works, many for string quartet, such as our selection for this evening, “*Danza Salvaje*.”

**Drawings:** This composition features “aleatoric” sections, meaning that the composer has not determined exactly how the music will be performed. Sydney Hodkinson belonged to a group of musicians who began experimenting with this type of composition in the mid-20<sup>th</sup> century. Up to this time, composers had been seeking notational procedures that would allow them to determine sounds with greater exactness. Aleatoric or “chance” composers wanted to accomplish the opposite, leaving much of the composition’s final outcome to the whim of the performers. Avant-garde composers also experimented with new sounds by asking musicians to play their instruments in abnormal ways, as in this piece where the bow is placed behind the bridge, creating an unusual sound. We invite you to join us in the creation of three musical drawings, by using the space provided in the program to sketch what comes to mind as you listen.

***Jesu Bleibet Meine Freude (Jesus, Joy of Man’s Desiring), Chorale from Cantata #147, Herz und Mund und Tat und Leben (Heart and Mouth and Deed and Living: The Visitation of the Blessed Virgin Mary)***: Johann Sebastian Bach (1685-1750) composed over two-hundred cantatas, which figured prominently in the Lutheran liturgy of Leipzig, where he served as director of music during the latter part of his career. The purpose of the cantata was to bring the Gospel subject matter of the service to life through music. The chorale portion of the cantata featured a familiar melody that was musically embellished in other parts of the piece. In this case, both the chorale and its orchestral accompaniment have survived the ages to become one of the most beloved classical pieces of music of our day.

**Man of Constant Sorrow:** Originally recorded by the Stanley Brothers and later by Bob Dylan, “Man of Constant Sorrow” became a hit recently when the characters “The Soggy Bottom Boys” sang it in the movie *O Brother Where Art Thou?* A comic retelling of Homer’s *Odyssey* set in Mississippi in 1937, the movie brought bluegrass music to the attention of a new generation of listeners. Here we show off two student vocal soloists, Michael Cane and Nathan Harmon, as well as the “fiddling skills” that the orchestra learned in a guest lecture/workshop earlier in the semester.

**SPECIAL THANKS FOR THEIR ASSISTANCE WITH THIS PERFORMANCE TO**

**Tom Aiello, Dave Antoine, Jerry Burkhart, Cherrill Kimbro, John McLaughlin Williams, Todd Meyer, Brian Pryor, Donna Schaub, Julie Slack, Patty Stoutmyer**

Drawings I.

Drawings II.

Drawings III.

*Please join us for a reception following the concert in the Studio Theatre Lobby.*

DVDs of tonight's performance will be available in 4-6 weeks for \$11.00 (VHS \$9.00).  
To order, call the UIS Office of Electronic Media at (217) 206-6799.

## ~ PERSONNEL ~

### UIS Band

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<u>Flute</u> Amanda Kozar (c)	<u>Bass Clarinet</u> Troy Tolan (c)	<u>Trumpet:</u> Wil Adams (c) Byrd Davis (c) Sharon Graf (f) Mark Lovik (f)	<u>Tuba / Euphonium:</u> David Lasley * Rose Schweikhart (c) Andy VanDeVoort (c)
<u>Clarinet</u> Katrina Archer (c) Katie Grady * Jo Patterson (s) Dorothy Romberg *	<u>Alto Sax</u> Gary Kerr (c) Bruce Underwood (c)	<u>Trombone:</u> Josh Frazee * Richard Ommen (c) Ricky Stead *	<u>Percussion:</u> Stacie Evans * Jerrid Foiles (c) Phil Snow (a, s)

### UIS Chorus

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<u>Soprano</u> Nancy Clark (c) Erin Evangelista * Stacie Evans * Chelsea Fiddymment * Jennifer Ladage * Missy Wind *	<u>Alto</u> Bev Bakowski (c) Nadia Fuqua * Denise Green (f) Erin McCarthy * Jackie Musgrove * Lauren Scott * Tara Strevels* Alana Wainscott*	<u>Tenor</u> Nathan Harmon * Tombé Kemayo (c) Pat Langley (f) Brandy Schuermann * Matt Vespa * Ralph Woehrmann (c)	<u>Bass</u> Michael Cane * Alan Escobar * Kevin Ford (c) Dan Hurst (c) Neil O. Lee (c)
			<u>Accompanist</u> Pamela Scott (s)

### UIS World Percussion Ensemble

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Ken Blankenberger (c) Jan Droegkamp (f)	Stacy Evans * John Kelly *	Kamau Kemayo (f) Tombé Kemayo (c)	Stacey Thomas *
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### UIS Chamber Orchestra

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<u>Violin</u> Samantha Gaddy * Katie Grady * Sharon Graf (f) Jacob Nicholl * John M Williams (c)	<u>Viola</u> Jonathan Perkins (f) Michael Whitmore (a)	<u>Cello</u> Lynn Fisher (f) Marque Hauptert (s) Peter Shapinsky (f)	<u>Tuba</u> Rose Schweikhart (c)
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\* = student

(f) = UIS faculty

(s) = UIS staff

(a) = UIS alumni

(c) = community member

