UIS Music Fall Showcase Concert

Friday, November 30, 2007
7:30 p.m., PAC Studio Theatre
University of Illinois at Springfield

Featuring the UIS Chorus, Band,
Chamber Orchestra,
Blue Rhapsody A Cappella,
and World Percussion Club
~ Program ~

December Nights ................................................................. Sally K. Albrecht

Ode to Joy ................................................................................... Ludwig van Beethoven
   German poem by Schiller
   English lyrics by Henry van Dyke

Venite Amanti ........................................................................... Adriano Banchieri

Amazing Grace ......................................................................... early American melody
   text by John Newton

What Shall We Do With a Drunken Sailor? .............................. trad sea chantey
   arr. David Eddleman

Blow the Candles Out ................................................................ traditional sea chantey
   arr. Gregg Smith

Here Comes the Sun ................................................................... George Harrison
   arr. Billingsley

The Frim Fram Sauce ............................................................... Redd Evans and Joe Ricardel

   UIS Chorus – Sharon Graf, Director

Makanda ..................................................................................... rhythm from Haiti

Fanti ............................................................................................. rhythm from Ghana

   World Percussion Club

Only You ...................................................................................... Vince Clarke
   arr. Deke Sharon and Anne Raugh

Joy To The World ........................................................................ Hoyt Axton
   arr. Deke Sharon

   Blue Rhapsody A Cappella
~ Intermission ~

The Sleigh Ride (German Dance K. 605/3) ........................................... Wolfgang Amadeus Mozart
arr. David Stone

Anitra’s Dance .............................................................................................. Edvard Grieg
from Peer Gynt Suite I, Op. 46 No. 3

All Through the Night ..................................................................................... Traditional Welch
arr. A. Ralhpson

Tritsch-Tratsch Polka, Op. 214 ...................................................................... Johann Strauss
arr. F. Vilnite

UIS Chamber Orchestra – Todd Cranson, Director

Dwellers of the Western World ...................................................................... John Philip Sousa
mvt. I
mvt. III

A Passing Fantasy ............................................................................................. Fisher Tull

The Picadore March .......................................................................................... John Philip Sousa

UIS Band – Todd Cranson, Director

~ Personnel ~

UIS Chorus

Soprano: Samantha Alverson *
Nancy Clark (c)
Stacie Evans *
Jennifer Ladage *

Alto: Bev Bakowski (c)
Lauren Gaughan *
Kendra Hansel *
Mary Hughes *
Emily Morgan *
Elise Vass *
Amy Zepp *

Tenor: Ryan Lynch *
Michael Stephens *

Piano: Pamela Scott (s)

Rhythm Section: Steven Lupa *
Gary Niehaus (c)

Bass: Michael Cane *
Mike Kim *
Neil O. Lee (c)
Jacob House *
Dan Hurst (c)
Andy Runge *
Bill Spindel (c)

Director: Sharon Graf (f)
## Blue Rhapsody A Cappella

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<th>Soprano:</th>
<th>Alto:</th>
<th>Tenor:</th>
<th>Bass:</th>
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<tbody>
<tr>
<td>Staci Evans *</td>
<td>Kendra Hansel *</td>
<td>Michael Cabrera (c)</td>
<td>Michael Cane *</td>
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<td>Sarah Quigley *</td>
<td>Elise Vass *</td>
<td>Michael Stephens *</td>
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## UIS World Percussion Club

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<th></th>
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<th>Allen Jones *</th>
<th>Tom Straight *</th>
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<tr>
<td>Ken Blankenberger (c)</td>
<td>Stacie Evans *</td>
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## UIS Chamber Orchestra

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<th>Violin:</th>
<th>Flute:</th>
<th>Piano:</th>
<th>Director:</th>
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<tr>
<td>Sharon Graf (f)</td>
<td>Joan Keltner (c)</td>
<td>Maryna Meshcherska (c)</td>
<td>Todd Cranson</td>
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<td>Christine King *</td>
<td>Dia Langellier (c)</td>
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<td>Heidi Nance *</td>
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<td>Viola:</td>
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<td>Jonathan Perkins (f)</td>
<td>Kathy Love (c)</td>
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<td>Allison Suitts *</td>
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<tr>
<td>Cello:</td>
<td>Tuba / Bass:</td>
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<td>Marque Haupert (s)</td>
<td>Rose Schweikhart (s)</td>
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<td>Peter Shapinsky (f)</td>
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## UIS Band

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<tr>
<th>Flute:</th>
<th>Tenor Sax:</th>
<th>Euphonium:</th>
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<tr>
<td>Joan Keltner (c)</td>
<td>Derek Edge *</td>
<td>Andy VanDeVoort (a)</td>
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<tr>
<td>Amanda Kozar (c)</td>
<td>Gus Pflugmacher (c)</td>
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<td>Dia Langellier (c)</td>
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<td>Clarinet:</td>
<td>Baritone Sax:</td>
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<td>Katrina Archer (c)</td>
<td>Dane Thompson *</td>
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<td>Lauren Gaughan *</td>
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<td>Sarah Quigley *</td>
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<td>Amy Zepp *</td>
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<td>Bass Clarinet:</td>
<td>Trumpet:</td>
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<td>Jennifer Rockwell (c)</td>
<td>Tim Birch (c)</td>
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<td>Alto Sax:</td>
<td>Laura Lehnhardt *</td>
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<td>Gary Kerr (c)</td>
<td>Mike Moore (c)</td>
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<td>Bruce Underwood (c)</td>
<td>Ryan Roth *</td>
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<td>Cody Worrell *</td>
<td>Rich Stuemke (c)</td>
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<td>Trombone:</td>
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<td>Eric Johnson *</td>
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<td>Rose Schweikhart (s)</td>
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<td>Ralph Woehrmann (c)</td>
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To order a DVD of tonight's performance, call the UIS Office of Electronic Media at (217) 206-6799. For more information about UIS Music, visit www.uis.edu/music
**Program Notes**

**John Philip Sousa** wrote the suite *Dwellers of the Western World* in 1910 just before embarking on a world tour with the Sousa Band. The suite is in three movements titled by Sousa as *(a)* *The Red Man*, *(b)* *The White Man*, and *(c)* *The Black Man*. Sousa intended for the order of these movements to correspond with the arrival of each ethnicity in the new world.

At first encounter, today’s audiences might view this work as a musical vignette of 1910 American band music and consider it simply a charming work echoing sounds of vintage, European-descent Americana. When the movement *titles* are considered, however, Twenty-First century audiences and performers alike must recognize the inaccurate musical representations of each ethnicity and the presence of racist stereotypes.

Today’s society more accurately describes ethnicities as what they are. In the case of this work, “Native Americans” and “African Americans” more accurately describe the people belonging to each ethnicity. Just as Native Americans are not actually Red in color and African Americans are not truly Black in color, the music used to depict these ethnicities does not represent music of these cultures. The pentatonic themes of *The Red Man* and syncopated rhythms of *The Black Man* certainly are found in Native and African American music, respectively, but the movements as a whole are not literal representations of these ethnic musics.

Much music of Native and African American origin did exist in 1910 America. Because of racist views of the time, unequal rights, and lack of opportunities, however, these musics were not a part of the popular culture to which Sousa appealed. These insights partially explain why Sousa wrote *Dwellers of the Western World* and why he represented each ethnicity as he did, but there are other angles to consider as well.

Sousa was a popular entertainer and gifted promoter. He knew his audiences and worked to please them and secure his own popularity and financial success. *Dwellers of the Western World* is an entertainment piece which appealed to popular audiences, and Sousa *used* exotic sounds and titles to hook his audience. It is impossible to know the extent to which Sousa considered the racial consequences of this work, or if he considered the dignity he was or was not extending to each ethnicity.

As a listener today, we encourage you to judge for yourself, ponder the historical and current day impact of this work, and discuss your opinions with others. It is hoped this look back in time will bring greater awareness to our society’s quest for ethnic equality. Also, please see accompanying notes by Sharon Graf, Brian Pryor and Angela Winand, discussing this piece, its 1910 American context, and issues concerning cultural representation. ~ Todd Cranson – rcran2@uis.edu

**Fisher Tull’s A Passing Fantasy** was inspired by the book, *Life After Life* by Dr. Raymond A. Moody, Jr. The music depicts some of the experiences reported by persons who were involved in “near-death experiences” and who reported these phenomena upon recovery. This work was sponsored by the Rhode Island Commissioning Project, and was premiered by the American Band conducted by Francis Marciniak on May 2, 1992 in Providence, Rhode Island.

Set in a single movement, the music opens with expressions of pain and anxiety. This confused state eventually erupts into a consonant release of tension signifying the out-of-body sensation of freedom from constraints. As the person is swept away through a tunnel, reflections of life are depicted by a child-like melody introduced by a solo piccolo. As the bright light at the end of the tunnel appears, the confident phrases of *Kom Süsser Tod* (Come Sweet Death) gradually emerge from the confusion as a gesture of triumph over death. The work closes in a tranquil state of suspension and peace. ~ Publisher’s Notes
What is “Red” or “Black” Music? – Sousa and Cultural Representation of “the Other”

Tonight’s performance of “Dwellers of the Western World: The Red Man and The Black Man” offers us the opportunity to talk about cultural representation of “the other” in music. This practice was prevalent among composers, novelists, painters, and other artists in nineteenth century Europe and America, as they sought to distinguish themselves by language, ethnicity, religion and other characteristics associated with their home nations. Western classical composers often incorporated folk melodies into their works, which they collected using techniques varying from working directly with folk musicians to making up melodies they thought seemed appropriate. They took advantage of their status as formally trained musicians to assert the higher cultural value of their perspective and education over that of folk or popular musicians with different ideas about and experiences with music.

We are about to hear two of John Philip Sousa’s representations of two major American ethnicities, the “Red Man” and the “Black Man.” The pieces sound fun and light-hearted, as Sousa intended them to be. After all, at the turn of the nineteenth to twentieth century he was the first major popular music “star” America had seen, having taken his band on tour by train to the smallest and largest villages across the nation, thoroughly entertaining crowds who loved him. He performed with the idea of educating and acculturating popular audiences, and sought to unite this notion of cultural improvement with commercially viable entertainment. He toured on the heels of America’s first popular musical theatrical genre, the minstrel show, which was widespread and long-lived (1840s into 1900s), which contributed many melodies to American oral traditions, both vocal and instrumental. The emergence of vaudeville as a newer form of popular stage music during Sousa’s time continued this trend.

Sousa, a slick entrepreneur, knew what his audience listened to, and routinely incorporated hymns and popular tunes from their everyday lives, into his music. The caricatured themes we hear here are no exception. He was a man devoted to the business of promoting his music, and he oversaw all aspects of the performance, from shooting publicity photos to arranging world tours. Minstrel and Vaudeville show music was perhaps his only competition for audience attention, but these shows could not really compete with his individual “star” status, and his well-groomed manner of presentation.

As we listen to tonight’s performance, we should be aware that the minstrel show was an invention of northern white performers who worked in burnt cork black face and portrayed caricatures of ethnicities different from themselves, including Irish, Chinese, American Indian, but above all African Americans. Although we tell ourselves that the oafish stereotypes that resulted from such depictions no longer exist, they seem to persist in popular entertainment on stage, in film, and on television.

In Sousa’s time there are numerous other sources from which he could have chosen his melodies to represent “the Red Man” or “the Black Man” than the minstrel show/caricature canon. For example, at the time this piece was composed, Frances Densmore, who studied keyboard and composition at the Oberlin Conservatory of Music, had been working directly with the Sioux, Apache, and Ojibwa people, notating and later recording later native melodies with a regard for accurate and culturally sensitive representations. She published these findings extensively with the Bureau of Native American Ethnology between 1907 and 1957. Also at this time there were publications of African American Spirituals, the earliest an 1867 volume transcribed by abolitionists who were assisting with the education of newly freed slaves. 1 Aside from numerous African American oral traditional performers, there were literate African American composers including Scott Joplin, Will Marion Cook, and William Grant Still who’s published works Sousa might have consulted for appropriate models of music of “The Black Man.” And there were music professionals like Bob Cole, George Walker and Bert Williams who had to fit themselves into pre-existing images deriving from minstrelsy in order to perform, rather than to perform what they wanted to. The music expressing these performers’ actual day-to-day experiences, including folk cultural forms such as spirituals or band music performed by black social clubs and benevolent societies, as well as the Western classical music they studied formally, were denied credibility and integrity on the public stage. They were shunned in favor of simplistic and grotesque comic stereotypes.

The problem with these model representations of “red people” and “black people” is that while Sousa and his dominant cohort were making their fame and fortune with them, these representations limited the kind of repertory that American Indian and African American musicians were allowed to put forward on their own behalf, and severely narrowed their career possibilities. For example, the Indians who traveled with Buffalo Bill Cody’s Wild West show earned an income as stage performers, but were required to perform music and theatre that complemented the dominant culture and didn’t necessarily represent their own interests. An even more specific example of the straightjacket within which people of color found themselves is Will Marion Cook’s. Cook was an African American composer who studied at Oberlin Conservatory and in Germany, and later with Dvorak at the New York National Conservatory. He attempted to make his living as an orchestra conductor in America, promoting classical music by black Americans, but became frustrated with discrimination. He finally resorted to composing and directing black musical comedy on Broadway, incorporating the stereotypical and simplified caricatures that the dominant culture expected.

As we plant these seeds for thought, we invite you to enjoy the movements you are about to hear, but at the same time we hope you will not forget the humanitarian injustices these kinds of superficial cultural representations continue to cost people of color, in light of our American sense of freedom and equality for all.

~Sharon Graf, Associate Professor of Sociology/Anthropology – sgraf1@uis.edu
~Brian Pryor, Music Technology Faculty, Jazz Performer and Composer – bpryo1@uis.edu
~Angela Winand, Assistant Professor of African American Studies – awina2@uis.edu

1 William Francis Allen, Charles Pickard Ware, and Lucy McKim Garrison, eds. Slave Songs of the United States, 1867, reprint, New York: Peter Smith, 1951.