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UPCOMING ILLINOIS BANDS CONCERTS
11/14/21 3:00 PM University Band Krannert Center
11/16/21 7:30 PM Wind Orchestra Krannert Center
11/18/21 7:30 PM Hindsley Symphonic Band Krannert Center
12/3/21 7:30 PM Illinois Wind Symphony Krannert Center
w/ Libertyville High School Wind Ensemble

Visit the University of Illinois Bands website at www.bands.illinois.edu for the full performance calendar.

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The historic University of Illinois Bands program is 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. These ensembles include several concert bands led by the Illinois Wind Symphony, the Marching Illini “The Nation’s Premier College Marching Band,” two Basketball Bands, Volleyball Band, the Orange & Blues Pep Bands, and the community Summer Band. Students from every college on campus participate in the many ensembles, and the impact on the campus is substantial. Illinois 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.

ILLINOIS WIND SYMPHONY
Stephen G. Peterson, conductor
Isaac Brinberg, graduate conductor
Foellinger Great Hall
Krannert Center for the Performing Arts
Friday, November 5, 2021
7:30 PM

PERCY ALDRIDGE GRAINGER
(1882–1961)
ed. by DONALD HUNSBERGER
The Duke Of Marlborough Fanfare (1939/2000)

CHARLES IVES
(1874–1954)
trans. by RICHARD E. THURSTON
ed. by JAMES F. KEENE

INGOLF DAHL
(1912–1970)
Sinfonietta (1961)
1. Introduction and Rondo
2. Pastorale Nocturne
3. Dance Variations

SHUYING LI
(b. 1989)
The Last Hive Mind (2018)

PAUL HINDEMITH
(1895–1965)
Symphony in B-flat (1951)
1. Moderately Fast
2. Andantino Grazioso
3. Fugue

JOHN PHILIP SOUSA
(1854–1932)
Hands Across the Sea (1899/2007)
ed. by JAMES F. KEENE
ILLINOIS WIND SYMPHONY
Stephen G. Peterson, conductor

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THE CONDUCTORS

Dr. Stephen G. Peterson was appointed director of bands at the University of Illinois in the fall of 2015. As director of bands, he conducts the Wind Symphony, leads the graduate wind conducting program, teaches courses in wind literature, and guides all aspects of one of the nation’s oldest, largest, and most storied band programs. Prior to joining the faculty at the University of Illinois, he served as director of bands at Ithaca College in Ithaca, New York, for seventeen years. From 1988–1998, he served as associate director of bands at Northwestern University in Evanston, Illinois. Dr. Peterson was also conductor of the renowned Northshore Concert Band. He held positions as associate and interim director of bands at Stephen F. Austin State University in Nacogdoches, Texas, and has several years of successful teaching experience in the public schools in Arizona.

Dr. Peterson maintains a busy schedule as a conductor and clinician and, as such, has appeared on four continents and in forty-five states. He is a member of the National Association for Music Education, the College Band Directors National Association, the World Association of Symphonic Bands and Ensembles, the Illinois Music Educators Association, and has been honored with membership in the prestigious American Bandmasters Association. He is also a member of Phi Mu Alpha, Phi Kappa Phi, Pi Kappa Lambda, and an honorary member of Sigma Alpha Iota and Kappa Kappa Psi. He is immediate past president of the College Band Directors National Association.

Dr. Peterson was the first to receive the doctor of music (DMA) degree in wind conducting from Northwestern University and earned master’s and bachelor’s degrees from Arizona State University. In 2012, he was awarded the prestigious Ithaca College Faculty Excellence Award, recognizing his contributions to Ithaca College. His ensembles have appeared before national conventions of the American Bandmasters Association, the College Band Directors National Association, the National Association of College Wind and Percussion Instructors, and the American School Band Directors Association, and at Orchestra Hall with the Chicago Symphony Chorus and at Lincoln Center.

Isaac Brinberg is currently a doctoral student in wind band conducting and serves as a graduate teaching assistant with the University of Illinois Bands. Isaac received his master of music in wind conducting at the University of Missouri-Kansas City Conservatory, studying conducting with Steven D. Davis and Dr. Joseph Parisi, and tuba with Thomas Stein.

While at the UMKC Conservatory, Isaac served as a graduate teaching assistant for the bands at the conservatory and appeared as a guest conductor with the Conservatory Wind Symphony and Conservatory Wind Ensemble. He also was the conductor for the UMKC Saxophone Ensemble.
Isaac is an active scholar with varied research interest. He has written on the early marches of Charles Ives, West Side Story, and innovative concert presentation, has presented at the CBDNA Southwestern Division Conference, and the College Music Society Great Plains Regional Conference, and has given several virtual presentations through the CBDNA webinar series. Additional research interests include wind band programming trends, conducting pedagogy, and wind band music in China. Isaac is an advocate for graduate student professional development though founding the Graduate Wind Conductors Association, an organization committed to the equitable exchange of ideas and resources to inspire the next generation of wind conductors and educators.

Isaac earned his bachelor of music education degree with a minor in wind conducting from the Indiana University Jacobs School of Music, graduating with High Distinction and studying tuba with Daniel Perantoni. Isaac then served as assistant band director at Discovery Middle School in Granger, Indiana and was on the marching band staff with Penn High School. Isaac also served as an ISSMA Solo and Ensemble and High School Organizational Contest adjudicator and the IBA All-State Tuba adjudicator. He is a member of ITEA, CBDNA, and a brother of the Nu Xi Chapter of Kappa Kappa Psi.

PROGRAM NOTES


Percy Aldridge Grainger was an Australian-born composer, arranger, and pianist. Over the course of a long and innovative career he played a prominent role in the revival of interest in British folk music in the early years of the twentieth century. He also made many adaptations of other composers’ works. Grainger left Australia at the age of thirteen to attend the Hoch Conservatory in Frankfurt. Between 1901 and 1914, he was based in London where he established himself first as a society pianist and later as a concert performer, composer, and collector of original folk melodies. As his reputation grew, he met many of the significant figures in European music, forming important friendships with Frederick Delius and Edvard Grieg.

In 1914, Grainger moved to the United States, where he lived for the rest of his life, though he travelled widely in Europe and in Australia. He served briefly as a bandsman in the United States Army during 1917–18 and took American citizenship in 1918. As he grew older, he continued to give concerts and to revise and rearrange his own compositions, while writing little new music. After the Second World War, ill health reduced his levels of activity, and he considered his career a failure. He gave his last concert in 1960, less than a year before his death.


John Philip Sousa, the man who would become known as “The March King,” was born in Washington, DC on November 6, 1854. To redirect him from joining a circus band, his father enlisted him as an apprentice musician in the United States Marine Band when Sousa was thirteen years old. He would famously lead the organization from 1880 until 1892, when he resigned to organize his own band. During World War I, Sousa was commissioned in the United States Navy and organized fleet bands at the Great Lakes Naval Training Center in Illinois. A prolific composer, Sousa wrote 136 marches, fifteen operettas, seventy songs, and various other works.

One of Sousa’s most popular marches, Hands Across the Sea, was composed and premiered in 1899 at the Philadelphia Academy of Music. The work was so popular with the audience that they demanded three encores of the piece. Sousa left no clear reference as to the meaning to the title of the piece, but noted Sousa scholar Paul Bierley suggests the reference was taken from John Hookam Frere who wrote: “A sudden thought strikes me—let us wear an eternal friendship.” Sousa, while writing about the justification for the Spanish–American War, said upon quoting the previous line in his article remarked, “That almost immediately suggest the title Hands Across the Sea.” Sousa inscribed the march with the statement that it is “addressed to no nation, but to all America’s friends abroad.”

—Program notes provided by the University of Illinois Bands Archive

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The success of our Illinois Bands program depends greatly on the continued support from loyal alumni and friends. We want to make sure our students have the music, equipment, and other resources one would expect when thinking about the Illinois Bands program—one of the most respected in the world.

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Percy Grainger dedicated his Duke of Marlborough Fanfare to two people who greatly influenced his life. One was the great Norwegian composer Edvard Grieg, who recognized Grainger’s talents and enthusiastically supported him, and the other was Miss Lucy E. Broadwood “who first revealed to me the charm of the living English folksong.” Grainger wrote this about the piece:

“My fanfare (written on March 5-6, 1939 at Coral Gables, Florida) is based on the English folksong, “The Duke of Marlborough” as collected from the singing of Mr. Henry Burstow (of Horsham, Sussex, England), one of the very finest of all English folk singers. In my setting, the tune is heard twice. The first time, it typifies the memories of long past wars, vague, far off, poetic. The second time it typifies a war in the present, fast-moving, close at hand, debonair, drastic.”

The opening French horn solo is heard again in the French horns in the Lisbon Bay movement of Grainger’s Lincolnshire Posy.

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**Symphony in B-flat (1951) | Paul Hindemith (1895–1965)**

Paul Hindemith was a German composer and educator. Hindemith studied conducting, composing, and violin with Arnold Mendelssohn and Bernhard Sekles at the Hoch Conservatory, supporting himself by playing in dance bands and musical-comedy troupes. He was instrumental in organizing the Donaueschingen Festival, an annual new music festival. In the fifth year of the festival, Hindemith commissioned composers to write new works for winds, resulting in several ground-breaking compositions including Hindemith's own Konzertmusik für Blasorchester, Opus 41, Krenek's Drei Lustige Marsche, and Toch's Spiel für Blasorchester. Hindemith emigrated to the United States from Germany in 1940 and held teaching positions at Harvard and Yale Universities, becoming an American citizen in 1946. After World War II, Hindemith relocated to Europe, taking a position at the University of Zurich.

Hindemith's Symphony in B-flat was composed during his time in the United States at the request of Lt. Col. Hugh Curry, leader of the United States Army Band, and was premiered by “Pershing's Own” on April 5, 1951, with Hindemith conducting. Featuring strong melodies, contrapuntal writing, and complex rhythmic organization, variation, and texture, the Symphony in B-flat stands as a pillar of the wind band repertoire. This work opened the doors for future composers to explore the genre, cementing the validity of the wind and percussion ensemble as a medium for serious music. The first movement is in sonata allegro form in three sections, with the recapitulation utilizing both themes together in strong counterpoint. The second movement opens with an imitative duet between alto saxophone and cornet, accompanied by a repeated chord figure. The duet theme, along with thematic material from the opening movement, provides the basic material for the remainder of the movement. The closing section of the third movement utilizes the combined themes while the woodwinds amplify the incessant chattering of the first movement. The brass and percussion adamantly conclude the work with a powerful final cadence.

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Charles Ives was an American composer and widely considered both an innovator and reactionary in his compositions, drawing from experimentation and borrowing popular and sacred tunes from his childhood. Ives was the son of U.S. Army Bandleader George Ives, and at a young age he studied organ and went to Yale to study composition with Horatio Parker. Believing that he could not earn a living writing the music that he wanted to write, he formed a successful insurance business and composed in the evenings. Much of his music was ignored during his own lifetime, and many of his compositions were not published until decades after he had written them. His compositional style was largely experimental, but also incorporated American folk tunes and hymn songs to paint a unique tonal portrait. In 1947, he received a Pulitzer Prize for his Third Symphony (1911), after its debut only a year earlier in 1946. He died in New York City in 1954, leaving a legacy that predated most of the twentieth century innovations such as atonality, aleatoricism, polynotation, microtones, multiple cross-rhythms, and tone clusters.

The Alcotts is the subject of one of Ives's Essays Before a Sonata, which he published concurrently with the Concord Sonata in 1920. In the essay, Ives takes us inside the elm-shaped Orchard House where “sits the old spinet piano Sophia Thoreau gave to the Alcott children, on which Beth played the old Scotch airs, and played at Beethoven's Fifth Symphony.” Warming as always to such a scene of home music-making, he continues: “All around you, under the Concord sky there still floats ... that human faith melody reflecting an innate hope, a common interest in common men, a tune that the Concord bards are ever playing when they pound away at the immensities with a Beethoven-like sublimity, and...
with vengeance and perseverance.”
—Program notes provided by the Wind Repertory Project and Jonathan Elkus


Ingolf Dahl was an American composer, conductor, and pianist of Swedish–German parentage. Dahl began his formal education in Germany and continued his studies in Switzerland after fleeing the Nazi regime. Dahl immigrated to the United States to study with Nadia Boulanger in California, settling in Los Angeles. There, he embarked on a wide range of musical activities including work for radio and film studios, composing, conducting, giving piano recitals, and lecturing. Dahl joined the University of Southern California faculty in 1945. Dahl’s compositional output was fairly small. His music includes periods of expressionism, neoclassicism, serial techniques, and key-centered tonality. Most of his early compositions were for piano and chamber groups and his major works for wind band include the Concerto for Alto Saxophone and Wind Ensemble and the Sinfonietta.

Dahl composed the Sinfonietta in 1961 as the result of a commission from the Western and Northern Divisions of the College Band Directors National Association. He was both excited and intimate by the prospect of writing for concert band for the first time. After considerable thought and experimentation, he decided to create a work that was symphonic in stature, yet captured the lightness of humor of a classical serenade; a “sinfonietta.” Dahl looked to the serenades of Franz Joseph Haydn, Mozart, and Ludwig van Beethoven for inspiration, and much of the form and style of Sinfonietta is a tribute to these great composers.

Dahl also pays homage to other composers, forms, and traditions in Sinfonietta, including those of the concert band. The work begins on the “one and only note on which...a ‘band piece’ can possibly start—B-flat.” Some of Dahl’s memories of the USC concert band also appear in the work, including the breathtaking quas-cadenza passage for clarinets near the end of the first movement that was inspired by a recollection of the entire clarinet section playing Carl Maria von Weber’s Concertino. The piece also contains humorous allusions to the typical sounds of a marching band with which Dahl was well-acquainted for his many years as a college professor. The second movement, “Pastoral Nocturne,” consists of lighter, quieter music that has less to do with concert bands than with the classical forms of the serenade and divertimento. Several musical forms and styles are presented in this movement, including a fugue, waltz, and gavotte; ideas the composer eventually combines in lengthy passages of dense polyphony. These thickly layered passages give way to a quiet winding down of the second movement, a lyrical coda that is led by the solo alto clarinet. The quiet reverie of this moment is shattered by the brash introductions of the third movement, “Dance Variations.” The opening brass motive posits the six-note tone row that is the foundation of the Sinfonietta. Dahl’s highly personal and idiosyncratic approach to serialism is so rooted in a traditional harmonic vocabulary that most listeners are totally unaware of the devices employed by the composer. Of the three movements, it is the third that relies most obviously on the six-note row Dahl employed for this work, functioning as the basis for a quasi-passacaglia in the bass voices.

—Program notes provided by the Wind Repertory Project and the United States Marine Band


Praised by the Seattle Times as “a real talent here waiting to emerge” with “skillful orchestral writing, very colorful language and huge waves of sound,” Shuying Li is an award-winning composer who began her musical education in her native China. In her sophomore year at the Shanghai Conservatory of Music, she won a scholarship to continue her undergraduate studies at The Hartt School in Connecticut. She holds doctoral and master’s degrees from the University of Michigan and is a research faculty member at the Shanghai Conservatory of Music.

Shuying Li’s compositions have been performed by Orpheus Chamber Orchestra, Seattle Symphony Orchestra, Boston Modern Orchestra Project, New Jersey Symphony Orchestra, Alarm Will Sound Ensemble, among others. Shuying has received awards or grants from OPERA America, China National Arts Fund, ASCAP/CBDNA Frederick Fennell Prize, The American Prize, International Antonin Dvorak Composition Competition, among others. In 2020, she joined the faculty at Gonzaga University as assistant professor of composition and music theory.

The composer writes the following about the piece:

The Last Hive Mind was written for conductor Glen Adsit and the Foot in the Door Ensemble at The Hartt School. Inspired by several episodes of the British TV series Black Mirror and the general idea of recent increasing debate around artificial intelligence and how it will affect our daily lives as human beings, I put some of my personal thoughts, standing, and imagination into this work. Thanks to Glen who came up with this very dynamic and matching title at the preliminary stage of my writing of it—the title also helped in the shaping of how the musical narrative is navigating its own way throughout.

Specifically, I was struck by the idea in one episode of Black Mirror, the “Metalhead.” After the unexplained collapse of human society, a group of people tried to flee from the robotic “dogs,” a huge hive mind with metal built bodies and powerful computer “brains.” The failure is almost predictable, but one detail that struck me the most was that the whole reason that a few human beings got trapped in the crazy chasing by the robotic dogs was because of their