

David Maslanka

Procession of the Academics
A Carl Sandburg Reader

Kimberly K. Archer

Symphony No. 3

Illinois State University Wind Symphony
Stephen K. Steele, conductor

David Maslanka (b. 1943)

- 1 *Procession of Academics* (2006) [6:00]

Kimberly K. Archer (b. 1973)

Symphony No. 3 (2007)

- 2 Ominous, with building intensity [6:13]
3 Song for David [9:54]
4 Aggressive [3:56]
5 Warm and Serene [10:22]

David Maslanka

A Carl Sandburg Reader (2006)

- 6 Masses [2:34]
7 It Rained a Mist [2:00]
8 Onion Days [3:05]
9 Tramp on the Street [1:44]
10 Mag [2:46]
11 Limited [2:19]
12 The Train is A-Coming [2:27]
13 Happiness [3:32]
14 Dance Interlude [2:14]
15 I'm going to Join the Army [1:11]
16 Johnny Get Your Hair Cut [1:35]
17 Wars [2:14]
18 Jaws [4:44]
19 Mary Had a Baby [2:14]
20 Rat Riddles [3:05]
21 Bath [2:26]
22 Our Prayer of Thanks [3:28]
23 What Did You Have For Your Supper? [4:10]
John Koch, *baritone*
Tracy Koch, *soprano*
David Strand, *narrator*

Total Time = 77:24

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A Carl Sandburg Reader

Kimberly K. Archer

Symphony No. 3

Illinois State University Wind Symphony | Stephen Steele, conductor
John Koch, *baritone* | Tracy Koch, *soprano* | David Strand, *narrator*



The Composers



David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did doctoral study in composition at Michigan State University with H. Owen Reed.

Maslanka's works for winds and percussion have become especially well known. They include, among many others, six symphonies, twelve concertos, a Mass, and four wind quintets. In addition, he has written a

wide variety of chamber, orchestral, and choral pieces.

David Maslanka's compositions are published by Carl Fischer, Inc., Kjos Music Company, Marimba Productions, Inc., the North American Saxophone Alliance, and OU Percussion Press, and have been recorded on Albany, Reference Recordings, BIS, Cambria, CRI, Mark, Novisse, and Klavier labels. He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough College of the City University of New York. He now lives in Missoula, Montana. David Maslanka is a member of ASCAP.



Kimberly K. Archer (b. 1973 in Mendota, IL) is Assistant Professor of Composition at Southern Illinois University in Edwardsville, Illinois where she teaches composition, music theory, analysis, counterpoint, and 20th century music. Past appointments include Bowling Green State University in Ohio and Western Carolina University in North Carolina. She holds a Bachelor of Music Education from Florida State University, a Master of Music in Composition from Syracuse University, and Doctor of Musical Arts in Composition from The University of Texas at Austin.

Her teachers include David Maslanka, David Gillingham, Andrew Waggoner, Charlie Carter, and Donald Grantham.

Dr. Archer's music has been performed throughout the United States, including the 2009 Nebraska State Bandmasters Association Convention and the 2008 Wisconsin Music Educators Association Convention (*Symphony No. 3*), the 2007 Oklahoma Music Educators Association Convention (*Westward Sentinel*), the 2006 CBDNA Southwest Regional Convention ("March" from *Symphony No. 2*), the 2003 Midwest International Band and Orchestra Clinic (*Awakenings*), and the 2002 CBDNA Southern Regional Convention (*Symphony No. 1: for those taken too soon . . .*). She has received commissions from such organizations as The United States Air Force Band of Mid-America, Kappa Kappa Psi & Tau Beta Sigma, The International Center for New Music at Central Michigan University, the International Women's Brass Conference, and the Iowa All-State Band, as well as by consortiums of university and high school ensembles around the country.

Dr. Archer is a contributor for *Composers on Composing for Band*, vol. 4. In addition, her *for those taken too soon . . . (Symphony No. 1)* is featured in an interview in the February 2004 issue of *The Instrumentalist*, titled "Kimberly Archer Turned Sadness into a Five-Movement Memorial." She publishes reviews of CD recordings for the International Alliance for Women in Music, and is a recipient of the ASCAPLUS award.

All of Dr. Archer's published music is available from C. Alan Publications in Greensboro, NC. Her *for those taken too soon . . . (Symphony No. 1)* and *Symphony No. 2* are available on Mark Custom Recording CD's, as well as many of her arrangements for the Florida State University, Syracuse University, University of Northern Iowa, and other collegiate marching bands.

The Music

Procession of Academics

Being neither an Illinoisan, nor an official member of the ISU family, I was honored and a bit daunted to be asked to write a new academic processional march for the sesquicentennial celebration of Illinois State University. And so, with trepidation, and with Elgar's *Pomp and Circumstance* looming large in the rear-view mirror, I offer this small musical work in honor of the students, faculty, administration, and staff of this great university.

—David Maslanka

Symphony No. 3

It all began on the couch in the summer of 2006...at what we affectionately call “Camp David,” or “The Summer Retreat for Stressed Composers and Conductors.” Kim had just completed her first year of teaching at Southern Illinois University Edwardsville, and I had finished my first year at Central High School in La Crosse, Wisconsin. We were both exhausted in every sense of the word, and looking to David for guidance and rejuvenation. I drove to Missoula, MT, and spent a week on David's couch; Kim flew in from St. Louis and took the guest room.

Our meeting was a coincidence, inasmuch as anything involving David can ever be called that. When we arrived, she had not heard of me or of the Central Wind Ensemble, and I had never programmed any of her music. But you know, when you share a bathroom with a complete stranger for a week ... well, you get to know one another.

During that week, David put us on his version of a vegetarian diet, which meant we also had no contact with wheat, and certainly not with caffeine. To this day, we both crave spelt flour and mineral water and apple juice cocktails. We each had lessons with David, and many long, mountainous hikes. Kim and I took an extended trip to Glacier National Park, and frequented the local Missoula coffee shops (we had to have a caffeine fix), where we'd spend hours composing, studying, and talking. We both practiced breathing and attended a Buddhist Walking Meditation and Tea Ceremony with David and Alison. We also met the rest of the Maslanka family of “critters,” one of whom—Agnes, the 21-year-old cat—was upset that I took over her home on the couch!

The three of us listened to and shared thoughts on music frequently. One evening we listened to David's *Black Dog Songs*, a song cycle for baritone and piano. It was an electric musical moment: one of those you don't EVER forget. The music affected everyone in the room, and especially Kim, who was sitting next to me on the couch. I was taken by the whole event, perhaps because at the time, I don't think I “got it.” However, it was at that point I knew Kim was the composer to commission for our first consortium, in a series, from the La Crosse High Schools. She did “get it.” And to this day, we still talk about that powerful night.

Since “Camp David,” Kim and I have shared hundreds of phone calls and e-mails. We speak frequently about our respective professions and views on music, composing, conducting, life, Battlestar Galactica, cooking, you name it. Our meeting and our friendship certainly doesn't seem coincidental anymore.

The commission for *Symphony No. 3* or “the piece,” as we called it for a long time, was designed as the most open-ended commission our consortium could allow. No instrumental specifications, no time restraints, not much limit on difficulty. The commission could have easily resulted in anything from a 2-minute fanfare to an hour-long concerto. We started talking about “the piece” in the fall of 2006, and Kim made a special visit to La Crosse in early 2007 to see and hear the Central Wind Ensemble, and to meet the students. It's been fascinating to observe a composer's process, and to watch the music gradually take shape over the course of a year.

Kim asked early on if “the piece” could be dedicated to David. For as much as David has meant to all of us involved in the genesis of *Symphony No. 3*—and for as deeply as Kim and I cherish his mentorship, his music, his friendship, and his freakish Scrabble-playing prowess—my answer was an immediate and resounding “absolutely!” As David later wrote to Kim (albeit not knowing yet that the work is dedicated to him), “Your symphony already has me in it in a big way.” Yes, that's absolutely true, and we knew it before she'd put the first note on paper.

Someday soon, I will return to Missoula, have a spelt flour scone, sneak out for coffee, and crash on the couch after a long day. I do hope Kim will be there, and this time, we'll sit on that couch and listen to *Symphony No. 3* with our friend David.

—Christopher Werner

A Carl Sandburg Reader

A *Carl Sandburg Reader* was commissioned by Illinois State University in honor of its 2007 Sesquicentennial Celebration.

My selecting of poems by the Illinois native Carl Sandburg was an intensive winnowing process. I read the entire *Collected Poems*, marking any that had some resonance for me. I then took the 50 or so poems, and narrowed them to about twenty. I started feeling out music for these, and gradually found myself with a set of eleven that somehow managed to tell both an American, and a very deep human, story. I searched out Illinois folk songs, and discovered Carl Sandburg as a singer. I discovered a children's book of American folk songs edited by Ruth Crawford Seeger, with a preface by Carl Sandburg, and brought folk songs into the piece as the general voice of the people, reflecting the specific voice of the poet. I discovered Carl Sandburg as a humanist, as deeply concerned with the questions of war, despair, and our place in the universe, as with the individual lives, dignity, and pain of common people.

—David Maslanka



A Carl Sandburg Reader

from *On The Way* (Carl Sandburg)

Let us ask ourselves: What is truth? What do you or I know?
How much do the wisest of the world's men know about
where the massed human procession is going?

Masses (Carl Sandburg)

Among the mountains I wandered and saw blue haze and red crag and was amazed;
On the beach where the long push under the endless tide maneuvers, I
stood silent;

Under the stars on the prairie watching the Dipper slant over the
horizon's grass, I was full of thoughts.

Great men, pageants of war and labor, soldiers and workers, mothers
lifting their children—these all I touched, and felt the solemn thrill of them.

And then one day I got a true look at the Poor, millions of the Poor, patient and toiling; more
patient than crags, tides, and stars;
innumerable, patient as the darkness of night—and all broken, humble ruins of nations.

from *American Folk Songs for Children*

It Rained A Mist

It rained a mist, it rained a mist,
it rained all over the town, town, town,
it rained all over the town.
And all the boys went out to play,
a-tossing their ball a-round, round, round,
a-tossing their ball a-round.
At first they tossed their ball too low,
and then they tossed it too high, high, high,
and then they tossed it too high.
They tossed it into a lady's garden
Where roses and lilies lie, lie, lie,
Where roses and lilies lie,
Where roses and lilies lie.

Onion Days (Carl Sandburg)

Mrs. Gabrielle Giovannitti comes along Peoria Street every morning at
nine o'clock

With kindling wood piled on top of her head, her eyes looking straight ahead to find
the way for her old feet.

Her daughter-in-law, Mrs. Pietro Giovannitti, whose husband was
killed in a tunnel explosion through the negligence of a fellow-
servant,

Works ten hours a day, sometimes twelve, picking onions for Jasper on
the Bowmanville road.

She takes a street car at half-past five in the morning, Mrs. Pietro
Giovannitti does,

And gets back from Jasper's with cash for her day's work, between nine
and ten o'clock at night.

Last week she got eight cents a box, Mrs. Pietro Giovannitti, picking
onions for Jasper,

But this week Jasper dropped the pay to six cents a box because so
many women and girls were answering the ads in the Daily News.

Jasper belongs to an Episcopal church in Ravenswood and on
certain Sundays

He enjoys chanting the Nicene creed with his daughters on each side of
him joining their voices with his.

If the preacher repeats old sermons of a Sunday, Jasper's mind wanders to his 700-acre farm
and how he can make it produce more efficiently

And sometimes he speculates on whether he could word an ad in the
Daily News so it would bring more women and girls out to his
farm and reduce operating costs.

Mrs. Pietro Giovannitti is far from desperate about life; her joy is in a
child she knows will arrive to her in three months.

And now while these are the pictures for today there are other pictures
of the Giovannitti people I could give you for to-morrow,

And how some of them go to the county agent on winter mornings with
their baskets for beans and cornmeal and molasses.

I listen to fellows saying here's good stuff for a novel or it might be
worked up into a good play.

I say there's no dramatist living can put old Mrs. Gabrielle Giovannitti
into a play with that kindling wood piled on top of her head
coming along Peoria Street nine o'clock in the morning.

Tramp on the Street

(transcribed from an Illinois Folk Song Society recording)

When we see Jesus coming in glory, when He comes from His home in
the sky,

Then we shall meet Him in that bright mansion, we'll understand it all
bye and bye.

Farther along we'll know all about it, farther along we'll understand
why.

Cheer up my sisters, live in the sunshine; we'll understand it, all bye
and bye.

Mag (Carl Sandburg)

I wish to God I never saw you, Mag.

I wish you never quit your job and came along with me.

I wish we never bought a license and a white dress

For you to get married in the day we ran off to a minister
And told him we would love each other and take care of
each other

Always and always long as the sun and the rain lasts
anywhere.

Yes, I'm wishing now you lived somewhere away from
here

And I was a bum on the bumpers a thousand miles away
dead broke.

I wish the kids had never come

And rent and coal and clothes to pay for

And a grocery man calling for cash,
Every day cash for beans and prunes.
I wish to God I never saw you, Mag.
I wish to God the kids had never come.

Limited (Carl Sandburg)

I am riding on a limited express, one of the crack trains
of the nation.

Hurling across the prairie into blue haze and dark air
go fifteen all-steel coaches holding a thousand people.
(All the coaches shall be scrap and rust and all the men
and women laughing in the diners and sleepers shall
pass to ashes.)

I ask a man in the smoker where he is going and he
answers: "Omaha."

from *American Folk Songs for Children*

The Train Is A-Coming

The train is a coming, oh, yes. Train is a coming oh, yes. Train is a coming, train is
a coming, train is a coming, oh yes.

Better get your ticket, oh, yes. Better get your ticket, oh, yes. Better
get your ticket, better get your ticket, better get your ticket, oh, yes.

Jesus is conductor, oh, yes. Jesus is conductor, oh, yes. Jesus is
conductor, Jesus is conductor, Jesus is conductor, oh, yes.

I'm on my way to heaven, oh, yes. I'm on my way to heaven, oh, yes.
I'm on my way to heaven, on my way to heaven, I'm on my way to
heaven, oh, yes.

Happiness (Carl Sandburg)

I asked the professors who teach the meaning of life to tell
me what is happiness.

And I went to famous executives who boss the work of
thousands of men.

They all shook their heads and gave me a smile as though
I was trying to fool with them

And then one Sunday afternoon I wandered out along
the Desplaines river

And I saw a crowd of Hungarians under the trees with
their women and children and a keg of beer and an
accordion.

Dance Interlude

(Includes "Jim Along Josie," "La Gui-annee," and "Juba"
transcribed from an Illinois Folk Song Society recording)
Instrumental

from *American Folk Songs for Children*

I'm Going to Join the Army

I'm going to join the army, I'm going to volunteer,
I'm going to be a soldier before another year.

May I go with you Johnny? I'll travel by your side,
And when the battle's over you'll make me your bride.

Yes, come go with me, Sally, and travel by my side,
And when the battle's over I'll make you my bride.

from *American Folk Songs for Children*

Johnny, Get Your Hair Cut

Johnny get your hair cut, hair cut, hair cut,
Johnny get your hair cut just like me.

Johnny get your hair cut, hair cut, hair cut,
Johnny get your hair cut just like me.

Johnny get your gun and your sword and your pistol,
Johnny get your gun and come with me.

Johnny get your gun and your sword and your pistol,
Johnny get your gun and come with me.

Hey Betty Martin, tip-toe, tip-toe,
Hey Betty Martin top-toe fine.

Hey Betty Martin, tip-toe, tip-toe,
Hey Betty Martin top-toe fine.

Hey Betty Martin, tip-toe, tip-toe,
Hey Betty Martin top-toe fine.

Hey Betty Martin, tip-toe, tip-toe,
Hey Betty Martin top-toe fine.

Wars (Carl Sandburg)

In the old wars drum of hoofs and the beat of shod feet.
In the new wars hum of motors and the tread of rubber tires.
In the wars to come silent wheels and whirr of rods not
yet dreamed out in the heads of men.

In the old wars clutches of short swords and jabs into
faces with spears.

In the new wars long range guns and smashed walls, guns
running a spit of metal and men falling in tens and twenties.

In the wars to come new silent deaths, new silent hurlers
not yet dreamed out in the heads of men.

In the old wars kings quarreling and thousands of men
following.

In the new wars kings quarreling and millions of men
following.

In the wars to come kings kicked under the dust and
millions of men following great causes not yet
dreamed out in the heads of men

Jaws (Carl Sandburg)

Seven nations stood with their hands on the jaws of death.
It was the first week in August, Nineteen Hundred Fourteen.
I was listening, you were listening, the whole world was listening,
And all of us heard a Voice murmuring:

“I am the way and the light,
He that believeth on me
Shall not perish
But shall have everlasting life.”

Seven nations listening heard the Voice and answered:

“O Hell!” The jaws of death began clicking and they go on clicking:
“O Hell!”

from *American Folk Songs for Children*

Mary Had a Baby

Mary had a baby, Aye, Lord,
Mary had a baby, Aye, my Lord,
Mary had a baby, Aye Lord,

The people keep a coming and the train done gone.

What did she name him? Aye, Lord,
What did she name him? Aye, my Lord,
What did she name him? Aye, Lord,

The people keep a coming and the train done gone.

Named him Jesus, Aye, Lord,
Named him Jesus, Aye, my Lord,
Named him Jesus, Aye, Lord,

The people keep a coming and the train done gone.

Rat Riddles (Carl Sandburg)

There was a gray rat looked at me with green eyes
out of a rat hole.

“Hello, rat,” I said,
“Is there any chance for me
to get onto the language of the rats?”

And the green eyes blinked at me,
blinked from a gray rat’s rat hole.

“Come again,” I said,
“Slip me a couple of riddles;
There must be riddles among the rats.”

And the gray eyes blinked at me
and a whisper came from the gray rathole;
“Who do you think you are and why is a rat?
Where did you sleep last night and why do you sneeze
on Tuesdays? And why is the grave of a rat no deeper than the
grave of a man?”

And the tail of a green-eyed rat
whipped and was gone at a gray rathole.

Bath (Carl Sandburg)

(“Sarabanda” from Partita No. 2 for solo violin by Johann Sebastian Bach
arranged by David Maslanka)

A man saw the whole world as a grinning skull and cross-bones. The rose flesh of life shriveled from all faces. Nothing counts. Everything is a fake. Dust to dust and ashes to ashes and then an old darkness and a useless silence. So he saw it all. Then he went to a Mischa Elman concert. Two hours waves of sound beat on his eardrums. Music washed something or other inside him. Music broke down and rebuilt something or other in his head and heart. He joined in five encores for the young Russian Jew with the fiddle. When he got outside his heels hit the sidewalk a new way. He was the same man in the same world as before. Only there was a singing fire and a climb of roses everlastingly over the world he looked on.

Our Prayer of Thanks (Carl Sandburg)

For the gladness here where the sun is shining at evening on the weeds
at the river,
Our prayer of thanks.

For the laughter of children who tumble barefooted and
bareheaded in the summer grass,
Our prayer of thanks.

For the sunset and the stars, the women and the arms that hold us,
Our prayer of thanks.

God,
If you are deaf and blind, if this is all lost to you,
God, if the dead in their coffins amid the silver handles on the edge of town, or the reckless dead of war days thrown unknown in pits, if these dead are forever deaf and blind and lost,
Our prayer of thanks.

God,
The game is all your way, the secrets and the signals and the system; and so for the break of the game and the first play and the last.
Our prayer of thanks.

from *American Folk Songs for Children*
What Did You Have for Your Supper?
It's what did you have for your supper,
Jimmy Randall, my son?
Oh, what did you have for your supper,
my own little one?
Sweet milk and sweet parsnips, mother,
make my bed soon,
For I'm tired at the heart and
I want to lay down.
It's what did you have for your supper,
Jimmy Randall, my son?
Oh, what did you have for your supper,
my own little one?
Sweet milk and sweet parsnips, mother,
make my bed soon,
For I'm tired at the heart and
I want to lay down.

The poems of Carl Sandburg are reprinted with permission of the publisher, Houghton Mifflin Harcourt.

The Performers



In 1997, **John Michael Koch**, baritone, began teaching at Illinois State University's School of Music in Normal, Illinois, where he has been nominated three times to *Who's Who Among America's Teachers* and was listed in the 2009 edition of *Who's Who in America*. He has performed over 35 operatic and 40 oratorio roles throughout the world. He came to international prominence as the 1989 laureate of the Montreal International Music Competition for Singers. He has since performed leading roles with the Montreal Opera, Florentine Opera,

Cincinnati Opera, Edmonton Opera, New Orleans Opera, Madison Opera, Opera Grand Rapids, Dayton Opera, Eugene Opera, Opera Omaha and San Francisco Opera's Western Opera Theatre 1989-1990 National Tour of *Madama Butterfly*. His November 1996 performance of *Il barbiere di Siviglia* with the Florentine Opera was videotaped and broadcast on PBS. Koch was a National Finalist of the Metropolitan Opera National Council Auditions, as well as the winner of the 1991 Opera Columbus Competition, the 1991 Meistersinger Competition in Graz, Austria, and the 1987 National Federation of Music Clubs Young Artist Auditions, and has performed Orff's *Carmina burana* throughout the U.S., Canada, South America and Israel.



Tracy Marie Koch, soprano, has appeared as soprano soloist in Mendelssohn's *Elijah* with the Cairo Choral Society in Egypt. Ms. Koch made her New York City debut as the title role in *Madama Butterfly* in 2006 with Martina Arroyo's Prelude to Performance Program after making her Chicago Opera Theater debut in Britten's *Death in Venice*. Other roles include Mimì in *La bohème* with the Music by the Lake Festival and Blanche in the *Dialogues of the Carmélites* at Northwestern University. Ms. Koch has also worked with Patricia Sheridan in New York

City. Ms. Koch was a winner of the 2003 Bel Canto Foundation of Chicago. Ms. Koch earned her M.M. in Vocal Performance and Literature from Northwestern University and a B.M. in Vocal Performance from Illinois State University. She has maintained a thriving private voice and piano studio in Bloomington, Illinois for the last seven years. You may visit her website at <http://www.classicalsinger.net/tracymkoch> for more detailed information.



David Strand served as the 15th President of Illinois State University from 1995 until his retirement in 1999. Dr. Strand also served as Provost, Vice President for Business and Finance and Executive Office at the university. Additionally, he was a Professor in the Department of Educational Administration and Foundations. Previously at Southeast Missouri State University, Strand was Vice President for Institutional Development and Vice President as well as Dean of Students. Active in professional organizations, he

was a member of the National Commission on the Role and Future of State Colleges and Universities. He continues to do consulting in higher education.



Stephen K. Steele has been the Director of Bands at Illinois State University in Normal, Illinois since the fall of 1987. He is responsible for the administration of all band activities. In addition to his conducting and administrative responsibilities, Dr. Steele also teaches undergraduate and graduate conducting, wind literature, and music education courses.

Under his direction, the Illinois State University Wind Symphony has performed for state and national conventions, including the 1990 Illinois Music Educators Association Convention, American Bandmasters Association Convention, the 1993 and 2001 College Band Directors National Association Conference, and the 2005 Midwest Band and Orchestra Clinic. Recordings of Dr. Steele conducting the Illinois State University Wind Symphony can be found on the Albany record label.

The Illinois State University Bands have traveled and performed in England and Ireland. The marching band has performed for many prestigious events including the 1998 Macy's Thanksgiving Day Parade.

Before moving to Illinois in the fall of 1987, Professor Steele was the Marching Band Director and Assistant Director of Bands at the University of Arizona in Tucson. Prior to his responsibilities at the University of Arizona he spent thirteen years as a high school band director in California, Oregon, and Arizona.

Dr. Steele serves as a clinician, adjudicator, and guest conductor in Canada and throughout the United States and is a member of the American Bandmasters Association, National Band Association, College Band Directors National Association, American School Band Directors Association, Illinois Music Educators Association, Music Educators National Association, Phi Mu Alpha, Pi Kappa Lambda, and holds honorary memberships in Kappa Kappa Psi and Tau Beta Sigma.

Illinois State University Wind Symphony

The Illinois State University Wind Symphony is the premier performing ensemble on campus, performing representative works in all styles from classical to avant-garde. It has been a featured performing ensemble at the American Bandmasters Association Convention, the Illinois Music Educators Association Conference and the College Band Directors National Association National Convention in 1992 and 2001. Recently, the Illinois State University Wind Symphony presented a performance/clinic with Karel Husa at the Midwest International Band and Orchestra Clinic demonstrating and performing his wind compositions. The Wind Symphony tours annually and has released eight compact discs through Albany Records.

James Major, *Dean, College of Fine Arts*
Stephen Parsons, *Director, School of Music*

Band Staff

Stephen K. Steele, *Director of Bands*
Daniel A. Belongia, *Assistant Director of Bands*
Connie Bryant, *Administrative Assistant*
Keera Johnson, Kent Krause, *Graduate Teaching Assistants*
Lindsay Schultz, Josh Wagner, *Band Librarians*
Sue Funk, Lauren Themanson, *Undergraduate Assistants*

Illinois State University Wind Symphony

Piccolo and Flute

Emily Brooks, *Galesburg** ^
Carmen Hawkins, *Collinsville**
Christa Kathleen Krause, *Palos Heights** ^
Stefanie Lindsay, *Naperville**#
Stephanie Melinyshyn, *Wheeling*#
Katie Vasel, *Bloomington*#

Alto Flute

Christa Kathleen Krause, *Palos Heights* ^

Oboe and English horn

Sonya Ash, *Hudson*#
Laura Israelsen, *Aurora** ^
Anna Keehan, *Hoffman Estates*#
Eileen Pereire, *Buffalo Grove*#
Sara Rogis, *DeWitt, IA** ^

Clarinet

Jessica Boese, *Shorewood** ^
Brittany DelSignore, *Naperville*#
Dara Jo Easley, *Bloomington**
Keera Johnson, *Pulaski, TN*#
Andy Lewis, *Effingham*#
Andrea Steele, *Roselle*#
Lauren Themanson, *Aurora**# ^
Lauren Willis, *Powder Springs, GA*#

Bass Clarinet

Jennifer Bendy, *New Lenox**
Hannah Edlen, *Rockford*#
Andrea Steele, *Roselle** ^
Contralto Clarinet
Jennifer Bendy, *New Lenox* ^

Bassoon

Kevin Larson, *Downers Grove*#
Ian Phillips, *Charleston*#
Jessica Runch, *New Ulm, MN**
Michelle Sawyer, *Sharpsburg, GA** ^

Contrabassoon

Jessica Runch, *New Ulm, MN* ^

Soprano Saxophone

Kevin Lomonof, *Oaklawn** ^

Alto Saxophone

Heather Hojnacki, *Timley Park**#
Jodi Slagel, *Washington*#

Tenor Saxophone

Eric Huber, *Rockford**
Alex Teater, *Byron*#

Baritone Saxophone

Eric Huber, *Rockford*#
Chris Woolcott, *Champaign**

Horn

Janie Berg, *Champaign**# ^
Danielle Fisher, *Shirley*#
Christine Hansen, *Monroe, WI*#
Anna Henry, *DuBois, PA** ^
Kayla Jahnke, *Normal**
Krista Reese, *Normal**
David Shewan, *Churchville, NY*#
Josh Wagner, *Chicago Heights*#
Jaclyn Wessol, *Carlyle*#

Trumpet and Piccolo Trumpet

Joel Adair, *Palestine, TX** ^
Kait Fieldman, *Timley Park*#
Becky Gawron, *Oswego*#
Andrew Gerbitz, *Batavia*#
Laura Hall, *Ottawa*#
Kevin Price, *Jackson, TN**
Joe Van Riper, *Manassas, VA**
Ken Wendt, *Medina, OH** ^

Trombone

Bradley Harris, *Forest City, IA** ^
Julie Gray, *Aurora*#
Michael Klos, *Naperville*#

Bass Trombone

Chris Darwell, *Lemont**# ^

Euphonium

Kent Krause, *Minooka**# ^

Tuba

Humberto Rivera, *Humacao, PR*#
Dakota Pawlicki, *McHenry**# ^
Ingrith Saavedra, *San Juan, PR**

String Bass

Mallory Alekna, *Rockford*#
Michael White, *Flossmoor** ^

Piano

Lu Liu, *Harbin, China*#
Shu Li, *Fuzhou, China* ^

Harp

Katie Boundy, *Mt. Prospect*#

Percussion

Ryan Borden, *Vernon Hills**# ^
Derek Boughey, *Longmont, CO*#
Douglas S. Ford, *Morton** ^
Vaughan Garrigan, *Chicago*#
Patrick Keelan, *Chicago*#
Corey Krengiel, *Lemont** ^
Michael Malgoza, *Orlando, FL** ^
Zachariah Oostema, *Oak Forest*#
Lawrence Rogers, *Lockport*

*Performed in *Procession of the Academics*

#Performed in *Symphony No. 3*

^ Performed in *A Carl Sandburg Reader*

Special Thanks to:

Jeff Harrison and Daniel Fedora, Recording Engineers
 Stephen K. Steele, Producer
 David Maslanka, Producer
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The recordings for this compact disc were made in the Center for the Performing Arts Concert Hall on the Illinois State University Campus Normal, Illinois. Recording sessions for *Procession of the Academics* and *A Carl Sandburg Reader* were held on February 19, 2007. Recording sessions for *Symphony No. 3* were held on November 22, 2008.

Recording engineered and edited by Jeff Harrison with assistance by Daniel Fedora: Harrison Digital, Belchertown, MA 01007

*Other Recordings on Albany Records***Symphony No. 5**

TROY500
Parable for Band, Vincent Persichetti
Minton's Playhouse, James Syler
Lagan Love, Luigi Zaninelli
Symphony No. 5, David Maslanka

Song Books

TROY600
The Heart of the Stranger, Daron Aric Hagan
 John Koch, *baritone*
Songbook, David Maslanka
 Kimberly McCoul Risinger, *flute*

The Legacy of John Barnes

Chance
 TROY755
Incantation and Dance
Introduction and Capriccio
 Maria Stäblein, *piano*
Symphony No. 2
Blue Lake Overture
Elegy
Variations on a Korean Folk Song

David Maslanka

TROY774/75
Concerto for Piano, Winds and Percussion
 Steven Helsa, *piano*
Concerto No. 2 for Piano, Winds and Percussion
 Alexandra Moscolo-David, *piano*
Testament
Traveler
Symphony No. 4

World Premieres of Commissioned Works

TROY821
Cycles, Samuel Zyman
Concerto For Flute and Wind Ensemble, Matthew Halper
 Kimberly McCoul Risinger, *flute*
Symphony No. 7, David Maslanka

A Portrait of Karel Husa

TROY957
Smetana Fanfare
Al Fresco
Concertino for Piano and Wind Ensemble
 Momoko Gresham, *piano*
Music for Prague

Illinois State University

Wind Symphony:
Featuring works by Stamp, Krumenauer, and Maslanka
 TROY996
Symphony No. 1, Jack Stamp
Blue on Red, Kevin Krumenauer
Symphony No. 2, David Maslanka

David Maslanka

TROY1010
Desert Roads
 David Gresham, *clarinet*
David's Book
 David Collier, *percussion*

David Maslanka

TROY1130
Unending Stream of Life
Morning Star
Laudamus Te
Give Us This Day

David Maslanka

TROY1132
Concerto for Trombone and Wind Ensemble
 Stephen Parsons, *trombone*
Symphony No. 8

David Maslanka

Procession of the Academics A Carl Sandburg Reader

Kimberly K. Archer

Symphony No. 3

Illinois State University Wind Symphony
Stephen K. Steele, conductor

David Maslanka (b. 1943)

- 1 Procession of Academics (2006) [6:00]

Kimberly K. Archer (b. 1973)

Symphony No. 3 (2007)

- 2 Ominous, with building intensity [6:13]
- 3 Song for David [9:54]
- 4 Aggressive [3:56]
- 5 Warm and Serene [10:22]

David Maslanka

A Carl Sandburg Reader (2006)

- 6 Masses [2:34]
- 7 It Rained a Mist [2:00]
- 8 Onion Days [3:05]
- 9 Tramp on the Street [1:44]
- 10 Mag [2:46]
- 11 Limited [2:19]
- 12 The Train is A-Coming [2:27]
- 13 Happiness [:32]
- 14 Dance Interlude [2:14]
- 15 I'm going to Join the Army [1:11]
- 16 Johnny Get Your Hair Cut [1:35]
- 17 Wars [2:14]
- 18 Jaws [:44]
- 19 Mary Had a Baby [2:14]
- 20 Rat Riddles [3:05]
- 21 Bath [2:26]
- 22 Our Prayer of Thanks [3:28]
- 23 What Did You Have For Your Supper? [4:10]

John Koch, baritone
Tracy Koch, soprano
David Strand, narrator

Total Time = 77:24

TROY1152



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