

2-21-2006

## Concert: Ithaca College Wind Ensemble

Cynthia Johnston Turner

Ithaca College Wind Ensemble

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ITHACA COLLEGE

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SCHOOL OF MUSIC

**ITHACA COLLEGE WIND ENSEMBLE**

**Cynthia Johnston Turner, conductor**

**Ford Hall  
Tuesday, February 21, 2006  
8:15 p.m.**

**ITHACA**



## PROGRAMME

Pantomime (1948)

Pierre Mercure  
(1927-1966)

Octet (1924, revised 1952)

Igor Stravinsky  
(1882-1971)

### PAUSE

Toccata Marziale (1924)

Ralph Vaughan Williams  
(1872-1958)

Spin Cycle (2001)

Scott Lindroth  
(b. 1958)

Toccata and Fugue in D Minor

Johann Sebastian Bach  
(1685-1750)  
Trans. Erik Leidzen

## Program Notes

### Pantomime

Pierre Mercure was a Canadian composer, television producer, and professional bassoonist who died tragically at the age of 38 in an auto accident. The integration of the creative media (a combination of theatre, music, dance, painting, and sculpture) was the axis around which Pierre Mercure's life and work revolved. He studied composition in Paris, principally with Nadia Boulanger and Darius Milhaud. In 1951 he was introduced to twelve-tone music by Luigi Dallapiccola at Tanglewood, but later rejected dodecaphony for his own more melodic, lyrical style. Influenced by Pierre Schaeffer during a second stay in Europe, he turned to electroacoustic music and, after organizing the *Semaine internationale de musique actuelle* (1961), returned to Europe to study electronic music.

*Pantomime* is a neoclassical work for orchestral winds. It was chosen for Leopold Stokowski's 1953 all-Canadian program at Carnegie Hall. Subsequently, many other Canadian composers were inspired to compose works for wind ensembles ranging in size but favoring the chamber-music principle of one player per part to the denser concert and symphonic band instrumentations. In *Pantomime*, Mercure utilizes a kind of spontaneous lyric expression realized through traditional forms. It is the best illustration of the composer's intention to develop a personal, independent style while remaining musically "objective," that is, by the study of contrasts in the lines, and the examination of form and new sonorities.

Paraphrased from the *Encyclopedia of Music in Canada*

### Octet for Winds

*"The Octet began with a dream, in which I saw myself in a small room surrounded by a small group of instrumentalists playing some attractive music ... I awoke from this little concert in a state of great delight and anticipation and the next morning began to compose the Octet ..."* Robert Craft, *Dialogues and a Diary*, (New York: Doubleday, 1963).

So Stravinsky speaks of the genesis of one of the greatest works for winds. The Octet is set in three movements: "Sinfonia," a "Haydnesque" sonata form with a slow introduction, "Tema con Variazioni," and "Finale." The innovations in this work come not only from its eclectic instrumentation but from Stravinsky's use of octatonic scales, particularly in the second movement, and harmonies that shift seamlessly from one tonal center to another throughout the work. He gives further acknowledgement to music of bygone eras by ingeniously incorporating fragments of the *Dies Irae* chant into the second movement before the first, third, and fifth variations. Like many variation works of the past, Stravinsky changed mood and character in quick succession. The second variation is martial sounding, the third is a waltz, the fourth a "can-can" and the final variation is a magnificent, majestic fugue.

The work was dedicated secretly to Vera Soudeikine, whom Stravinsky had met in 1920, and with whom he had fallen in love. She was eventually to become his second wife.

Paraphrased from Dr. Beth Fleming for the  
Symphony Silicon Valley Chamber Music



## **Toccata Marziale**

Ralph Vaughan Williams is most noted for his compositions for orchestra, theater, and chamber groups: however, his two works for winds (Folk Song Suite and Toccata Marziale) demonstrate his impressive skill in scoring for this medium. Together with the two Holst Suites for band, this music forms a set which has become a traditional cornerstone of concert band literature. Composed for the commemoration of the British Empire Exhibition of 1924, the Toccata Marziale is a brilliant and elegant composition.

## **Spin Cycle**

Scott Lindroth studied composition with Joseph Schwantner and Samuel Adler at the Eastman School of Music in Rochester, New York and later with Jacob Druckman, Bernard Rands, and Martin Bresnick at the Yale School of Music in New Haven, Connecticut.

Lindroth's music has been performed by orchestras and ensembles in the United States and Europe, including the Chicago Symphony, Philadelphia Orchestra, and New York Philharmonic. Since 1990, Lindroth has lived in Durham, North Carolina, where he serves on the composition faculty of Duke University.

Regarding Spin Cycle, the composer writes:

"Spin Cycle was commissioned by H. Robert Reynolds for the University of Michigan Wind Ensemble. This piece marks the beginning of a series of works which tend to have fast tempi, conspicuous virtuosity, and a generally lighter expressive character than some of my earlier work. My first musical ideas were swirling and spinning melodic figures which are heard throughout the piece. As it happens, these gestures circulate in a fairly rigorous cyclical pattern, leading to the whimsical title."

## **Toccata and Fugue in d minor**

The Toccata and Fugue in d minor consists of a brilliant introduction, typically rhapsodic and ornamental, alternating slow and fast, followed by the fugue, the subject of which is a short three-note figure in sixteenth notes. Apart from transcriptions for flute, brass choir, saxophone choir, orchestra, violin, piano, and wind ensemble, this great work has enjoyed success in popular culture. Hollywood films such as *Fantasia*, *Rollerball*, *Sunset Boulevard*, *20,000 Leagues Under the Sea*, and *Phantom of the Opera*, as well as the video game *Gyrrus*, have all used some version of Bach's original work for organ.

In an influential paper ("BWV 565: a toccata in D minor for organ by J. S. Bach?" *Early Music*, vol. 10, July, 1981, pp. 330-337), Peter Williams argued that the work is not by Bach. He cites that there is no autograph score, the copyist who created the oldest known manuscript (Johann Ringk, 1717-1778) was a student-of-a-student of Bach, who had access to some of the Bach manuscripts and whose reputation is dubious, the work abounds in fermatas and dynamic markings, not ordinarily used in organ music in Bach's day, and lastly, that various musical passages in the work are simply too crude musically to have been Bach's work. William's views have more recently been endorsed in a book-length study by the musicologist Rolf Dietrich Claus. This view is further endorsed by the proliferation of undisguised consecutive fifths in the piece (no less than 10 bars in), which Bach was always careful to avoid. Even if the piece were a transcription of a solo instrumental work, these fifths still form an integral part of the work.

**ITHACA COLLEGE WIND ENSEMBLE**  
**Cynthia Johnston Turner, conductor**

**Piccolo**

Melissa Bravo

**Flute**

Jacquie Christen

Mary Parsnick \*

**Oboe**

Monica Eason

Emily Mure

Christopher Neske \*

**E♭ Clarinet**

Lauren Del Re

**B♭ Clarinet**

Kaitlyn Alcorn

Will Cicola \*

Meggan Frost

Amanda Kellogg

Caryn Poulin

Anne Woodard

**Bass Clarinet**

Kelly Bochynski

**Bassoon**

Katie Barker \*

Jessica Tortorici

Jeff Ward

**Alto Saxophone**

Heidi Bellingier

Allison Dromgold \*

**Tenor Saxophone**

Deanna Loertscher

**Baritone Saxophone**

Andrew Lawrence

**Trumpet**

Bridget Colgan

Gregory Harris

Lindsey Jessick \*

Calvin Rice

Omar Williams

Tim Winfield

**Horn**

Chelsey Hamm

Carlie Kilgore \*

Jenna Troiano

Rose Valby \*

Gina Zurlo

**Trombone**

Megan Boutin \*

Alan Danahy

D. Phillip Truex

**Euphonium**

Phil Giampietro \*

Mike Vecchio

**Tuba**

Jessica Mower \*

Susan Wheatley

**Timpani**

Valerie Vassar

**Percussion**

Matt Donello \*

Jennie Herreid

Vincent Malafronte

Evan Peltier

Lee Treat

**Celeste**

Joshua Horsch

**String Bass**

Justin Wixson

**Graduate Assistants**

Andrew Krus

Dominic Hartjes