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Concert: Cornell University Wind Symphony

Cornell University Wind Symphony

James Patrick Miller

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Cornell University Wind Symphony

James Patrick Miller, conductor

with guest

Martin Hodel, trumpet

Armenian Dance No. 1 (1945)

Aram Khachaturian
(1903–1978)

Elegy (1972)

John Barnes Chance
(1932–1972)

Danzante (2004)

I. *Colores*

II. *Recuerdos*

III. *Azteca*

Eric Ewazen
(b. 1954)

Mr. Hodel

Intermission

Prayer of St. Gregory, from *Etchmiadzen* (1952)

Alan Hovhaness
(1911–2000)

Mr. Hodel

Satiric Dances (1975)

I. *Allegro Pesante*

II. *Adagio mesto*

III. *Allegro spumante*

Norman Dello Joio
(b. 1913)

La Virgen de la Macarena

Bernardo Bautista Monterde
arr. Charles Koff
ed. Rafael Mendez

Mr. Hodel

FORD HALL
ITHACA COLLEGE
Saturday, March 4, 2006 - 8:15 PM

Program Notes

Whether it is announcing the entrance of an Olympian, sounding Taps at a military funeral, or whirling through a flashy solo, the trumpet is both a versatile and significant solo instrument. This program features Alan Hovhaness' haunting, lyrical trumpet writing, a new concerto by American composer Eric Ewazen, and a trumpet solo from Spain announcing the entrance of the matador to the *corrida* (bullfight). Featuring guest trumpet soloist Martin Hodel of the Minnesota Orchestra, this program promises to explore the many voices of the trumpet.

Aram Khachaturian composed a set of Armenian Dances in the mid-1940s for a Russian wind band after his move from Armenia (then part of Imperial Russia, now Georgia) to Russia. When Khachaturian left his home of Tiflis (Tbilisi), Georgia, to study music in Russia, he had neither training in music nor the ability to speak Russian. Mikhail Gnesin, a composer and cellist, discovered Khachaturian's talent, admitting him into his studio and his composition class. The young composer went on to write three symphonies, many chamber works, and the ballets *Spartacus* and *Gayane* (which includes the famous Sabre Dance). In much of Khachaturian's music, the folk and dance traditions of Armenia play a significant role.

Staying in Armenia, Alan Hovhaness' religious opera *Etchmiadzen* explores the migration of Christianity into Armenia. Hovhaness uses the same subtitle, *Etchmiadzen* (the religious capitol of Armenia), for his opus 234, or Symphony No. 21. The composer writes, "St. Gregory the Illuminator brought Christianity to Armenia around the year 301. This music is like a prayer in darkness. Saint Gregory was cast into the pit of a dungeon where he miraculously survived for about fifteen years, after which he healed the King's madness." Prayer to St. Gregory, which is an intermezzo from the opera *Etchmiadzen*, is typical of Hovhaness' "pre-Indian" or "pre-oriental voice"—his fascination with eastern music coming later. This spiritual work contains long melodic lines for the trumpet and the ensemble, and the slowly progressing harmonies are entrancing.

Hovhaness writes, "I found a greater identity with my own emotions in the Armenian culture as I grew older, as well as from the beginning, although I didn't know anything about it." Both Khachaturian and Hovhaness felt strongly about their roots and those feelings are revealed in their music. Aram Khachaturian was laid to rest in Yerevan, Armenia, where a museum was established in his name. Prior to his death, Alan Hovhaness donated many scores to that museum, composing *A Hymn to Yerevan* for wind band in the 1980s.

Eric Ewazen composed his new trumpet concerto, *Danzante*, in 2004 for the College Band Directors National Association Intercollegiate Wind Ensemble and trumpet virtuoso Allen Vizzutti. It was premiered in Reno, Nevada, on 27 March 2004. The composer writes, "*Danzante* was inspired by the beautiful and virtuosic trumpet playing of Al Vizzutti, whom I have known since my student days at Eastman. In December 2003, I saw Diego Rivera's spectacular painting at the Indiana University Art Museum called 'Danzante.' This also became a source of inspiration for the work. The first movement, *Colores*, reflects the bright colors of the feathered headdress of an ancient Aztec dancer. The second movement, *Recuerdos*, describes a time and a place buried deep in the recesses of the mind. The third movement, *Azteca*, describes the fiery and brilliant dances of an ancient Aztec culture."

Born in 1954 in Cleveland, Eric Ewazen is very active as a composer and many of his works for brass have become standards of the repertoire. In 2002, his work *Legacy*, commissioned by West Point to celebrate its 200th anniversary, was premiered in Carnegie Hall. He has been a guest composer and lecturer at more than 100 colleges and universities including: Stanford, Brown, Curtis, Peabody, Eastman and the New England Conservatory. This summer he will be a guest of the Brisbane Philharmonic, Australian National University, and Mahidol University in Thailand, where the Bangkok Philharmonic will premiere his Concerto for Three Trumpets and Orchestra. This fall the Alabama Symphony will premiere his new song cycle for soprano and orchestra, and the University of North Carolina will premiere a new work for chorus and wind ensemble.

Two of the most prolific composers for winds during the 1950s and 60s were John Barnes Chance and Norman Dello Joio. Chance won many awards, and works such as *Incantation and Dance*, *Blue Lake Overture*, *Variations on a Korean Folk Song*, and *Elegy* have become standards in the wind repertory. One of his final compositions (prior to his untimely death at the age of 39), *Elegy* stands as an emotional, moving hymn of melody and countermelody.

Norman Dello Joio won the Pulitzer Prize in 1957 for *Meditations on Ecclesiastes* for string orchestra and an Emmy Award for his music in the television special *Scenes from the Louvre*. In 1958, CBS featured him in a one-hour television special, *Profile of a Composer*. Dello Joio's *Scenes from the Louvre* and *Variations on a Theme by Haydn* are considered standards, and *Satiric Dances*, which lives-up to its title, is tongue-in-cheek music set to a comedic play by Aristophanes. The piece features surprise solos, strange gestures, and sudden, rather humorous outbursts of sound.

- JPM

James Patrick Miller writes: "It is an honor to have Martin Hodel here at Cornell to solo with the Wind Symphony, and I admire his vision to bring this program together. I would like to take this opportunity to thank Marty Hodel, the Cornell Department of Music, and Cynthia Johnston Turner for their generous support of this concert."

Guest Artist

Martin Hodel, a native of Harlan, Kentucky, is currently a full-time member of the Minnesota Orchestra, with whom he has toured and recorded. He also teaches trumpet and music theory at St. Olaf College in Northfield, Minnesota. As principal and solo trumpet with the Eastman Wind Ensemble, Hodel toured the U.S. and Japan, and with the Dallas Brass he has toured coast to coast. He has also shared the stage with jazz artists Joe Henderson, Maria Schneider, Slide Hampton, Claudio Roditi, and Jimmy Heath, and has toured Germany with organist Bradley Lehman as part of the Hodel-Lehman Duo. A CD by the Duo recorded in Emden, Germany, was recently released on Larips Records. Hodel appears as a soloist on seven other compact discs and has performed live as a soloist on Garrison Keillor's radio program, *A Prairie Home Companion*, and on the nationally broadcast radio program *Pipedreams*. Hodel holds a doctorate in trumpet performance and a performer's certificate from the Eastman School of Music, a Master of Music from the University of North Carolina, and a bachelor's degree in music from Goshen College. Hodel's teachers have included Charles Geyer, Barbara Butler, Allen Vizzutti, Donald Hunsberger, James Ketch, Raymond Mase, David Hickman and Anthony Plog.

Cornell University Wind Symphony

Piccolo

Alice Geglio *
Stacey Ng

Flute

Alice Beattie
Megan Burke
Christina Chen
Kelly Corbett
Saryn Cranston
Alice Geglio *
Lorraine Gregory
Melanie Gudesblatt
Kate Hagelin
Vicki Hsia
Sarolta Lee
Teresa Martorella
Diane Miranda
Stacy Ng
Lisa Raylesberg
Nicole Rodia
Brin Rosenthal #
Tang Sindhuseka
Jessica Vasquez
Ashley Zydell

Oboe

Janet Bittner
Julie Kaplan *
Sarah Porter

Clarinet

Jenica Abram
Aaron Bloomfield *
Adam Breitman * #
Thomas Dimiduk
Rachel Donacoff
Krista Donald
Wing Kay Fok
Giselle Guron
Michael Heinz
Dana Lin
Rebecca Priebe
Fouad Zakharia

Bass Clarinet

Brian Connolly *
Liz Marcil

Bb Contrabass Clarinet

Daniel Kerr

Bassoon

Noah Flaks

Alto Saxophone

Shwetha Devanagondi
Meghan Engle Mallouk
Max Hansen
Trevor Ngo
Peter Sullivan
Aaron Stehura
Brian Steiner
Jonathan Tuzman *
Matthew Windt

Tenor Saxophone

Rebecca Gauthier
Wyatt Honse

Baritone Saxophone

Megan Ausen

Horn

Renée Grinnell *
Lucy Ooi
Sarah Puckett
Mitch Wynnyk

Trumpet

Max Aubain
Anthony Clark
Mark DeLuca
Oscar Hernandez-Gomez
Nicholas Nuccio
Dan Saper *
Neil Stevens
Laura Suttle

Trombone

Lauren Forconi
Kevin Foster *
Daniel Isaac
Allison Kong

Bass Trombone

Katie Danskin

Euphonium

Eric Kollig

Tuba

Sarah Brown
Aaron Gonzalez
Eric Heumann
Liz Gall
Matt Tucker *

Percussion

Robert Hsu
Erik Hugo
Zach Jauvtis *
Steven Sachs
Matthew Turner
Robert Whalen

* Section leader

Officer