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Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Matthew Inskter

Ivy Walz

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Ithaca College Wind Ensemble

Matthew Inkster, conductor

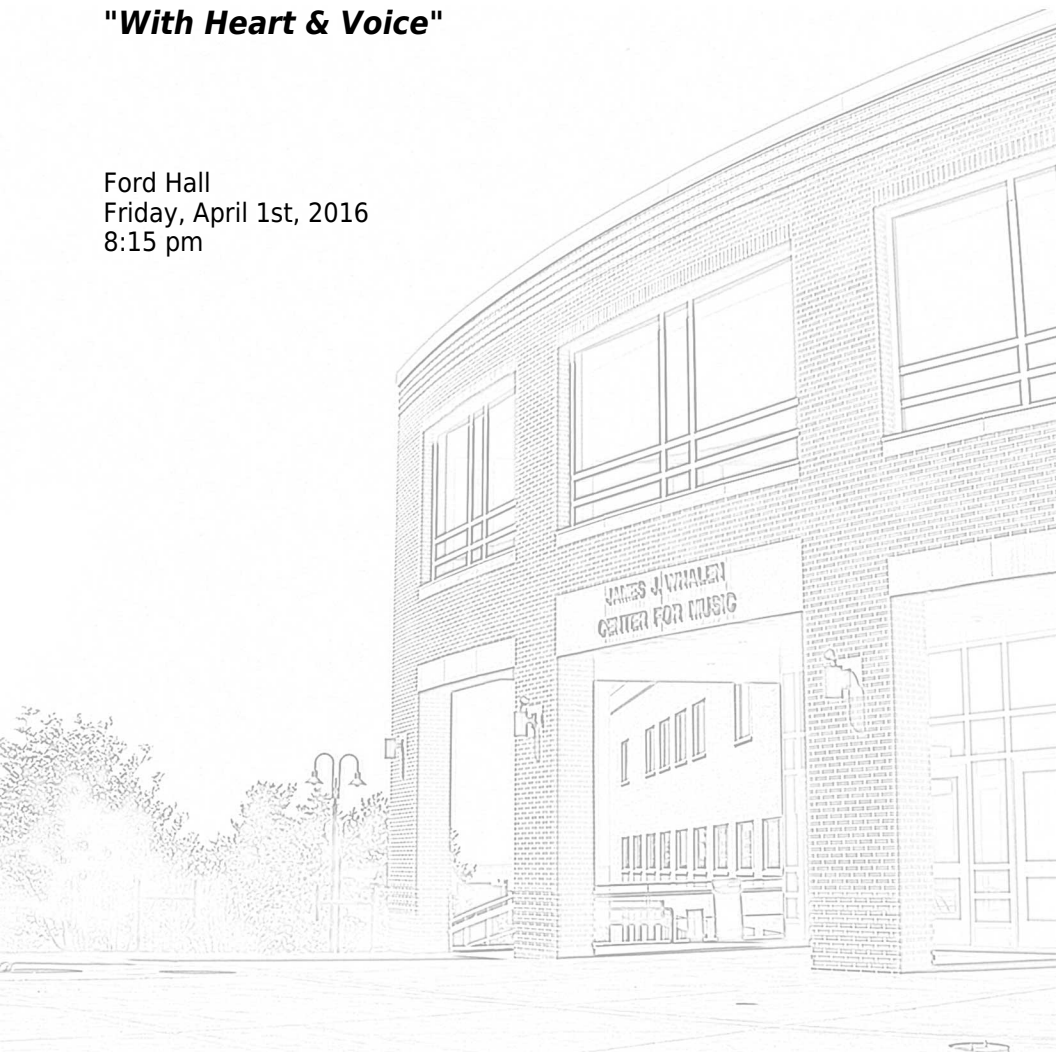
Ivy Walz, soprano

"With Heart & Voice"

Ford Hall

Friday, April 1st, 2016

8:15 pm



ITHACA COLLEGE

School of Music

With Heart & Voice

- How Very Close: Meditations on Love (2015) Dana Wilson
I. The sweet murmur (Sappho) (b. 1946)
II. How very close (Jalaluddin Rumi) 20'
III. I cannot hold you (Juana Ines De La Cruz)
IV. Wild nights! Wild Nights! (Emily Dickinson)
V. The mess of love (D.H. Lawrence)
VI. Remember (Christina Rossetti)
Ivy Walz, soprano

- Lincolnshire Posy (1937) Percy Aldridge Grainger
I. Lisbon (Sailor's Song) (1882-1961)
II. Horkstow Grange (The Miser and His Man: A local Tragedy) 17'
III. Rufford Park Poachers (Poaching Song)
IV. The brisk young Sailor (returned to wed his True Love)
V. Lord Melbourne (War Song)
VI. The Lost Lady Found (Dance Song)

- Concerto for Wind Ensemble (2014) Clint Needham
I. (b. 1981)
II. 23'
III.
Winner of the 2014 Walter Beeler Memorial Composition Prize

Program Notes

As I began to gather texts to create a meditation on love for soprano and wind ensemble (**HOW VERY CLOSE**), it soon became clear to me that over the 2,500 years and several continents that these poems span, and despite all the differences among people in the world, one thing we have in common is that we don't have a clue as to what love is really about and how to be successful at it. I hope this piece adds to the confusion.

-Dana Wilson

I. The sweet murmur (Sappho)

The sweet murmur of your voice,
the enticing laughter that makes my heart beat fast.
If I meet you, suddenly I can't speak;
my tongue is broken.

A thick flame runs under my skin;
seeing nothing, hearing my own ears drumming,
I drip with sweat; trembling shakes my body,
and I turn paler than dry grass.

At such times, at such times death isn't far from me.

II. How very close (Rumi)

how very close
is your soul with mine
i know for sure
everything you think
goes through my mind

i am with you
now and doomsday
not like a host
caring for you
at a feast alone

with you i am happy
all the times
the time i offer my life
or the time
you gift me your love

offering my life
is a profitable venture
each life i give
you pay in turn
a hundred lives again

in this house
there are a thousand

dead and still souls
making you stay
as this will be yours

a handful of earth
cries aloud
i used to be hair or
i used to be bones

and just the moment
when you are all confused
leaps forth a voice
hold me close
i'm love and
i'm always yours

III. I cannot hold you (Juana Ines De La Cruz)

I cannot hold you and I can't leave you

I can't hold you and I can't leave you,
and sorting the reasons to leave you or hold you,
I find an intangible one to love you.

As you won't change, not let me forgo you,
I shall give me heart a defense against you,
so that half shall always be armed to abhor you,
though the other half be ready to adore you.

Then, if our love, by loving flourish,
let it not in endless feuding perish;
let us speak no more in jealousy and suspicion.

He offers no part, who would all receive -
so know that when it is your intention
mine shall be to make believe.

IV. Wild nights! Wild nights! (Emily Dickinson)

Wild nights! Wild nights!
Were I with thee,
Wild nights should be
Our luxury!

Futile the winds
To a heart in port,
Done with the compass,
Done with the chart.

Rowing in Eden!
Ah! the sea!
Might I but moor
Tonight in thee!

V. The Mess of Love (D. H. Lawrence)

We've made a great mess of love
Since we made an ideal of it.

The moment I swear to love a man, a certain man, all my life
That moment I begin to hate him.

The moment I even say to a man: I love you! -
My love dies down considerably.

The moment love is an understood thing between us, we are sure of it,
It's a cold egg, it isn't love any more.

Love is like a flower, it must flower and fade; if it doesn't fade, it is not a
flower,
It's either an artificial rag blossom, or an immortelle, for the cemetery.

The moment the mind interferes with love, or the will fixes on it,
Or the personality assumes it as an attribute, or the ego takes possession of
it,
It is not love any more, it's just a mess.
And we've made a great mess of love, mind-perverted, will-perverted,
ego-perverted love.

VI. Remember (Christina Rossetti)

Remember me when I am gone away,
Gone far away into the silent land;
When you can no more hold me by the hand,
Nor I half turn to go yet turning stay.

Remember me when no more day by day
You tell me of our future that you planned:
Only remember me; you understand
It will be late to counsel then or pray.

Yet if you should forget me for a while
And afterwards remember, do not grieve:
For if the darkness and corruption leave
A vestige of the thoughts that once I had,
Better by far you should forget and smile
Than that you should remember and be sad.

"Grainger's attachment to two fully-staffed military bands [during World War I] offered him a ready laboratory for composition and instrumental experimentation pursued between numerous official requests for his services as one of the outstanding pianists of his day, and this love affair with the band lasted to the end of his life. Shepherd's Hey and other tunes which he subsequently made familiar to listeners everywhere eventually led to his magnum folk song opus, **LINCOLNSHIRE POSY**, a six-movement achievement which he composed in White Plains, New York during the first three months of 1937. Three of these (1, 4, 6) related to the adaptational stylistic setting used for Shepherd's Hey while movements 2, 3 and 5 depart from that concept and pursue compositional and textural dimensions which, in music for the military band, were unique, extraordinary—far out!

"He began to work these tunes in his head, so he told me, as soon as he had put them down in a kind of musical shorthand as the folk singers delivered them to him on his first song-gathering journeys to Lincolnshire in the early 1900's. Returning another year he brought with him a large supply of cylinders and one of Thomas Edison's Phonograph machines which he strapped to his back as he walked from town to town becoming the first composer/song collector to use this device in the field. 'Phonographing' provided him with every vital aspect of a song—the words, tune, pitches, dialect, tone, inflections, rhythms—all faithfully and endlessly repeatable. These both served and haunted him, for many of the freedoms he so admired in the original folk singing could not be transcribed in easy meters, obliging him to score his compositions from them in equally free and/or complex translations in terms of traditional band notation.

"Horkstow Grange (2), Rufford Park Poachers (3), and Lord Melbourne (5) are the three he could not write or score in ways he knew would not bother the average bandmaster. These probably delayed acceptance of the whole of *Lincolnshire Posy* by the band profession until after the release of the recording which the Eastman Wind Ensemble and I made of it in 1958.

"Lisbon Bay (1) is propelled by the rocking rhythm of a sailor's song punctuated by piquant harmonies and those imp-like flashes of the different that are so much a part of the Grainger style. The grandeur of line that goes with Horkstow Grange (2) offers the band one of its great broad and sonorous pieces just 37 bars long and emotionally jam-packed. Rufford Park Poachers (3) is one of the band's most challenging and rewarding pieces.

"Contrasting these complexities Grainger offers next another sailor's song, this about one who returned 'to wed his true love'. Next he plunges into Lord Melbourne (5), a thoroughly original and marvelously compelling setting of the longest of all the folk songs collected by him. This is a war song and Grainger set it in the most fierce fashion. The great and freely-spaced pylons of sound that the brass blow frame his other musical ideas in bold relief as they proclaim the words: 'I am a noble Englishman, Lord Melbourne is my name, etc.' The set is completed with The Lost Lady Found, another brace of variations on one of those simple modal tunes from Lincolnshire. The simplicity of this music in contrast to its more complex movements wins down in brilliance one of the band's great original pieces, Grainger's most distinguished contribution to a medium he so genuinely appreciated."

-Frederick Fennell

The **CONCERTO FOR WIND ENSEMBLE** takes inspiration from similarly titled works for orchestra by Lutoslawski and Bartok in a sense that the work is a virtuosic tour-de-force for every performer in the ensemble. The piece does not have a program or set out to convey a singular idea, but the purely musical trajectory and interaction of motives moves the dramatic nature of the work from beginning to end.

Cast in three continuous movements, the first movement opens with a musical flourish that contains the musical DNA for everything that follows. Characterized by quick shifts in mood and tempo, the opening movement is quite propulsive and often employs a rhapsodically darker tone than the other movements.

The second movement is a calm balance to the frenetic energy to the first. This movement is a slow-moving musical tapestry where textural and harmonic changes occur organically. To move the musical pacing forward, woodwind and brass soloists are employed to present the main melodic material throughout the movement.

The final movement begins with an extended section devoted to the percussion. The opening ethereal sounds soon gives way to a much faster music that establishes the main tempo for the rest of the work. A great deal of musical material used in this movement is suggestive of both jazz and rock genres.

To link each movement together, an electronic track has been created that takes on the energy of the music at hand. The only non-segue electronic music is found at the very end of the work, which is added to enhance the already wild and hectic environment as the music sprints to the end!

Concerto for Wind Ensemble is the winner of the 2014 Walter Beeler Memorial Composition Prize from Ithaca College. The work was commissioned by the Baldwin Wallace Conservatory Symphonic Wind Ensemble and was premiered by the group on March 28, 2014 with Dwight Oltman conducting.

-Clint Needham

Biographies

Mezzo soprano **Ivy Walz** is a teaching artist dedicated to helping students develop a healthy singing technique that bridges across musical genre. An active performer, her most recent performances include oratorio, chamber music, art song, opera and cabaret. Favorite main stage roles include Cherubino in *Le Nozze di Figaro*, Nicklaus in *Les Contes D'Hoffmann* and Dido in *Dido and Aeneas*. She has performed with Cincinnati Opera, Syracuse Opera, Tri-Cities Opera, Des Moines Metro Opera and the Spoleto Festival. She performs frequently with regional orchestras and some of her most recent performances include mezzo solos in the Verdi Requiem, Mozart's Mass in C minor and Bach's Johannes Passion. She has been lauded for her performances of American contemporary music and recently performed with Jake Heggie as a guest recitalist at Cornell University. In 2012 she was selected as a National Association of Teachers of Singing mentor fellow to perform at SongFest where she worked with Martin Katz, Graham Johnson, John Musto, Amy Burton, William Bolcom and Joan Morris. Recent vocal studies have been with Barbara Honn and Mary Henderson-Stucky. She has worked closely with coaches Kenneth Griffiths, Donna Loewy, Marie-France LeFebvre and Diane Richardson. She was awarded semi-finalist for the Joy in Singing Competition in 2012 and 2013. She is a graduate of the College Conservatory of Music at the University of Cincinnati, DMA and Ithaca College, MM and BM.

Dana Wilson holds a doctorate from the Eastman School of Music, and is currently Charles A. Dana Professor of Music in the School of Music at Ithaca College. He is co-author of *Contemporary Choral Arranging*, published by Prentice Hall/Simon and Schuster, and has written articles on diverse musical subjects. He has been a Yaddo Fellow (at Yaddo, the artists' retreat in Saratoga Springs, New York), a Wye Fellow at the Aspen Institute, a Charles A. Dana Fellow, and a Fellow at the Society for Humanities, Cornell University.

The works of Dana Wilson have been commissioned and performed by such diverse ensembles as the Chicago Chamber Musicians, Detroit Chamber Winds and Strings, Buffalo Philharmonic, Memphis Symphony, Washington military bands, Netherlands Wind Ensemble, Syracuse Symphony, and Tokyo Kosei Wind Orchestra. Solo works have been written for such renowned artists as hornist Gail Williams, clarinetist Larry Combs, trumpeters James Thompson and Rex Richardson, and oboist David Weiss.

He has received grants from, among others, the National Endowment for the Arts, New York Foundation for the Arts, New England Foundation for the Arts, New York State Council for the Arts, Arts Midwest, and Meet the Composer. His compositions have been performed throughout the United States, Europe, and East Asia. They have received several prizes, including the Sudler International Composition Prize and the Ostwald Composition Prize, as well as awards from the International Trumpet Guild and the International Horn Society; are published by Boosey and Hawkes, Alfred Music Publishers, the American Composers Forum, and Ludwig Music Publishers; and can be heard on Klavier, Albany, Summit, Centaur, Innova, Meister Music, Elf, Open Loop, Mark, Redwood, Musical Heritage Society, and Kosei Recordings.

The music of **Clint Needham** has been described as "wildly entertaining" & "stunning... brilliantly orchestrated" by the New York Times, as well as "well-crafted and arresting... riveting" by the Herald Times. Needham recently served as the Music Alive: New Partnerships Composer-in-Residence with the Albany Symphony where his work "Everyday Life" was premiered. He will be back in Albany during the orchestra's 2014/2015 season as the Andrew W. Mellon Composer/Educator-in-Residence where his work "the Body Electric" will be performed as well as the premiere of his new work "We Are All From Somewhere Else" on their American Music Festival.

Needham's orchestral music has been commissioned and performed by the Minnesota Orchestra, Orpheus Chamber Orchestra, Albany Symphony, Omaha Symphony, American Composers Orchestra, Spokane Symphony, Aspen Concert Orchestra, Cabrillo Festival Orchestra, Sioux City Symphony, New York Youth Symphony, Cleveland Chamber Symphony, Texarkana Symphony, and Symphony in C, among others. Various chamber groups including Alarm Will Sound, the American Brass Quintet, Aspen Contemporary Ensemble, the Chicago Ensemble, Da Capo Chamber Players, Fifth House Ensemble, Hawthorne String Quartet, New York Classical Players, Dinosaur Annex, President's Own Marine Band Brass Quintet, Camerata Aberta, Quintet Attacca, and the Stanford Wind Quintet have given performances of his chamber music across the country, as well as in Europe, Brazil, Japan, and Australia.

Needham's music has been recognized with numerous awards including the International Barlow Prize, Orpheus Chamber Orchestra's Project 440 Commission, Charles Ives Scholarship from the American Academy of Arts and Letters, two ASCAP Morton Gould Awards, the William Schuman Prize/BMI Student Composer Award, the Jacob Druckman Prize from the Aspen Music Festival, First Prize in the International Ticheli Composition Contest, the Heckscher Prize from Ithaca College, a Lee Ettelson Composer Award and the coveted Underwood New Music Commission from the American Composers Orchestra. Clint is also the recipient of a 2014 Cleveland Creative Workforce Fellowship with funding from the Cuyahoga Arts & Culture.

Matthew Inkster, Visiting Professor of Music and Interim Director of Bands, is on leave as a Professor of Music and Director of Instrumental Activities at West Liberty University where he conducts the Wind Ensemble, Chamber Wind Ensemble and the Wheeling Symphony Youth Orchestra. Inkster is in demand as a guest conductor and clinician—most recently conducting honor and select groups in North Carolina, West Virginia, Pennsylvania, California, and New York. He has performed in 45 states and across Europe. In 2014 he conducted 13 members of the Berlin Philharmonic in a workshop in Aix-en-Provence, France.

Dr. Inkster is Artistic Co-Director of *Winds on the Lake*, a professional chamber ensemble of some of the finest musicians from the greater Tri-State Lake Region including Cleveland, Buffalo, Pittsburgh, and Erie. The group is committed to the performance and promotion of seldom-heard compositions for chamber and orchestral winds by familiar composers, as well as works by contemporary composers.

Inkster is also active as a trumpet soloist, recitalist, and clinician. He was for 12 years Principal Trumpet of the *Symphony of the Mountains* (Tennessee/Virginia), and has held similar positions with the *Tallahassee Symphony Orchestra*, the *Chapman and Redlands Symphony Orchestras* (California). He has competed in a number of the most prestigious trumpet competitions across the world: Prague Spring International Music Competition, International Trumpet Guild Solo Competition, National Trumpet Competition, and MTNA Collegiate Artist Competition. Dr. Inkster recently served as the WVMEA Research/Grants Chair and the Composition Contest Chairman for the International Trumpet Guild. He holds the degrees D.M. (The Florida State University), M.M. (University of Redlands), and B.M.E. (University of Wyoming). Inkster has taught in the public schools of Wyoming, California, & Florida.

Wind Ensemble Personnel

Piccolo

Kirsten Schmidt

Flute

Kaitlyn Laprise
Thomas Barkal
Marissa Mediati
Christine Dookie

Oboe

Melissa DeMarinis
Morgan Atkins
Sarah Pinto

English Horn

Morgan Atkins

Bassoon

Sonja Larson
Cynthia Becker

Contrabassoon

Olivia Fletcher

E-flat Clarinet

Jill Gagliardi

Clarinet

Brooke Miller
Vivian Becker
Nicholas Alexander
Cara Kinney
Erin Dowler
Alice Hinshaw
Nathan Balester

Alto Clarinet

Cara Kinney

Bass Clarinet

Nikhil Bartolomeo

Soprano Saxophone

Deniz Arkali

Alto Saxophone

Deniz Arkali
Matthew Kiel
Jocelyn Armes

Tenor Saxophone

Matthew Stookey

Baritone Saxophone

Richard Laprise

Bass Saxophone

Alec Miller

Horn

Evan Young
Jeremy Straus
Elizabeth DeGross
Shannon O'Leary

Trumpet

Matthew Brockman
Joseph Brozek
Alex Miller
Michael Stern
Peter Gehres
Shaun Rimkunas

Trombone

Benjamin Allen
Matthew Sidilau
Nicholas Jones

Bass Trombone

Paul Carter

Euphonium

James Yoon
Danielle Wheeler

Tuba

Lucas Davey
Cristina Saltos

Contrabass

Ryan Petriello

Piano

Chenqiu Wang

Harp

Grace Scarpino-
Stoutenburg

Timpani

Derek Wohl

Percussion

Corey Hilton
Grace Asuncion
Benjamin Grant
Daniel Monte
Daniel Syvret