

10-15-2002

## Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Stephen Peterson

Kevin Zamborsky

Alex Shuhan

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*“It is  
my plan  
to build  
a school  
of music  
second  
to none.”*

—William  
Grant Egbert  
(1867–1928)  
Founder,  
Ithaca  
Conservatory  
of Music

SCHOOL OF MUSIC

ITHACA

ITHACA COLLEGE WIND ENSEMBLE  
Stephen Peterson, conductor  
Kevin Zamborsky, graduate conductor  
Alex Shuhan, French horn

Magulina (2001)

Paul Basler  
(b. 1963)

Chester (1957)

William Schuman  
(1910-1992)

Chester Leaps In (1997)

Steven Bryant  
(b. 1972)

The Glass Bead Game (1997)

James A. Beckel, Jr.  
(b. 1948)

I. *The Call & Awakening*

II. *Father Jacobus*

III. *Magister Ludi Coronation and March*

Alex Shuhan, French horn

INTERMISSION

Serenade for 12 Wind Instruments\* (2002)

Michael Weinstein  
(b. 1960)

I. *Adagio*

II. *Andante*

III. *Allegro*

Symphony in Bb for Band (1951)

Paul Hindemith  
(1895-1963)

I. *Moderately fast, with vigor; Molto agitato*

II. *Andantino grazioso; Fast and gay*

III. *Fugue, Rather broad*

\* world premiere

Ford Hall  
Tuesday, October 15, 2002  
8:15 p.m.



## PROGRAM NOTES

Paul Basler provides the following notes for *Mangulina*: "*Mangulina* is based on traditional dance rhythms from the Dominican Republic. The piece conjures up images of frenzied dancing, a "primordial" jumping up and down and stomping on the earth, sending wishes and dreams towards the heavens. *Mangulina* was commissioned by and written for Daniel J. Schmidt and the Mars Hill College Wind Symphony, John T. West and the Western Carolina University Wind Ensemble, Richard Clary and the University of Kentucky Wind Ensemble and William A. Gora and the Appalachian State University Wind Ensemble."

Paul Basler is one of the most performed composers of his generation. His music has been received with enthusiastic acclaim throughout the world. The New York Times has described his music as "virtuosic and highly athletic." He has received numerous awards and several National Endowment for the Arts Composer grants, and his compositions have been performed throughout the world. In addition to his compositional work, Basler maintains a busy French Horn performing schedule throughout the United States and abroad. Paul Basler is currently an Associate Professor of Music at the University of Florida.

*Chester* is the final movement of William Schuman's *New England Triptych*. *Chester* is based on a famous American Revolutionary hymn and marching song of the same name by William Billings, the best known songwriter of Colonial America. This tune was sung around the campfires of the Continental Army and played by fifers on the march. Originally written for orchestra, Schuman extended and developed that version into the overture for band, which has become one of the classics of band music in the United States. The first section introduces the chorale first in the woodwinds and then in the brass. The next section uses more of a contemporary setting, utilizing active rhythms and extended harmonies to vary the tune, along with a layering of the chorale over the more active rhythms. The final section brings back the hymnlike treatment of the theme, bringing the work to a dramatic close.

William Schuman was one of America's leading composers in the 20<sup>th</sup> century. He was a professor at Sarah Lawrence College, was later appointed president of the Juilliard School of Music, and in 1961 became the first president of the Lincoln Center for the Performing Arts. In 1943, the first Pulitzer Prize in music was awarded to Schuman for his cantata, *A Free Song*. In 1987, Schuman received the National Medal of Arts and was honored by the Kennedy Center in Washington,



D.C. in 1989. Along with *Chester, When Jesus Wept* and *Be Glad Then American (The Tryptich)*, Schuman also wrote *George Washington Bridge* and *Circus Overture* for band.

Steven Bryant is quickly becoming recognized as a talented and unconventional young composer. He studied composition with John Corigliano at the Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University. He lives in New York City and works at the Juilliard School, where he provides assistance and instruction in computers and music technology.

Steven Bryant writes the following notes about *Chester Leaps In*: "This is the second incarnation of *Chester Leaps In*. It was originally written in 1994 for piano and two marimbas. The popularity of William Schuman's *Chester* in the Wind Ensemble idiom made this arrangement inevitable.

"The sudden, angular interruptions by the tune *Chester* have no premeditated significance – it was simply playing incessantly in my head during one of my semesters as a graduate student at the University of North Texas, and served as perfect material for an experiment in creating a piece based on the juxtaposition of two radically different musical contexts. The solemn simplicity of *Chester* seemed perfect comic relief for the frenetic, twisting chromaticism of the original motive, and thus it "leapt in." The pun of the title (there's a jazz standard called Lester Leaps In) occurred to me nearly a year after its composition – the piece was untitled for its first performance. Thankfully, it no longer suffers from this identity crisis. In the final analysis, *Chester Leaps In* seems to fall in the category of music-for-the-sheer-hedonistic-impulsive-fun-of-it. Please enjoy."

James A. Beckel, Jr. writes the following about *The Glass Bead Game*: "*The Glass Bead Game* is a Horn Concerto loosely based on the Herman Hesse novel of the same title. This work is programmatic in nature while following the basic concerto form. In the first movement, two main themes dominate. The work opens with a bi-tonal motif based in Eb Major and A Major. This musical idea is meant to represent Herman Hesse's existential philosophy about life, which is reflected in his novel. Simply put, Hesse believed that man exists as an individual in a purposeless universe that is basically hostile. This conflict between man and his environment is represented by the juxtaposition of the two keys. His main character of this novel in fact succumbs to the cold waters of a glacier-fed lake at the end of this book. The other main theme is a leitmotif representing the main character, Joseph Knecht; and is first stated by the solo horn. The dialogue of this theme between

horn and flute and piccolo was inspired by the introduction of the Music Master in this novel. Joseph Knecht meets the Music Master, who accepts our main character into the intellectual society of the elite Castalia.

"The second movement is dedicated to Father Jacobus. While the first movement leitmotif for Joseph Knecht was based on 5ths going up, Father Jacobus' leitmotif is based on 5ths going down. The second movement makes much use of sounds sustained into each other, as you would hear in a Great Cathedral. The movement is meant to reflect the peace that Joseph Knecht felt with the introduction of history and religion.

"The final movement is the most programmatic. This movement begins with the opening celebration of Joseph Knecht's coronation to the post of Magister Ludi. The celebration is heard at first from a great distance. Since Joseph Knecht is reticent about his promotion to this high post, the horn soloist, representing our main character, never plays the Celebration March Melody. The Solo Horn instead answers the melody with protest. This opening section of the final movement eventually grows to a frenzy introducing us finally to the Presto Theme featuring the Solo Horn. The theme from the second movement is briefly referenced as Joseph Knecht, now burdened with the responsibilities of the Magister Ludi, reflects on his more tranquil past at the monastery with Father Jacobus. At the close of this movement, the drowning sequence is loosely reflected in the music when the opening themes of the third movement return as our main character drowns.

"Opening thematic material to the second movement is used as transition to return us to the original Joseph Knecht leitmotif in the final movement. Programmatically this is referencing the end of this great novel where Joseph Knecht's student, Tito, is now sitting on the lake's shore in shock over the death of his teacher, Joseph Knecht. But our main character lives on in Tito's mind as a wonderful teacher and mentor."

James Beckel has been the Principal Trombonist with the Indianapolis Symphony Orchestra since 1969. He is also a member of the Indianapolis Symphony Brass Quintet, the Indianapolis Chamber Brass Choir, the DePauw Faculty Brass Quintet, and the Indianapolis Jazz-Rock Ensemble. He has composed a number of works that have been performed by orchestras throughout the United States and Europe. The Glass Bead Game was nominated for a Pulitzer Prize in 1997 and



Mr. Beckel was one of fifty composers selected nationwide by Continental Harmony to write a new work to celebrate the Millennium.

Alex Shuhan: Alex's propensity towards music was evident early on when, as a fifteen month old, he became highly proficient at predicting, just seconds before, the end of cuts from the Dave Brubeck *Time Out* album. (Eddie Gorme's *Blame it on the Bossa Nova* was actually his favorite). He would confidently declare "All gone!" as the closing chords resounded; sadly, he still hasn't determined how to make meaningful use of this prodigious talent.

Alex began studying piano at age five, and continued through high school, when he was actively involved as an accompanist and show rehearsal-pianist. He began studies on the horn at age nine at the recommendation of his parents, who advised that college scholarships would be more readily obtainable if he played the horn rather than the saxophone, which was his instrument of choice. Maturer heads prevailed, and Alex continued his horn studies at the National Music Camp in Interlochen, Michigan and the Pre-College Division of the Juilliard School. While at Juilliard, Alex was selected to be the focus of a television spot on the life of a young Pre-College musician for the CBS show "30 Minutes," a kid's version of "60 Minutes."

Scholarships secured, Alex continued at the Eastman School of Music where he was a student of Verne Reynolds and earned bachelor degrees in Horn Performance and Instrumental Music Education. (His saxophone methods class was aural proof that mom and dad had been right!) From Eastman, he went on to do graduate study with Greg Hustis at Southern Methodist University and begin his career as a chamber musician. While at SMU, Alex began playing with the Dallas Brass, a position he held for eight years before helping to found Rhythm & Brass in 1993. An accomplished pianist, arranger and composer, many of his compositions and arrangements are performed regularly by Rhythm & Brass.

In addition to his years of chamber music experience, he has also performed extensively in the horn sections of the Syracuse Symphony, Rochester Philharmonic, Dallas Symphony, Portland (ME) Symphony, Dallas Ballet Orchestra, Portland (ME) Ballet Orchestra, Cayuga Chamber Orchestra and Skaneateles Chamber Orchestra. Alex is presently Assistant Professor of Horn at Ithaca College, a position he has held since August 1998.

The *Serenade for Twelve Instruments* is one of four works commissioned by a consortium of twenty groups from across the country, including

Ithaca College, to honor the 70th birthday of Frank L. Battisti, emeritus conductor of the New England Conservatory Wind Ensemble and a worldwide champion of Music for Winds. The piece was written in the style of Dvorak's Serenade, Opus 44, using identical instrumentation.

Dr. Weinstein writes the following notes about the Serenade. "I am writing tonally but in a referential sense within a serial context. This uncomfortable prospect has preoccupied me since 1984 coinciding with my eye and ear opening studies at Brandeis University. I am more comfortable with this dichotomy having now written several pieces under this premise. I learned some of this method from analyzing the music of Ingolf Dahl – his manner of choosing rows in the Sinfonietta for Concert Band and the Piano Trio has been a source of inspiration for me. My use of the 12 tones is decidedly loose and un-Schoenbergian and mainly depends on segmental invariance of complimentary six note groupings called hexachords.

"For the opening bars I picked a row (D-C#-A-F#-B-E-G-C-Ab-Bb-F-Eb) whose first hexachord fits within the old context of a D major scale – I then went around my row chart and picked three answers to this opening idea that also were centered on the pitch D, namely R11, III, and RI5. The second row used for the slower music that occurs twice within the first movement begins with a hexachord that outlines an inverted a minor triad ending with a leading tone (E-A-C-D-F-G#-G-Eb-F#-Bb-Db-B). The first movement is therefore anchored around the twin poles of pitch centers on D and A. My use of the row forms is arbitrary and completely based on the implications of the individual lines and especially on the final notes of the hexachords which I treat as new tendency tones. There is a frequent use of pedal point as I explore the different possibilities of all the complimentary hexachords. The form of the first movement is roughly ABABA with the last A section being a recapitulation of the first in compound time. For the second movement I picked up a fragment of slower lyrical music that I had written in 1998 that began with a row centered on A. This became the basis for a music that I feel is broodingly mournful and presents three or four ideas in many different guises. The last movement is most like a rondo given the frequent occurrence of the theme taken from the first three notes of yet another row; this tune starts with alternating minor and major thirds and then modulates off in another direction after the D# (A-C-C#-E-G#-D#-F-F#-B-G-A#-D)."

Composer and Hornist Michael H. Weinstein studied at S.U.N.Y. Purchase (B.F.A.), the New England Conservatory of Music (M.M.), and received his Ph.D in Composition and Theory from Brandeis University



in 1991. His principal teachers include Yehudi Wyner, Malcolm Peyton, and Marty Boykan. He is the chair of the music department at the Cambridge School of Weston as well as a member of the applied faculty at Berklee College of Music and the New England Conservatory Extension Division. He is third horn with the Nashua Symphony Orchestra in New Hampshire. He is a founding member of the Capital Brass, a quintet dedicated to performing contemporary works for brass with a particular emphasis on premiering works of New England composers. Among his recent honors and awards are: the Arnauld D. Gabriel award sponsored by the United States Air Force Band (1994); and four "Patenring" fellowships to play with the studio ensembles of the contemporary music festival in Darmstadt, Germany (1992, 94, 96, & 98). His works have been commissioned/performed and recorded by organizations such as: the NEC Wind Ensemble, the NEC Symphony Orchestra, the USAF Band (Washington, D.C.), the Civic Symphony of Boston, the Boston Conservatory Symphony Orchestra, the MIT Wind Ensemble, the Washington Winds, the University of Washington Wind Ensemble, the League ISCM - Boston Chapter, and the Massachusetts Instrumental Conductor's Association among others. Recent performances have taken place in Seattle, Washington, D.C., New York and Boston.

Notes by Kevin Zamborsky

The *Symphony in B-flat* was composed for Lt. Col. Hugh Curry, leader of the United States Army Band, and was premiered in Washington, D.C., on April 5, 1951, with the composer conducting. The three-movement symphony shows Hindemith's great contrapuntal skill and the organized logic of thematic material. This Symphony is widely considered one of the most influential compositions of all-time for any medium.

The first movement occurs in a clearly defined sonata form. The trumpets boldly state the first theme while the low brass deliver a forceful motive (Bb, A, Gb, Dd, Bb). The combination of the first theme and the primary motive provide the building blocks for the entire symphony. It is interesting to note also that the primary motive (mentioned above) not only develops throughout the symphony rhythmically, but also serves to outline the key areas of the first movement. The second theme is then delicately introduced by the oboe and the tenor saxophone while the rhythmic and harmonic intensity rest for a short period of time. The development in this sonata explores both harmonic and rhythmic development of the primary motive and the two themes. The development is clearly introduced by a *cezura* (stoppage of time) followed by an introduction with a brittle, jerky dotted rhythms not previously introduced. When the Recapitulation

is reached Hindemith economically delivers both themes together in a display of contrapuntal and harmonic genius.

The second movement opens with an imitative duet between alto saxophone and cornet, accompanied by a repeated chord progression. A scherzo-like middle section of the movement provides the listener with the impression that both the second and third movements have been combined in one effort. Again, however, Hindemith combines themes by placing the first theme (of the second movement) and the scherzo theme together to conclude this complex and stunningly beautiful movement.

The final movement, Fugue, demonstrates Hindemith's true genius as a craftsman of contrapuntal music, intertwining two fugue subjects together into a double fugue. This movement concludes with a glorious restatement of the principal theme from the first movement introduced in counterpoint with the two fugue themes of the third movement. This music weaves together flawlessly, providing an aural explanation of why this work is considered a cornerstone of 20th Century wind music.

Paul Hindemith was born in Hanau, Germany, in 1895. His father was a house painter, who played the zither and encouraged his children to explore their musical talents. Paul started taking violin lessons at the age of nine and was later enrolled at the Hoch Conservatory in Frankfurt from 1908 to 1917. When his father was killed in the war in 1915, Paul had to support his mother by playing in cafes. He was concertmaster for the Frankfurt Opera (1915 - 1923) except for a two-year period when he was called into service and became part of the regimental band. His compositions represented the neobaroque, working in the classic forms of the fugue, sonata, and suite in a manner identified with Bach. His interest in composing Gebrauchsmusik - music for practical use rather than music for art's sake - put him in disfavor with the rising Nazi party; they felt he was not upholding his duty as a true German composer. In 1938, he left for Switzerland and later the United States, becoming head of the School of Music at Yale University in 1942 and a United States citizen in 1946. Returning to Switzerland in 1953, he resided there until his death in 1963. Throughout his life Hindemith accustomed himself to every instrument in the Symphony Orchestra, taking no more than one week to learn any of them. Known especially for his Sonatas for solo instruments and piano (of which one exists for virtually every instrument), it is little known that Hindemith could actually perform all of his Sonatas both at the keyboard and on the solo instrument by the time each work was completed.

Notes by James Miller



# ITHACA COLLEGE WIND ENSEMBLE

Stephen Peterson, conductor

## Piccolo

Cheryl Houston

## Flute

Lauren Avellino

Kim Kather

Leslie Kubica \*

## Oboe

Ann Marie Amedro

Tracy McLaughlin

Jamie Strefeler \*

## E-flat Clarinet

William Stevens

## B-flat Clarinet

Melanie Bulawa

Eric Callahan \*

Alex Hanessian

Wolcott Humphrey

Jeanette Korinis

Therese Stiokas

## Bass Clarinet

Sarah Bennett

## Bassoon

Stacey Bellott \*

Rebecca Hammontree

Jessica Shore

## Alto Saxophone

Heidi Bellinger

Brian Connolly \*

## Tenor Saxophone

Anthony Balester

## Baritone Saxophone

Joel Diegel

## Bass Saxophone

Tim Rosenberg

## Trumpet

Jesse Hazzard-Watkins

Cassandra Large

Ben Richards

Jeremy Schlegel

Torin Washington

Christopher Yee \*

## Horn

Maria Fulgieri

Brian Hoeflschweiger

Leah Jones

Tyler Ogilvie

Jeff Rubin \*

## Trombone

Robert Bruns

Tim Smith \*

## Bass Trombone

Eric Swanger

## Euphonium

Phil Giampietro \*

Natasha Keller

## Tuba

Kevin Francis Besig

Andrew Smith \*

## Timpani

Steve Solook

## Percussion

Gina Alduino

Ian Craft

Mary Gardner

Thomas Kline \*

Vincent Malafronte

## Cello

Christopher Loxley

## Double Bass

Brian Krauss

\* denotes principal