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Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Stephen G. Peterson

James Miller

Gregory B. Rudgers

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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 G. Peterson, conductor

James Miller, graduate conductor

Gregory B. Rudgers, guest conductor

- Don Giovanni (c. 1788 arr.) Wolfgang Amadeus Mozart
(1756-1791)
arr. Josef Triebensee
(1772-1787)
- I. *Overture*
 - II. *Introduzione. Notte e giorno faticar*
 - III. *Madamina, il catalogo e questo*
 - IV. *La ci darem la mano*
 - V. *Fin ch'han dal vino*

- ... and the mountains rising nowhere (1975) Joseph Schwantner
(b. 1943)

INTERMISSION

- Homages (2001) Michael Djupstrom
(b. 1980)

- I. *Con Moto*
- II. *Scherzo*
- III. *Andante Sostenuto*

- Diez Melodias Vascas (1946) Jesus Guridi
(1886-1961)
arr. Gregory B. Rudgers

- I. *Narrativa*
- II. *Amorosa*
- III. *Religiosa*
- IV. *Epitalimica*
- V. *De Ronda*
- VI. *Amorosa*
- VII. *De Ronda*
- VII. *Danza*
- IX. *Eligiaca*
- X. *Festiva*

Gregory B. Rudgers, guest conductor

- Fantasy Variations (1999) Donald Grantham
(b. 1947)

Ford Hall
Wednesday, February 19, 2003
8:15 p.m.

PROGRAM NOTES

Harmoniemusik was very popular in the late eighteenth and early nineteenth centuries. Harmoniemusik, or music for small wind band, functioned at the time as the primary performance medium for wind music. The center of repertoire for these small chamber groups (usually comprised of oboes, bassoons, horns, and clarinets in pairs) were original compositions by composers such as J.C. Bach, Haydn, Cambini, Mozart, Rosetti, Beethoven, Krommer, and others; as well as transcriptions of popular orchestral and operatic works of the period. During Mozart's time it was very common for the popular operas of the day to be immediately arranged for harmonie ensembles, as this was the best way to quickly disseminate knowledge of the work across much of Europe. The arrangement we hear tonight was written for just that purpose.

The source of this arrangement is from Josef Triebensee, a noted oboist and arranger of wind music. He studied oboe and arranging with Johann Nepomuk Wendt, widely considered to be the foremost scholar of wind arrangements (also the arranger of a harmoniemusik version of "Le nozze di Figaro" [1785]). The selections for this performance are taken from throughout the entire opera.

Joseph Schwantner was born in Chicago in 1943, and has served faculty at the Yale School of Music, the Juilliard School, and the Eastman School. Schwantner received his musical and academic training at the Chicago Conservatory and Northwestern University, completing a Doctorate in 1968. In May 2002 he was elected to the American Academy of Arts and Letters, one of the highest honors an artist can receive.

From 1982 to 1985, Schwantner served as Composer-in-Residence with the Saint Louis Symphony orchestra as part of the Meet the Composer/Orchestra Residencies Program. He has been the subject of a television documentary entitled Soundings, produced by WGBH in Boston for national broadcast. Schwantner also received two Grammy Award nominations for Best Classical Composition for his works Magabunda, "Four Poems of Agueda Pizarro" in 1985, and A Sudden Rainbow in 1987, both works for symphony orchestra. His orchestral work "Aftertones of Infinity" received the Pulitzer Prize in 1979, and other awards include: First Prize in the Kennedy Center Friedheim Awards, a Guggenheim Foundation Fellowship, a Consortium Commissioning Grant from the National Endowment for the Arts, a Martha Baird Rockefeller Foundation Grant, a Fairchild Award, Schwantner was the first recipient of the Charles Ives Scholarship

presented by the American Academy of Arts and Letters (1970), and he won the Bearn's Prize in 1967.

"...and the mountains rising nowhere" was composed for Donald Hunsberger and the Eastman Wind Ensemble, where Schwantner was on faculty at the time of the commission. The score is based on the following poem by Carol Adler:

arioso bells
sepia
moon-beams
an afternoon sun blanked by rain
and the mountains rising nowhere
the sound returns
the sound and the silence chimes

The composition does not depict specific elements from the poem, it instead is meant to produce the overall effect of the poem aurally. "...and the mountains rising nowhere" is a standard in the wind ensemble repertoire and calls for more than 40 percussion instruments, four piccolos, amplified piano, a celestial choir of voices, and seven pitched crystal glasses.

The work of Michael Djupstrom has been recognized through awards and scholarships from ASCAP, the Theodore Presser Foundation, the University of Michigan, and the American Academy of Arts and Letters. Born on August 23, 1980, Djupstrom began his musical training on the piano. His composition study began at the University of Michigan where his principle teachers included William Bolcolm, Susan Botti, Bright Sheng, and Erick Santos. Recent activities include three premieres at the 2002 Tanglewood Music Center (including Homages), where he was a composition fellow.

Homages is the 2002 Walter Beeler Memorial Composition Prize winner (Ithaca College). Prior to its selection as the Beeler Prize winner, the piece won the ASCAP/CBDNA Frederick Fennell Prize. The work was premiered during the summer of 2002 at the Tanglewood Music Center, Frank L. Battisti, conductor.

Michael Djupstrom provides the following note on the work:

"'Homages' was written for Frank L. Battisti and the Boston Conservatory Tanglewood Institute Young Artists Wind Ensemble and was premiered by that group on August 3, 2002, in Seiji Ozawa Hall, Tanglewood, Massachusetts. The work was commissioned as part of a fellowship to attend the Tanglewood Music Center that summer. I was excited to have an opportunity to write a piece for winds; after having

played in bands for years—from elementary school through college—I felt that the concert band was a medium I understood and one to which I could contribute something. Due to the time constraints of the project, I did not decide on any kind of program before the composition of the piece, nor, in the beginning, even a general plan for the work; rather, I just began to write. What came out may have owed more to tradition than other recent projects—I did not set out to expand my technical vocabulary, explore any particular compositional device or idea—but it is in no way less my work. Writing this piece helped me to realize that I am deeply connected to this compositional tradition, and deeply indebted to it. In the end, I was not surprised to discover that certain characteristics of my piece resembled the work of other, long-dead composers. These three movements do not aim to pay homage in the usual sense; they are not tributes to anyone in particular. In naming the work, I simply wanted to acknowledge my debt to my compositional predecessors, and in doing so, seek my place in the lineage.”

The arranger provides the following note about *Diez melodias Vascas*:

“This piece is derived from ten melodies drawn from the folk music of the Basque people in the north of Spain and the south of France. The Basques are an ancient, fiercely independent people who proudly declare themselves to be the oldest surviving culture in Europe and indeed scholars agree. The Basque language has no relationship to any other language, and predates Latin and Greek. The Basque name for the nation is *Euskal Herria*, literally meaning “the people who speak Basque.” Their entire culture revolves around three elements: language, dance, and culture.”

“Jesus Guridi began his studies at the Conservatory of Madrid and continued in Paris, Brussels, and Cologne. He taught organ and composition at the Bilbao Academy and later moved to Spain to direct a film company. He is primarily known in Europe as a composer of *Zarazuelas*, a sort of musical comedy from the Basque tradition. Though virtually unknown in the United States, his music is treasured by both the Spanish and the Basque peoples.”

Gregory B. Rudgers is a composer and public school teacher from Elmira, New York. He graduated from Ithaca College in 1970, having studied trumpet with Dr. James Ode and played in the bands of Edward Gobrecht and Walter Beeler. His most recent studies included a Summer Fellowship at Northwestern University where he studied composition with Amnon Wolman and conducting with John Paynter and Stephen Peterson. He has guest conducted throughout the Northeast and his music has been performed by colleges, universities, high schools, and honor bands. His music for concert band and wind

ensemble has been published by Manhattan Beach Music, and Grand Mesa Music. He has published several articles in the *Instrumentalist* and the *Music Educator's Journal*.

Donald Grantham, born November 9, 1947, in Duncan, Oklahoma, currently serves on the Theory/Composition faculty at the University of Texas in Austin. He is the recipient of numerous awards and prizes in composition, including the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, First Prize in the Concordia Chamber Symphony's Awards to American Composers, a Guggenheim Fellowship, three grants from the National Endowment for the Arts, three First Prizes in the NBA/William Revelli Competition, and First Prize in the National Opera Association's Biennial Composition Competition. His music has been praised for its "elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism" in a Citation awarded by the American Academy and Institute of Arts and Letters. Grantham joined elite company when he won the American Bandmaster's Association Ostwald Award, the highest honor given to a wind band composition, in 1999 for *Fantasy Variations* and again in 2000 for "Southern Harmony." Only one other composer has won the award in consecutive years. Grantham's other large works for band include "J'ai été au bal," "Variations on an American Cavalry Song," and "Bum's Rush."

"Fantasy Variations" was composed as a result of a consortium of the University of Texas, the University of Oklahoma and its chapter of Phi Mu Alpha, the University of Nebraska, University of Illinois, University of Florida and Michigan State University. It is based on George Gershwin's Piano Prelude II, a set of three composed in 1936.

Grantham provides the following note:

"Gershwin's *Prelude II for Piano* . . . is (his) only work for solo piano. The set has been popular with performers and audiences since its first appearance, and even as severe a composer as Arnold Schoenberg found it intriguing enough to orchestrate.

"My attraction to the work is personal because it was the first piece by an American composer I learned as a piano student. In "Fantasy Variations", both of the "big tunes" in the piece are fully exploited, but they do not appear in recognizable form until near the end. The work begins with much more obscure fragments drawn from the introduction, accompanimental figures, transitions, cadences and so forth. These eventually give way to more familiar motives derived from the themes themselves. All of these elements are gradually assembled over the last half of the piece until the themes finally appear in more or less their original form."

ITHACA COLLEGE WIND ENSEMBLE

Stephen Peterson, conductor

Piccolo

Doug Han

Flute

Kim Kather
Leslie Kubica *
Gwendolyn Mathis
Melody Parker
Kim Setteducati

Oboe

Ann Marie Amedro
Alex Hughes
Tracy McLaughlin
Jamie Strefeler *

E flat Clarinet

William Stevens

B flat Clarinet

Melanie Bulawa
Eric Callahan *
Alex Henessian
Wolcott Humphrey
Jeanette Korinis
Therese Stiokas

Bass Clarinet

Sarah Bennett

Contrabass Clarinet

Will Cicola

Bassoon

Stacey Bellott *
Rebecca
Hammontree
Brian Jack
Jessica Shore

Contrabassoon

Rebecca
Hammontree

Soprano Saxophone

Brian Connolly

Alto Saxophone

Brian Connolly *
Heidi Bellinger

Tenor Saxophone

Joel Diegert

Baritone

Saxophone
Kevin Marshall

Trumpet

Jesse Hazzard-Watkins
Jason Hess
Cassandra Large
Ben Richards
Jeremy Schlegel
Christopher Yee *

Horn

Maria Fulgieri
Brian Hoeflschweiger
Leah Jones
Tyler Ogilvie
Jeff Rubin *

Trombone

Robert Bruns
Tim Smith *

Bass Trombone

Pete Ostrower
Mark D. Walsh

Euphonium

Phil Giampietro *
Natasha Kell 

Tuba

Kevin Francis Besig
Andrew Smith *

Timpani

Steve Solook

Percussion

Ian Craft
Mary Gardner
Jennie Herreid
Thomas Kline *
Vincent Malafronte

Double Bass


Brian Krauss 

Piano

Doug Han
Allison Weissman

Celeste

Doug Han
Mary Gardner

* denotes principal 

Coming Events

February

19	8:15	Wind Ensemble; Stephen Peterson, conductor
20	8:15	Percussion Ensembles; Gordon Stout and Conrad Alexander, directors
22	8:15	<i>Sixth Annual Winter Guitar Festival*</i> David Tanenbaum, guitar
23	8:15	Faculty Recital; David Parks, tenor
24	8:15	Guest Lecture; Chen Yi, composer
25	8:15	Chorus; Janet Galvan, conductor
26	4:00	Guest Lecture/Recital; United States Air Force Band at Liberty's Clarinet Quartet
	8:15	Guest Recital; Andre Ikov, trumpet and Alexei Volkov, saxophone
27	8:15	Concert Band; Mark Fonder, conductor

March

1	8:15	Symphony Orchestra; Jeffrey D. Grogan, conductor Annual Concerto Program
3	8:15	Symphonic Band; Henry Neubert, conductor
4	8:15	Chamber Orchestra; Jeffrey D. Grogan, conductor
6	8:15	Faculty Recital; Frank G. Campos, trumpet
17	8:15	Faculty Recital; Jerry Wong and Stephanie Shih-yu Cheng, pianos
20	8:15	Faculty Chamber Music Recital; Ithaca Wind Quintet
21	7:30	<i>Ithaca College Concerts 2002-3*</i> Pre-Concert Lecture tba
	8:15	Midori, violin and Robert McDonald, piano
22	8:15	Choir; Lawrence Doebler, conductor
23	8:15	Faculty Recital; Deborah Montgomery, soprano Charis Dimaras, piano
30	4:00	Faculty Recital; Read Gainsford, piano
31	8:15	Guest Lecture; Chen Yi, composer

*Ithaca College Concerts 2002-3**

Tuesday, October 22	Emanuel Ax, piano
Wednesday, February 5	Nathan Gunn, baritone
Friday, March 21	Midori, violin and Robert McDonald, piano

*admission charge