

12-8-2004

Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Stephen Peterson

Andrew Krus

Richard E. Strange

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ITHACA COLLEGE

SCHOOL OF MUSIC

ITHACA COLLEGE WIND ENSEMBLE

**Stephen Peterson, conductor
Andrew Krus, graduate conductor
Richard E. Strange, guest conductor**

**Ford Hall
Wednesday, December 8, 2004
8:15 p.m.**

ITHACA

PROGRAM

Little Symphony for Winds

Franz Peter Schubert
(1797–1828)
arr. Verne Reynolds

- I. *Allegro Moderato*
- II. *Adagio*
- III. *Allegro*
- IV. *Allegro Giusto*

Three City Blocks

John Harbison
(b. 1938)

- I. *Fervent and Resolute*
- II. *Tough, Driving*
- III. *With Relentless Energy*

INTERMISSION

Postcard

Frank Ticheli
(b. 1958)

Andrew Krus, graduate conductor

His Honor

Henry Fillmore
(1881–1956)
ed. Frederick Fennell

Richard E. Strange, guest conductor

Suite Française

Darius Milhaud
(1892–1974)

- I. *Normandie*
- II. *Bretagne*
- III. *Ile De France*
- IV. *Alsace-Lorraine*
- V. *Provence*

Richard E. Strange, guest conductor

In Storm and Sunshine

John Clifford Heed
(1862–1908)
ed. Frederick Fennell

Richard E. Strange, guest conductor

PROGRAM NOTES

Dr. Richard E. Strange is Director of Bands/Professor of Music, *Emeritus* at Arizona State University. Presently he is the Music Director and Founding Conductor of the Tempe Symphony Orchestra (Tempe, Arizona). When in Pittsburgh, PA, as Director of Bands at Carnegie-Mellon University (1961-74), he conducted both the Carnegie Civic Symphony Orchestra and the Butler County Symphony Orchestra (also playing oboe with the Pittsburgh Symphony Orchestra on a per-service basis).

Dr. Strange received degrees from Wichita State University, the University of Colorado (Boulder), and Boston University (DMA in Performance). While in Boston he studied with George Madsen (Flute) and Pasquale Cardillo (Clarinet), both members of the Boston Symphony Orchestra. He has conducted, judged or given clinics in Austria, Belgium, Canada, England, France, Germany, Guam, Hong Kong, Italy, Japan, The Netherlands, New Zealand, Sweden, Switzerland, and the United States.

In December 1991, Strange received the *Distinguished Service to Music Medal* given by Kappa Kappa Psi, the National Honorary Band Fraternity (Wichita, KS). In December 1995, he was elected to the *Academy of Wind and Percussion Arts*, an award sponsored by the National Band Association in recognition of a "truly significant and outstanding contribution to the furthering of the excellence of bands and band music." In September 1996, he was presented the *Wichita State University Distinguished Alumnus Award* for "extraordinary accomplishments [that] have enhanced the university's proud history as the university enters its second Century..." In January 1998, the Arizona Music Educators Association named Strange "Music Educator of the Year". The award, given each year since 1964, is the highest honor bestowed by the AMEA. In December 2003, Strange received the *Medal of Honor* "for his Major Contribution to Music Education" from Chicago's Mid-West International Clinic, the largest instrumental music education conference in the world.

Dr. Strange was elected to the American Bandmasters Association in 1968. He is a Past President of that organization, and Executive Secretary of the American Bandmasters Association Foundation. He is also a Past President of the College Band Directors National Association.

Franz Peter Schubert was born in the Vienna suburb of Himmelfortgrund in 1797. He was the youngest of four surviving children in the Schubert family. His father, a teacher, was devoted to his children and taught his children piano and several string instruments. The Schubert family formed a string quartet for which the young Franz composed his string quartets of 1811-1814.

At the age of nine, Franz was sent to a local music teacher who taught him piano, violin, organ, voice, and harmony. Later, at his father's insistence, Franz enrolled in a teacher-training institution and started teaching in his father's school in the fall of 1814. In 1818, Franz moved to Vienna, and became one of the most prolific composers in our history. He died in 1828 at the age of 31.

The first three movements are from the *Fünf Klavierstücke* (1818) and the fourth movement from the piano 4-hand version of the *Overture in Italian Style in C* (1817). The music is gentle, good-natured, and rich in the familiar Schubertian qualities of graceful melodic invention and harmonic elegance.

The first movement combines a solo and an ensemble approach to the melodic lines and is leisurely and never hurried. The second movement is a typical Schubert song: lyrical and simple. The Scherzo is full of accents, short notes, quick changes of volume and harmonic surprises, all of which add to the playful quality of the music. And the final movement is energetic, with contrasting sections of lyricism.

John Harbison is one of America's most distinguished artistic figures. Among his principal compositions are four string quartets, three symphonies, the cantata *The Flight Into Egypt*, which earned him a Pulitzer Prize in 1987, and three operas including *The Great Gatsby*, commissioned by The Metropolitan Opera and premiered to great acclaim in December 1999.

Harbison's music is distinguished by its exceptional resourcefulness and expressive range. He has written for every conceivable type of concert performance, ranging from the grandest to the most intimate, pieces that embrace jazz along with the pre-classical forms. He is considered to be "original, varied, and absorbing—relatively easy for audiences to grasp and yet formal and complex enough to hold our interest through repeated hearings—his style boasts both lucidity and logic" (Fanfare 1993). Harbison is also a gifted commentator on the art and craft of composition and was recognized in his student years as an outstanding poet (he wrote his own libretto for *Gatsby*). Today, he continues to convey, through the spoken word, the multiple meanings of contemporary composition.

"Over the radio, in the early fifties, came sounds played by bands in hotels and ballrooms; now distant memories that seemed to a seventh-grade, small-town, late-night, listener like the true pulse of giant imagined cities. Years later, these sounds—layered with real experience of some of their places of origin; magnified, distorted, idealized and destabilized—came into contact with other sounds, some of recent origin, and resulted in the celebratory, menacing, *Three City Blocks*, completed in the fall of 1991 at Nervi, near Genoa, on the Mediterranean coast of Italy.

Frank Ticheli (b. 1958) is currently Composer-in-Residence of the Pacific Symphony Orchestra and an Associate Professor of Music at the University of Southern California. His compositions for wind ensemble and concert band have received hundreds of performances throughout North America, Europe, Asia, and Australia, and have gained him several prizes, including the 1989 Walter Beeler Prize, and First Prize in the eleventh annual "Symposium for New Music." Ticheli received his Doctoral and Master's degrees in composition from The University of Michigan where he studied with William Albright, George Wilson, and Pulitzer Prize winners Leslie Bassett and William Bolcom.

Postcard was composed in 1991 and is a brilliant, energetic work, contrapuntal in conception and written in the American vein. In his preface to the score, the composer writes:

"Postcard was commissioned by my friend, colleague, and former mentor, H. Robert Reynolds, in memory of his mother, Ethel Virginia Curry. He requested that I compose not an elegy commemorating her death, but a short energetic piece celebrating her life. In response, I have composed this brief "postcard" as a musical reflection of her character—vibrant, whimsical, succinct.

"It is cast in an ABA' form. The primary theme, first heard in the flute and clarinet and used in the outer sections, is a palindrome—that is, it sounds the same played forwards or backwards. This theme honors a long-standing tradition in the Reynolds family of giving palindromic names (such as Hannah and Anna) to their children. H. Robert Reynolds' first name is Harrah. The theme's symmetry is often broken, sometimes being elongated, other times being abruptly cut off by unexpected events.

"The B Section is based on a five-note series derived from the name Ethel: E (E natural), T (te in the solfeggio system—B flat), H (in the German system, B natural), E (E-flat this time), L (la in the solfeggio system, A natural). The development of this motive can be likened to a journey through a series of constantly changing landscapes.

"The A' section is articulated by the return of the main melody. This section is not identical to the A section, but is close enough in spirit to it to give the effect of a large-scale palindrome surrounding the smaller ones.

"Postcard was completed in the summer of 1991. Its first performance was on April 17, 1992, at Hill Auditorium in Ann Arbor, Michigan, by the University of Michigan Symphony Band conducted by H. Robert Reynolds."

James Henry Fillmore Jr. was the most flamboyant bandsman of his time, an era that stretched across 50 years. During those years he probably wrote, arranged, and edited more band music than any other composer/bandmaster in history. To keep his name from flooding the market, he composed under a total of eight names.

Fillmore was born in Cincinnati, Ohio, in 1881 and was the eldest of five children. He showed an aptitude for music early on in his childhood and started singing in his father's church. He then easily picked up the piano, flute, violin, and guitar. He was most interested in the slide trombone, but his father felt it was an instrument too evil for any righteous person to play. Nevertheless, he continued in his studies in music and on the trombone.

Some of Fillmore's marches, overtures, and novelty pieces were composed especially for his own band of professional musicians, organized in 1927 in Cincinnati. His Honor, composed in 1933 and published the following year, was one such favorite of both his band members and audiences alike. The title refers to Mayor Russell Wilson, a man who impressed the composer with his sense of humor as well as his

executive ability. With its unexpected melodic and rhythmic changes and its various performance possibilities, His Honor is still one of Fillmore's most popular marches.

Darius Milhaud was born in Aix-en-Provence, France in 1892 and studied at the Paris Conservatory, where he won awards in violin, counterpoint, and fugue. His studies were interrupted by World War I, and he did not return to Paris until 1919 when he became associated with the group of young French composers known as "Les Six." This group believed that French music had become a slave to impressionism and could be freed only through simplicity.

Milhaud's style of composition shows the influence of American jazz and South American rhythm. He used polytonal and polyharmonic devices extensively. In 1940 when the Germans overran his native country, Milhaud came to the United States and served as composer-in-residence at Mills College in Oakland, CA, until his death in 1974.

In 1945, the publishing firm of Leeds Music commissioned Milhaud to write an extended work for band as part of a proposed series of new works by contemporary composers. The result was *Suite Francaise*. The composer provided the following notes about the work:
"The five parts of this Suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence.

"I used some folk tunes of these Provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture and murder, three times, to the peaceful and democratic people of France."

In Storm and Sunshine is J.C. Heed's (1862-1908) best-known contribution to this music literature and was written when the composer was only 23. The work has all of the ingredients for a great march: a strong attention-getting introduction, dynamic contrast from *fff* down to a bar of silence, technical melodies for all of the wind instruments, and a tune in the last strain which everyone can remember. It is a very strong candidate for honors among those circus marches known to the trade as "Barn-Burners," the comparison being to the speed of fire consuming a wooden barn filled with dry hay. Heed's piece is so much more a pleasant if equally exciting experience to observe. It takes its title from the obvious harmonic juxtaposition of music in a minor key (the *STORM*) and that in a major one (the *SUNSHINE*).

ITHACA COLLEGE WIND ENSEMBLE
Stephen Peterson, conductor
Elizabeth Swanson, graduate conductor

Piccolo
Michelle Casareale

Flute
Leslie Harrison
Leslie Kubica*
Kristina Little
Mary Parsnick

Oboe
Emily DiAngelo
Meghan Kimball
Jamie Strefeler*

Bassoon
Brian Jack*
Jen Meyers
Ryan Potvin

E♭ Clarinet
Amanda Kellogg

Clarinet
Meggan Frost
Alex Hanessian
Wolcott Humphrey
Matthew Libera*
David Minot
Diego Vásquez

Bass Clarinet
Will Cicola

Alto Saxophone
Heidi Bellinger*
Joel Diegert

Tenor Saxophone
Allison Dromgold

Baritone Saxophone
Joe Civiletti

Trumpet
Joseph Brown
Kathryn Cooper*
Jesse Hazzard-Watkins
Lindsey Jessick
Nick Kunkle
Nikola Tomic
Randi Westervelt

Horn
Michael Bellofatto*
Danny Carter
Brian Hoeflschweiger
Meredith Moore
Andrea Silvestrini

Trombone
Megan Boutin*
Phil Machnik
Adam Phillips-Burdge

Bass Trombone
Matt Barry

Euphonium
Alan Faiola
Phil Giampietro*

Tuba
William Plenk*
Susan Wheatley

Timpani
Jeff Otto

Percussion
Alan Dust
Brian Ente
Josh Oxford
Andrew Sickmeier
Ryan Socrates*

Piano
Joshua Horsch

Double Bass
Patrick O'Connell
Kyra Rafanello

Graduate Assistants
Andrew Krus
Heidi J. Miller

* denotes principal player

CONCERT CALENDAR

December	9	8:15	Symphonic Band, Henry G. Neubert, conductor Richard A. Strange, guest conductor Concert Band, Mark Fonder, conductor Richard A. Strange, guest conductor
January	21	7:00	<i>Guest Recital; Heritage Brass Quintet United States Military Academy Band at West Point</i>
	22	10:00	Annual Concerto Competition
	23	8:15	Faculty Recital; Remeleixo—Steve Mauk, soprano saxophone and Pablo Cohen, guitar
	24	8:15	<i>Guest Recital; Michael Waldrop, percussion and Ivana Cojbasic, piano</i>
	28	8:15	Faculty Recital; Randie Blooding, baritone
	31	7:00	Faculty Recital; Music of Poulenc, Part II; Patrice Pastore, soprano; Kelly Samarzea, contralto; Angus Godwin, baritone; Rebecca Ansel, violin; Charis Dimaras, piano
February	3	8:15	Symphonic Band; Henry G. Neubert, conductor
	6	4:00	Faculty Recital; Elizabeth Simkin, violoncello
	7	6:00	<i>Chamber Music Coachings; Jamie Laredo, violin</i>
		7:00	<i>Master Class; Leon Fleisher, piano</i>
	8	7:00	<i>Master Class; Leigh Howard Stevens, marimba The Louis K. Thaler Concert Violinist Series</i>
		8:15	<i>Guest Recital; Jamie Laredo, violin and Leon Fleisher, piano Robert G. Boehmler Community Foundation Series</i>
	9	8:15	<i>Guest Recital; Leigh Howard Stevens, marimba</i>
	10	8:15	Percussion Ensembles; Leigh Howard Stevens, marimba Gordon Stout and Conrad Alexander, directors
	11	8:15	Faculty Recital; Read Gainsford, piano
	16	8:15	Faculty Recital; Shawn Puller, tenor
	17	7:00	Community Children's Concert
	20	7:00	Show Choir from Duke Ellington School of the Arts
	21	8:15	<i>Guest Lecture; Stephen Hartke, composer 2004-5 Karel Husa Visiting Professor of Composition</i>
	22	8:15	Wind Ensemble; Stephen Peterson, conductor
	23	8:15	<i>Rotary Centennial Concert</i> Symphonic Band; Henry G. Neubert, conductor and Chorus; Janet Galván, conductor
	24	8:15	Concert Band; Elizabeth Peterson, conductor
	26	8:15	Annual Concerto Program
	28	8:15	Symphony Orchestra, Jeffrey D. Grogan, conductor <i>Guest Recital; Jeff Bradetich, double bass</i>
March	1	11:00	<i>Master Class; Jeff Bradetich, double bass</i>
		8:15	Women's Chorale; Janet Galván, conductor
	2	8:15	Chamber Orchestra; Jeffrey D. Grogan, conductor
	3	7:00	Alumni Recital; Ines Draskovic '95, piano
	14	8:15	Faculty Recital; Gordon Stout, percussion
	15	7:00	Faculty Chamber Recital; Ithaca Brass
	16	8:15	<i>Guest Concert: Illinois State University Wind Symphony, Stephen K. Steele, conductor</i>

Ithaca College Concerts 2004-5 (admission charge)

October 1	Guarneri String Quartet
November 5	New York Voices
April 5	Yundi Li, piano