

10-11-2005

Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Stephen Peterson

Benjamin Aneff

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ITHACA COLLEGE

SCHOOL OF MUSIC

ITHACA COLLEGE WIND ENSEMBLE

Stephen Peterson, conductor
Benjamin Aneff, graduate conductor

Ford Hall
Tuesday, October 11, 2005
8:15 p.m.

ITHACA

PROGRAM

Partita in F op. 57 (1808)

Franz Krommer
(1759-1831)

A Copland Couplet

Aaron Copland
(1900-1990)

The Promise of Living (1954)
from *The Tender Land*

Variations on a Shaker Melody (1960)
from *Appalachian Spring*

Grand Central Station (2000)

Michael Torke
(b. 1961)

Benjamin Aneff, graduate conductor

INTERMISSION

Winds of Nagual (1985)

Michael Colgrass
(b. 1932)

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in the Whalen Center concert halls. Please turn off all cell phone ring tones.

PROGRAM NOTES

Franz Vincent Krommer was an important composer from Czechoslovakia during the late eighteenth/early nineteenth centuries. He served as Kapellmeister in three major European courts, including the court of Emperor Franz I of Austria. Krommer's compositions for Harmonie, or small wind ensemble, have a correctness of form with well-worked-out ideas that bear a resemblance to the Harmoniemusik of Haydn and Mozart. However, Krommer's procedures of composition were quite individual as well. He often favored the oboe for melodic lines, but all of the instruments were featured to some extent. Krommer's harmonic writing was often experimental and bold.

Partita in F Op. 57, originally written in 1808, was published with a group of 13 Harmonien in Paris in 1826. Judging by their technical difficulty, the works were written for very accomplished musicians. Krommer understood both the wide variety of mood to be gained from wind instruments over their full dynamic compass and also the vast range of nuance obtainable from them, from a sharp staccato attack to a true cantabile line. With these understandings, he realized previously unexplored musical potential in the Harmoniemusik genre.

Aaron Copland's only full-length opera, *The Tender Land*, was begun in 1952 and completed in 1954, with a libretto by Erik Johns (using the pen name Horace Everett). Although containing some of Copland's most lyrical and heart-felt music, the opera took time to establish its place in the repertoire. In 1958 Copland extracted a three-movement orchestral suite, using music from the introduction to Act II and the love duet, the square dance from Act II, and the vocal quintet from the end of Act I. The composer conducted the first performance of the suite in April, 1959 with the Boston Symphony Orchestra, and he later recalled, "The reviews were far better than they had been for the opera."

The final movement of the suite, *The Promise of Living*, is based largely on the folk song 'Zion's Walls' and epitomizes Copland at his most lyrical and direct. The entire movement is cast in F major, with no chromatically altered pitches.

Variations on a Shaker Melody, a set of five variations on 'Tis the Gift to Be Simple,' was derived by Aaron Copland from his music composed for the ballet "Appalachian Spring", produced in 1944 in collaboration with Martha Graham. The ballet features a bride and her young farmer husband at a pioneer celebration in the spring around a newly built farmhouse. The Shaker melody provided the sense of the pioneer American spirit, with youth, optimism, and hope in an elegant and simple manner.

Michael Torke is an American composer who was born in Milwaukee, Wisconsin in 1961. He studied at the Eastman School of Music and at Yale University. Torke is a Synaesthete, meaning that he has a unique perception that combines certain senses, for instance, hearing a color or tasting a shape or pattern. He wrote a suite named *Color Music*, and color takes on a whole new importance in his music. His music is also

influenced by jazz and minimalism, and he is sometimes referred to as a post-minimalist.

Of *Grand Central Station*, the composer writes:

As I wrote this piece, I thought of the tremendous energy of arrivals and departures, the swirling shapes and patterns of people with optimistic expectations. Newly renovated, Grand Central Station has that wonderful mix of the classically old, along with its shiny, new, welcoming appearance. Like the Goldman Band itself, who commissioned this piece, it has decades of rich, New York history, but it is very much alive today.

Michael Colgrass started his musical career at age 12 as the drummer with his own jazz band. Only when he went to the University of Illinois in 1954 did he enter the world of symphonic music, first as a percussionist and then as composer. In 1967 he stopped playing to devote himself entirely to composing, and in 1978 he won the Pulitzer Prize for Music. Although he makes his living as a composer, for 25 years he has been giving workshops throughout North America in performing excellence, combining Grotowski physical training, mime, dance and Neuro-Linguistic Programming (NLP). His strategies for creativity are explained in Robert Dilts' book *Tools For Dreamers*. He is the founder of Deep Listening, a technique for using hypnosis with audiences to enhance listening pleasure, which is featured in the book of outstanding NLP developments, *Leaves Before The Wind*.

Winds of Nagual is based on the writings of Carlos Castaneda about his 14-year apprenticeship with don Juan Matis, a Yaqui Indian sorcerer from Northwestern Mexico. Castaneda met don Juan while researching hallucinogenic plants for his master's thesis in Anthropology at UCLA. Juan became Castaneda's mentor and trained him in pre-Colombian techniques of sorcery, the overall purpose of which is to find the creative self-what Juan calls the *nagual*.

Each of the characters has a musical theme: Juan's is dark and ominous, yet gentle and kind; Carlos' is open, direct and naïve. We hear Carlos' theme throughout the piece from constantly changing perspectives, as Juan submits him to long desert marches, encounters with terrifying powers and altered states of reality. A comic aspect is added to the piece by don Genaro, a sorcerer friend of Juan's, who frightens Carlos with fantastic tricks like disappearing and reappearing at will.

The score is laced with programmatic indications such as "Juan entrances Carlos with a stare," "a horrible creature leaps at Carlos," "He feels a deep calm and joy," etc. The listener need not have read Castaneda's book to enjoy the work, and I don't expect anyone to follow any exact scenario. My object is to capture the mood and atmosphere created by the books and to convey a feeling of the relationship that develops as a man of ancient wisdom tries to cultivate heart in an analytical young man of the technological age.

Winds of Nagual was commissioned by the New England Conservatory Wind Ensemble and is respectfully dedicated to its director, Frank Battisti.

Winds of Nagual (1985)

• THE DESERT

Don Juan emerges from the mountains.

Carlos approaches Don Juan.

Carlos meets Don Juan...First conversation.

• DON GENARO APPEARS

Genaro clowns for Carlos.

Genaro satirizes Carlos.

Genaro laughs.

Genaro leaps to a mountain top.

Genaro disappears.

• CARLOS STARES AT THE RIVER AND BECOMES A BUBBLE

Carlos stares at the river,

...and is transfixed by the ripples on the water.

Carlos is mesmerized by the bubbles,

...and becomes a bubble.

Carlos travels with the river.

Carlos tumbles in cascades of water.

Juan jolts Carlos awake with a shrill voice.

Carlos feels euphoric,

...and climbs out of the water.

• THE GAIT OF POWER

Don Juan shows Carlos how to leap between boulders in the dark.

Carlos tries it.

Something moves in the dark.

A terrifying creature leaps at Carlos.

Carlos runs...It chases him.

The creature grabs his throat.

Carlos exerts his will.

• ASKING TWILIGHT FOR CALMNESS AND POWER

Carlos calls to the desert from a hilltop.

Carlos dances.

Carlos meditates.

Carlos moves again.

He feels a deep calm and joy.

Nightfall...Mist rolls in and the moon rises.

• JUAN CLOWNS FOR CARLOS

• LAST CONVERSATION AND FAREWELL

Carlos leaps into the abyss,

...and explodes into a thousand views of the world.

ITHACA COLLEGE WIND ENSEMBLE
Stephen Peterson, conductor
Benjamin Aneff, graduate conductor

Piccolo

Melissa Bravo

Flute

Michelle Casareale

Jacquie Christen

Leslie Harrison

Mary Parsnick*

Melissa Wertheimer

Oboe

Noelle Drewes*

Monica Eason

Christopher Neske

Bassoon

Katie Barker

Andrew Beeks*

Jeff Ward

E♭ Clarinet

Caryn Poulin

Clarinet

Sarah Bennett*

Kelly Bochynski

Will Cicola

Lauren Del Re

Meggan Frost

Diego Vásquez

Bass Clarinet

Anne Woodard

Contralto Clarinet

Dominic Hartjes

Contrabass Clarinet

Eric Callahan

Alto Saxophone

Jason Bellott

Joel Diegert*

Tenor Saxophone

Deanna Loertscher

Baritone Saxophone

Andrew Lawrence

Trumpet

Bridgett Colgan

Lindsey Jessick*

Nick Kunkle

Calvin Rice

Omar Williams

Tim Winfield

Flugel Horn

Joe Brown

Horn

Chelsey Hamm

Brian Hoeflschweiger

Carlie Kilgore*

Meredith Moore

Jenna Troiano

Rose Valby*

Trombone

Megan Boutin*

Mark Lalumia

Phillip Machnik

Emily Selman

Bass Trombone

D. Phillip Truex

Nick Smarcz

Euphonium

Matthew Feinberg

Mike Vecchio*

Tuba

Nicholas Gann

Jessica Mower*

Timpani

Valerie Vassar

Percussion

Matt Donello*

Jennie Herreid

Jason Hunt

Evan Peltier

Lee Treat

Piano

Josh Horsch

String Bass

Alexander Lott

Patrick O'Connell

Harp

Myra Kovary+

Graduate Assistants

Andrew Krus

Dominic Hartjes

* denotes principal
 player
 + guest artist

Concert Calendar

October

18	7:00	Faculty Recital; Richard Faria, clarinet <i>Shirley and Chas Hockett Chamber Music Concert Series</i>
22	8:15	<i>Guest Concert; Zurich Chamber Orchestra</i> Howard Griffiths, conductor; Sharon Isbin, guitar
23	4:00	Faculty Chamber Recital; Ariadne String Quartet <i>Ithaca College Concerts 2005-6</i> (admission charge)
24	8:15	<i>Guest Concert; King's Singers</i>
25	8:00	<i>The Un-Master Class; William Westney, clinician</i>
26	7:00	Faculty Chamber Recital; Ithaca Brass
30	1:00	Faculty Recital; Angus Godwin, baritone; assisted by Steve Brown, Gordon Stout, Nicholas Walker, Shay Godwin '95, percussion
31	7:00	Tuba Ensemble; "Octubafest"

November

7	8:15	Faculty Recital; Charis Dimaras, piano
10	8:15	Faculty Chamber Recital; Ithaca Wind Quintet
11	8:15	<i>Guest Recital; Ensemble X</i>
12	7:00	Choral Composition Festival Closing Concert
15	7:00	Flute Ensemble; Elizabeth Golden, graduate conductor
16	8:15	Brass Choir; Keith Kaiser, conductor
17	8:15	Contemporary Chamber Ensemble; Jeffrey D. Grogan, director
28	8:15	Choir; Lawrence Doebler, conductor; Carl Ruck '81 M.M., organ
29	8:15	Vocal Jazz Ensemble; Lauri Keegan, musical director
30	8:15	Jazz Workshop; Steve Brown, musical director

December

1	8:15	Opera Workshop; Denes Van Parys, musical director
2	8:15	Jazz Workshop; Steve Brown, musical director
3	12:00	All-Campus Band; Heidi Miller, conductor
4	3:00	<i>Winter Choral Concert</i> Choir and Madrigal Singers; Lawrence Doebler, conductor Women's Chorale and Chorus; Elizabeth Swanson, conductor
5	8:15	Percussion Ensemble; Conrad Alexander, director
5	8:15	Chamber Orchestra and Symphony Orchestra; Jeffrey D. Grogan, conductor Susan Waterbury, violin; Elizabeth Simkin, violoncello
6	8:15	Percussion Ensemble; Cayenna Ponchione, director
7	8:15	Wind Ensemble; Stephen Peterson, conductor; Col. Arnold Gabriel '50, '53 M.S., guest conductor; Steven Mauk, saxophone
8	8:15	Concert Band; Mark Fonder, conductor; Col. Arnold Gabriel '50, '53 M.S., guest conductor Symphonic Band; Elizabeth Peterson, conductor

Ithaca College Concerts 2005-6 (admission charge)

October 5	Beaux Arts Trio
October 24	King's Singers
March 2	Nadja Salerno-Sonnenberg, violin Anne-Marie McDermott, piano