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Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Paige Morgan

Stephen Peterson

Brian Hertz

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ITHACA COLLEGE

SCHOOL OF MUSIC

ITHACA COLLEGE WIND ENSEMBLE

**Paige Morgan, oboe
Stephen Peterson, conductor
Brian Hertz, graduate conductor**

**Ford Hall
Wednesday, April 27, 2005
8:15 p.m.**

ITHACA

PROGRAM

Homage to Perotin (1983)
from *Medieval Suite*

Ron Nelson
(b. 1929)

Brian Hertz, graduate conductor

Calling, Ever Calling (1991)
Concerto for Oboe and Wind Ensemble

Dana Wilson
(b. 1946)

- I. *We call to awaken the spirits*
- II. *I call you home, my love*
- III. *Call me, that we may dance and forget*

Paige Morgan, oboe

First Suite in E-flat for Military Band (1909)

Gustav Holst
(1874-1934)

- I. *Chaconne*
- II. *Intermezzo*
- III. *March*

INTERMISSION

Symphony No. 7 (2004)

David Maslanka
(b. 1943)

- I. *Moderate*
- II. *Slow*
- III. *Very Fast*
- IV. *Moderately Slow*

Program Notes

Ron Nelson, born in Illinois in December of 1929, began composing at the age of six. He attended at the Eastman School of Music and later received a Fulbright Fellowship to study at the Ecole Normale de Musique in Paris, where his teachers included Arthur Honegger and Tony Aubin. The majority of his career involved teaching orchestration, theory, and counterpoint at Brown University. He retired in 1993 after thirty-seven years on faculty. His compositional output includes opera, film, band, and choral music, and his *Passacaglia – Homage on B-A-C-H* won the 1991 ABA band composition award.

Homage to Perotin is the middle movement of Nelson's *Medieval Suite* of 1983. He wrote this piece as homage to three of the greatest composers of the Middle Ages: Leonin (middle 12th century), Perotin (c. 1155 – 1120), and Machaut (c. 1300-1377). In these movements Nelson did not transcribe these composers' works or even attempt to write in their compositional styles; instead, he used their music as a starting point and drew on some of the characteristics of the music of that time, including rhythmic patterns, modes, and pedal points to create music that is modern but has its roots in early music. *Homage to Perotin* opens with bright colors and dissonant sounds alternating with brass fanfares. This gives way to a secondary theme in Aeolian mode, played in unison by the brass choir. The inspiration for this movement came from Perotin's choral work *Viderunt Omnes*.

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, Dallas Wind Symphony, Voices of Change, Netherlands Wind Ensemble, Syracuse Symphony, and Tokyo Kosei Wind Orchestra. Solo works have been written for such renowned artists as Gail Williams, Larry Combs, James Thompson, and David Weiss. Dana Wilson 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, and are published by Boosey and Hawkes and Ludwig Music Publishers. They have received several awards, including the International Trumpet Guild First Prize, the Sudler International Composition Prize, and the Ostwald Composition Prize, and can be heard on Klavier, Albany, Summit, Centaur, Innova, Meister Music, Elf, Open Loop, Mark, Redwood, Musical Heritage Society, and Kosei Recordings.

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, and has written on diverse musical subjects, including his own compositional process in *Composers on Composing for Band*, Vol. 2. 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.

About *Calling, Ever Calling* the composer says:

This work is about calling: to awaken the spirits, to one's love, to dance so that we may forget.... At various times, the soloist calls to the audience or different members of the ensemble, and ensemble members call to each other. Sometimes one performer dominates the conversation, sometimes a graceful dialogue emerges, sometimes pleas go unanswered.

Calling, Ever Calling was commissioned by the Mid-American Band Directors Association, and given its first performance in 1991 at the 50th anniversary convention of the College Band Directors National Association in Kansas City, with Michael Henocho—oboiist with the Chicago Symphony—playing the oboe solo.

Gustav Holst (1874-1934) was born in Cheltenham, England to Adolf and Clara von Holst. His ancestry included musicians from German, Scandinavian, Latvian, and Russian descent; however, he dropped the "von" from his last name in 1914 when the war with Germany began. As a child Holst played the piano and the trombone along with a small amount of violin, and began trying his hand at composition when he was twelve. When he later applied to the Royal College of music he failed to receive a scholarship, but his father borrowed the money and sent him anyway. There he studied with Sir Charles Stanford and met Ralph Vaughan Williams, beginning a friendship that would continue for the rest of his life.

Holst married in 1901 and gave up performing so he could spend more time composing. In 1903 he began teaching at the James Allen's Girls' School in Dulwich, and two years later became director of music at St. Paul's Girls' School in Hammersmith. He kept this position for the rest of his life, but continued to be active throughout the country and the United States.

Holst's answer to the 19th century transcriptions that were the core repertoire for military bands of the time was to write his two suites for military band, the first of which was completed in 1909. The *Suite in E-flat* has become a cornerstone of the wind repertoire, and is one of very few wind works to be transcribed for orchestra. The first movement is a *Chaconne*; the theme, first heard in euphonium, tuba, and double bass, is present for the movement's entirety. The middle section's contrast is due largely to the inversion of the chaconne theme, which creates a much darker atmosphere. When the theme returns in its original form, the piece blossoms and grows all the way to its triumphal conclusion, scored brightly with all of the high voices of the band. The *Intermezzo* and the *March* both use variations of material from the chaconne theme, creating a work with many styles and contrasts but also a strong sense of unity. Although often performed with large wind ensembles or bands, tonight's performance is an attempt to preserve the original instrumentation, with most parts covered by one player each.

David Maslanka was born in New Bedford, Massachusetts, in August of 1943. His studies include work at the New England Conservatory, Oberlin College Conservatory, the Salzburg Mozarteum, and Michigan State University. Between 1970 and 1990 he held teaching positions at Geneseo College of SUNY, Sarah Lawrence College, New York University, and Kingsborough Community College of CUNY. He now lives in Missoula, Montana with his wife and three children and devotes himself to composition. Maslanka has been awarded fellowships and grants from ASCAP, MacDowell Colony, New York State Arts Council, and the National Endowment of the Arts, among others. His music is performed internationally, and in 1995 Phi Beta Mu named him Outstanding Contributor to Bands. Maslanka's musical influences include Bach, Brahms, Chopin, Debussy as well as Stravinsky, Milhaud, Varèse, Schoenberg, Gershwin, Ives, and Cage.

David Maslanka could be considered a modern-day mystic. His music asks the performer and listener to explore their own inner worlds, believing that musical impulse is beyond our ordinary daily conscious awareness. He believes that composers can be considered channels through which the music must flow, and that the music is coming from someplace beyond themselves. He often uses Christian symbolism in his music, but attempts to approach it at a level of universality that does not require a religious label. His music is deeply spiritual, deeply emotional, and uses the full forces of the ensemble to create immense contrasts in dynamics, expression, and color.

Maslanka's *Symphony No. 7* was premiered by the Illinois State University Wind Ensemble in March of 2004, and was commissioned by a consortium of colleges and universities of which Ithaca College took part. The composer says the following about the piece:

I am strongly affected by American folk songs and hymn tunes, and I think of this Symphony as "old songs remembered." With one exception all the tunes are original, but they all feel very familiar. The borrowed melody is from *the 371 Four-Part Chorales* by J. S. Bach. Each song has a bright side and a dark side, a surface and the dream underneath. Each is a signal or call which evokes an inner world of associations.

- I. Sunday night church services from my youth. Mrs. Smith played the piano. The opening piano solo is marked "enthusiastically" in the score. A dream travels to a far place.
- II. In the manner of an American folk song, with a setting that might have come out of the 19th or early 20th centuries.
- III. A ferocious fast music, unrelenting, determined to get a grip on chaos. Toward the end a fractious quote of the Bach Chorale melody "Du Friedensfurst Herr Jesu Christ" (Prince of Peace Lord Jesus Christ).
- IV. A simple song of peace and healing.

Notes by HJM

ITHACA COLLEGE WIND ENSEMBLE
Stephen Peterson, conductor
Brian Hertz, graduate conductor

Piccolo

Michelle Casareale

Flute

Leslie Harrison
Leslie Kubica*
Mary Parsnick

Oboe

Emily DiAngelo*
Meghan Kimball
Tracy McLaughlin

English Horn

Meghan Kimball

Bassoon

Andrew Chapman
Jen Meyers
Ryan Potvin*

E♭ Clarinet

Wolcott Humphrey

Clarinet

Kaitlyn Alcorn
Will Cicola
Alex Hanessian
Amanda Kellogg
Matthew Libera*
Diego Vásquez
Anne Woodard

Bass Clarinet

Meggan Frost

Contrabass Clarinet

Will Cicola

Alto Saxophone

Heidi Bellinger*
Joel Diegert

Tenor Saxophone

Allison Dromgold

Baritone Saxophone

Timothy Rosenberg

Trumpet

Joseph Brown*
Lindsey Jessick
Nick Kunkle
Cassandra Large
Kristin Meyers*
Nikola Tomic

Horn

Michael Bellofatto*
Danny Carter
Brian Hoeflschweiger
Meredith Moore
Andrea Silvestrini

Trombone

Megan Boutin*
Phil Machnik

Bass Trombone

Matt Barry

Euphonium

Alan Faiola
Phil Giampietro*

Tuba

William Plenk*
Susan Wheatley

Piano

Joshua Horsch

Timpani

Jeff Otto

Percussion

Alan Dust
Brian Ente
Vincent Malafronte
Josh Oxford
Andrew Sickmeier
Ryan Socrates*

Graduate Assistants

Andrew Krus
Heidi J. Miller

* denotes principal
player