

4-27-2006

Concert: Ithaca College Wind Ensemble

Timothy Reynish

Ithaca College Wind Ensemble

Andrew Krus

Follow this and additional works at: https://digitalcommons.ithaca.edu/music_programs



Part of the [Music Commons](#)

Recommended Citation

Reynish, Timothy; Ithaca College Wind Ensemble; and Krus, Andrew, "Concert: Ithaca College Wind Ensemble" (2006). *All Concert & Recital Programs*. 4894.

https://digitalcommons.ithaca.edu/music_programs/4894

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.

ITHACA COLLEGE

SCHOOL OF MUSIC

ITHACA WIND ENSEMBLE

Timothy Reynish, conductor
Andrew Krus, graduate conductor

Ford Hall
Thursday, April 27, 2006
8:15 p.m.

ITHACA

PROGRAM

Improvisations-Rhythms (1975)

Andreas Makris
(1930-2005)

Reflections on a 16th Century Tune (2000) Richard Rodney Bennett
(b. 1936)

Andrew Krus, graduate conductor

L'Homme Armé (2003)

Christopher Marshall
(b. 1956)

INTERMISSION

Resonance (2006)*

Christopher Marshall

Dances from Crete (2003)

Adam Gorb
(b. 1958)

Marsch (1981)

Marcel Wengler
(b. 1946)

*World Premiere

PROGRAMME NOTES

The distinguished Luxembourg composer, Marcel Wengler, writing about his work *Versuche über einen Marsch*, articulated the excitement that is abroad today about wind music and the emerging wind repertoire.

Sir Simon Rattle acknowledged the incredible standard of wind, brass and percussion playing of our time when he told me:

... the more we encourage composers to use the wind ensemble, the better it's going to be, particularly with the generation of wind players that's out there now.

Recently Leonard Slatkin conducted the US Marine Band at the Strathmore Music Center, Baltimore, in a sensational programme of Bach, Prokofiev and the new Corigliano Symphony, *Circus Maximus*. When he last conducted the President's Own, he said of the medium in an interview:

What I think you are finding is that more composers are using the orchestral venue to experiment and use different frameworks. So, some of the works that are emerging for wind ensemble are designed not only for use with band but for use within an orchestral concert where you might not require the strings.

I first "discovered" the medium twenty-five years ago when Frank Battisti brought the first International Conference to the Royal Northern College in Manchester. I have been increasingly excited by the potential of the medium ever since, despite the dead hand of commercialism and compromise that dulls so many wind concerts and recordings. Sir Michael Tippett wrote:

We all know that the big public is extremely conservative and is willing to ring the changes on a few beloved works till the end of time, and that our concert life, through the taste of this public, suffers from a kind of inertia of sensibility, that seems to want no musical experience whatever beyond what it already knows.....Surely the matter is that the very big public masses together in a kind of dead passion of mediocrity, and that this blanket of mediocrity is deeply offended by any living passion of the unusual, the rare, the rich, the exuberant, the heroic and the aristocratic in art.

Tonight's programme is drawn from an international repertoire which includes music from Greece by way of the USA, USA albeit by a Knight of the British Empire who happens to live in New York, New Zealand, England and Luxembourg. Three of the six works were commissioned by my wife and myself as part of our series commemorating our third son, William who died in the Pyrenees five years ago. The Makris is published by Ballerbach and is almost totally unknown in the United States of America. The work by Wengler I have published in the ongoing battle to make non-commercial wind ensemble works available, and the performance of *Reflections* by Sir Richard Rodney Bennett is a 70th birthday tribute to one of our most significant English composers. We commissioned Chris Marshall's *Resonance* especially for the Ithaca Wind Ensemble, and it will receive its world premiere tonight.

Improvisations-Rhythms

Andreas Makris

Andreas Makris was born March 7, 1930 in Salonika, Greece and came to America in 1950 on a Rockefeller Grant to attend Phillips University in Enid, Oklahoma. He attended the Kansas City Conservatory, graduated from the Mannes College of Music, and also studied privately with Nadia Boulanger in 1958. For many years he was a violinist with the National Symphony, from 1979-1990 he also served as resident composer and an advisor to Maestro Rostropovich for new music selection. Makris had a close relationship with many of the conductors of the NSO including Howard Mitchell, Antal Dorati, Mstislav Rostropovich, and Leonard Slatkin. He is known almost solely in the band world for his exciting "Aegean Festival." arranged for band by Albert Bader; the asymmetric rhythms of the work were for many band students, their first introduction to odd meter and Greek music.

His works for wind band include:

Mediterranean Holiday, 1974 (wind ensemble)

Fantasy and Dance for Saxophone, 1974

Improvisations-Rhythms for Band, 1975

Intrigues for Solo Clarinet and Wind Ensemble, 1987

Improvisations-Rhythms was composed for a High School band; the first part is based around the opening quasi improvisando theme which is stated on the first clarinet after a short introduction for piccolo and triangle which states a note row which later assumes importance in both woodwind and brass. The woodwinds have a chance to introduce their own improvisation pianissimo under the Makris motif.

The second part is mainly in 15/8, but the bar is broken up into 5/8 + 6/8 + 4/8. The flow of the dance is broken up by repeated codetta motifs of 5/8 or 7/8 and the piece comes to a rousing conclusion. It is hard to see why an original band piece which introduces contemporary concepts of improvisation and mixed metres should be almost totally neglected by the band world.

Reflections on a 16th Century Tune

Richard Rodney Bennett

Reflections on a 16th Century Tune is based on the 16th century French popular song, *A l'ombre d'un buissonnet*, first printed in *La Couronne et Fleur* (1536), and was originally commissioned for string orchestra and premiered at an ESTA Conference in 2001. The composer later transcribed it for double wind quintet. Like Morning Music, it is a set of variations (or reflections).

Prelude: Lento - Variation I: Allegretto – Variation II: Allegro Vivo

Variation III Andante (Homage to Peter Warlock)

Variation IV: Con brio e ritmico: Finale

The theme is stated immediately, the first two strains on the high woodwind quartet over sonorous shifting chords in the low sextet, the last four phrases shared between horns and the woods.

Variation I is a fleet *allegretto* in triple time over a rocking accompaniment; it winds gently down to Variation II, an extensive *allegro vivo* of considerable energy and wit.

Variation III is dedicated to the composer and author, Peter Warlock, a pen-name for Philip Heseltine. In his writings he did much to re-establish interest in Elizabethan music, he championed many composers especially Delius, and he left a handful of compositions, the best known being the Capriol Suite. He was born in 1894, and committed suicide in 1930. Bennett's *Homage* is a gentle *andante* in triple time, building in intensity before dying away with the so-called "English cadence" caused by false relations, here, a flattened 3rd and 7th resolving on to a major Bb.

Variation IV is lively and energetic in 6/8 time alternating with three, with a section in 5/8 and 7/8 providing a link straight into the finale. Here the theme is restated, *maestoso* and loud, broken up by little syncopated canons, gradually moving seamlessly into the *dolce cantabile* version which we heard in the Prelude, dying away to a unison G.

L'Homme Armé: Variations for Wind Ensemble

Christopher Marshall

L'Homme Armé was commissioned by Tim and Hilary Reynish in memory of their third son, William. The world premiere was given by the Guildhall Symphonic Wind Ensemble in Jönköping, Sweden, on 2nd July, 2003 as part of the WASBE Conference.

Christopher Marshall writes:

When I decided to write a work based on this ancient tune I had to balance three competing and apparently incompatible intentions. Firstly, given the text of the song and the time I was writing the music – prior to and during the hostilities in Iraq – I wanted it to express some of my feelings towards the institution of war. Secondly, since the melody has been an inspiration over more than five centuries since its composition, I wanted to honour that tradition by

alluding to some of the musical styles and employing some of the techniques of my predecessors. Thirdly, some evidence points to the origin of this tune as a French drinking song, so I wanted the music to have an element of enjoyment and exuberance.

As the music progressed I was surprised at the extent to which the first intention became dominated by the second and third. Only traces of the "war theme" could be detected in the finished work. Examples are the siren-like opening and closing motifs, the rhythms of Te Rauparaha's war chant "Ka mate, Ka ora" (if I live, I die), a "pleading" motif derived from a "waiata tangi" (mourning song), and a brief march and funeral procession. The homage to musical tradition is seen in the form of the whole piece, that most ancient of musical structures, variations on a theme. Within this overall form canons of all possible types and descriptions abound. I quickly came to the conclusion that this L'Homme armé owed much of its popularity with composers to its great contrapuntal potential. As for the "enjoyment theme", elements of dance and popular song from several ages and places infiltrate much of the piece and power its momentum to a vigorous climax.

Gradually I came to see that my three intentions for this piece were not entirely incompatible. In my research to a programme note I came across the following curious quotation with which Pierre de la Rue (1460-1518) concluded one of his two exquisite mass settings on L'Homme armé. *Extrema gaudi luctus occupant* (the extremes of joy can ward off sorrow). Perhaps one antidote to the sorrows of war can be found in the sheer joy of music.

Christopher Marshall is a freelance composer based in Auckland. His music has been commissioned and performed by such groups as the New Zealand Symphony Orchestra, the Verdehr Trio and some of the world's finest choirs and wind ensembles. His choral, and more recently his wind ensemble works are responsible for a growing international reputation. Marshall's music is notable for the importance it attaches to memorable, singable melody. Many influences can be detected, including that of the Maori and other cultures of the South Pacific. He holds a Fellowship in Composition from Trinity College, London (FTCL) and a Master of Music with Honours from Auckland University in New Zealand. He was awarded the Mozart Fellowship at the University of Otago for two years from 1994 and was Fulbright Composer in Residence at the Eastman School in 1996-7. From June 2006 he will be based in Florida, initially as composer in residence at the University of Central Florida in Orlando, with the collaboration of Creative New Zealand.

His first work for wind ensemble was school band piece, Aue, commissioned by a WASBE consortium of 60 bands and ensembles

Resonance

Christopher Marshall

I was honoured when Tim and Hilary Reynish commissioned me to write a second piece in memory of William. This time I wanted to write music of a more contemplative nature as a contrast to **L'homme armé: Variations**. 'Resonance' is divided into two main sections. The first uses several thematic fragments arranged in their own 'orbits'. At each appearance they inter-react with each other and evolve. The second section moves back in time to reveal the whole theme in its original form, a simple hymn-like tune. After three variations, material from both sections combines in a brief coda. This is abstract music; there is no programme. However, prior to and during the composition process, images of nineteenth century New Zealand kept coming to mind.

My great-great grandfather was one of hundreds of English missionaries in the North Island during a period of rapid Maori conversion to Christianity. This was the time of the Maori prophets, their writings revealing a vivid amalgam of Victorian Christianity and Polynesian warrior culture – attempts to make sense of the turmoil and upheaval of colonization.

Mission schools were frequently built in clearings in the dense forest. Contemporary accounts speak of the volume of the native bird song being so intense that lessons often had to be abandoned. These days the exquisite sound of a solitary tui or korimako in the forest is like a pale echo of that time.

I picture my ancestor in a small mission school in the forest and imagine his thoughts drifting from the earnest faces of his students to memories of his own youth back in England.

Dances from Crete (2003) Adam Gorb

Commissioned by Hilary and Timothy Reynish in memory of their third son William (1966-2001). World premiere by the Royal College of Music Wind Orchestra, 14th November 2003, conductor Tim Reynish Syrtos - Tik - Samaria Gorge - Syrtaki

A brief introductory unison statement ushers in a fast moving dance dominated by the first tune that appears in the low wind. The mood is inspired by the myth of the Minotaur, half-beast, half-man, and the wild sacrificial rites which accompanied the sacrifice of seven maidens and seven young men. The second dance, *Tik* is in a teasing 5/8, gradually dying away until a plaintive lone offstage trumpet reminds us of the introduction and leads into *Samaria Gorge*, a ponderous 7/4 evoking the well-known tramp through the dark crevice, ending with a plunge into the Libyan Sea. The link to the finale, *Syrtaki*, is again offstage, but this time erupts into a swaggering final theme, the basis for a very fast plate-smashing dance.

March

Marcel Wengler

A pupil of Henze, the Luxembourg composer Marcel Wengler wrote this work in 1981, and it received its first performance at the Festival of Contemporary Music (Steirischer Herbst) in Austria that year. Marcel Wengler's *Marsch* is the basis for a set of loosely constructed variations with the title *Versuche über einen Marsch. oder die Versuchung* (The Temptation). The march itself is modeled after the Association of Brass Bands March of Franz Schöggel, and begins in the traditional fashion, but, as the work progresses, the composer succumbs more and more to the temptation to make fun of the march idea. He prolongs a bass solo and changes the bass accompanying figure until the rhythm is completely out of phase from normal; the listener can sense that something is amiss, but finds it difficult to identify, due to Wengler's skillful efforts. After his humorous diversions in the trio, Wengler returns to the opening theme and transitions to a classical finish. Luxembourg-born composer Marcel Wengler (1946 -) studied at the Conservatoire Royal de Musique in Brussels and was assistant for many years to Hans Werner Henze in the Musikhochschule in Cologne. Wengler has written over eighty works including symphonies, concertos, works for the stage, film, chamber groups, and the ballet.

ITHACA COLLEGE WIND ENSEMBLE

Andrew Krus, graduate conductor

Timothy Reynish, conductor

Piccolo

Melissa Bravo

Flute

Jacquie Christen

Mary Parsnick *

Oboe

Monica Eason

Emily Mure

Christopher Neske *

E♭ Clarinet

Lauren Del Re

B♭ Clarinet

Kaitlyn Alcorn

Will Cicola *

Meggan Frost

Amanda Jenne

Amanda Kellogg

Anne Woodard

Bass Clarinet

Kelly Bochynski

Bassoon

Katie Barker *

Jessica Tortorici

Jeff Ward

Alto Saxophone

Heidi Bellinger

Allison Dromgold *

Tenor Saxophone

Deanna Loertscher

Baritone Saxophone

Andrew Lawrence

Trumpet

Bridget Colgan

Gregory Harris

Lindsey Jessick *

Calvin Rice

Omar Williams

Tim Winfield

Horn

Gina Zurlo

Chelsey Hamm

Charlie Kilgore *

Jenna Troiano

Rose Valby *

Trombone

Megan Boutin *

Alan Danahy

D. Phillip Truex

Euphonium

Phil Giampietro *

Mike Vecchio

Tuba

Jessica Mower *

Susan Wheatley

String Bass

Justin Wixson

Timpani

Valerie Vassar

Percussion

Matt Donello *

Jennie Herreid

Vincent Malafronte

Evan Peltier

Greg Sutliff

Piano

Joshua Horsch

Graduate Conductor

Dominic Hartjes

Andrew Krus

* Denotes section leader