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Graduate Conducting Recital: Andrew Krus, conductor

Andrew Krus

Ithaca College Wind Ensemble

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ITHACA COLLEGE

SCHOOL OF MUSIC

GRADUATE RECITAL

ITHACA COLLEGE WIND ENSEMBLE

Andrew W. Krus, graduate conductor
Stephen G. Peterson, director

Ford Hall
Thursday, March 30, 2006
8:15 p.m.

ITHACA

PROGRAM

Adagio para Orquestra instrumentos
de Viento (1966) Joaquin Rodrigo
(1901-1999)

Aubade: Concerto pour piano et 18 instruments Francis Poulenc
(1899-1963)

Lento é Pesante

Molto Animato

Récitatif: Les compagnes de Diane

Rodeau: Diane et compagnes

Piu Mosso: Entrée de Diane

Presto: Toilette de Diane

Récitatif: Introduction á la Variation de Diane

Andante con moto: Variation de Diane

Allegro Feroce: Désespoir de Diane

Conclusion: Adieux et départ de Diane

Joshua Horsch, piano

INTERMISSION

Children's Overture (1964) Eugène Bozza
(1905-1991)

La Vallée des Cloches (1904/05) Maurice Ravel
(1875-1937)
arr. Hunsberger

El Salón Mexico (1936) Aaron Copland
(1900-1990)
arr. Hindsley

Graduate Recital presented in partial fulfillment for the degree
Master of Music in Conducting.

Andrew Krus is from the studio of Stephen G. Peterson.

PROGRAM NOTES

Joaquin Rodrigo lost his eyesight at the age of three due to an epidemic of diphtheria; he overcame his handicap to become one of the best known Spanish composers of his generation. Rodrigo began his education at an early age, taking lessons with several teachers including Antich, in Valencia. In 1927 he entered the *School Cantorum* in Paris for five years of study with Paul Dukas. During this period he also received encouragement and help from Manuel de Falla and pianist Ricardo Vines. Rodrigo created a definitively Spanish style best represented in his two guitar concertos: *Concerto de Arranjuez* and *Fantasia par un Gentilhomme*.

The *Adagio para Orquesta de Instrumentos de Viento* was composed in 1962 on commission by Robert Boudreau and the American Wind Symphony. There are five contrasting sections embedded in a three-part design with the rhythmic allegro material focused in the central section. This is the only original wind band work written by Rodrigo; however, there is a beautiful orchestral transcription by the composer of *Per la flor Illiri Blau*.

Francis Poulenc was a Parisian by birth and always preferred the city to the country. He was called to military service twice, the first time beginning January 1918, during which Poulenc served a ten-day sentence in military prison for overstaying a leave in Paris. (Ivry 1996) Poulenc was gay, openly so from his first serious relationship, that with painter Richard Chanlaire to whom he dedicated his *Concert champêtre*: "You have changed my life, you are the sunshine of my thirty years, a reason for living and working." (Ivry 1996) He also once said, "You know that I am as sincere in my faith, without any messianic screaming, as I am in my Parisian sexuality." (Aldrich 2004) However, Poulenc also had a number of relationships with women, one of which led to his becoming the father of a daughter, Marie-Ange.

Poulenc was profoundly affected by the death of friends. First came the death of the young woman he had hoped to make his wife, Raymonde Linossier, the soul-mate of his early years. Then, in 1923 he was "unable to do anything" for two days after the death from typhoid fever of his twenty. He was profoundly affected by the death of painter Christian Bérard, who was decapitated in a car accident in the early 30's. This loss, coupled with a pilgrimage to the Black Madonna of Rocamadour, led him to rediscover his profound Catholic faith, which was to inspire him for the rest of his life.

Critic Claude Rostand, in a July 1950 *Paris-Presse* article, described Poulenc as "half bad boy, half monk" [*le moine et le voyou*], a tag that was to be attached to his name throughout his career. He was a bridge enthusiast, a dog lover, a hypochondriac, and suffered from low self esteem. At one point he was addicted to barbiturates. (Ivry 1996) Francis Poulenc died of heart failure in Paris on January 30, 1963 and was interred in *Cimetière Père Lachaise*, Paris.

The size of Poulenc's ensemble in *Aubade*, the second of his five concerti for keyboard instruments, was dictated by the work's commission. Eighteen musicians were placed at his disposal when the *Vicomte and Vicomtesse de Noailles* requested a work to be performed at a private Parisian gala. "I had the idea," Poulenc later said, "of composing a choreographic concerto, showing off a dancer and a pianist at the same time." (Concerto performances were also sanctioned by the composer, who recorded the work.)

Aubade is literally a morning song or serenade at dawn which was written "in a state of melancholy and despair," when Poulenc felt that "dawn was the time when my anguish reached its height, for it meant that one had to live through another horrible day." To reflect this, Poulenc based the work, set at dawn in a forest clearing, on the tale of the goddess Diana and her condemnation to eternal chastity. The call in the opening presents the principal motive which is revisited throughout the course of the work. The conflict between the minor and major third scale degrees is exploited in various ways and lends a mourning to even the most tuneful of the movements. Throughout the work the piano serves both as a member of the ensemble and a

soloist, which creates a blissful ambiance somewhere between a concerto and a chamber music suite.

Eugène Bozza was a brilliant student at the Paris Conservatoire, winning First Prizes for the violin (1924), conducting (1930), composition (1934), as well as the Grand Prix de Rome. He conducted the orchestra of the Opéra-Comique until 1948; he then became Head of the Conservatoire in Valenciennes. His works include several operas, ballets, large-scale symphonic and choral works; but his worldwide reputation is derived mainly from his many chamber works which were written for various instrumental formations with a preference for wind instruments.

Like Rodrigo's Adagio, Bozza's Children's Overture was commissioned by Robert Boudreau for an expanded orchestral wind section without saxophones. The scoring is nimble and well suited to the concept of the work. First performed in 1964, the Children's Overture utilizes several French nursery and folk tunes. They are introduced, combined, and at times set in extremely dissonant context; all of which lend a playful and irreverent mood to the piece. The central slow section allows a moment of repose and reflection, only to be interrupted by a nagging tune in the upper winds. Finally, a drunken waltz suitable for a circus band provides a segue into the coda.

Maurice Ravel composed a five-movement suite for piano in 1905 which he dedicated to various members of a young artist gathering called the Apaches. The fifth movement, *La Vallée des cloches*, was dedicated to Paul DeLage, who incidentally became his first pupil. In describing the work to his companions he stated that he was attempting to compose a work which would provide a sense of improvisation (an effort Debussy was undertaking at the same time). The opening and closing measures of the work indeed provide a sense of timeless floating while actually written in a formal rhythmic structure.

"In the fall of 1992," **Aaron Copland** recalled, "I made my first visit to Mexico. For a couple of months I lived in a village where there were no tourists and somehow I think I managed to get the 'feel' of the country." *El Salón Mexico* was written in 1933/4 and orchestrated in 1936. It was the first of Copland's 'popular' works in his own words is a "light, bouncy piece, after my own fashion, based on popular Mexican themes, with the idea of evoking a Mexican atmosphere." The work was inspired by a visit to Mexican tourist venue in which the main attraction was the traditional music and live dancing.

Of special interest is the distinctive combination of duple and triple beats which are used throughout the piece. Centrally located in the exposition and recapitulation is a transcription of a Mexican dance tune in which the male and female dancers stomp on the stage and take a dramatic pose, gazing over their shoulders at one another. While this is traditionally done without a strict sense of time, Copland attempted to represent it with standard metric notation giving the bass drum the role of the stomp. The lean, bright orchestral scoring is purposeful and captures the "harsh, flavorsome, screechy and potentially violent" music that Copland heard in Mexico.

Notes by Krus and adapted from Ivry, Boriskin, Reynish, Hunsberger, and Ramey.

ITHACA COLLEGE WIND ENSEMBLE

Andrew Krus, graduate conductor

Stephen Peterson, director

Piccolo

Melissa Bravo

Flute

Jacque 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

Gian Zurlo

Chelsey Hamm

Carlie Kilgore *

Jenna Troiano

Rose Valby *

Trombone

Megan Boutin *

Alan Danahy

D. Phillip Truex

Euphonium

Phil Giampietro *

Mike Vecchio

Tuba

Jessica Mower *

Susan Wheatley

Violin

Josh Modney

Elizabeth Stein

Cello

Alana Chown

Diana Geiger

String Bass

Justin Wixson

Patrick O'Connell

Timpani

Valerie Vassar

Percussion

Matt Donello *

Jennie Herreid

Vincent Malafronte

Evan Peltier

Greg Sutliff

Piano

Joshua Horsch

Graduate Conductor

Dominic Hartjes

* Denotes section leader