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Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Lawrence Dale Harper

Read Gainsford

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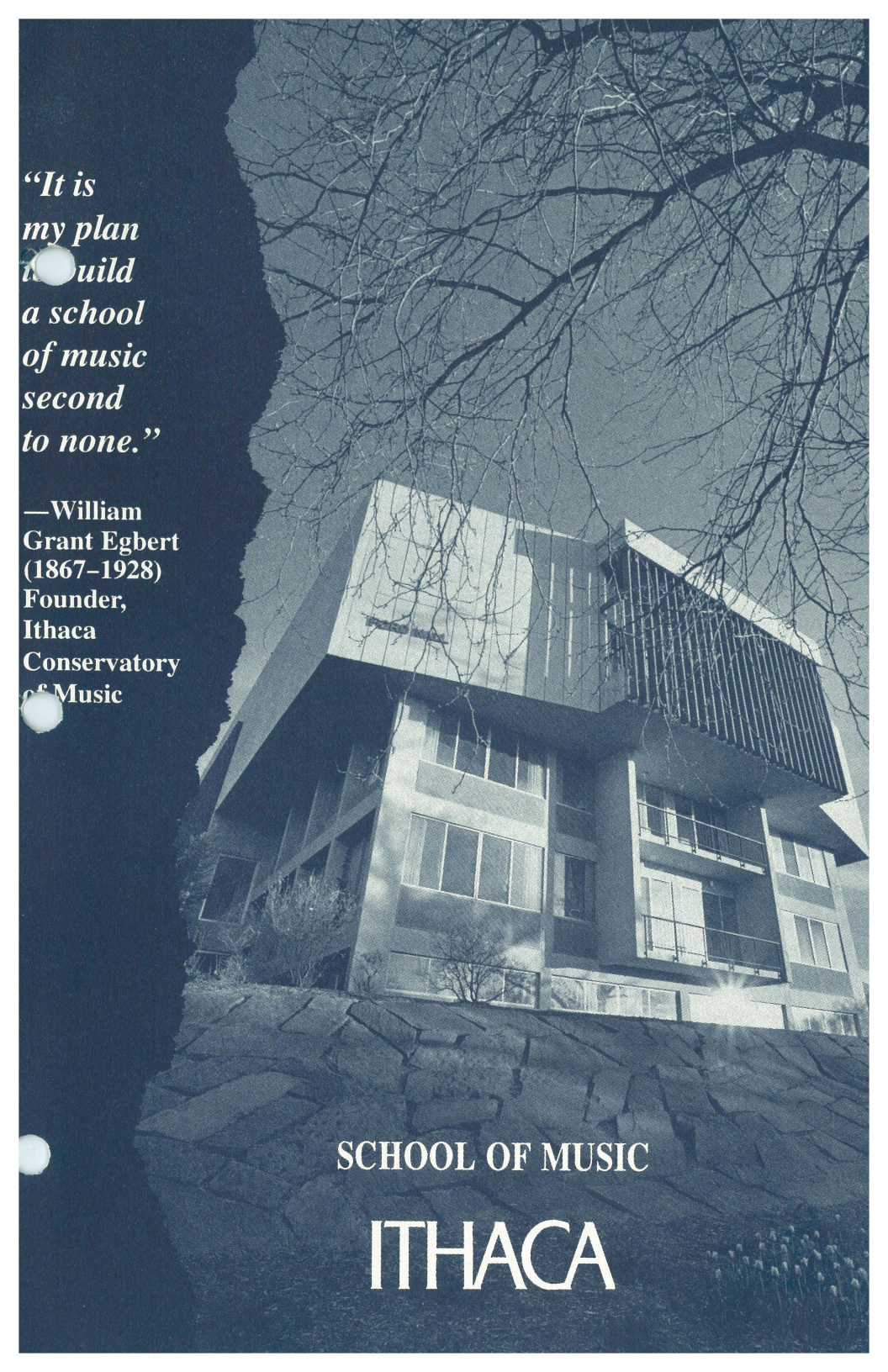
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*“It is
my plan
to build
a school
of music
second
to none.”*

—William
Grant Egbert
(1867–1928)
Founder,
Ithaca
Conservatory
of Music

SCHOOL OF MUSIC

ITHACA

ITHACA COLLEGE WIND ENSEMBLE
Lawrence Dale Harper, conductor
Read Gainsford, piano

Paean (1986)

Jacob Druckman
(1928-1996)

Concerto for Piano and Wind Instruments (1924, rev. 1950)

Igor Stravinsky
(1882-1971)

Read Gainsford, piano

- I. *Largo—Allegro*
- II. *Largo*
- III. *Allegro*

Ballad (1946)

Morton Gould
(1913-1996)

INTERMISSION

A Child's Garden of Dreams (1981)

David Maslanka
(b. 1943)

- I. There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.
- II. A drunken woman falls into the water and comes out renewed and sober.
- III. A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.
- IV. A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.
- V. An ascent into heaven where pagan dances are being celebrated; and a descent into hell, where angels are doing good deeds.

Ford Hall Auditorium
Sunday, February 22, 1998
3:00 p.m.

PROGRAM NOTES

Paean was commissioned for the Texas Sesquicentennial by the Houston Symphony Orchestra and is dedicated to Aaron Copland, one of Druckman's teachers. The work is a fanfare for winds and percussion consisting of changing meters, quartal harmonies, driving rhythms and angular melodies reminiscent of Copland. It received its premiere performance by the Houston Symphony in 1987.

Jacob Druckman was born in Philadelphia in 1928. He attended the Juilliard School of Music where he studied with Vincent Persichetti and Peter Mennin. In 1957 Druckman joined the faculty at Juilliard and remained there for fifteen years. He was twice awarded a Guggenheim Fellowship, and in 1972 received the Pulitzer Prize for *Windows*, his first work for large orchestra. In 1976, he was appointed Professor of Composition, Director of the Electronic Music Studio, and chairman of the Composition Department at the Yale School of Music. From 1982-86 Druckman served as composer in residence with the New York Philharmonic.

The *Concerto for Piano and Wind Instruments*, written little more than a decade after the composer's *Rite of Spring*, can be characterized as a prime example of Stravinsky's neo-classic period. In this newfound style he attempted to borrow forms and elements of the Baroque and Classic periods of music. For example, the concerto begins with a somber introduction of ubiquitous dotted rhythms that return in the coda in the manner of a French overture. Stravinsky wrote in his *Conversations* of 1959: "Dotted rhythms are characteristic eighteenth-century rhythms. My uses of them in these and other works of that period, such as the introduction to my Piano Concerto, are conscious stylistic references. I attempted to build a new music on eighteenth-century classicism using the constructive principles of that classicism . . . and even evoking it stylistically by such means as dotted rhythms."

Two prior neo-classic wind orchestra pieces of Stravinsky's, the *Octet* (1923) and *Symphonies of Wind Instruments* (1920), have both entered the standard repertoire, and reflect the composer's preference for the tonal clarity and precision of winds in this period of his career. He wrote that the "unhealthy greed for orchestral opulence today, has corrupted the judgment of the public, and they, being impressed by the immediate effect of tone color, can no longer solve the problem of whether this is intrinsic in the music or simply padding." For him, the play of volumes between instruments and a strict use of counterpoint constituted the "meaning" of the music, and the winds were the ideal vehicles by which to carry that message.

The second movement, in a large 5-part form, features two solo cadenzas with impressive flourishes that are at once reminiscent of the Baroque while resembling modern jazz improvisation. In the third movement, extended improvisatory passages and jazz syncopations are countered by thematic references to the first movement: the coda brings back the dotted rhythms of the

introduction, and at the very end the toccata figuration of the *Allegro* spurs the concerto to a brisk conclusion.

Ballad was given its world premiere performance in 1946 by the well-known Goldman Band. The work was Gould's second original work for winds, the first being *Fanfare for Freedom*, commissioned by the Cincinnati Symphony. Thomas Stone has written concerning Gould's style:

The most important tradition, the thread which runs through virtually all of Gould's output, is Americana, the musical themes and traditions found in American folk music. Just as many other American composers were able to build an American musical language with lessons and materials learned and acquired in Europe, so too Gould forged his own brand of the American sound, based on the traditions of the European masters but filtered through the American ear and flavored with the sounds of his native land.

The *Ballad* borrows the style and emotional tone of the African-American spiritual for the slow sections, and the up-tempo jazz rhythms that were sweeping the country in the 1940s for its middle section. Cast in the rather unusual *slow-fast-slow* format, the piece reflects Gould's desire to create a unique, expressive statement for winds and percussion that would be playable by amateurs, yet subtle and demanding enough to challenge accomplished professionals.

A Child's Garden of Dreams has become accepted within the quarter-century of its existence as one of the most respected and moving classics ever written for massed winds and percussion. It was commissioned by John and Marietta Paynter for the Northwestern University Symphonic Wind Ensemble and given its world premiere by that ensemble in 1982. Although an original work in every sense, the composition does borrow material from two well-known tunes: "Black is the Color of My True Love's Hair" and "As Time Goes By."

At the time of composing this masterwork, Maslanka was inspired by a peculiar story that appeared in the writings of Carl Jung. In his book, *Man and His Symbols*, Jung tells the case history of a young girl's dreams that preceded her untimely death by only a few months. Although the piece grows out of Maslanka's meditations on these dreams—five of which he chose for inclusion in this piece—he has stated that the music does not necessarily seek to describe or depict the dreams in any kind of literal sense. Rather, they are meant as a guide to the general mood for each movement and as a point of communion between the unconscious of the listener and the music. Carl Jung wrote:

A very important case came to me from a man who was himself a psychiatrist. One day he brought me a handwritten booklet he had received as a Christmas present from his 10-year-old daughter. It contained a whole series of dreams his daughter had had when she was eight. They made up the weirdest series of dreams I have ever seen, and I could well understand why her father was more than just puzzled by

them. Though childlike, they were uncanny, and they contained images that were wholly incomprehensible to the father . . . each dream begins with the words of the old fairy tale: "Once upon a time . . ." By these words the little dreamer suggests that she feels as if each dream were a sort of fairy tale, which she wants to tell her father as a Christmas present. The father tried to explain the dreams in terms of their context. But he could not do so, for there seemed to be no personal associations to them. . . . The little girl died of an infectious disease about a year after that Christmas. . . . The dreams were a preparation for death, expressed through short stories, like the tales told at primitive initiations. . . . When I first read her dreams, I had the uncanny feeling that they suggested impending disaster. One would expect to find such images in an aging person who looks back upon life, rather than to be given them by a child. Their atmosphere recalls the old Roman saying, "Life is a short dream," rather than the joy and exuberance of its springtime. Experience shows that the unknown approach of death casts an "adumbratio" (an anticipatory shadow) over the life and dreams of the victim.

Read Gainsford is professor of piano at Ithaca College. Born in New Zealand, Gainsford was offered scholarships to pursue studies in languages, but chose instead to begin full-time music study at the Auckland University School of Music. He studied there with New Zealand's top piano teachers, Janetta McStay and Bryan Sayer. While a student there he won all the main prizes available within New Zealand, including the National Concerto Competition and the 1984 Television New Zealand Young Musician of the Year.

With the aid of a grant from the Woolf Fisher Trust he moved to London in 1985, and entered into private study with Brigitte Wild, a protégée of Claudio Arrau. He then won a place at the Guildhall School of Music and Drama, where he studied with Joan Havill, graduating with the prestigious Concert Recital Diploma (*Premier Prix*).

Read Gainsford has also performed in concert in the United States, throughout the United Kingdom, Europe, Australia and New Zealand. He has made successful debut recitals at the Wigmore Hall (London) and Carnegie Hall's Weill Recital Hall, as well as performing in many other venues, including the Queen Elizabeth Hall, the Barbican Centre, Fairfield Halls, the Bath Georgian Festival, St-Martin-in-the-Fields, and Birmingham Town Hall. He has recorded for the *Amoris* label, and broadcast on BBC's Radio Three, Radio New Zealand's Concert Programme and on national television in New Zealand, the United Kingdom and Yugoslavia.

Read Gainsford moved to the United States in 1992 and entered the doctoral program at Indiana University, where he worked with Karen Shaw and Leonard Hokanson. Since living in the United States he has been guest artist and clinician for the AMTNA, as well as giving recitals, concerto appearances and master classes. He is an active collaborative musician, having worked with Jacques Zoon, Roberto Diaz, Eddie van Oosthuysen, Luis Rossi and William Vermuelen, among others. His performance at the 1993 Van Cliburn

Competition was described in the press as “one of the few all-round performances.” He also received first prize in New York’s East and West Artists competition in 1994. He participated in the 1996 Gilmore Keyboard Festival, the Music Festival of the Hamptons, and is a member of the Garth Newel Chamber Players. In August of 1997, Gainsford was appointed to the faculty of Ithaca College

Lawrence Dale Harper is visiting professor of music and conductor of the Wind Ensemble at Ithaca College. He is currently on leave from his post as Director of Bands at Carroll College in Waukesha, Wisconsin, where he is also the conductor and music director of the Waukesha Area Symphonic Band. In addition, he is the founder and artistic director of the Wisconsin Wind Orchestra, one of a handful of professional-level community wind ensembles in the country. He has brought these ensembles to local and regional prominence through innovative programming, CD releases, performances at major concert halls, and appearances at professional conferences.

He holds the Doctor of Musical Arts degree in wind conducting from Michigan State University in East Lansing and has done post-graduate study in conducting at the University of Northern Colorado. He also earned a Master of Science degree in music education from the University of Illinois at Champaign/Urbana and a Bachelor of Arts degree in music from California State University, Northridge.

An accomplished hornist, Dr. Harper has played principal horn in the first of five bands at the University of Illinois and has appeared as a guest soloist in the Krannert Center for the Performing Arts on the Urbana campus. He performed with the Milwaukee Chamber Winds on their European concert tour, the Festival City Symphony and Racine Symphony of Wisconsin, and taught for the past two years at the University of Wisconsin Indianhead Arts and Education Center.

Dr. Harper is an active member of the College Band Directors National Association. His national reputation has led to appearances as guest conductor at the organization’s regional and national conventions, and he served for five years as the Wisconsin State Chairman of the Association. Harper has served as a clinician and guest conductor throughout the United States, as well as in Central America, Europe, and Israel.

ITHACA COLLEGE WIND ENSEMBLE

Lawrence Dale Harper, conductor

Flute/Piccolo

Kristin Bacchiocchi
Kelly Jepson
Liven O'Leary
Sarah Paysnick
Yuko Yamamoto

Oboe

Leanna Munce
Joanne Nelson
Lauren Urban

E♭ Clarinet

Natalie Noyes

B♭ Clarinet

Adam Berkowitz
Karen Brown
Peggy Ho
Crescent Lonquist
Tracey Snyder
Tiffany Twitchell

Bass Clarinet

Rebecca Weissman

Contrabass Clarinet

Peter Norman

Bassoon

Katy Frary
Mark Hekman
Suzanne Snyder
Kelly Ward

Contra-Bassoon

Suzanne Snyder

Alto Saxophone

Jeffrey Saunders
John Wagner

Tenor Saxophone

Stephen Katsaounis

Baritone Saxophone

Michael Walls

Horn

Heather Bowen
Katie Mason
Kevin O'Connor
Michael Plum

Trumpet

Aaron Brown
Jennifer Dearden
Emily Kluga
Alex Meixner
Mathew Oram
Amanda Whitten

Trombone

Eric Davidson
Kate Donnelly
James Peer

Euphonium

Matthew Borek
David Seibert

Tuba

Andrew Tobin
Matthew Wilson

Personnel are listed in alphabetical order to emphasize each player's contribution to the ensemble.

String Bass

Kristin Latini
Andrew Scheef
Michael Ward

Timpani

Emily Lemmerman

Percussion

David Boisvert
Brian Hibbard
David Mayotte
Daniel Meunier
Philip Patti

Piano

Elizabeth Johnson

Organ

Michael Lippert

Harp

Rachel Ferris†

† guest performer