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## Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Stephen G. Peterson

Tiffany Engle

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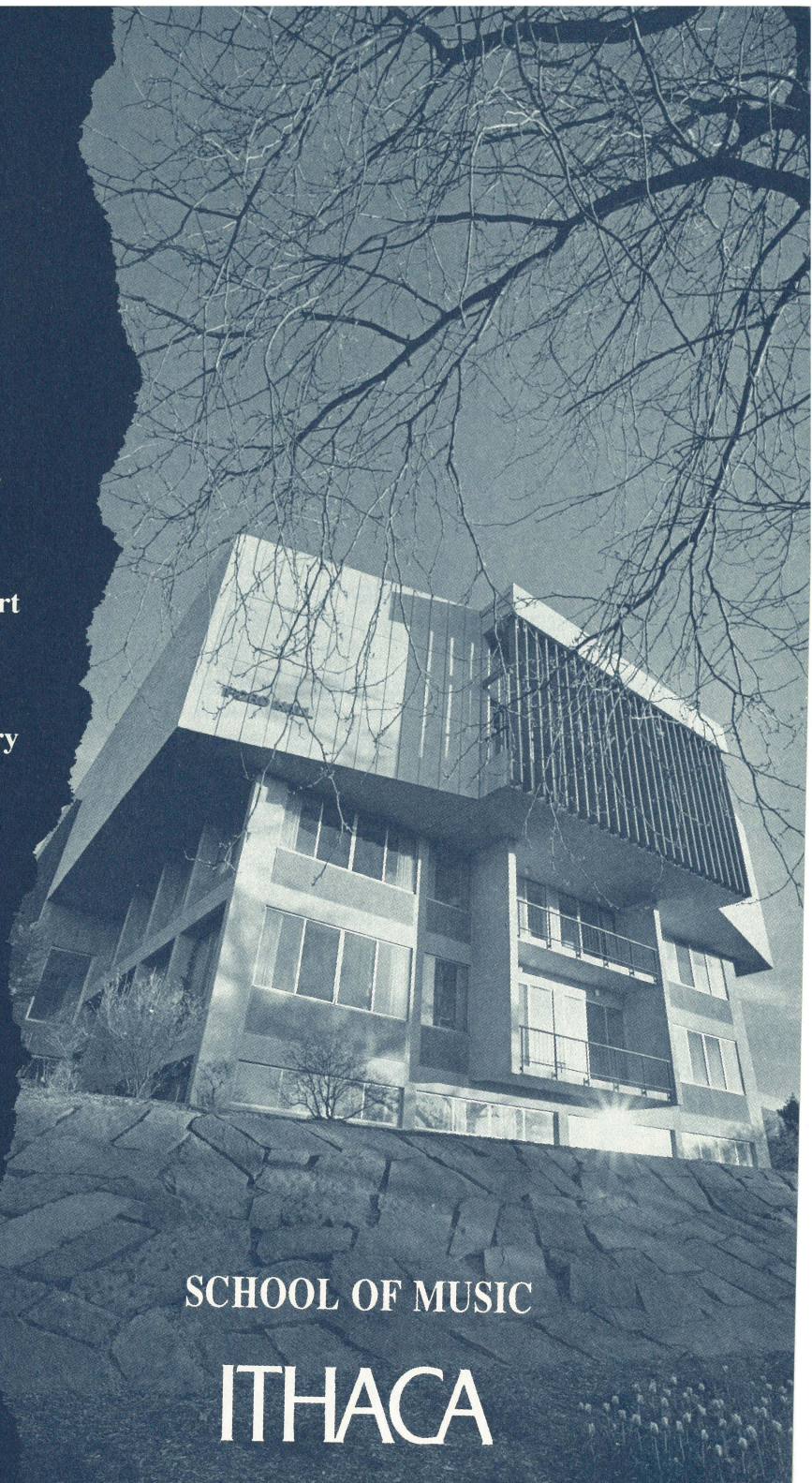
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*"It is  
my plan  
to build  
a school  
of music  
second  
to none."*

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



SCHOOL OF MUSIC

ITHACA

ITHACA COLLEGE WIND ENSEMBLE

Stephen G. Peterson, conductor

Tiffany Engle, graduate conductor

La Procession du Rocio (1913)

Joaquin Turina  
(1882-1949)

I. *Triana en fete*

II. *La Procession*

Tiffany Engle, graduate conductor

Concerto for Four Solo Percussion  
and Wind Ensemble (1995)

William Kraft  
(b. 1923)

I. *Recitavo Quasi Senza Misura, Largo e Rubato*

II. *Allegro con brio*

III. *Cadenza e Variazioni*

Gina Alduino, Stephen Ballard, Jenny Higgins  
and Eric Smith, percussion

Shakata: Singing the World into Existence (1993)

Dana Wilson  
(b. 1943)

INTERMISSION

Symphony No. 4 (1994)

David Maslanka  
(b. 1943)

Ford Hall  
Sunday April 16, 2000  
3:00 p.m.

## PROGRAM NOTES

### La Procession du Rocío

Joaquín Turina

Joaquín Turina was born in Seville, Spain on December 9, 1882. As a young boy, he was attached to his toy accordion, and enjoyed music as his favorite school subject. Despite his family's wishes to study medicine, Turina went on to pursue music for the remainder of his life.

Early on, Turina studied piano with Enrique Rodríguez and harmony with García Torres. His success as a pianist and composer resulted in travel to Madrid. There he studied at the Madrid Conservatory before moving to Paris in 1905. Turina later graduated from the Schola Cantorum in 1913, where he studied piano with Moritz Moszkowski and composition with Vincent d'Indy. Turina soon returned to his homeland where he conducted for the Ballet Russes and served as choirmaster of the Teatro Real until 1925. In 1930, Turina was appointed professor of composition at the Madrid Conservatory. He was a member of the San Fernando Academy, as well as founder of the general music commission of the Ministry of Education. As one of Spain's leading composers, Turina also received numerous honors, including those at the Madrid Athenaeum, a national tribute, and the Grand Cross of Alfonso the Wise.

At the urging of his good friend, Isaac Albéniz, Turina looked to Spanish folk music for inspiration. Using folk styles of his native land along with romantic and impressionistic elements, Turina composed symphonic works, opera, chamber music, and piano pieces. Other symphonic pieces that have been transcribed for band include: *Danzas Fantásticas Exaltation No. 1, Fiesta Mora, Five Miniatures*, and *Three Fantastic Dances*. Turina died in Madrid on January 14, 1949.

Written in 1913 for orchestra, *La Procession du Rocío*, is among Joaquín Turina's best-known works. It received its premiere in Madrid by the Madrid Symphony Orchestra, with Arbos conducting. The piece is a symphonic poem composed in two contrasting sections. The first, entitled "Triana en fête," begins with a buoyant *Allegro vivo* with energetic rhythms and interesting melodies. An expanded restatement of the *Allegro vivo* and opening theme flows without pause into the second section, "La Procession." The momentum winds down into a highly-ornamented, expressive flute melody with drum accompaniment. This is followed by a solemn chorale passed throughout the ensemble, leading to a glorious climax embellished by celebratory trumpets and chimes. The *Allegro vivo* returns for a final

statement before fading into a tranquil coda. The piece is punctuated by a tutti crescendo into the final chord.

The published orchestral score includes the following description by Turina: "Every year in Seville, during the month of June, there takes place in a section of the city known as Triana, a festival called the *Procession of the Dew* in which the best families participate. They make their entry in their coaches following an image of the Virgin Mary on a golden cart drawn by oxen and accompanied by music. The people dance the *soleare* and the *sequidilla*. A drunkard sets off firecrackers, adding to the confusion. At the sound of the flutes and drums which announce the procession, all dancing ceases. A religious theme is heard and breaks forth mingling with the pealing of the church bells and the strains of the Royal March. The procession passes and as it recedes, the festivities resume, but at length they fade away."

### **Concerto for Four Solo Percussion and Wind Ensemble William Kraft**

Born in 1923, William Kraft has had a long and active career as composer, conductor, percussionist, and teacher. He was a member of the Los Angeles Philharmonic Orchestra for 26 years; eight as percussionist, and 18 as principal timpanist. Kraft has served as composer-in-residence and assistant conductor for the same ensemble. Currently, Kraft is the chairperson of the composition department at the University of California, Santa Barbara.

Kraft has obtained numerous commissions and fellowships, including two Ford Foundation commissions, two Guggenheim Fellowships, and a fellowship for the Huntington Hartford Foundation and the National Endowment for the Arts. He has also received two Kennedy Center Freidheim Awards, as well as the American Academy and Institute of Arts and Letters Music Award. Many of Kraft's compositions have been performed by orchestras in the United States, Europe, Japan, Korea, China, Israel, Australia, and the former Soviet Union.

The *Concerto for Four Solo Percussion and Wind Ensemble* was written in 1964 and premiered March 10, 1966 by Zuben Mehta and the Los Angeles Philharmonic. Since wind instruments, especially brass, played a significant role in its original orchestral version, a transcription for wind ensemble was a natural result. The band arrangement was completed by the composer himself and published in 1995. Kraft has these comments on the piece: "The structure is a conventional three-movement concerto form, differing in that the first movement is slow and the second fast. The first movement features expressive solos by glockenspiel, vibraphone, graduated drums, and timpani against a

light accompaniment in the ensemble. This is a way of saying 'percussion can be beautiful.'"

The second movement rides on a jazz-like ostinato stemming from the way Count Basie's drummer Jo Jones would reverse the hi-hat rhythm. The middle section for percussion alone was written first to guarantee an idiomatic character. Then pitches were set to the rhythms thus creating the first section.

The third movement, "cadenza e Variazioni", opens with a brief dialogue between timpani and tuba, after which the timpani plays the cadenza which sets off the twelve variations that follow. The variations are set in pairs wherein each states the variation and then in the succeeding variation the percussion responds."

**Jenny Higgins** is a sophomore music education major who studies with Gordon Stout and Robert Bridge. While attending high school in Pittsford, New York, she received first place in the Ithaca College High School Solo Competition. She also played in the Conference All-State Symphonic Band under the direction of Anthony Maiello.

**Gina Alduino**, from Conklin, New York, is currently a sophomore at Ithaca College. She is studying with Gordon Stout and Robert Bridge while pursuing a music education/performance degree. Last summer, Gina was given the opportunity to study with the world-renown marimbist, Leigh Howard Stevens, in Ocean Grove, New Jersey, where she studied various aspects of four-mallet technique and musicianship.

**Stephen Ballard** is a music education and music performance double major at Ithaca College. He is a percussionist in the studio of Gordon Stout in his junior year. Ballard attended W. T. Woodson High School in Fairfax, Virginia and plans to return there upon completion of post graduate studies to teach high school band. He recently won the timpani position in the Santa Clara Vanguard Drum and Bugle Corps for their 2000 summer competitive tour.

**Eric Smith** is a music performance major from the studio of Robert Bridge. Now in his junior year, he has performed with numerous ensembles at Ithaca College. In addition, he has performed with chamber groups in conjunction with the Binghamton Symphony and the Cayuga Chamber Orchestra. A native of Morrison, Illinois, Eric plans to return to the Chicago area after finishing his studies at Ithaca College to pursue a career as a performing musician.

Dana Wilson, born in Lakewood, Ohio in 1946, is an active composer, jazz pianist, clinician, and conductor. He obtained his doctorate from the Eastman School of Music, and studied composition with Samuel Adler and Charles Whittenberg. Wilson is professor of music at Ithaca College, where he teaches theory, composition, and jazz. He is currently Charles A. Dana Professor of Music. Wilson is co-author of *Contemporary Choral Arranging*, and has written other articles on a variety of musical subjects.

Wilson has received numerous awards and recognitions, including the 1998 International Trumpet Guild First Prize and the Sudler International Wind Band Composition Competition Prize. He also received the American Bandmasters Association Ostwald Award for *Piece of Mind*. Wilson has been a Fellow at Yaddo (the artist's retreat in Sarasota Springs, New York), a Wye Fellow at the Aspen Institute, and a Fellow at the Society for Humanities at Cornell University. He has received several grants from, among others, the National Endowment for the Arts, New York Foundation for the Arts, New England Foundation for the Arts, Inc. New York State Council on the Arts, Arts Midwest, and Meet the Composer, Inc.

Wilson's music has been performed throughout the United States, Europe, and East Asia. He has composed for various idioms and has made substantial contributions to the band literature. Important wind compositions include *Piece of Mind*, *Dance of the New World*, *Winds on the Steppes*, and *Celebration Fanfare*.

Dedicated to Jerry Junkin and the University of Texas Wind Ensemble, *Shakata: Singing the World into Existence* was composed in 1993. This piece contains characteristics typical of Wilson: rhythmic vitality and drive with extended use of percussion in a jazz-influenced style.

On an October 3, 1989 concert at Ithaca College, Wilson explained how the title *Shakata*, conveys the ritualistic nature of the piece. Wilson went on to further comment about the work:

"The Australian Aboriginals believe that the countryside did not exist until the ancestors sang it, and that still, to be perceived, it must be conjured by descendants following ancestral songlines. In the West, we also speak of such things as "exorcising evil" and "bringing out the good in each one of us." *Shakata: Singing the World into Existence* is a sort of collective ritual whereby the ensemble conjures up—from the earth, from within. The term "shakata" has no literal significance, thereby

perhaps allowing it to become a translingual (or pre-lingual) intonement."

The following is a poem by Linda Loomis depicting the creation myth of such tribal people:

### Creation Myth

Sing me up from the earth  
where I've listened in Clay for the song  
that would lift me and loosen my bonds.  
Sing me up! Shatter rocks; scatter dust;  
draw me out. Oh, create me! Create me.

Only you have the power, Shakata, Shakata!  
Only you have the power to create me.

Drum me forth from the trees  
with a piercing tattoo. With a beat  
pull me straight through the bark; lure me down  
from the leaves; send the wind; drive the rain.  
Drum me forth! Oh, create me! Create me.

Only you have the power, Shakata! Shakata!  
Only you have the power to create me.

Come and conjure me out  
of the rivers and seas. With the force  
of your magic, put blood in my veins.  
Source of life, primal drop, fill me up  
with your spell. Oh, create me! Create me.

Only you have the power, Shakata, Shakata!  
Only you have the power to create me.

Pull me down from the hills  
that are distant and dark. Give me strength  
with your rapture and life with your song.  
Roll me over the valley and dust me with dawn.  
Hold me close. Oh, create me! Create me.

Only you have the power, Shakata, Shakata!  
Only you have the power to create me.

Lift me out of the skies  
with your transforming power. Fill my lungs  
with your breath, give me spirit to soar.  
Give me wings; lift me up; let me fly;



Sing me life. Oh, create me! Create me.  
Sing me up from the earth;  
drum me forth from the trees.  
Come and conjure me out  
of the rivers and seas.  
Pull me down from the hills.  
Lift me out of the skies.  
Sing me love. Sing me life.  
Only you, Shakata!  
have the power, Shakata!  
Shakata! Shakata!  
to create  
    Sha --  
        ka --  
            ta --  
me

#### Symphony No. 4

David Maslanka

David Maslanka was born in New Bedford, Massachusetts in 1943. He has earned degrees from the Oberlin College Conservatory and Michigan State University, studying with Joseph Wood and H. Owen Reed, respectively. Maslanka also spent a year studying at the Mozarteum in Salzburg, Austria.

Maslanka has served on the faculties of various institutions in the United States, including the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough College of the City University of New York. He has received numerous commissions and fellowships from ASCAP, the North American Saxophone Alliance, the New York State Council on the Arts, the American Music Center, Inc., the MacDowell Colony, and the National Endowment for the Arts. Maslanka's music has been performed by ensembles and soloists throughout the United States, Canada, Japan, Australia, and Europe.

His compositions are characterized by heart-felt lyricism, rhythmic drive, and musical sonority. The warmth and spiritual quality of his music are especially evident in his many works for wind band. Most of his pieces have become standards in the repertoire, including *A Child's Garden of Dreams*, *Prelude on a Georgian Tune*, *Rollo Takes a Walk*, *In Memoriam*, *Symphony No. 2*, *Symphony No. 3*, and *Golden Light*. Written in 1994, *Symphony No. 4* was commissioned by and dedicated to the University of Texas at Austin Wind Ensemble, the Stephen F. Austin State University Bands, and the Michigan State University

Bands. This major work, in one movement, represents the heart of Maslanka's music. It possesses a very deep and soulful quality that is enhanced through its orchestration.

There are many sources from which this composition has emerged. The composer writes: "The central driving force is the spontaneous rise of the impulse to shout for the joy of life. I feel it is the powerful voices of the Earth that come to me from my adopted western Montana, and the high plains and mountains of central Idaho. My personal experience of the voice is one of being helpless and torn open by the power of the thing that wants to be expressed—the welling-up shout that cannot be denied. I am set a quiver and am forced to shout and sing. The response in the voice of the Earth is the answering shout of thanksgiving, and the shout of praise."

In this desire to show praise, the hymn tune "Old Hundred," and several other hymn tunes (Bach Chorales "Only Trust in God to Guide You" and "Christ Who Makes Us Holy"), along with original hymn-like melodies form the foundation for *Symphony No. 4*. Maslanka chose these hymns partly because of his fascination with Abraham Lincoln. Along the journey of Lincoln's body to its final rest in Springfield, Illinois, a brass band played "Old Hundred" as the coffin was removed from the Capitol building in Columbus, Ohio to the waiting funeral train. For Maslanka, Lincoln's life and death are as critical today as in the past. He remains a model not just of personal struggle, but one for unity of all human race, all life, all matter, all energy, and wholeness with the mystery of our origins.

Maslanka further states: "Out of chaos and the fierce joining of opposite comes new life and hope. From this impulse I used "Old Hundred," known as the *Doxology*—a hymn of praise to God; *Praise God from Whom all Blessings Flow; Gloria in Excelsis Deo*—the mid-sixteenth century setting of Psalm 100. Psalm 100 reads in part:

Make a joyful noise unto the Lord, all ye lands. Serve the Lord with gladness; come before his presence with singing...Enter into his gates with thanksgiving and into his courts with praise: be thankful unto him, and bless his name.

I have used Christian symbols because they are my cultural heritage, but I have tried to move through them to a depth of universal humanness, to an awareness that is not defined by religious label. My impulse through this music is to speak to the fundamental human issues of transformation and re-birth in this chaotic time."

*Program Notes by Tiffany Engle*

# ITHACA COLLEGE WIND ENSEMBLE

Stephen G. Peterson, conductor

Tiffany Engle, graduate conductor

## Piccolo

Caitlin Boruch

## Flute

Kim Kather

Aiven O'Leary\*

Nathan Thomas

## Oboe

Heather Barmore\*

Aaron Jakubiec

Mark Skaba

## English Horn

Mark Skaba

## E-flat Clarinet

Kim Klockars

## Clarinet

Hilary Chaya

Shana Dean

Bret Dunham

Mickey Ireland

Peter Norman

Corinne Sigel\*

## Bass Clarinet

Michele Von Haugg

## Bassoon

Stacey Bellott

Katie Frary\*

Mark Hekman

## Contrabassoon

Stacey Bellott

Mark Hekman

## Soprano Saxophone

Michelle Free

## Alto Saxophone

Michelle Free\*

Joe Tubiolo

## Tenor Saxophone

Therese Yagy

## Baritone Saxophone

Dieter Winterle

## Horn

Katie Curran\*

Katie Mason

Amy Sanchez

Kim Santora

Allison Zalneraitis

## Trumpet

Pam Alexander-DeRoche

Andrew Benware

Jim Dawson

Jennifer Dearden

John Lufburrow

Dylan Race

## Trombone

Brian Honsberger

David McCormick

Nicola McLean\*

Jason Macy

David Pattee

**Bass Trombone**

Brian Honsberger

**Euphonium**

Kerry Cleary

Michael Stephenson\*

**Tuba**

Eric Snitzer#

Jenna Topper#

**Double Bass**

Brian Krauss

**Timpani**

Eric Smith

**Percussion**

Gina Alduino

Steve Ballard

Patrick Gehlhoff

Jenny Higgins\*

**Piano/Celeste**

Angela Space

**Organ**

Erik Kibelsbeck

**Harp**

Myra Kovary\*\*

\* principal

\*\* guest performer

# co-principal