

2-27-2000

## Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Stephen G. Peterson

Tiffany Engle

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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 assistant conductor**

Celebration Fanfare (1999)

Dana Wilson  
(b. 1946)

Rapsodia (1996)

Roberto Sierra  
(b. 1953)

Frank G. Campos\*, trumpet

Olympic Dances (1996)

John Harbison  
(b. 1938)

- I. Prelude*
- II. Epithalamion*
- III. Variations*
- IV. Finale*

INTERMISSION

Rondino in E-flat (1793)

Ludwig van Beethoven  
(1770-1827)

Tiffany Engle, graduate conductor

Symphonic Metamorphosis (1943)

Paul Hindemith  
(1895-1963)

transcribed for concert band by Keith Wilson

- I. Allegro*
- II. Turandot Scherzo*
- III. Andantino*
- IV. March*

\* Ithaca College faculty member

**Ford Hall**  
**Sunday February 27, 2000**  
**3:00 p.m.**



## PROGRAM NOTES

### Celebration Fanfare

Dana Wilson

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, New York State Council for the Arts, Arts Midwest, and Meet the Composer.

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 *Shakata*.

Like many of Wilson's compositions, *Celebration Fanfare* makes use of jazz influences in melodic and harmonic structure. Extensive percussion writing enhances this short work. There are many opportunities for technical playing throughout the piece, with excitement being propelled by its constant, underlying rhythmic drive. *Celebration Fanfare* was commissioned by the Hillsborough, New Jersey High School Band under the direction of Mindy Scheierman.

### Rapsodia

Roberto Sierra

Born in 1953, Roberto Sierra is a native of Vega Baja, Puerto Rico. He studied at the Conservatory of Music at the University of Puerto Rico. Upon graduation in 1976, Sierra traveled to Europe to further his music



education: first at the Royal College of Music and the University of London, and then at the Institute of Sonology in Utrecht, Holland. Sierra completed advanced work in composition at the Hochschule für Musik in Hamburg with the famous György Ligeti between 1979 and 1982. Soon after his studies abroad, Sierra returned to Puerto Rico to serve as director of the Cultural Activities Department at the University of Puerto Rico. He also received appointments as Dean and Chancellor of the Puerto Rico Conservatory of Music. Along with his administrative duties, Sierra was actively involved as a composer on the international scene. In 1989, he was named the Composer-in-Residence with the Milwaukee Symphony Orchestra, where he remained for three years. Sierra has occupied a position on the composition faculty at Cornell University since 1992.

Sierra has written music for various performance mediums, including chamber music, opera, ballet, orchestra, and solo pieces for piano and harpsichord. He has even composed a work, entitled *entre terceras*, for two synthesizers and computer. Sierra's most recent orchestral works can be heard on a 1994 Koss Classics CD, featuring the Milwaukee Symphony Orchestra and Chorus. Other works have been recorded on a variety of labels, such as New World Records, Newport classics, and VRAS Productions.

*Rapsodia* was composed in 1996 and features a trumpet soloist. Though not delineated as such, this piece is segmented into three movements. Sierra utilizes extreme contrasts in dynamic and stylistic ranges to present much variety throughout this work. Rhythmic and harmonic complexity combine to provide moments of intrigue and excitement for the listener. The composer adds these comments about the piece:

"The trumpet is an instrument that has the presence and the character to be an ideal solo instrument. In *Rapsodia*, I explore both its lyrical and aggressive nature. The first movement is 'rhapsodic' in nature and inspired the title for the work. The lyrical side of the trumpet is explored in the slow second movement, which structurally is a chaconne. Virtuoso playing by both wind ensemble and soloist close the piece with music that shifts in rhythms and accents."

**Frank Gabriel Campos** is professor of trumpet at Ithaca College's School of Music. He earned his bachelor's degree from California State University at Fresno and did graduate work at the University of North Texas where he won the Outstanding Masters and Outstanding Doctoral Student Awards as well as the Hexter Prize for Outstanding Graduate. Mr. Campos is former principal trumpet of the Dallas Chamber Orchestra, Texas Baroque Ensemble, Bear Valley Festival Orchestra,

and he has been a member of the Fort Worth Symphony and the Fresno Philharmonic. In addition, he is a former featured soloist with the University of North Texas One O'Clock Lab Band, the Dallas Cowboys Band, and he has been a soloist at the Ottawa International Jazz Festival, the Montreux Jazz Festival, the Sacramento Jazz Festival, and others. He has performed or toured with such artists as Natalie Cole, Johnny Mathis, Ella Fitzgerald, and Bob Hope, and has been featured on the stages of Lincoln Center, the Kennedy Center, Constitution Hall, and New York Town Hall. He has been a member of the Sonare Early Music Consort, the New York Early Music Society, and he is a founding member and former first trumpet of the Dallas Brass. Mr. Campos is currently principal trumpet of the Binghamton Philharmonic, a member of the Ithaca Brass, and he performs with the Syracuse Symphony. He is a member of the Board of Directors of the International Trumpet Guild and writes a column for the International Trumpet Guild Journal. He is an active clinician, adjudicator, and soloist in both the jazz and classical idioms, and a Yamaha Performing Artist.

### Olympic Dances

John Harbison

John Harbison was born in Orange, New Jersey on December 20, 1938. He began improvising on the piano by the age of five, and started his own jazz band by the time he was twelve. Harbison went on to do his undergraduate study at Harvard University, and obtained an MFA from Princeton University. Upon completing a junior fellowship at Harvard, he joined the composition faculty at the Massachusetts Institute of Technology. There he was named the Class of 1949 Professor of Music in 1984, and the Killian Award Lecturer in 1994. Harbison has also taught at Cal Arts, Boston University, and Duke University. He is a member of the faculty of the Aspen Music Festival, as well as this year's Karel Husa Visiting Professor of Composition at the Ithaca College School of Music.

Harbison has conducted many distinguished orchestras and chamber ensembles including the St. Paul Chamber Orchestra, the Scottish Chamber Orchestra, and the Cantata Singers in Boston. Harbison has also been a guest conductor with the Los Angeles Philharmonic, the Boston Symphony, Emmanuel Music in Boston, and the Handel and Haydn Society.

Among Harbison's numerous awards are the Kennedy Center Friedheim First Prize in 1980, a MacArthur Fellowship in 1989, and the Heinz Award for the Arts and Humanities in 1998. He also won the Pulitzer Prize in Music for his cantata *The Flight into Egypt* in 1987. He served



as the composer-in-residence with the Pittsburgh Symphony, Los Angeles Philharmonic, the Tanglewood, Marlboro, and Santa Fe Chamber Music Festivals, along with the American Academy in Rome. He currently serves on the boards of directors of the American Academy in Rome, the Copland Fund, and the Koussevitzky Foundation.

Harbison's music is characterized by its range of expression and extraordinary resourcefulness. His principal works included three string quartets, three operas, three symphonies, and a cantata. However, he has written for nearly every other type of performance medium, including those for solo instruments, orchestra, piano, voice, and various chamber groups. Harbison's third opera, *The Great Gatsby*, was recently premiered at The Metropolitan Opera in December 1999. The composer has also contributed several significant pieces to the wind band repertoire, including *Music for Eighteen Winds*, and *Three City Blocks*.

*Olympic Dances* was commissioned by the College Band Directors National Association, and jointly sponsored by various colleges and universities within the organization. Written in 1996, it consists of four movements that display characteristics common with Stravinsky's *Symphonies for Wind Instruments*. by its use of close dissonance, placement of the melody in inner voices, and distinctive scoring. The first movement entitled "Prelude," combines uniquely scored pairs of instruments with a sparse harmonic structure, in a serenade-like style. "Epithalamion" is a Greek wedding ode that presents a simple recurring melody in the horn interrupted by a pastoral woodwind obligato. "Variations," the third movement, provides contrast throughout its statement of a short, march-like theme and subsequent six variations. The "Finale" is the most closely related to Stravinsky in rhythmic and harmonic content. This conclusion is the longest of the four movements, and typifies Harbison's writing with extreme instrumental ranges and implementation of jazz elements.

## Rondino in E-flat

Ludwig van Beethoven

Pianist, violinist, organist, and composer, Beethoven was born in Bonn, Germany on December 15, 1770. At an extremely young age, Beethoven learned how to play piano and violin from his father. Young Beethoven also studied organ, counterpoint, and composition from Christian Neefe, an organist at the Bonn Court. In 1783, Beethoven was later hired as orchestral harpsichordist at the Court, which exposed him to a variety of contemporary musical genres and styles.

By the age of twelve, Beethoven was composing music. Upon moving to Vienna in 1792, Beethoven studied composition and counterpoint with Franz Joseph Haydn, Johann Schenk, and J. G. Albrechtsberger. Beethoven obtained patronage as a performer in various aristocratic circles. Yet as his hearing began to wane, he was forced to abandon performance and focus on composition until his death on March 26, 1827.

Though his ensuing deafness wrought changes in his character and disposition, Beethoven proved to be an extremely prolific composer. His music covers a variety of genres, ranging from solo pieces to orchestral works. His most famous contributions are his symphonies and piano sonatas. Beethoven's compositions not only outline the changes in his own personal life, but those in compositional style and technique. Needless to say, his works serve as models for generations. Though Beethoven's compositions for winds are rather limited, they are still fairly important. Among such pieces are various marches and transcriptions of overtures, and the *Octet*, Op. 71, *Octet in E-flat*, Op. 103, *Quintet in E-flat*, Op. 17, and *Sextet in E-flat*, Op. 71.

Written in 1793, the *Rondino in E-flat* was originally intended as the finale to the *Octet*, Op. 103. Scored for pairs of oboes, clarinets, bassoons, and horns, this brief piece was composed while Beethoven still resided in Bonn. It served as meal-time entertainment for Beethoven's patron Archduke Maxmillan Franz. With its incidental nature, it is interesting that Beethoven went to the trouble of including muted horns in the coda section. *Rondino in E-flat* features a simple recurring theme stated with interesting variations after each episode. Though composed in a *harmoniemusik* style, *Rondino in E-flat* obviously moves toward a darker sonority.

## Symphonic Metamorphosis

Paul Hindemith

Paul Hindemith was born on November 16, 1895 in Hanau, Germany. His parents taught him music from a very young age. At eleven, Hindemith began playing the violin; by twenty he was appointed concertmaster of the Frankfurt Opera. Upon completing course work in composition and strings at the Hoch Conservatory, he played viola in a professional string quartet which toured throughout Europe. When World War I erupted, Hindemith joined the German Army, and spent a great deal of his time playing in an army band.

During the next few decades, as the Nazi movement gained momentum in Germany, Hindemith began to feel uneasy. He left his position as professor of composition at the Academy of Music in Berlin to move to the United States in 1937. He later became a citizen in 1946. At this



time, he also published a comprehensive theory of harmony, entitled *The Craft of Musical Composition*. From 1940-1953, he was a member of the Yale School of Music composition faculty. Hindemith later lived in Switzerland for some time, frequently visiting the United States. Hindemith died in Frankfurt, Germany on December 28, 1963.

Hindemith's music is usually categorized as being in a neo-classical style. He composed opera, orchestral works, chamber pieces, as well as various keyboard and choral works. He is perhaps most well-known for his solo sonatas for several of the wind instruments, as they maintain a prominent place in the literature. Hindemith also composed original works for wind band. Among these are his *Konzertmusik für Blasorchester*, Op. 41 (premiered as part of the Donaueschingen Music Festival in Donaueschingen, Germany, 1926), *Geschwindmarsch* (on themes by Beethoven), and *Symphony in B-flat*.

Hindemith's *Symphonic Metamorphosis* was composed in 1943, while he was on the faculty at Yale. An early collaboration with dance/choreographer/impresario Léonide Massine suggested the investigation of utilizing some of Carl Maria von Weber's themes as a basis for a possible ballet. Though the composer made sketches for the work, the partnership did not come to fruition. Nonetheless, in 1943, Hindemith completed his ideas for orchestra. Consisting of four separate movements of contrasting style, the piece is set around the traditional model for the symphony. The original version received its premiere on January 20, 1944 by the New York Philharmonic, with Artur Rodzinski conducting.

Upon its completion, Hindemith immediately envisioned a version for concert band. Unfortunately he never pursued it since the publisher did not feel that it would sell. But in 1943, a colleague at Yale, Keith Wilson, approached Hindemith on a possible band transcription of the piece. Permission was not granted from the publishers until 1960, and even after that it took Wilson one and a half years to complete.

Each of the four movements is based on a different theme of Weber. The first is set around Weber's *Huit Pièces*, Op. 60 for piano duet. Implementation of melodies from incidental music and overtures combine to form the scherzo in the second movement. An arrangement of the Siciliano from *Pièces Faciles for piano*, Op. 3, Book 2 comprise the next movement. The final movement, entitled "March," is centered around a two-bar fragment important to the original theme in No. 7 from *Huit Pièces*, Op. 60. Here Hindemith incorporates a more lyrical trio theme that is repeated and developed with chromatic passages in the horns. The melody shifts from woodwinds to brass, with various

wind combinations and timbral contrasts utilized throughout the movement. It is somewhat varied in form from that of a standard march.

Fortunately none of Hindemith's original compositional characteristics have been lost in Wilson's transcription. *Symphonic Metamorphosis* is a brilliant piece from start to finish, which proves to be equally effective for the concert band as it is for orchestra.

Program notes by Tiffany Engle



**ITHACA COLLEGE WIND ENSEMBLE**  
**Stephen G. Peterson, conductor**  
**Tiffany Engle, graduate assistant 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  
Mickey Ireland  
Peter Norman  
Corinne Sigel\*  
Tracey Snyder

**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 DeRouche  
Andrew Benware  
Jim Dawson  
Jen Deardon  
John Lufburrow\*  
Dylan Race

**Trombone**

Kate Donnelly\*  
Nicola McLean



**Bass Trombone**

Brian Honsberger

**Euphonium**

Kerry Cleary

Michael Stephenson\*

**Tuba**

Eric Snitzer#

Jenna Topper#

**Double Bass**

Joe Lorenz

**Timpani**

Eric Smith



**Percussion**

Gina Alduino

Steve Ballard

Patrick Gilhoft

Jenny Higgins\*

**Piano**

Angela Space



\* principal



# co-principal