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Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Stephen G. Peterson

Kimberly Sullivan

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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

Kimberly Sullivan, graduate conductor

Steven Mauk*, alto saxophone

Emblems (1964)

Aaron Copland
(1900-1990)

Suite Francaise (1935)

Francis Poulenc
(1899-1963)

- I. *Bransle de Bourgogne*
- II. *Pavane*
- III. *Petite marche militaire*
- IV. *Compliante*
- V. *Bransle de Champagne*
- VI. *Sicilienne*
- VII. *Carillon*

Passacaglia (Homage on B-A-C-H) (1993)

Ron Nelson
(b. 1929)

INTERMISSION

Canzon a 12 (1597)

Giovanni Gabrieli
(c. 1558-1613)

Kimberly Sullivan, graduate conductor

Time Cries, Hoping Otherwise (1998)

Dana Wilson
(b. 1946)

- I. *Out of the depths*
- II. *If I could tell you, I would let you know*
- III. *The world cries, hoping...*

Steven Mauk, alto saxophone

J'ai ete au bal (1999)

Donald Grantham
(b. 1947)

* Ithaca College faculty

Ford Hall
Saturday, December 9, 2000
8:15 p.m.

PROGRAM NOTES

Emblems Copland writes: In May 1963, I received a letter from Keith Wilson, President of the College Band Directors National Association, (CBDNA) asking me to accept a commission from that organization to compose a work for band. He wrote: "The purpose of this commission is to enrich the band repertory with music that is representative of the composer's best work, and not one written with all sorts of technical or practical limitations." That was the origin of "*Emblems*".

I began work on the piece in the summer of 1964 and completed it in November of that year. It was first played at the CBDNA National Convention in Tempe, Arizona, on December 18, 1964, by the Trojan Band of the University of Southern California, conducted by William Schaefer.

Keeping Mr. Wilson's injunction in mind, I wanted to write a work that was challenging to young players without overstraining their technical abilities. The work is tripartite in form: slow-fast-slow, with the return of the first part varied. Embedded in the quiet, slow music the listener may hear a brief quotation of a well known hymn tune, "Amazing Grace", published by William Walker in *The Southern Harmony* in 1835. Curiously enough, the accompanying harmonies had been conceived first, without reference to any tune. It was only a chance perusal of a recent anthology of old 'Music in America' that made me realize a connection existed between my harmonies and the old hymn tune.

An emblem stands for something; it is a symbol. I called the work *Emblems* because it seemed to me to suggest musical states of being: noble or inspirational feelings, playful or spirited feelings. The exact nature of these emblematic sounds must be determined for himself by each listener.

Aaron Copland, one of America's most vital composers, has worked in ballet, films, the concert stage, solo works, chamber ensembles and large symphonic bands. His efforts in the latter have taken the form of settings written for other media and then recast for the band, i.e. the *Outdoor Overture*; *The Red Pony*, a film suite for band; *Variations on a Shaker Tune* (from *Appalachian Spring*); and his original composition for winds, *Emblems*.

Elements of Copland's compositional technique over his many years of composition are found in *Emblems*: specifically, the use of the folk-like

melody in the slow section; the exciting, driving allegro with its forward impetus accented by vital percussion scoring and the use of compact brass writing; the majestic tutti ensemble sounds which close the work. One major aspect of the composition not frequently found in large concert band works is his use of fragmented passages assigned across the ensemble, coupled with a powerful use of silence between each statement. The work has become a "standard in band repertoire," and was Copland's last work for a large ensemble.

Suite Francaise is Poulenc's greatest contribution to the wind band repertoire. The work came as a result of a commission for some music to Edouard Bourder's comedy, *La Reine Margot*, and was inspired by the *Livre de Dancieries* of Claude Gervaise, a court musician to French royalty in the 16th century. In that spirit, Poulenc incorporates a harpsichord into the wind band setting, sometimes playing the keyboard antiphonally off the rest of the ensemble, sometimes pitting the double reeds against the brass. The result is a light-textured, elegant series of seven short movements that combine the courtly manners of centuries past with an occasional fleeting reminder of Poulenc the witty musical prankster.

Francis Poulenc made important contributions to French music in the decades after World War I. His works are considered among the best composed during the 20th century. Poulenc was largely self taught, though he did study with the composer and teacher Charles Koechlin from 1921 to 1924. In 1920 the critic Henry Collet grouped Poulenc with five other young French composers, calling them "Les Six." The others were Honegger, Milhaud, Auric, Tailleferre and Durey. Les Six were united through the bond of friendship as well as through similar characteristics in their music. Their common style can be categorized by its "reaction to the emotionalism of the 19th-century Romantic music and the Impressionism of Claude Debussy."

Passacaglia Ron Nelson, a native of Joliet Illinois, received his Bachelor of Music degree in 1952, the Master's degree in 1953, and the Doctor of Musical Arts degree in 1956 from the Eastman School of Music at the University of Rochester. He studied in France at the Ecole Normale de Musique and the Paris Conservatory under a Fulbright Grant in 1955. Dr. Nelson joined the Brown University faculty in 1960. He served as Chairman of the Department of Music from 1963 to 1973, and was named professor emeritus in 1993. In 1991 he was awarded the Acuff Chair of Excellence in the Creative Arts—the first musician to hold the chair. He has gained wide recognition as a composer of choral, band and orchestral works.

Passacaglia (Homage on B-A-C-H) is a set of continuous variations in moderately slow triple meter built on an eight-measure melody (basso ostinato) which is stated in various registers, twenty-five times. It is a seamless series of tableaux that move from darkness to light. Written in homage to J. S. Bach, it utilizes, as counterpoint throughout, the melodic motive represented by his name in German nomenclature, i.e. B flat, A, C and B natural. Bach introduced this motive in his unfinished *Art of Fugue*, the textures of which are paraphrased (in an octatonic scale) in the fourth and fifth variations. The seventh variation incorporates Gustave Nottebohm's resolution (altered) of the unfinished final fugue of the *Art of Fugue*. The famous melody from Bach's *Passacaglia in C Minor* appears (also altered) in variation nineteen.

Canzon a 12 Giovanni Gabrieli was one of the supreme masters in the flowering of Italian music. He lived in an age of opulence and splendor in which musical performance played a large part in the pageantry of life. He produced music of a ceremonial flourish, an unfurling of tonal banners to match the greatest achievements of other artists in painting and architecture. Gabrieli received his musical education from his uncle, Andrea, in Venice. For a time he served in Munich under Lasso. At age 27 he succeeded Claudio Merulo as organist at St. Mark's in Venice, where his performances were to become world famous.

The style of *Canzon a 12* derives from the earlier French chansons, part-songs of pointed and lively character. But this instrumental canzon assumes a larger proportion. It starts with a contrapuntal exposition, the instruments in formal imitation. This is followed by sections in contrasted rhythm and tempo. Thematic fragments are thrown to and fro, in antiphonal interplay, and the work ends with a reiteration of some of the opening material. Though the original instrumentation was not specified, this piece is most often arranged for brass choir.

Time Cries, Hoping Otherwise was written during a time of emotional upheaval in Dana Wilson's life. The title suggests that as time goes on, life often goes in difficult directions. The first movement, *Out of Depths*, begins quietly and gradually emerges from the author's emotional depths; the second movement, *If I Could Tell You, I Would Let You Know*, is a song of love lost; the final movement, *The World Cries, Hoping Otherwise*, strives to universalize the thought by exploring its dimensions through various styles and musical experiences.

Currently Professor of Music Composition at Ithaca College, Dana Wilson holds a doctorate from the Eastman School of Music. He is active as a composer, jazz pianist, clinician, and conductor, with

several commissioned works to his credit. He has received grants from the National Endowment for the Arts, New England Foundation for the Arts, Inc., New York State Council on the Arts, Arts Midwest, and Meet the Composer. His compositions and arrangements have been performed in the United States, Europe, Australia and the Far East, and have been published by numerous publishing companies. He has been awarded the Sudler International Wind Band Composition Competition Prize and the American Bandmaster Association/Ostwald Composition Prize, and his music has been recorded on Musical Heritage, Mark, Kosei, and Redwood Records.

Steven Mauk serves as Professor of Music/Saxophone at the Ithaca College School of Music, yet still maintains an active concert schedule. He has performed in such places as Moscow, London, Japan, New York, the Netherlands, Toronto, Atlanta, Boston, Washington, and Chicago. In addition, he is a founding member of the Empire Saxophone Quartet, an active chamber ensemble, in which he plays soprano.

Dr. Mauk earned degrees from the University of Tennessee and the University of Michigan, where he studied with Anthony D'Andrea, Larry Teal, and Donald Sinta. Prior to his Ithaca College appointment, he had teaching duties at Eastern Michigan University and the University of Michigan. Numerous composers have dedicated works to him, including Laurence Weiner, Meyer Kupferman, Dana Wilson, Gregory Woodward, David Deason, John Hilliard and Peter Rothbart. Dr. Mauk has recorded nine compact discs for Open Loop Records, and seven other CDs for various other labels. He also is an active artist/clinician for The Selmer Company.

J'ai ete au bal is a celebration of some of the popular/folk music styles of Louisiana—in particular Cajun music and the brass band tradition of New Orleans. The dance flavor of much of the music is suggested by the title (“I went to the dance”), and two traditional Cajun dance tunes are employed. The first appears near the beginning and later at the end. “Allons danser, Colinda” (“Let’s go dancing, Colinda”) is a boy’s attempt to coax Colinda into going dancing, and part of his argument is “it’s not everyone who knows how to dance the two-beat waltzes.” This touching little tune does work better in a syncopated two, but is usually represented in notation as 3 + 3 + 2. The second Cajun song is “les flammes d’enfer” (“The flames of hell”), most often performed as a heavily-accented two-step. This version is much faster and lighter, and is introduced by a country-fiddle style tune. The brass band culminating in a full brass presentation. The piece was commissioned by the University of Texas Wind Ensemble under the direction of Jerry Junkin

Composer **Donald Grantham** is the recipient of numerous awards and prizes in composition. His music has been praised for its "elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism" in a Citation awarded by the American Academy and Institute of Arts and Letters. In recent years his works have been performed by the orchestras of Cleveland, Dallas, Atlanta and the American Composer's Orchestra among many others, and he has fulfilled commissions in media from solo instruments to opera. His music is published by Peer-Southern, E. C. Schirmer and Mark Foster, and a number of his works have been commercially recorded. The composer resides in Austin, Texas and is Professor of Composition at the University of Texas at Austin. With Kent Kennan, he is co-author of *The Technique of Orchestration* (Prentice Hall).

ITHACA COLLEGE WIND ENSEMBLE

Stephen G. Peterson, conductor

Kimberly Sullivan, graduate conductor

Piccolo

Tamara Nelson*

Flute

Cheryl Houston*

Dara Kahkonen

Jana Smith

Oboe

Hannah McKeown**

Jamie Strefeler**

Kim Volk

Bassoon

Amy Bassett

Stacey Bellott

Eleanor Conley*

E flat Clarinet

Hilary Chaya*

B flat Clarinet

Gina Belculfine

Byron Ford

Mickey Ireland*

Kim Klockars

Janine Scherline

Michelle Von Haugg

Alto Clarinet

Beth Kelly

Bass Clarinet

Therese Stiokas

Alto Saxophone

Michelle Free*

Todd Pray

Tenor Saxophone

Jeff Stepien

Baritone Saxophone

Brian Connolly

Horn

Katie Albinski

Chad Corey

Leah Jones

Lindsey MacNab

Joshua Philips*

Trumpet

Aaron Brown

Jennifer Dearden

Douglas Fraley*

Timothy Harkcom

Andrew Hoesl

Chad Louden

Ben Richards

Trombone

Michael Dobranski

Justin Friedman

David McCormick*

Eric Swanger

Euphonium

Katie Sims

Michael Stephenson*

Tuba

Mason A. S. Daffinee

Todd Morgan*

Percussion

Gina Alduino
Kelly Davie*
Patrick Roland
Stephen Solook

Timpani

Laura Bilodeau

Double Bass

Brian Krauss

Piano

Daniel Coe

Harpichord

Douglas Han

Bass

Brian Krauss

Graduate Assistant

Kimberly Sullivan

*denotes principal

**denotes co-principal