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Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Stephen 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

Musica Boema, op. 137 (1978)

Zdenek Lukac
(b. 1928)

Les couleurs fauves (Vivid Colors) (1995)

Karel Husa
(b. 1921)

INTERMISSION

Fantasia in G Major (1703-1707)

Johann Sebastian Bach
(1685-1750)
transcribed by Richard Franko Goldman
and Robert L. Leisner
(1957)

Kimberly Sullivan, graduate conductor

The Ringing Grooves of Change (1999)

Sally Lamb
(b. 1966)

Red Cape Tango (1993)

Michael Daugherty
(b. 1954)
arranged by Mark Spede

Ford Hall
Tuesday, October 17, 2000
8:15 p.m.

Program Notes

Music Boema

Zdenek Lukas (pronounced Zden-yek Loo-kahsh) ranks among the outstanding Czech composers of this century. He was born August 21, 1928 in Prague, Czechoslovakia. He began composing during high school while studying music theory under Antonin Madr. Immersed in the ambiance of folk music from his native region during his youth, Lukas developed a unique compositional flavor having a sense of energy, which characterizes his work. His personally expressive style of musical composition is a synthesis of traditional means of expression and contemporary techniques characterized by modal harmonic and melodic thinking, the simultaneous use of various tricky metric combinations on several planes, and a feeling for tonal color. Lukas is a prolific artist, creating more than 270 compositions, which include six symphonies, many instrumental concertantes, several operas, chamber music, and a vast treasury of choral and vocal music. Today Lukas resides in the Czech Republic where he composes. He also works with choirs at home and abroad.

Commissioned in 1976 through the influence and encouragement of United States band director Joel Blahnik, *Musica Boema* is Lukas's first work for band and is a classic. It was premiered at the 1978 American Bandmasters Convention under the direction of Stanley DeRusha. The Prague Castle Band later performed it for the 1996 Prague Spring International Music Festival thus bringing *Musica Boema* (*Music of Bohemia*) home.

Les couleurs fauves (Vivid Colors)

Karel Husa is an internationally known composer and conductor. An American citizen since 1959, Husa was born in Prague, Czechoslovakia, on August 7, 1921. After completing studies at the Prague Conservatory and, later, the Academy of Music, he went to Paris where he received diplomas from the Paris National Conservatory and the Ecole normale de musique. Among his teachers were Arthur Honegger, Nadia Boulanger, Jaroslav Ridky, and conductor Andre Cluytens. In 1954, Husa was appointed to the Cornell University faculty; from 1967 to 1986, he was also Lecturer in Composition at Ithaca College. He was elected Associate Member of the Royal Belgian Academy of Arts and Sciences in 1974 and has received numerous honorary degrees of Doctor of Music. Among other recognition, Husa has received the Guggenheim Fellowship, a Koussevitsky Foundation commission, the Czech

Academy for the Arts and Sciences Prize, and the Lili Boulanger award. Husa received the Pulitzer Prize in 1969 for his *String Quartet No. 3*. He has contributed several works to the wind literature repertoire that have become standard program fare. *Music for Prague 1968*, commissioned by the Ithaca College Concert Band as a tribute to the Chech Struggle for Liberty, has received well over 7,000 performances worldwide in its versions for band and orchestra.

Les couleurs fauves (Vivid Colors) was commissioned by the Northwestern University School of Music in tribute to its director of bands, John Paynter. Sadly, this wonderful musician and champion of new music died before the work was premiered in November 1996.

On *Les couleurs fauves*, Karel Husa has written, "I have always been fascinated by colors, not only in music but also in nature and art. The paintings of the Impressionists and Fauvists have been particularly attractive to me, and their French origin accounts for the title of my piece. The two movements, *Persistent Bells* and *Ritual Dance Masks* gave me the chance to play with the colors—sometimes gentle, sometimes raw—of the wind ensemble, something John Paynter also liked to do in his conducting."

Fantasia in G Major

One of the greatest composers of Western music, Johann Sebastian Bach was born in Eisenach, Germany on March 21, 1685. Bach found his first employment in a court orchestra in Weimar, and later went on to become the organist at a church in Arnstadt. His proficiency on the organ was unparalleled in Europe, and he frequently toured as a solo virtuoso. In 1717, Bach was granted the position of music director at Cöthen. After conducting and composing for the court orchestra for seven years, Bach was offered the prestigious position of music director of St. Thomas Church in Leipzig. Bach remained there until his death on July 28, 1750.

The great *Fantasia in G Major* for organ was composed between 1703 and 1707 during Bach's residence in Arnstadt. It was here, at the beginning of his career, that his music was found by the Conservatory to be too full of wonderful variations and foreign tones, and certainly the *Fantasia* is strikingly dissonant in its constant texture of suspensions. But the breadth of the five-part polyphonic writing and the richness of the harmonic sonority make the *Fantasia* one of the grandest of all Bach's compositions for organ. It is also one that lends itself most perfectly to the sound and sonorities of the modern wind band.

The *Fantasia in G Major* has been programmed this evening in recognition of the two hundred and fiftieth anniversary of the year of Bach's death. The transcription by Richard Franko Goldman and Robert L. Leist was undertaken as a memorial to Edwin Franko Goldman, who was the first bandmaster to include the works of Bach regularly in the bands concert repertoire, and who did so much to introduce the music of this great master to wide popular audiences. In the transcription an attempt is made to recapture the sound of the Baroque organ through the modern band. The first performance of the transcription was given by The Goldman Band, Richard Franko Goldman conducting, on July 1, 1957.

The Ringing Grooves of Change

Sally Lamb's works have been performed by the Womens Philharmonic, the International Alliance for Women in Music, the Cayuga Vocal Ensemble, the Cornell University Womens Chorus, North/South Consonance, the Syracuse Society for New Music, and new music festivals including "June In Buffalo" and the American Music Festival at Bates College. Commissioned works include *Music for Our Town* for the Kitchen Theatre's 1998 production (Ithaca, New York), *The Ringing Grooves of Change* for the Cornell University Wind Ensemble, and *Forms of the Radiant Frost*, a septet commissioned by Percy Browning to be premiered this spring. She has served as composer-in-residence at Belle Sherman Elementary in Ithaca (1998) and at Salem Hyde Elementary in Syracuse (1999). Lamb is the recipient of the Brian M. Israel Prize (Syracuse Society for New Music, 1993) and has received grants from Meet-the-Composer, the New York State Upper Catskill Council for the Arts, and the Community Arts Partnership of Tompkins County, New York. She was awarded a Bachelor of Fine Arts degree in 1990 from the California Institute of the Arts where she studied with Mel Powell. She received her MFA in 1995 and her DMA in 1998 from Cornell University under the direction of Steven Stucky and Roberto Sierra. Ms. Lamb has served on the faculty at Syracuse University and currently teaches at Ithaca College.

The work is based on short, repeating musical subjects (grooves) that sustain (ring) and mutate (change) over time. Originating from the same material, there are two main subject groups, one more melodic in nature, the other rhythmic. There are also two main sections of the piece. Section I begins with a slow piccolo solo but gives way to a boisterous, polyrhythmic texture. The section concludes in a climactic juxtaposition of both subject groups. Section II begins with a slow flute solo that becomes layered with a multiple of melodic lines, thus making up for the undeveloped melodic material of Section I. As the

music builds, previously heard materials are reintroduced to create a synthesis of sound. The octatonic scale is used throughout. The Cornell University Wind Ensemble commissioned this piece. The title is taken from a line of a poem by the English poet laureate Alfred Tennyson.

Red Cape Tango

Michael Daugherty was born on April 28, 1954, in Cedar Rapids, Iowa. He holds degrees from Yale University, the Manhattan School of Music, and North Texas State University. He collaborated with jazz arranger Gil Evans in New York, studied with Gyorgy Ligeti in Hamburg, and went to Paris as a Fulbright Scholar. Daugherty taught composition at Oberlin College from 1986 to 1990, and is currently associate professor of music at the University of Michigan. Michael Daugherty was appointed composer-in-residence with the Detroit Symphony in 1999. Daugherty is known for mixing popular and concert music. His music has emerged as some of the most significant and popular of the late twentieth century.

His *Metropolis Symphony*, completed in 1993, has been played by many professional orchestras, including an important recording by the Baltimore Symphony Orchestra with David Zinman conducting. The symphony is based on the mythology of the Superman comic book hero, an icon of American culture. The fifth and final movement, called *Red Cape Tango*, was written at the time of Superman's death at the hands of a monster called "Doomsday" and juxtaposes the medieval Dies Irae chant melody over a tango rhythm.

ITHACA COLLEGE WIND ENSEMBLE

Stephen G. Peterson, conductor

Kimberly Sullivan, graduate conductor

Piccolo

Tamara Nelson*

Flute

Cheryl Housten*

Dara Kahkonen

Jana Smith

Oboe

Hannah McKeown**

Jamie Strefeler**

Kim Volk

Bassoon

Amy Bassett

Stacey Bellott

Eleanor Conley*

E flat Clarinet

Adam Berkowitz*

B flat Clarinet

Bret Dunham

Byron Ford

Mickey Ireland*

Kim Klockars

Janine Scherline

Michelle Von Haugg

Alto Clarinet

Gina Belculfine

Bass Clarinet

Therese Stiokas

Contrabass Clarinet

Peter Norman

Alto Saxophone

Michelle Free

Joseph Tubiolo*

Tenor Saxophone

Todd Pray

Baritone Saxophone

Brian Connolly

Bass Saxophone

Dieter Winterle

Horn

Katie Albinski

Chad Corey

Leah Jones

Lindsey MacNab

Joshua Philips*

Amy Sanchez

Trumpet

Aaron Brown

Jennifer Dearden

Jesse Hazzard-Watkins

Timothy Harkcom*

Andrew Hoesl

Chad Loudon

Keith David Reeves

Ben Richards

Trombone

Justin Friedman

David McCormick*

Bass Trombone

Eric Swanger

Euphonium

Katie Sims

Michael Stephenson*

Tuba

Mason Daffinee

Todd Morgan*

Percussion

Gina Alduino

Laura Bilodeau

Chris Ireland*

Patrick Roland

Stephen Solook

Timpani

Steve Ballard

Double Bass

Brian Krauss

Piano

Daniel Coe

Graduate Assistant

Kimberly Sullivan

*denotes principal

**denotes co-principal