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Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Anthony Maiello

Arnald Gabriel

Jennifer Hayghe

Susan DeVore

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ITHACA COLLEGE

SCHOOL OF MUSIC

ITHACA COLLEGE WIND ENSEMBLE

Stephen Peterson, conductor
Anthony Maiello '65 BS, '67 MS,
The Colonel Arnald Gabriel '50 HDRMU '89
Visiting Wind Conductor
Jennifer Hayghe, piano soloist
Susan DeVore, graduate conductor

Ford Hall
Wednesday, December 5, 2007
8:15 p.m.

ITHACA

PROGRAM

Jack in the Box (2006)

Roy David Magnuson
(b. 1983)

Pageant (1953)

Vincent Persichetti
(1915-1987)

Susan DeVore, graduate conductor

Concerto
for Piano and Wind Instruments (1924)

Igor Stravinsky
(1882-1971)

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

Jennifer Hayghe, piano

INTERMISSION

Piece of Mind (1987)

Dana Wilson
(b. 1946)

- I. *Thinking*
- II. *Remembering*
- III. *Feeling*
- IV. *Being*

Fantasy Variations on a Theme
by Niccolo Paganini (1989)

James Barnes
(b. 1949)

Anthony Maiello, conductor

Program Notes

The composer writes, *Jack in the Box* began like most of my pieces. I was driving along with a bunch of friends and we started talking about something and the subject of the toy came up and my wife turned to me and said, "You should write a piece about that!" Indeed, she was correct. The toys have always scared me and, at least initially, my goal was to write a creepy little chamber piece expressing my confusion at how such a terrifying toy could make its way into mainstream society.

When I started to do research about the origin of the toy, I discovered some startling information. According to one theory, the original Jacks weren't actually clowns but instead runaway slaves ("Jacks" in slang.) The first Jack in the Box was actually a live captured runaway slave in a wooden box. Often children playing where they shouldn't, would jam sharpened wooden sticks through the knotholes of the boxes. In reaction the "Jack" inside would yelp, and often bust through the top of the box. These toys began to be hand crafted and sold. The simple music box would crank and then POP! out came a crudely crafted black man on a spring. The idea quickly took off as one of the first novelty gifts. The black man in the box was gradually phased into a clown. After reading this alleged history, I wanted to write a piece that would draw on this deep seeded tension.

The piece is a perversion of Pop Goes the Weasel with an obsession with the pitch "C" (all C's - flat, sharp or natural) because when singing the tune I often found myself in a C tonal area. My intent was to make the world of C-major feel "wrong" by contextualizing it with the other tonal centers and making the tune feel out of place when it is revealed.

Structurally, the piece borrows from the toy. There are major sections delineated by percussive arrivals (pops!), which are preceded by material that suggests cranking. This also occurs at the individual line level as voices begin to crank ahead of those around them. Additionally, I wanted the entire piece to evoke a sense of cranking (a meta-crank), but with starts and stops as if the person playing with the toy is anticipating the end and is proceeding with caution. The spiritual "Sometimes I Feel Like a Motherless Child" is hinted at in the accompanimental material and is used to generate a bit of the harmonic motion as well.

Roy David Magnuson (b. 1983) has composed music for concert band, orchestra, chamber ensembles, vocalists, video games and films. His works for wind ensemble have been performed throughout the United States by high school, university and professional ensembles including the University of Arkansas Fort Smith, the University of Miami, Illinois State University, Ithaca College and the Air Force Band of Mid-America.

In 2004, Roy was chosen to participate in the National Band Association Young Composer Mentor Project with Mark Camphouse for his piece Harvest Moon: A Celebration for Symphonic Band. The piece was performed in June, 2004 by the Air Force Band of Mid-America. Also in 2004, he was awarded the Dr. Charles Bolen Scholarship for Theory/Composition and the Mary Jo Brown Scholarship for excellence in the field of music. Roy is a member of ASCAP, MENC and the National Band Association.

In 2005 Roy received his B.M. Theory/Composition from Illinois State University in Normal, Illinois. He is currently pursuing his M.M. in Composition at Ithaca College in Ithaca, New York. Roy's pieces are available on request.

Pageant was commissioned by Edwin Franko Goldman for the 1953 ABA Conference in Miami and was premiered by the University of Miami Band, conducted by the composer, on March 7, 1953. Originally titled *Morning Music for Band*, the work opens in a slow tempo with a motif in the horn that is used throughout both sections. This solemn chordal section is succeeded by a vivacious parade, introduced first by the snare drum. In the final portion of the piece, the two principal subjects are developed simultaneously to an inspired climax.

Vincent Persichetti was one of America's most respected 20th-century composers. His contributions enriched the entire music literature; his influence as a conductor, teacher, scholar, and keyboard virtuoso is universally acknowledged. In addition to well-known works for a variety of other media, Persichetti composed 16 major concert works for band.

Concerto for Piano and Wind Instruments. This concerto was composed during the winter of 1923-24 when Stravinsky was living in France and touring as a concert pianist. The premiere was in Paris in 1924 with Koussevitzky conducting and Stravinsky as soloist. The work remained the exclusive performance right of Stravinsky, who performed it around 40 times in the next five years. The scoring for the concerto is unconventional, employing a large band of woodwinds and brass made deliberately bottom-heavy by the addition of both timpani and double basses. Unfortunately, this concept was not clear to everyone at the time of the first performance. Stravinsky wrote the following some months later.

"I remember that I was reproached on the subject of the constitution of the orchestra, which was said to be 'incomplete' because of the absence of strings (except for the double basses). The unfortunate critic did not know at the time that there is such a thing as un orchestre d'harmonie. It is this orchestre d'harmonie (concert band) which I have chosen for my piano concerto, and not the symphonic orchestra, as an instrumental body more appropriate to the tone of the piano. Strings and piano, a sound scraped and a sound struck, do not sound well together; piano and winds, sounds struck and blown, do."

Igor Stravinsky studied composition with Rimsky-Korsakov,, but his early works did not show the influence of this teacher or the others of the so-called "Russian Five." They were more Brahmsian in style. Stravinsky was recognized as a successful composer with his ballets *Petrushka* and *The Firebird*, but in 1913 the first performance of *The Rite of Spring* in Paris brought violent protests from the audience. Stravinsky came to the United States in 1925 where he appeared often as conductor of his own compositions. During an early period of his writing much of his work was based on Russian themes. Following World War I he began to acquire a new style of composing, and an important composition of this period was the suite of *Three Pieces for Clarinet Solo*. The contrast between these pieces of monodic style and the multitudinous *The Rite of Spring* was thought by

some critics to indicate a change taking place in this composer's style. A religious aspect is evident in works of a later period. Probably no composer has had a greater impact on contemporary music.

Piece of Mind was premiered by Rodney Winther and the Ithaca College Wind Ensemble at Symphony Space, New York City, in March 1987. In 1988 the four-section work won the prestigious ABA/Ostwald Prize as well as the \$10,000 Sudler International Wind Band Composition Prize - over 140 other entries from 19 countries.

In this work the composer uses "Piece of Mind" as a music pun on the expression, which relates to the working of the human mind. The first movement, *Thinking*, begins with a very simple four-note idea which grows seemingly of its own inertia - as thinking about something often does. *Remembering* is structured in a manner similar to the way memory serves most of us - not as complete, logical thought, but as abrupt flashes of images or dialogue. Here the flashes view the four-note idea through various musical styles vividly entrenched in the memory of the composer and also (it is hoped) the listener. *Feeling* explores various states through the emotional spectrum. *Being*, the final movement addresses a mental state that is rarely considered in Western culture. Other musical styles (particularly East Indian) are called upon to shape the four-note idea so as to conjure up and to celebrate this marvelous attribute (this piece ...this peace...) of mind.

Dana Wilson is a multitalented, resourceful musician whose wind band awards include both the Sudler International Composition Competition Prize and the American Bandmasters Association/Ostwald Composition Prize. His universally appealing music is increasingly known and appreciated throughout Australia, Europe, the Far East, and the United States. He is the Charles A. Dana professor of composition at Ithaca College. In addition to numerous grants from music and arts organizations, Wilson has received a number of commissions from professional and educational ensembles. Other honors include being named fellow at the Aspen Institute; the Society for Humanities at Cornell University; and the Yaddo artists' retreat in Saratoga Springs, New York.

Fantasy Variations was commissioned by John Bourgeois and the U.S. Marine Band, which premiered the work at the 1988 MENC Convention in Indianapolis. Since its premiere, it has been performed over 150 times by the Marine Band. Twenty variations, based on the theme of Paganini's 24th *Caprice in A Minor* (for solo violin), showcase every soloist and major section of the modern symphonic band. Although variations of this work were written for other media by both Brahms and Rachmaninoff, this is the first setting for wind band.

James Barnes is known to the band world as a highly competent arranger and composer; to the band members at the University of Kansas he is a conductor; to the university music majors he is a teacher of composition, arranging, orchestration, conducting, and band and orchestra literature classes. Jim Barnes received his BM and MM from the University of Kansas. His composition teachers included Allen I. McHose and John W. Pozdro; his conducting instructors were George Lawner and Zuohuang Chen. After

graduating, he remained at the university as assistant band director and later as associate band director for 27 years. James Barnes's scores include numerous works for band, orchestra, string quartet, brass quintet, and chamber groups. Most of his wind band pieces are recorded by the Tokyo Kosei Wind Orchestra. His music is published only by Southern Music Company.

Biographical information

Jennifer Hayghe has performed in solo recitals and made orchestral appearances throughout the world, including the United States, Europe and Asia. Hayghe received her bachelors, masters degrees, and doctorate degree in piano performance from The Juilliard School, where she was the last student of the legendary artist-teacher Adele Marcus. Hayghe won every award possible for a Juilliard pianist to receive, including the William Petschek Debut Award, resulting in her New York City recital debut at Alice Tully Hall.

Hayghe's orchestral appearances include performances on numerous series with the National Symphony Orchestra, recent concerts with the Syracuse Symphony Orchestra, the Virginia Symphony Orchestra, the Pensacola Symphony Orchestra and performances with various orchestras in the United States and abroad. She has performed in major chamber music series, including the Museum of Modern Art's "Summergarden" series and Bargemusic in New York. She has also performed as a chamber musician in the Mostly Mozart Festival at Lincoln Center and has taught chamber music throughout the United States and Central America. In addition, Hayghe has been frequently featured in radio broadcasts, including National Public Radio's Performance Today series, and on live broadcasts on the major classical radio stations of Washington, D.C., Chicago and New York City. Her first solo recording, *Paintings From the Piano*, featuring works by Debussy, Schumann and Mussorgsky, was recently released by Centaur Records.

Hayghe has served as a featured artist at music teachers conventions in Louisiana, Texas, Missouri, Oklahoma, Arkansas and Virginia, and has performed and taught as a soloist and chamber musician at universities and colleges throughout the country. Hayghe was the recipient of a 2004 Artists Fellowship from the Louisiana Division of the Arts and was invited to be on the State Artists Touring Roster. She most recently taught at Louisiana State University where she was the Barineau Endowed Professor of Piano and Keyboard Area Coordinator.

Anthony J. Maiello received both his bachelor's and master's degrees in music from Ithaca College in 1965 and 1967, respectively. He also studied at the National Conducting Institute in Washington, D.C., under the direction of Mr. Leonard Slatkin, Musical Director of the National Symphony Orchestra. He also serves as a Cover Conductor for the National Symphony Orchestra at the John F. Kennedy Center for the Performing Arts, Washington, D.C.

Mr. Maiello's many professional credits include clinician, adjudicator and guest conductor of All-State, All-State Sectional, Regional, District, All-County and All-City ensembles, with appearances throughout the United

States, Canada, Mexico, England, Europe, The Netherlands and The Bahamas. He is an elected member of The American Bandmasters Association and ASCAP, and holds membership in the National Band Association, College Band Directors National Association, New York State School Music Association, Virginia Music Educators Association, Virginia Jazz Service Organization, The College Music Society and The American Symphony Orchestra League.

Mr. Maiello's academic experience includes extensive teaching in the public schools. He served as Professor of Music and Chairman of Performance at the Crane School of Music, Potsdam College of SUNY, Potsdam, New York. Under his direction, the ensembles at Crane and George Mason University have commissioned many new works, made numerous recordings and appearances statewide and at regional and national conferences in the United States and Canada. He is the author of CONDUCTING: A HANDS-ON-APPROACH, CONDUCTING NUANCES: LITTLE THINGS MEAN A LOT, and co-author of the 21st CENTURY BAND METHOD.

Anthony Maiello travels widely presenting clinics, lectures and workshops, and guest conducting and adjudicating numerous music festivals. He is presently Professor of Music and Director of Instrumental Studies at George Mason University, Fairfax, Virginia where he conducts the Symphony Orchestra and Wind Symphony and teaches several conducting courses. Professor Maiello was awarded the title of "University Professor" by the Board of Visitors; the highest rank given to faculty members at George Mason University. Mr. Maiello has also served as Associate Conductor of The McLean Orchestra, McLean, Virginia, has been appointed an Honorary Conductor of The United States Navy Band, Washington, D.C. and is presently the conductor of the American Festival Philharmonic Orchestra, and the American Wind Symphony, Washington, D.C.

ITHACA COLLEGE WIND ENSEMBLE
Stephen Peterson, conductor

Flute/Piccolo

Jacqueline Christen*
Siobhan Correnty
Lisa Meyerhofer
Aimée Shorten

Oboe/English Horn

Alicia Rockhauser
Rachel Seiden
Margaret Westreich*

**Bassoon/
Contra Bassoon**

Josh Malison*
Maggie Oswald
Noah Wolfinger

Eb Clarinet

Robert Yaple

Clarinet

Spencer Blumenfeld
Adam Butalewicz*
Marcus Christian
Sarah Koop
Allegra Smith
Colleen White

Bass Clarinet

Erik Johnson

Contrabass Clarinet

Alicia McMahon

Alto Saxophone

Josh Fadale
Robin Jackson*

Tenor Saxophone

Hart L. Linker

Baritone Saxophone

Ryan M. Salisbury

Trumpet

Cyril Bodnar
Joe Brown*
Michael DeWeaver
Gregory Harris
Calvin Rice
Ethan Urtz

Horn

Bryn Coveney
Mike Drennan*
Chelsey Hamm
Rachel Haselbauer
Rose Valby

Trombone

Alicia Aubin
Hank Currey*

Bass Trombone

E.J. Swider

Euphonium

Sarah Drew
Justin Falvo*

Tuba

Alfred A. Hadinger
Kevin Patrick Madden*

String Bass

Jarrett Bastow
William Karl*
Corey Stevens

Timpani

Kaye Sevier

Percussion

Benjamin Berry
Nathaniel Dominay
Christopher Ganey
Lauretta Noller
Evan Peltier*

Piano

Robert Keiser

Graduate Assistants

Susan DeVore
Christopher Dresko

* denotes section leader

** guest artist