

Ithaca College

Digital Commons @ IC

All Concert & Recital Programs

Concert & Recital Programs

4-11-2007

Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Dominic Hartjes

Stephen Peterson

Follow this and additional works at: https://digitalcommons.ithaca.edu/music_programs



Part of the [Music Commons](#)

Recommended Citation

Ithaca College Wind Ensemble; Hartjes, Dominic; and Peterson, Stephen, "Concert: Ithaca College Wind Ensemble" (2007). *All Concert & Recital Programs*. 7049.

https://digitalcommons.ithaca.edu/music_programs/7049

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.

ITHACA COLLEGE

SCHOOL OF MUSIC

ITHACA COLLEGE WIND ENSEMBLE

Dominic Hartjes, graduate conductor
Stephen Peterson, director

Ford Hall
Wednesday, April 11, 2007
8:15 p.m.

ITHACA

PROGRAM

Whirr, Whirr, Whirr!!! (2002)

Ralph Hultgren
(b. 1953)

Concerto for 23 Winds (1957)

Walter Hartley
(b. 1927)

- I. *Andante-Allegro non troppo*
- II. *Vivace*
- III. *Lento*
- IV. *Allegro Molto*

INTERMISSION

On Winged Flight (1989)

Gunther Schuller
(b. 1925)

- I. *Prelude*
- II. *Pastorale*
- III. *Nocturne*
- IV. *Scherzo*
- V. *Parody*

The Engulfed Cathedral (1910/1993)

Claude Debussy
(1862-1918)
Arr. Merlin Patterson

Aegean Festival Overture (1967/1970)

Andreas Makris
(1930-2005)
Arr. Major Albert Bader

Graduate Recital presented in partial fulfillment for the degree
Master of Music in Conducting Performance.

Dominic Hartjes is from the studio of Stephen Peterson.

Program Notes

Born in 1953 in Box Hill, Victoria, Australia, **Ralph Hultgren** began his professional music career in 1970 as a trumpet player, performing with such groups as the Central Band of the Royal Australian Air Force, the Melbourne Symphony Orchestra, and the Australian Brass Choir. During his tenure as composer/arranger in residence for the Instrumental Music Program at Queensland's Department of Education from 1979-1990, Hultgren produced 185 works for that department. Mr. Hultgren currently resides in Queensland, where he is the Head of Pre-Tertiary Studies at the Queensland Conservatorium, Griffith University where he also directs the Wind Symphony program and lectures in conducting.

About **Whirr, Whirr, Whirr!!!** Hultgren has written:

Can you feel that sensation as you mentally juggle the demands of emotion, profession, and family, and each concern barks at you for attention and demands its need be satisfied and you can sense the priority in them all but you know and feel your lack of time and your diminishing grace and patience to deal with them all?! Can you feel that sensation in your heart and mind when you are led to something that might be on the edge of what you feel comfortable with but you want to go there and you know that going there will jeopardize your everyday situation but you still want to go there?! Can you feel the sensation that wells up in you as you desperately search for the right answer in a situation that has no turning back, no sense of ambiguity can prevail and no hope of satisfying all the emotional interests that seem possible? Your mind spins, ducks and dives, leaps and plunges and seems to *Whirr, Whirr, Whirr!!!*

Program note from John R. Locke

Walter S. Hartley (b. 1927) began composing at age five and became seriously dedicated to it at sixteen. All his college degrees are from the Eastman School of Music of the University of Rochester. He received his Ph.D. in composition there in 1953. Some of his teachers were Burrill Phillips, Thomas Canning, Herbert Elwell, Bernard Rogers, Howard Hanson and Dante Fiorillo. At present he is Professor Emeritus of Music at Fredonia State University, Fredonia, New York. He also taught piano, theory and composition at the National Music Camp (now Interlochen Arts Camp) at Interlochen, Michigan from 1956 to 1964.

His list of acknowledged works is now over 200, dating from 1949 on, and most of these are published. He is a member of the American Society for Composers, Authors and Publishers, from which he has received an annual award for achievement in serious music since 1962. His music has been performed by many ensembles, including the National Symphony Orchestra, Oklahoma City Symphony, Eastman-Rochester Orchestra and the Eastman Wind Ensemble. His Chamber Symphony of 1954 was commissioned by the Koussevitsky Foundation, his Concert Overture for orchestra received a prize from the National Symphony Orchestra in 1955, and his Sinfonia No. 3 for brass choir won for him the 1964 Conn Award. Since then he has received many commissions from college and high school musical organizations.

Mr. Hartley Writes:

The **Concerto for 23 Winds** is in four movements roughly corresponding to those of the Classical symphony or sonata in form, but it is texturally more related to the style of the Baroque concerto, being essentially a large chamber work in which different soloists and groups of soloists play in contrast with each other and with the group as a whole. The color contrasts between instruments and choirs of instruments are sometimes simultaneous, sometimes antiphonal; both homophony and polyphony are freely used... The first and last movements make the most of the full ensemble; the second, a Scherzo, features the brass, the slow third movement, the woodwinds. The harmonic style is freely tonal throughout.

Program note from Eugene Corporon and
www.walterhartley.com

Gunther Schuller, born in New York, has developed a musical career that ranges from composer to conductor, educator, administrator, music publisher and record producer. At the age of 17 he was principal French horn with the Cincinnati Symphony and two years later was appointed to a similar position with the Metropolitan Opera Orchestra. In 1959 he gave up performing to devote his time primarily to composition, and is now regarded as one of the outstanding American composers of this century.

As a conductor he travels throughout the world leading major orchestras. As an educator he has taught at the Manhattan School of Music and Yale University. He served as head of the composition department at the Berkshire Music Center at Tanglewood from 1963 to 1984, the last 14 years of which he was the center's Artistic Director. Also, he was President of the New England Conservatory of Music from 1967-77, and has been Artistic Director of the Festival at Sandpoint, Idaho since 1984.

Mr. Schuller has received numerous awards, including the Darius Milhaud Award for the best film score of 1964, the 1970 ASCAP-Deems Taylor Award in 1970 and many honorary doctorate of music degrees from leading American universities. In 1980 he became a member of the American Academy and Institute of Arts and Letters. In 1989 he received two Guggenheim Fellowships and was the recipient of Columbia University's William Schuman Award for lifetime achievement in American music composition. He has written dozens of essays and four books, the most recent of which is The Swing Era: The Development of Jazz, 1930 to 1945.

The composer writes:

My *Divertimento for Band*, subtitled metaphorically "**On Winged Flight**," was commissioned by The United States Air Force Band and is dedicated to their conductor Lt. Col. James M. Bankhead. The premiere took place on April 3, 1989 at the American Bandmasters Association Conference held at the State University of Florida in Tallahassee.

Divertimento is, as the name implies, a more light-hearted work although, just as in Mozart's *divertimenti*, it has its "serious" moments, even "serious" movements. The five-movement composition begins with a sprightly *Vivace* introductory movement, entitled *Prelude*, setting the overall lively tone of the work with its cascading woodwind figures, brassy syncopations, and unexpected texture contrasts. The second movement, *Pastorale*, sets a solo alto saxophone in reiterative lyric phrases against a delicate pointillistic web-

like woodwind, muted brass, and light percussion background. The mood becomes more serious in the third movement, *Nocturne*, a sombre, rather dark-colored piece, featuring instruments such as bass and contrabass clarinets, contrabassoon, and low brass. Here, too, I was able to use the three cellos that are an unusual feature of the band's instrumentation. The fourth movement, *Scherzo*, exploits the virtuosic capacities of the wind ensemble, additionally bringing in the colors of the piano and the harp. There is a lively rhythmic and harmonic interplay between the choirs of the ensemble. The *Scherzo's* light, agitated, mercurial discourse ends quite abruptly in a quiet sustained chord. The last movement, *Parody*, carries the following legend: "With a respectful bow to Mssrs. Charles Ives, James Reese Europe, and Henry Fillmore." You may well ask, who is James Europe?

Europe was an unfortunate and in my view unjustifiably forgotten black composer-conductor whose extraordinary musical accomplishments around the time of WWI not only revolutionized popular music in this country (in the transition from ragtime to jazz, for example), but brought black musicians into classical music to an extent never achieved theretofore. The founding of a 150-piece all-black symphony in 1913, the three year association with the dance team of Irene and Vernon Castle and in his last three years, the creation of a remarkable all-black military band in 1917 are but three of the major stations in Europe's colorful life and career. Unfortunately, he was killed in a fight with one of his musicians in 1919 in Boston, during the intermission of a concert.

Fillmore is remembered by bands as exploiting the humorous – and sometimes purposely vulgar – effects of trombone glissandos in his ragtimey marches (Lassus Trombone, Shoutin' Liza Trombone). *Parody* is thus a wild melange of these early band manifestations – including many of their most endearing clichés – treated in an Ivesian "take off" fashion, thereby bringing the whole work to an engaging, conventional "fun" climax.

Program note by
Technical Sergeant William E. Marr

Claude Debussy is, without question, one of the most significant composers of his time; his harmonic and formal innovations have had a profound influence on generations of composers—Stravinsky wrote, "The musicians of my generation and I owe the MOST to Debussy," Bartók described him as "the greatest composer of our time."

While Debussy was not directly inspired by a specific work of art to compose **The Engulfed Cathedral** ("La Cathédrale Engloutie"), No. 10 Book I of Debussy's Preludes, connections and parallels between this and other works of art are plentiful. Artists as diverse as M.C. Escher and Birger Carlstedt were inspired by Debussy's piece to create paintings. The literary parallel to the piece is the Breton legend of the Isle of Ys. To punish the people for their sins, the Cathedral of Ys is engulfed by the sea. Once a year (or, in a different version of the legend, at sunrise on clear mornings), the sunken cathedral rises out of the sea briefly—bells tolling, organ rumbling, and priests chanting—before once again returning to the bottom of the sea. Debussy evoked this miraculous phenomenon by suggesting the parallel harmonies of medieval organum and the smooth melodic voice-leads of Gregorian chant, as well as the chiming of bells and the organ pedal points.

The Engulfed Cathedral is one of Debussy's most popular works, not only in its original version for piano, but also in numerous transcriptions that tend to heighten the programmatic nature of the piece. In this transcription by **Merlin Patterson**, the tonal beauty of the work is heard through unusual instrumental combinations with a careful attention to subtle shadings of color and texture.

Program note by Steven Dennis Bodner

Born in 1930, **Andreas Makris** came to America at the age of 20 as a scholarship student at the Mannes School of Music in New York. He studied in Aspen and also in Paris with Nadia Boulanger. He had an active career as a professional violinist (as a member of the first violin section of the National Symphony Orchestra) and as a composer. He wrote only a handful of works for wind ensemble but his total output accounts for nearly one hundred original compositions and arrangements. Andreas Makris died on February 3, 2005 of complications from diabetes. He is survived by his wife Margaret and two sons, Kristos and Miron.

Aegean Festival Overture was written in 1967 as an orchestral overture for the NSO and was premiered by that group under Howard Mitchell a year later at Constitution Hall. Its immediate success then and on tour occasioned the collaboration between Mr. Makris and **Major Albert Bader** of the United States Air Force Band to arranged the overture as a concert piece for band. It was premiered by the Bolling based United States Air Force band under the direction of Colonel Arnald Gabriel, and it is since rapidly becoming a major piece of the band repertoire.

Jeanne Suhrheinrich of the Evansville Courier described it as: "Generally a rousing affair...boisterous and full of Grecian brio. It contains a slow section which is soon replaced by the happy mood of the first part and ends, as it began, in a veritable aural cloud of color."

Program note from Major Albert Bader and
www.andreamakris.com

All program notes compiled and edited
by Dominic Hartjes

ITHACA COLLEGE WIND ENSEMBLE
Dominic Hartjes, graduate conductor
Stephen Peterson, director

Piccolo

Melissa Wertheimer

Flute

Adrienne Baker
Jacqueline Christen
Megan Postoll *
Amy Thiemann

Oboe/English Horn

Luke Conklin
Emily DiAngelo
Meghan Kimball *

E♭ Clarinet

Erik Johnson

Clarinet

Kaitlyn Alcorn
Jordanna Bergman
Miles Jaques
Amanda Jenne
Caryn Poulin *
Allegra Smith

Bass Clarinet/Clarinet

Robert Yaple

**Contrabass/
Alto Clarinet**

Will Cicola

Bassoon

Andrew Chapman *
Jessica Tortorici
Amy Zordan-Moore

Alto Saxophone

Andrew Lawrence
Deanna Loertscher *

Tenor Saxophone

Andre Baruch

Baritone Saxophone

Robin Jackson

Trumpet

James Covington
Gregory Harris
Alex Lee-Clark
Nikola Tomic'
Janelle Varin
Omar Williams *

Horn

Michael Bellofatto
Michael Drennan
Rachel Haselbauer
Lori Roy
Andrea Silvestrini *

Trombone

Matthew Barry
Francis Cook
Mark Lalumia *
Alice Rogers

Euphonium

Alan Faiola *
Michael Vecchio

Tuba

Bryan Lewis *
Daniel Troiano

Cello

Eric Perreault
Matthew Rotjan *
Kelly Quinn

String Bass

Paul Feissner
Alexander Lott *

Timpani

Andrew Sickmeier

Percussion

Alan Dust *
Christopher Ganey
Seth Nicoletti
Lee Treat
Gregory Sutliff

Harp

Myra Kovary**

Piano

Angelo Triandafillou

Graduate Assistant

Christopher Dresko

* denotes section leader

** guest artist

Concert Calendar

April

6	3:00	Mary Hayes North Competition for Senior Piano Majors
9	3:00	<i>Master Class: Craig Sheppard, piano</i>
	8:15	<i>Guest Recital: Craig Sheppard, piano</i>
10	8:15	Kulmusik Contemporary Chamber Ensemble; Sally Lamb, director
11	8:15	Wind Ensemble; Dominic Hartjes, graduate conductor
13	8:15	Jazz Workshop; Steve Brown, musical director
15	8:15	Faculty Recital: Gordon Stout, percussion
16	7:00	Woodwind Chamber Ensembles
17	7:00	Lab School Concert
18	8:15	Opera Workshop; Mark Kaczmarczyk, director
19	7:00	Flute Ensemble; Amy Thiemann, graduate conductor
	8:15	Jazz Workshop; Steve Brown, musical director
20	4:00	<i>Master Class: Roberto Diaz, viola</i>
	8:15	Chamber Orchestra; Jeffery Meyer, conductor
22	4:00	Choir and Madrigal Singers; Lawrence Doebler, conductor
23	8:15	Vocal Jazz Ensemble; Lauri Robinson-Keegan, musical director
24	7:00	Intergenerational Choir; Jennifer Haywood, conductor
25	8:15	Symphony Orchestra; Jeffery Meyer, conductor
26	7:00	Piano Chamber Ensembles; Jennifer Haygne, coach
	8:15	Concert Band; Mark Fonder, conductor
27	7:00	Faculty Chamber Music Recital: Ithaca Wind Quintet
28	12:00	All-Campus Band; Richard Edwards, conductor
29	8:15	Percussion Ensemble; Gordon Stout, director
30	7:00	String Quartet Marathon
	8:15	Symphonic Band; Elizabeth Peterson, conductor

May

1	7:00	Collaborative Piano/Vocal Duos
	8:15	Brass Choir; Keith Kaiser, conductor and Wind Ensemble; Stephen Peterson, conductor
2	7:00	Faculty Chamber Music Recital; Wallis-Sanchez-Lutchmayer Trio
	8:15	Chorus and Women's Chorale; Janet Galván, conductor
3	7:00	Early Music Ensemble; Nicholas Walker, director
	8:15	Percussion Ensemble; Conrad Alexander, conductor
4	8:00	Glimmerglass Opera Young American Artists Tour
19	8:30	40 th Gala Commencement Eve Concert; Wind Ensemble, Choir, Jazz Ensemble, and Marimba Ragtime Band

Ithaca College Concerts 2007-8 (tentative) (admission charge)

September 26	Richard Goode, piano
February 28	Tallis Scholars, mixed-voice vocal ensemble
April 23	Tashi, 30-year reunion tour of Stoltzman, Kavafian, Sherry, and Serkin