

3-1-2011

## Concert: Ithaca College Symphonic Band

Ithaca College Symphonic Band

Elizabeth B. Peterson

Brian Diller

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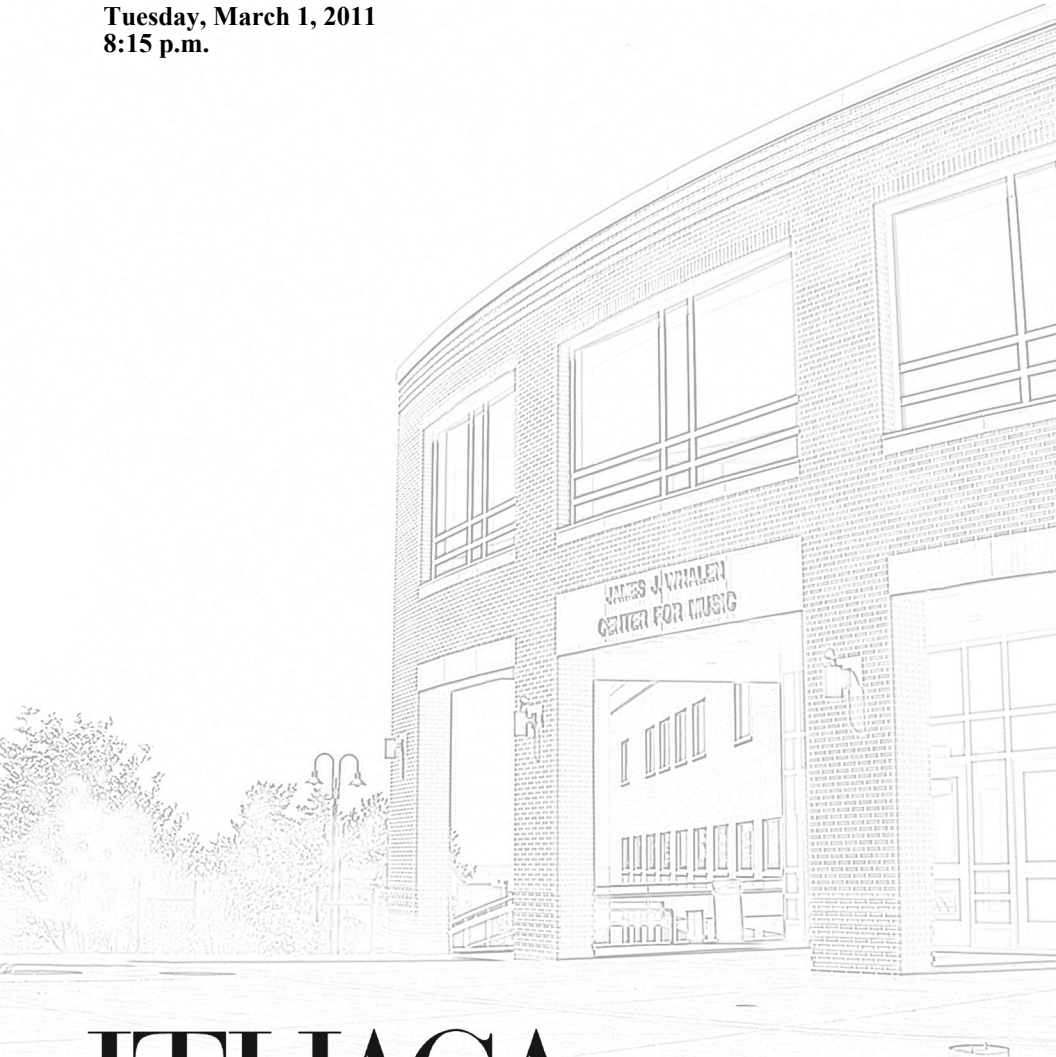
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# ITHACA COLLEGE SYMPHONIC BAND

Elizabeth B. Peterson, conductor  
Brian Diller, graduate conductor

Gordon Stout, guest artist

Ford Hall  
Tuesday, March 1, 2011  
8:15 p.m.



# ITHACA

SCHOOL OF MUSIC

## Program

Fantasia in G (1983)

Timothy Mahr  
(b. 1956)

Sketches on a Tudor Psalm (1971)

Fisher Tull  
(1934-1994)

*Brian Diller, conductor*

Leaves Are Falling (1964)

Warren Benson  
(b. 1924)

## Intermission

Canticle of the Sun (2006)

Martin Ellerby  
(b. 1957)

*Gordon Stout, percussion*

Give Us This Day (2007)

*Short Symphony for Wind Ensemble*

I. Moderately slow

II. Very fast

David Maslanka  
(b. 1943)

## **Biographies**

### **Gordon Stout**

GORDON STOUT is currently Professor of Percussion at the School of Music, Ithaca College, Ithaca, N.Y., where he has taught since 1980. A composer as well as percussionist who specializes on marimba, he has studied composition with Joseph Schwantner, Samuel Adler and Warren Benson, and percussion with James Salmon and John Beck. He received both the BM and MM degree's from the Eastman School of Music in Percussion and Composition respectively. As a composer/recitalist he has premiered a number of his original compositions and works by other contemporary composers. Many of his compositions for marimba are published, and have already become standard repertoire for marimbists worldwide. His recordings are devoted not only to his own music, but also that of the general standard repertoire by important American composers. His latest solo marimba recording, "Astral Projections" is available on Resonator Records. His latest compositions can be obtained from G & C Music at [www.gordonstout.net](http://www.gordonstout.net), or from Keyboard Percussion Publications at [www.mostlymarimba.com](http://www.mostlymarimba.com).

A frequent lecture-recitalist for the Percussive Arts Society, he has appeared at twelve International PAS Conventions to date as featured marimbist, as well as throughout the United States and Canada, Europe, Japan, Taiwan, Thailand, Singapore, Hungary and Mexico. In May of 1983 he performed clinics and recitals in France, Germany, Holland and Belgium with transcendental virtuosity, being described as,, "The Rubinstein of all aspects of the marimba." Gordon was on the Jury of the 1st and 2nd Leigh Howard Stevens International Marimba Competitions during the summers of 1995 and 1998. Gordon was concertmaster of the Marimba Festival Orchestra at the West Point Eisenhower Hall Theater in March of 1998, where 164 players on 143 marimbas performed a historic concert of marimba orchestra music. In the summer of 1998 he was a featured marimbist at the World Marimba Festival in Osaka, Japan and he was a member of the jury for the 2nd World Marimba Competition in August of 1999, in Okaya, Japan, and during the summer of 2002 he again joined the jury for the 3rd World Marimba Competition in Stuttgart, Germany. During the summers of 2002 and 2005 he taught and performed in Taipei, Taiwan for the Ju Percussion Group's International Percussion Summer Camp. In the summer of 2006 he was a member of the jury at the International Marimba Competition in Linz, Austria. On new years day in 2006 he conducted a 100 person marimba orchestra in the National Concert Hall in Taipei, Taiwan as part of the Taiwan International Percussion Convention.

Gordon is a clinician/recitalist for Malletch, and performs on and owns their M5.0 Roadster five octave marimba, and is represented by the Percussion Events Registry Company.

## **Elizabeth Peterson**

Elizabeth B. Peterson is an Associate Professor of Music Education and conductor of the Symphonic Band at Ithaca College in Ithaca, New York. Professor Peterson teaches graduate and undergraduate methods courses in instrumental music, courses in conducting and supervises student teachers. She is currently the Supervisor of the Junior Student Teaching Program at Ithaca College. She received a Doctor of Musical Arts in Music Education from Shenandoah Conservatory, a Master of Music degree from Northwestern University and Bachelor of Music degree from the University of Michigan. Before moving to Ithaca, Dr. Peterson was an arts administrator and Director of Bands at several public schools in Ohio and Illinois. Peterson played trumpet in the North Shore Community Band under the direction of John P. Paynter. Beth Peterson is active as a clinician, guest conductor and adjudicator. Peterson is a "New Music" reviewer for the Instrumentalist Magazine. Beth Peterson currently serves as co-conductor of the Ithaca Concert Band, Ithaca's adult community band.

# Personnel

## Piccolo

Caitlin Phillips

## Flute

Allison Scott  
Caitlyn Phillips  
Brenna Ardner  
Maya Holmes  
Andrew Sak  
Justyne Griffin  
Kaitlyn Schneider

## Oboe

Rachel Schlesinger  
Michael Johnson  
Chloe Washington  
Adrian Fisher  
Eleanor Hersh

## English Horn

Rachel Schlesinger

## Bassoon

Marissa D'Ambrosio  
Amanda Nauseef  
Meghan Kelly

## E♭ Clarinet

Aileen Razey

## Clarinet

Michael Reinemann  
Jimmy Conte  
Jacqui Widun  
Jamie Ocheske  
Kelly Ducham  
Aileen Razey  
Brittany Gunther  
Steven Dewey  
Tasha Dotts  
Michael Tate

## Bass Clarinet

Emily Nemeth

## Alto Saxophone

Rachel Kininger  
Andrew Horwitz  
Eli Holden  
Benjamin Seiderman  
Katherine Krautz

## Tenor Saxophone

Richard Rose  
Alex Judge

## Baritone Saxophone

Andreas Martinez

## Trumpets

Aaron Scoccia  
Danny Venora  
Lexie Payton  
Paul Schwartz  
Ryenne Flynn  
Frank Blubaugh  
Ben Van De Water  
Max Siegel  
Chris Cadwell  
David Jaffe

## Horn

Anjali Patel  
Lauren Maaser  
Eddie Odio  
Dana Arbaugh  
Nathan Miner

## Trombone

Paul Heiland  
Cara Olson  
Amanda Werbeck  
Charlie Sotir  
Jenny Grossman  
Ethan Zawisza  
Joey Kaz  
Nicole Sisson  
Eli Grauman

## Bass Trombone

Steven Cooney  
Jeffrey Chilton  
Justin Oswald

## Euphonium

Katherine Pfeiffer  
Thomas Aroune  
Elise Daigle

## Tuba

Joe Wenzel  
Tim Orton  
Adam Howard  
Matt Bailey Adams  
Brandon Reyes

## Percussion

Jon Keefner, principal  
Matt Bevan-Perkins  
Jessie Linden  
Jason Staniulis  
Colleen Harwood

## Timpani

Aaron Walters

## Piano

Brian Diller

## Bass

Casey Georgi

## Notes

### About the Program:

Fantasia in G is an unpretentious, joyful celebration for winds and percussion. Its character is reflected in the German subtitle "*Freude, Schoner Gotterfunken*" (Joy, Bright Spark of Divinity), the opening line of Johann von Schiller's "Ode to Joy", as used by Ludwig van Beethoven in his Symphony No. 9.

Sketches On A Tudor Psalm, composed in 1971, is based on a sixteenth century setting of the Second Psalm by Thomas Tallis. The original version was in the Phrygian mode with the melody in the tenor voice. A modern adaptation is still used today in Anglican church services. Its popularity is evidenced by its employment by Ralph Vaughan Williams for the basis of his Fantasia for String Orchestra in 1910.

The introduction sets the harmonic character by emphasizing the juxtaposition of major and minor triads. The theme is first presented by solo alto saxophone, continued by horns, and followed by a fully harmonized version from the brass. The variations begin to unfold in an Allegro section with a melody in the clarinets which was constructed from the retrograde of the theme. Subsequently, fragments of the theme are selected for rhythmic and melodic transformation. Finally, the opening harmonic sequence returns in highly punctuated rhythms to herald the recapitulation of the theme beginning in the low woodwinds and culminating in a fully-scored setting of the climactic measures. A coda continues the development as the music builds to a triumphal close on a major chord.

*The Leaves Are Falling* was composed between November 1963 to January 1964. Benson hoped to create a piece that is 'longer and actually takes more time to get some place' than most other band works of that time. He was also interested in the musical layering of two main ideas -- his own theme stated first in the flute solo combined with the chorale tune, "*Eine Feste Burg*" or "*A Mighty Fortress is our God*". The physically challenging, long breathing phrases were designed to "psychologically increase the intensity of the composition". The title, from Rainer Maria Rilke's poem "*Autumn*", seemed to describe the emotional trauma after President Kennedy's assassination. It begins, "The leaves are falling, falling as if from way off..."

*Canticle of the Sun* was commissioned by Birmingham Symphonic Winds, conductor, Keith Allen, for percussionist, Simone Rebello. The work is based on the canticle written by St. Francis of Assisi (1182-1226) whose ideas were that nature and the material world were gifts from God and should be valued and appreciated. The work is based on a cantus firmus announced by the soloist on a bowed vibraphone. The cell of perfect fifth intervals forms the material for the majority of the piece. The different sections of the piece include: "*Brother Sun*" on tremolandi marimba and solo flute, "*Sister Moon and the Stars*" featuring solo xylophone, and "*Brother Wind, the Air and Clouds*", a celebratory dance on the upper register of the marimba. A brass

fanfare subsides into "*Sister Water*" where an ethereal melody is played on crotales. "*Brother Fire*" is a percussive section that leads into a solo cadenza. Ellerby adds a concluding section called, "*Father Heaven*" where he includes the hymn tune, "*Holy, Holy, Holy*" as a brass chorale and marimba solo.

Maslanka writes, "The words 'Give Us This Day' are, of course from the Lord's Prayer, but the inspiration for this music is Buddhist. I have recently read a book by a Vietnamese Buddhist monk entitled *For a Future to be Possible*." His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. In my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness.

I chose the subtitle, "*Short Symphony for Wind Ensemble*" because the music isn't programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody "*Vater Unser in Himmelreich*" (Our Father in Heaven), no. 110 from the 371 Four-part chorales by Johann Sebastian Bach.

*program notes from Norman E. Smith or from each composer in the score prologue...*



## Upcoming Events

### March

- 2 - 8:15pm - Ford - Concert Band, *Andrew Benware, conductor*
- 4 - 2:00pm - Hockett - Mary Hayes North Competition for Senior Piano Majors
- 5 - 8:15pm - Ford - Symphony Orchestra Concerto Concert, *Jeffery Meyer, conductor*. Featuring *Sean Cotty, piano, Sadie Kenny, violin, and Shiori Yamaguchi, piano*.
- 6 - 8:15pm - Ford - Jazz Ensemble, *Mike Titlebaum, director*
- 7 - 7:00pm - Hockett - Faculty Recital: Jennifer Kay, mezzo-soprano
- 8 - 7:00pm - Hockett - Faculty Showcase Recital
- 9 - 7:00pm - Hockett - Guest Concert: The New England Winds
- 9 - 8:15pm - Ford - Chamber Orchestra, *Jeffery Meyer, conductor*
- 10 - 8:15pm - Ford - Symphonic Band and Horseheads Wind Ensemble

For more information about the Ithaca College School of Music, please visit us on the web at <http://www.ithaca.edu/>

You can find the complete listing of concerts at <http://www.ithaca.edu/music/calendar/>