

4-10-2011

Graduate Conducting Recital: Jonathan Musgrave, conductor

Jonathan Musgrave

Ithaca College Wind Ensemble

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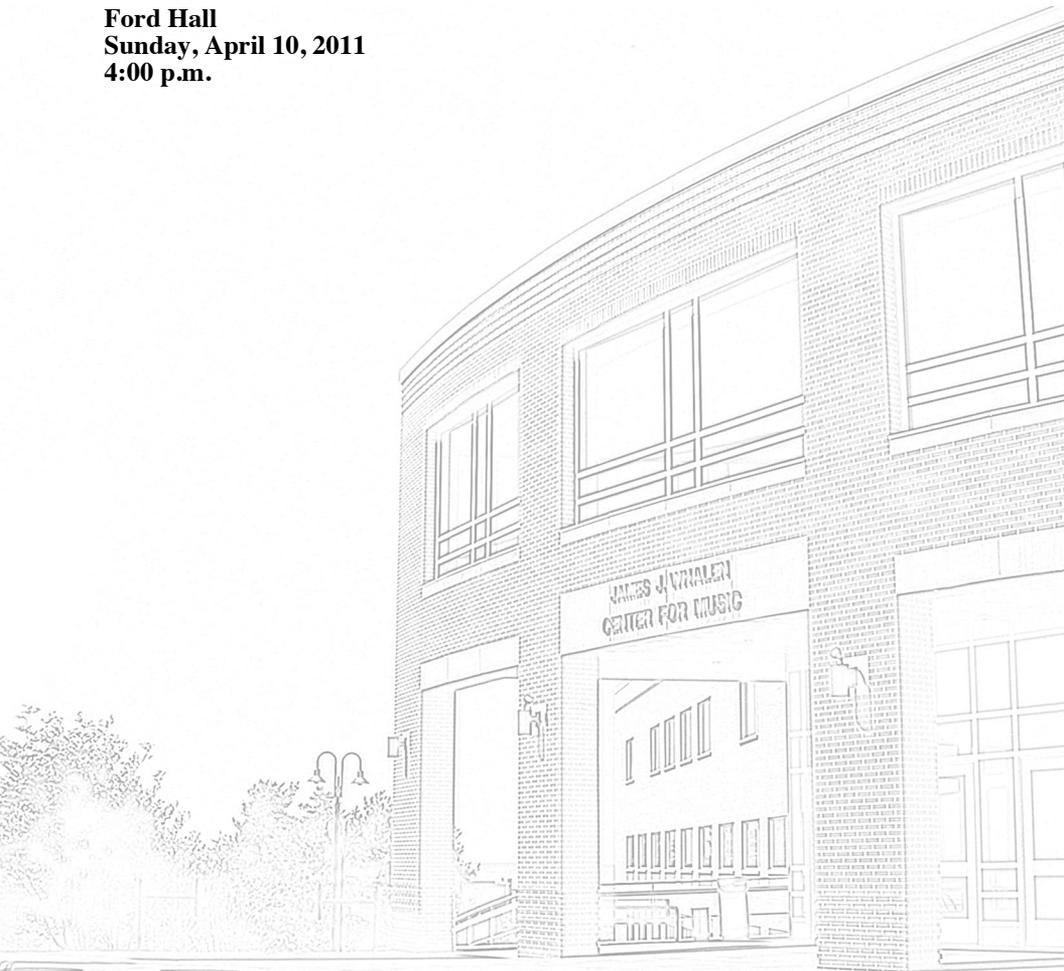
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Graduate Conducting Recital

Ithaca College Wind Ensemble

Jonathan Musgrave, conductor
Erik Kibelsbeck, organ

Ford Hall
Sunday, April 10, 2011
4:00 p.m.



ITHACA
SCHOOL OF MUSIC

PROGRAM

Millennium Canons (2001)

Kevin Matthew Puts
(b. 1972)
arr. Mark Spede
8'

Figures in the Garden (1991)

1. *Dancing in the Dark*
2. *Susanna in the Rain*
3. *A Conversation*
4. *Barbarina Alone*
5. *The Countess Interrupts a Quarrel*
6. *Voices in the Garden*
7. *Nocturne: Figaro and Susanna*

Jonathan Dove
(b. 1959)
18'

Intermission

Postcard (1991)

Frank Ticheli
(b. 1958)
6'

The Power of Rome and the Christian Heart
(1953)

Percy Aldridge Grainger
(1882-1961)
13'

Erik Kibelsbeck, organ

Zion (1994)

Dan Welcher
(b. 1948)
10'

This Graduate Recital is in partial fulfillment of the degree Master of Music in Conducting Performance. Jonathan Musgrave is from the studio of Stephen Peterson.

NOTES ON THE PROGRAM

Kevin Matthew Puts - Millennium Canons

Known for his rich and distinctive voice, **Kevin Matthew Puts** has been hailed by the critics as one of the most important composers of his generation. His work has been commissioned and performed by leading orchestras in the United States and abroad. Puts' orchestral catalog includes four symphonies as well as several concertos written for some of today's top soloists. In 2005, Mr. Puts received the honor of a commission in celebration of David Zinman's 70th birthday, and the result was *Vision*, a cello concerto premiered by Yo-Yo Ma and the Aspen Music Festival Orchestra. During the same year, his Percussion Concerto was premiered by Evelyn Glennie with the Pacific and Utah Symphonies.

Puts has received awards and grants from the American Academy in Rome, the Guggenheim Foundation, the American Academy of Arts and Letters, BMI and ASCAP. A native of St. Louis, Missouri, Mr. Puts received his Bachelor's Degree from the Eastman School of Music, his Master's Degree from Yale University, and a Doctor of Musical Arts at the Eastman School of Music. Since 2006, he has been a member of the composition department at the Peabody Institute in Baltimore, Maryland.

Puts writes: "I wrote **Millennium Canons** to usher in a new millennium with fanfare, celebration and lyricism. Its rising textures and melodic counterpoint are almost always created through use of the canon, which also provides rhythmic propulsion at times.

"Funding was provided by the Institute for American Music of the Eastman School of Music of the University of Rochester. The premiere took place in June 2001 at Symphony Hall, Boston with the Boston Pops Orchestra under the direction of Keith Lockhart. The version for wind ensemble was arranged by Mark Spede for the University of Texas at Austin, Jerry Junkin, director."

Jonathan Dove - Figures in the Garden

Few composers working today have embraced the modern opera house as consistently and successfully as **Jonathan Dove**. His incomparable catalogue of more than twenty diverse operatic works is indicative of a practical and lively theatrical mind, steeped in operatic experience. In all his music, Dove has a strong desire to communicate, to entertain, and to provoke transformative experiences. His musical language is at once immediately appreciated by listeners new to the concert hall and has provided performers, audiences and directors with rich possibilities for interpretation; several of his major operatic works have been performed in multiple productions all over the world, and his list of commissioners includes some of the world's greatest musicians. He is one of the only living composers able to write successful comic opera, to sustain a company through 150 performances of a single opera, or to captivate a million viewers with a single performance.

Outside of the concert hall and opera house, Dove has provided many scores for major theatrical productions. He is an Associate of the National Theatre (most recently providing music for *His Dark Materials* and *Oedipus*), and for many years was Music Advisor to the Almeida Theatre. He was also written for the Royal Shakespeare Company, and for the New York Shakespeare Festival.

About **Figures in the Garden**, Dove writes: "For their 1991 Mozart bicentenary celebrations, Glyndebourne commissioned five composers to write wind serenades. Each serenade was to be musically connected in some way with one Mozart's operas, and to be played outdoors before the performance of the opera. I was asked to compose a piece to precede *The Marriage of Figaro*.

"Although Mozart's comic masterpiece needs no introduction, musically or otherwise, I was attracted by the aptness of playing a serenade in the garden before performances of an opera whose last act is set in a garden, and which itself includes a number of serenades: *Voi che sapete*, *Deh vieni, non tardar*, and Susanna and the Countess' letter-writing duet *Canzonetta sull'aria*.

"I had the idea that with all the performances of *The Marriage of Figaro* that had taken place at Glyndebourne, sounds from the opera had in some way impregnated the garden: snatches of recitative, musical figures, instrumental colours. I didn't want to overwork Mozart's tunes - it would be disastrous if the audience were tired of them before the opera had even begun - but each movement of *Figures in the Garden* is developed from a musical idea in the opera. Here and there an alternative scenario emerges: Susanna sings her aria in the rain (because it's an English garden), and Figaro and Susanna finally enjoy a moment of shared tranquility that is denied them in the opera."

Frank Ticheli - Postcard

Frank Ticheli's music has been described as being "optimistic and thoughtful" (Los Angeles Times), "lean and muscular" (New York Times), "brilliantly effective" (Miami Herald) and "powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors" (South Florida Sun-Sentinel). Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. He is the winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his Symphony No. 2. Other awards for his music include the Charles Ives and the Goddard Lieberman Awards, both from the American Academy of Arts and Letters, the Walter Beeler Memorial Prize, and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music. He is a national honorary member of Kappa Kappa Psi and Phi Mu Alpha Sinfonia, and he was named by the American School Band Directors Association as the 2009 recipient of the A. Austin Harding Award, bestowed to individuals "who have made exceptional contributions to the school band movement in America."

Ticheli received his doctoral and masters degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Klavier, Koch International, and Mark Records.

Ticheli writes: "**Postcard** was commissioned by my friend, colleague, and former mentor, H. Robert Reynolds, in memory of his mother, Ethel Virginia Curry. He requested that I compose not an elegy commemorating her death, but a short energetic piece celebrating her life. In response, I have composed this brief "postcard" as a musical reflection of her character - vibrant, whimsical, succinct.

"It is cast in an ABA' form. The primary theme, first heard in the flute and clarinet and used in the outer sections, is a palindrome - that is, it sounds the same played forwards and backwards. This theme honors a long-standing tradition in the Reynolds family of giving palindromic names (such as Hannah and Anna) to their children. H. Robert Reynolds' first name is Harrah. The theme's symmetry is often broken, sometimes being elongated, other times being abruptly cut off by unexpected events.

"The B section is based on a five-note series derived from the name Ethel: E (E natural) T (*te* in the *solfeggio* system, B-flat) H (in the German system, B natural) E (E-flat this time) L (*la* in the *solfeggio* system, A natural). The development of this motive can be likened to a journey through a series of constantly changing landscapes.

"The A' section is articulated by the return of the main melody. This section is not identical to the A section, but is close enough in spirit to it to give the effect of a large-scale palindrome surrounding the smaller ones. *Postcard* was completed in the summer of 1991. Its first performance was on April 17, 1992, at Hill Auditorium in Ann Arbor, Michigan, by the University of Michigan Symphony Band conducted by H. Robert Reynolds."

Percy Aldridge Grainger - The Power of Rome and the Christian Heart

Percy Grainger was one of the most significant composers for winds during the early part of the twentieth century. Born in Australia, Grainger immigrated to the United States in 1914 (after years in Germany and England), and during World War I enlisted as a bandsman in the U.S. Army, where he learned to play most of the wind and percussion instruments and developed a special love for the saxophones. Grainger was a pioneer in music, using irregular rhythms before Stravinsky, championing folk music at the same time as Ralph Vaughan Williams and Béla Bartók, and predating Edgard Varèse in experimentation with electronic music. He composed, set, arranged, and edited some 400 works, with the number of all versions of these works exceeding 1,000. Grainger wrote many significant compositions for winds, including *Lincolnshire Posy*, *Colonial Song*, *Irish Tune from County Derry*, *Shepherd's Hey*, and *Children's March*.

The Power of Rome and the Christian Heart was Grainger's last published work, and has a curious history. He began composing the work in 1918, at the same time that he was writing his early band masterworks, including *Molly on the Shore* and *Children's March*. This work, however, required a much longer gestation period. Originally conceived for orchestra and organ, Grainger completed this version in 1943. The band version was commissioned by the Goldman Band in honor of Edwin Franko Goldman's seventieth birthday, and premiered on January 3, 1948. When asked why he arranged an old work rather than writing a new one, Grainger quipped, "As it takes me about 20 years to finish a tone-work, the best thing I could do was to fix up my *Power of Rome* so it could be played without strings." The piece was "premiered" again on June 22, 1953, perhaps in a revised version, and was published shortly thereafter.

The title of the work is another curiosity. In an early program note, Grainger wrote, "Just as the early Christians found themselves in conflict with the power of ancient Rome so, at all times and places, the Individual Conscience is apt to feel itself threatened or coerced by the Forces of Authority - and especially in wartime. Men who hate killing are forced to be soldiers, and other men, though not unwilling to be soldiers, are horrified to find themselves called upon to fight in the ranks of their enemies. The sight of young recruits doing bayonet practice in the First World War gave me the first impulse to this composition which, however, is not in any sense program music and does not portray the drama of actual events. It is merely the unfoldment of musical feelings that were started by thought of the eternal agony of the Individual Soul in conflict with the Powers That Be."

Dan Welcher - Zion

Writing in *High Fidelity* in 1974, critic Royal S. Brown said "on the basis of this work (Concerto for Flute and Orchestra), I would say that Welcher is one of the most promising American composers I have ever heard". Born in Rochester, New York, in 1948, composer-conductor **Dan Welcher** has been fulfilling that promise ever since, gradually creating a body of compositions in almost every imaginable genre including opera, concerto, symphony, vocal literature, piano solos, and various kinds of chamber music. With over one hundred works to his credit, Welcher is one of the most-played composers of his generation.

Dan Welcher first trained as a pianist and bassoonist, earning degrees from the Eastman School of Music and the Manhattan School of Music. He joined the Louisville Orchestra as its Principal Bassoonist in 1972, and remained there until 1978, concurrently teaching composition and theory at the University of Louisville. He joined the Artist Faculty of the Aspen Music Festival in the summer of 1976, teaching bassoon and composition, and remained there for fourteen years. He accepted a position on the faculty at the University of Texas in 1978, creating the New Music Ensemble there and serving as Assistant Conductor of the Austin Symphony Orchestra from 1980 to 1990. It was in Texas that his career as a conductor began to flourish, and he has led the premieres of more than 120 new works since 1980. He now holds the Lee Hage Jamail Regents Professorship in Composition at the School of Music at UT/Austin, teaching Composition and serving as Director of the New Music Ensemble.

His works for symphonic wind ensemble, notably *Zion* (which won the ABA/Ostwald Prize in 1996) and *Symphony No. 3* ("Shaker Life") have earned him new accolades in non-orchestral venues. Newer works for the wind band include *Perpetual Song* (2000), commissioned by the West Point Band, *Songs Without Words* (2001), commissioned by the College Band Directors' National Association, and *Minstrels of the Kells* (2002), commissioned by the bands of the Big Twelve Universities. His most recent work for wind ensemble is *Symphony No. 4* ("American Visionary"), commissioned in honor of George Kozmetsky by the College of Fine Arts at the University of Texas, which was premiered in November of 2005.

Welcher writes: "**Zion** is the third and final installment of a series of works for Wind Ensemble inspired by national parks in the western United States, collectively called "Three Places in the West." As in the other two works (*The Yellowstone Fires* and *Arches*), it is my intention to convey more an impression of the feelings I've had in Zion

National Park in Utah than an attempt at pictorial description. Zion is a place with unrivaled natural grandeur, being a sort of huge box canyon in which the traveler is constantly overwhelmed by towering rock walls on every side - but it is also a place with a human history, having been inhabited by several tribes of native Americans before the arrival of Mormon settlers in the mid-nineteenth century. By the time the Mormons reached Utah, they had been driven all the way from New York state through Ohio and through their tragic losses in Missouri. They saw Utah in general as 'a place nobody wanted' but were nonetheless determined to keep it to themselves. Although Zion Canyon was never a 'Mormon Stronghold,' the people who reached it and claimed it (and gave it its present name) had been through extreme trials.

"It is the religious fervor of these persecuted people that I was able to draw upon in creating *Zion* as a piece of music. There are two quoted hymns in the work: 'Zion's Walls' (which Aaron Copland adapted to his own purposes in both *Old American Songs* and *The Tender Land*) and 'Zion's Security,' which I found in the same volume where Copland found 'Zion's Walls' - that inexhaustible storehouse of nineteenth-century hymnody called *The Sacred Harp*.

"My work opens with a three-verse setting of 'Zion's Security,' a stern tune in F-sharp minor which is full of resolve. (The words of this hymn are resolute and strong, rallying the faithful to be firm, and describing the 'city of God' they hope to establish.) This melody alternates with a fanfare tune, whose origins will be revealed in later music, until the second half of the piece begins: a driving rhythmic ostinato based on a 3/4-4/4 alternating meter scheme. This pauses at its height to restate 'Zion's Security' one more time, in a rather obscure setting surrounded by freely shifting patterns in the flutes, clarinets, and percussion - until the sun warms the ground sufficiently for the second hymn to appear. 'Zion's Walls' is set in 7/8, unlike Copland's 9/8-6/8 meters (the original is quite strange, and doesn't really fit any constant meter) and is introduced by a warm horn solo with low brass accompaniment. The two hymns vie for attention from here to the end of the piece, with the glowingly optimistic 'Zion's Walls' finally achieving prominence. The work ends with a sense of triumph and unbreakable spirit.

"*Zion* was commissioned by the wind ensembles of the University of Texas at Arlington, the University of Texas at Austin, and the University of Oklahoma. It is dedicated to the memory of Aaron Copland."

ITHACA COLLEGE WIND ENSEMBLE
Jonathan Musgrave, conductor
Stephen Peterson, director

Piccolo

Elizabeth Hamilton

Flute

Amelia Baran
Elizabeth Hamilton
Dana Miraglia
Andrea Reges*

Oboe

Virginia Dodge
Amy Kleinsmith*
Julia Perry

English Horn

Virginia Dodge

E-flat Clarinet

Kelsey Paquin

B-flat Clarinet

Jennifer Greenleaf
Terrance Griswold
Brittany Gunther
Katherine Hurd
Michelle McGuire
Kelsey Paquin
Emily Pecoraro
Michael Reinemann
Brianna Remaley*
Jacqueline Widun

Alto Clarinet

Brendon Lucas

Bass Clarinet

Alyssa Barna
Emily Pecoraro

Contralto Clarinet

Alyssa Barna

Bassoon

James Conte
Judith Olson
Noah Wolfinger*

Contrabassoon

James Conte

Soprano Saxophone

Eric Troiano

Alto Saxophone

Eli Holden
Rachel Perry
Eric Troiano*

Tenor Saxophone

Sara Emery

Baritone Saxophone

Erika St. Denis

Bass Saxophone

Andrew Horwitz

Trumpet

Audrey Baron
Alex Schwind
Sam Thurston
Ethan Urtz*
Jenna Veverka
Emily Waltz

Horn

Megan Carpenter
Elizabeth Meade*
Robert Oldroyd
Emma Staudacher
Drew Welkie

Trombone

Jeff Dunn
Alex Knutrud
Mark Neville*
Eddie Steenstra

Bass Trombone

Jeff Chilton
Michael Nave

Euphonium

Jennifer Strayer
Steve Vaughn*

Tuba

William Connors*
Kevin Kozik

Percussion

Andrew Dobos
Jon Keefner
Darren Lin
Julia Ross*
Marco Schirripa

Timpani

Sean Harvey

Double Bass

Ben Dows

Piano

Brian Diller

Harp

Myra Kovary

Graduate Assistants

Brian Diller
Jonathan Musgrave

*Principal