

12-7-2011

Concert: Ithaca College Wind Ensemble

Stephen Peterson

Ithaca College Wind Ensemble

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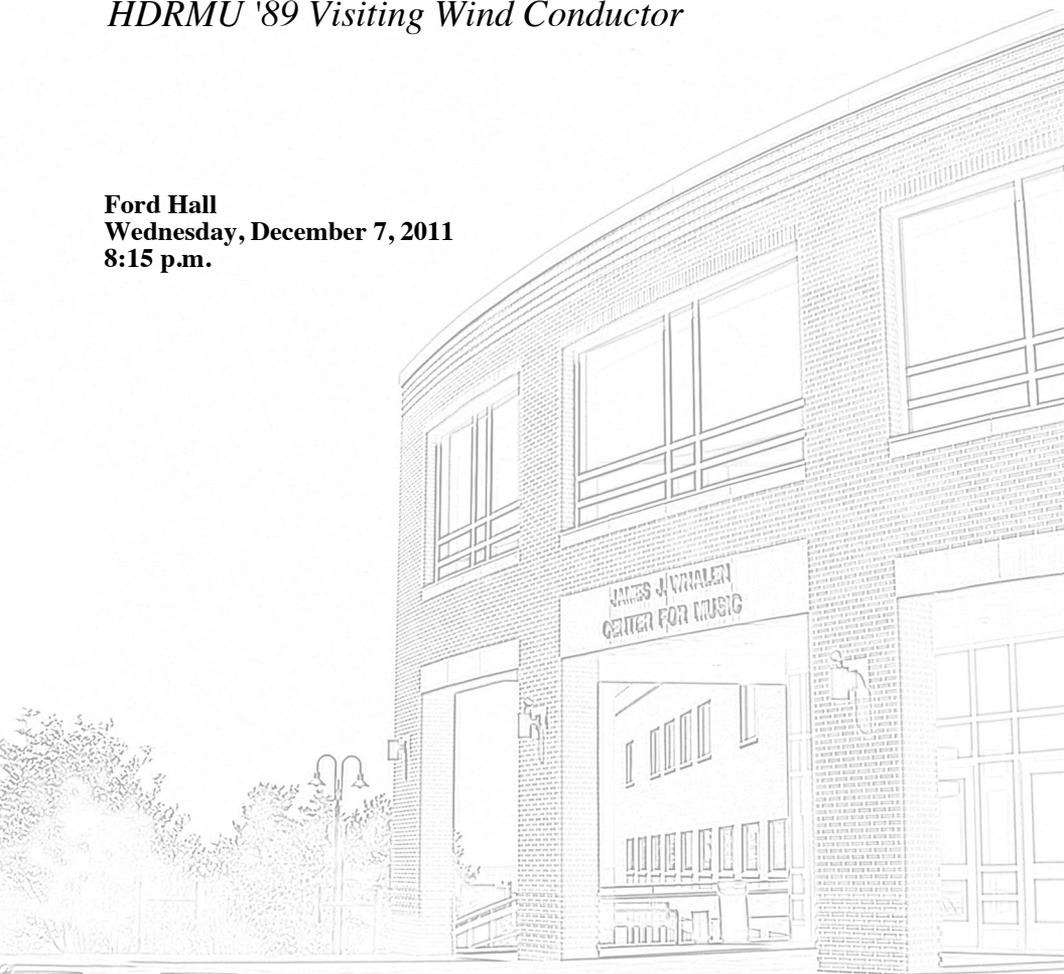
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Ithaca College Wind Ensemble

Stephen Peterson, conductor

Ray Cramer, *The Col. Arnald Gabriel '50*
HDRMU '89 Visiting Wind Conductor

Ford Hall
Wednesday, December 7, 2011
8:15 p.m.



ITHACA COLLEGE

School of Music

Program

Awakening... (2011)

Dana Wilson
(b. 1946)
4'

Flourishes and Meditations on a Renaissance
Theme (2010)

Michael Gondolfi
(b. 1956)
15'

Kingfishers Catch Fire (2007)

John Mackey
(b. 1973)
12'

Intermission

Symphony No. 2 Epitaphs Unwritten (2010)

I. Echoes of Sacrifice

II. Lament

III. Grand March Eternal

Kevin M. Walczyk
(b. 1964)
34'

Ray Cramer, guest conductor

Notes

Awakening...

Awakening... received its world premiere on December 1 at the NYSSMA Convention in Rochester, NY. It is one of a series of small "fanfares" (one each for Wind Ensemble, Choir and Orchestra) commissioned by the Ithaca College School of Music to be presented at the conference. The parts and score for each piece are available for download as a gift to our music education colleagues throughout New York. About the piece, the composer writes:

I am so pleased to be part of the project that will provide this gift of music to members of NYSSMA. *Awakening...* is a short work for wind ensemble that speaks for itself in terms of intent. Thanks to Steve Peterson and his wonderful wind ensemble for performing the piece so beautifully.

— *Dana Wilson*

Flourishes and Meditations on a Renaissance Theme

Boston-based composer Michael Gandolfi has a broad range of musical interests encompassing not only contemporary concert music but also jazz, blues and rock, by which route he first became a musician. The span of his musical investigation is paralleled by his cultural curiosity, resulting in many points of contact between the world of music and other disciplines, including science, film, and theater.

Mr. Gandolfi has received commissions from the Atlanta Symphony, the Fromm Foundation, Boston Musica Viva, Speculum Musicae, and the Koussevitzky Foundation, among many others. He is currently chair of the Composition Department at the New England Conservatory of Music and is a faculty member of the Tanglewood Music Center.

Flourishes and Meditations on a Renaissance Theme was commissioned by the President's Own United States Marine Band and is dedicated to them, their Director, Colonel Michael J. Colburn and their Assistant Director, Major Jason K. Fetting.

Flourishes and Meditations on a Renaissance Theme is a set of seven variations on an anonymous Renaissance melody that is simply titled Spagnoletta. It is derived from a popular melody titled Espanoleta or 'Little Spanish Tune.' I first knew this melody as quoted by Joachin Rodrigo in his *Fantasia para un gentil hombre* for guitar and orchestra. I also found this tune in the 1970's in a collection of Renaissance songs for classical guitar, and I have played it in that form countless times over the years. I was motivated to probe this elegant tune with which I have been acquainted for four decades, with the expectation that it would prompt a wealth of ideas unique to such a longstanding relationship. The beauty and elegance of the original tune resides

in its simplicity, so I chose to present it at the outset of the piece in a clear and streamlined orchestration. The basic nature or character of each variation is revealed in the labels that are placed in the score:

(Theme)

Variation I. (A Cubist Kaleidoscope)

Variation II. (Cantus in augmentation: speed demon)

Variation III. (Carnival)

Variation IV. (Tune's in the round)

Variation V. (Spike)

Variation VI. (Rewind/Fast Forward)

Variation VII. (Echoes: a surreal reprise)

The form of Spagnoletta is AA BB and coda. This tripartite form is reflected in the large-scale design of my piece, which is also comprised of three parts, each of which mirrors important structural features of the original.

The first part of Flourishes and Meditations on a Renaissance Theme consists of variations I and II. Each of these variations adheres strictly to the form of Spagnoletta. Additionally, Variation I has a kinship to cubist painting in which various features of the original are fragmented, framed and juxtaposed, resulting in a kaleidoscopic amplification of its details. Variation II uses the entire Spagnoletta melody as a cantus firmus while new melodies and lines are sounded over it; an ancient musical technique popular in medieval and renaissance times.

The second part is comprised of variations III, IV and V. These variations are the most wide-ranging of the set, but always maintain motivic connections to Spagnoletta. Variations III and V are each expressed in AA form, an obvious reference to the formal repetitions of the original.

Variation IV uses motives of Spagnoletta to form a mobile or layered ostinato, upon which a type of canon known as a 'round' is sounded. The melody of this round is built with melodic motives found in Spagnoletta.

Variations VI and VII form the third and final part of the piece and function similarly to the coda of Spagnoletta, which introduces no new melodic material but utilizes previously heard motives in new permutations that lead to the final cadence. In this spirit, Variation VI points in two directions: it forecasts the main texture of Variation VII while briefly reflecting upon each variation already heard (in reverse order). Variation VII returns to the original Spagnoletta melodies but places them in a new 'dream-like' environment featuring a series of pulsating patterns and textures interwoven with strands of each of the original melodies, all of which move the piece to a gentle close.

Notes provided by Michael Gandolfi

Kingfishers Catch Fire

John Mackey, born October 1, 1973, in New Philadelphia, Ohio, holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those mediums for the past few years.

Kingfishers Catch Fire I. Following falls and falls of rain II. Kingfishers catch fire

A "kingfisher" is a bird with beautiful, brilliantly colored feathers that look in sunlight as if they are on fire. Kingfishers are extremely shy birds and are rarely seen, but when they are seen, they are undeniably beautiful.

The first movement, "Following falls and falls of rain," is suspended in tone, but with hope, depicting the kingfisher slowly emerging from its nest in the early morning stillness, just after a heavy rain storm. The second movement, "Kingfishers catch fire," imagines the bird flying out into the sunlight.

The work features optional antiphonal trumpets placed behind the audience. The trumpet solo in the first movement is played from the back of the hall, and the trumpet flourishes in the second movement are played by the antiphonal trumpet choir. You may catch the reference to Stravinsky's "Firebird" at the end of the piece.

Notes provided by John Mackey

Symphony No.2 Epitaphs Unwritten

A native of Portland Oregon, Kevin Walczyk received a Bachelor of Arts in Education degree from Pacific Lutheran University in 1987 and the Master of Music and Doctor of Musical Arts degrees from the University of North Texas where he was the recipient of the Hexter Prize for outstanding graduate student. Walczyk's principal composition instructors have included Larry Austin, Jacob Avshalomov, Thomas Clark, Martin Mailman, and Cindy McTee.

Walczyk is currently Professor of music at Western Oregon University in Monmouth, Oregon where he teaches composition, orchestration, jazz arranging, film scoring, media production, and serves as the Graduate Music Coordinator.

Epitaphs Unwritten is a monumental work dedicated to the protagonists of freedom who, through sacrifice, suffering, and alacrity to the devotion of their cause, unconditionally liberate those unwillingly subjugated to degradation. Commissioned by a consortium of 20 university and conservatory wind

symphonies, *Epitaphs Unwritten* was inspired by the words penned by an American soldier on a peace marker in the small village of Foy, Belgium near Bastogne. The peace marker silently stands watch over a tranquil field that once served as a temporary burial site for American soldiers during the "battle of the bulge". Private David J. Phillips (G Co, 3rd BN, 506th PIR/101st Airborne Division) wrote:

"We have only died in vain if you believe so; You have to decide the wisdom of our choice, By the world which you shall build upon our headstones, And the everlasting truth, which have your voice.

Though dead, we are not heroes yet, nor can be, 'Till the living by their lives which are the tools, Carve us the epitaph of wise men, And give us not the epitaph of fools."

The words of the first half of the Foy peace marker are systematically converted to pitches and (musically) 'spoken' in the work's second movement, entitled **Lament**. Using a similar conversion process, the words from the second half of the Foy peace marker are 'spoken' in the work's finale, entitled **Grand March Eternal**. The author's prose speaks to the "wisdom" of their "choice" - referencing an event marked by great suffering and sacrifice, with a plea that future generations would learn from this event, "carve" them the "epitaph of wise men", and "build upon" their "headstones...the everlasting truth". The work's first movement, entitled **Echoes of Sacrifice** pays homage to this referenced event - a conflagration of great suffering and sacrifice, while serving as a point of reference for the author's prose that is musically represented, in its entirety, in the final two movements.

Epitaphs "Unwritten" affirms a great responsibility on the living, whose epitaphs have yet to be written, by bearing witness to those heroes - past and present - in a manner that ardently perpetuates the everlasting truth, thus creating future heroes and gaining us the epitaph of wise men.

Notes provided by Kevin Walczyk

Personnel

Ithaca College Wind Ensemble

Piccolo

Savannah Clayton

Flute

Elizabeth Hamilton

Maya Holmes

Sandi O'Hare *

Caitlin Phillips

Alto Flute

Maya Holmes

Oboe

Michael Johnson

Jeff Porzio

Elizabeth Schmitt *

English Horn

Michael Johnson

Jeff Porzio

E flat Clarinet

Terrance Griswold

Clarinet

Jimmy Conte

Emily Dobmeier *

Stephen Fasteau

Katie Hurd

Michelle McGuire

Jamie Ocheske

Kelsey Paquin

Chris PeÅ±a

Brad Pipenger

Bass Clarinet

Aileen Razyg

Contrabass Clarinet

Devon LePore

Bassoon

Sean Harkin

Stanley Howard

Amanda Nauseef *

Contrabassoon

Sean Harkin

Stanley Howard

Alto Saxophone

Sara Emery *

Erika St. Denis

Tenor Saxophone

Erika Friedman

Alec Staples

Baritone Saxophone

Andrew Horwitz

Trumpet

Micaela Connelly

Thomas Pang

Lexi Payton

Keli Price

Aaron Scoccia

Nathaniel Sodeur *

Sam Thurston

Daniel Venora

Jenna Veverka

Horn

Alyssa A'Hearn

Aubrey Landsfeld

William Larch

Lauren Maaser

Robbie Oldroyd

Colin Speirs *

Trombone

Matt Confer

Ethan Zawisza

Josh Zimmer *

Bass Trombone

Elizabeth Waltman

Euphonium

Michael Horsford

Steve Vaughn *

Tuba

Seth Magee *

Kevin Kozik

Percussion

Andrew Dobos *

Jessie Linden

Jonathan Pereira

Julia Ross

Keegan Sheehy

Aaron Walters

Timpani

Christopher Demetriou

Double Bass

John DiCarlo

Piano

Brian Diller

Graduate Assistants

Brian Diller

Kevin Peters

* Denotes Principle

Biographies

Stephen Peterson

Stephen Peterson was appointed director of bands at Ithaca College in Ithaca, New York, in 1998, where he currently conducts the Wind Ensemble, teaches courses in conducting and wind literature, and heads the band and MM wind conducting programs. From 1988-1998 he served as associate director of bands at Northwestern University in Evanston, Illinois. Dr. Peterson was also conductor of the renowned Northshore Concert Band. He held positions as associate and interim director of bands at Stephen F. Austin State University in Nacogdoches, Texas and has several years of successful teaching experience in the public schools in Arizona.

Peterson has conducted throughout the United States, and in Canada, Ireland, the Republic of China, Luxembourg, and Qatar. For many years he served as a new music reviewer for The Instrumentalist Magazine. He is a member of the Music Educator's National Conference, the College Band Directors National Association, the World Association of Symphonic Bands and Ensembles, The New York State Band Director's Association, the New York State School Music Association, and has been honored with membership in the prestigious American Bandmaster's Association. Beginning in 2013, he will serve as president of the College Band Directors National Association.

Dr. Peterson holds the Doctor of Music degree from Northwestern University and Master's and Bachelor's degrees from Arizona State University. His ensembles have appeared before national conventions of the American Bandmaster's Association, the College Band Director's National Association, the National Association of College Wind and Percussion Instructors, the American School Band Director's Association, at Orchestra Hall with the Chicago Symphony Chorus, and at Lincoln Center.

Ray E. Cramer

Ray E. Cramer holds a BA in Education from Western Illinois University; an MFA from the University of Iowa; Honorary Doctorates from Western Illinois University and the VanderCook College of Music. In 2009 he was awarded an Honorary Professorship at the Musashino Academia of Musicae in Tokyo.

Ray E. Cramer was a member of the Indiana University Jacob's School of Music faculty from the fall of 1969 through May 2005. In 1982, Mr. Cramer was appointed Director of Bands. Under his leadership the Indiana University Wind Ensemble earned an international reputation for outstanding musical performances.

He is a past National President of the College Band Directors National Association, The American Bandmasters Association and has served as president of the Indiana Bandmasters Association, the North Central Division of CBDNA and the Big Ten Band Directors Association. He is the Past

President of the Midwest Clinic, an international band and orchestra convention held in Chicago each December.

Mr. Cramer has received numerous awards over the years including the Edwin Franko Goldman award (2002), The MENC Lowell Mason Fellow medallion (2003) Midwest Clinic Medal of Honor (2005) Bands of America Hall of Fame (2006) The Northshore Concert Band Lifetime Achievement Award (2006). He has recently received the 17th Japan Academic Society of Winds, Percussion and Band Award (2007). In December of 2008 he was named The Academy of Wind and Percussion Arts honoree by the National Band Association. In 2009 he was named an Honorary Advisory Board Member of the Japan Band Clinic held each year in Hamamatsu and received from Phi Mu Alpha Sinfonia the Signature Sinfonian award for outstanding commitment and dedication to the profession; The John Paynter Lifetime Achievement Award (2009). During the Midwest Clinic of 2009 it was announced that he was elected into the prestigious National Band Association Hall of Fame and will be formally inducted next February.

Mr. Cramer is actively involved in clinics and guest conducting engagements nationally and internationally. He serves as a regular guest conductor for the Musashino Academia of Musicae in Tokyo, Japan that began in the fall of 1990 and continues to the present.

Now in its second century, the Ithaca College School of Music affirms its fundamental belief that music and the arts are essential components of the human experience. The School of Music prepares students to be world-class professionals and the music leaders of tomorrow - ready to transform individuals and communities by advancing the art of music.

Ithaca College School of Music

Ever since its founding in 1892 as a Conservatory of Music, Ithaca College has remained dedicated to attracting the most talented young musicians, and then immersing these students in an advanced culture of musical learning that positions them to be leading professionals in music. As the conservatory evolved into a comprehensive college with expanded academic offerings, the School of Music has continued to earn its reputation as one of the best in the nation.

Through a blend of world-class faculty, state-of-the-art facilities, professional performance opportunities, access to liberal arts classes, and a beautiful campus setting, students grow in a challenging yet supportive community.

Not only do students have access to our broad music curriculum, but they can also take classes in any of the College's other schools and divisions. As a result, graduates are well prepared for a host of careers and work in almost every music field imaginable. School of Music alumni include symphony, opera, and Broadway performers; faculty members and deans at prestigious universities and colleges; teachers in school systems through the country; music therapists, composers; publicists; audio engineers in professional studios; and managers in the music industry. The School of Music boasts a consistent 100% job placement for music education graduates actively seeking employment, and 98% placement for other graduates into jobs or graduate schools.

Since 1941, the Ithaca College School of Music has been accredited by the National Association of Schools of Music.

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

Upcoming Events

December

8 - Hockett - 6:30pm - **String Quartet Marathon**

8 - Ford - 8:15pm - **Concert Band** and **Symphonic Band**. Mark Fonder, and Elizabeth Peterson, conductors. With Ray Cramer, *The Col. Arnald Gabriel '50 HDRMU '89 Visiting Wind Conductor*

9 - Ford - 8:15pm - **Jazz Ensemble**. Mike Titlebaum, director.

10 - Ford - 9:30am - **Faculty Showcase Concert**

10 - Ford - 8:15pm - **Chamber Orchestra**. Jeffery Meyer, conductor (**Webstreamed**)

11 - Ford - 3:00pm - **Winter Choral Concert**. Larry Doebler and Janet Galván, directors.

11 - Ford - 8:15pm - **Percussion Ensemble**. Conrad Alexander, director.

12 - Ford - 8:15pm - **Jazz Lab**. Greg Evans, director.

13 - Hockett - 7:00pm - **Piano/Instrumental Duos**

15 - Ford - 7:00pm - **Campus Choral Ensemble**