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Concert: Ithaca College Brass Choir and Ithaca College Wind Ensemble

Ithaca College Brass Choir

Andrew M. Benware

Ithaca College Wind Ensemble

Stephen Peterson

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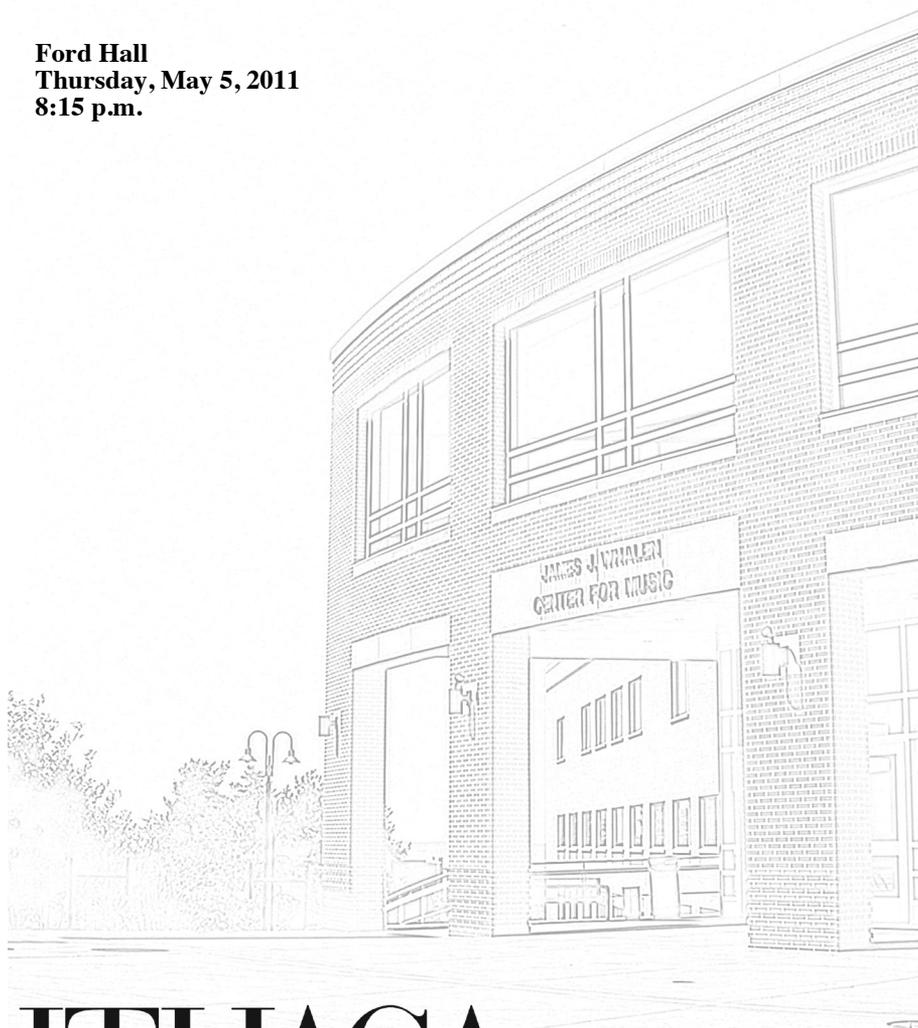
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Ithaca College Brass Choir
Andrew M. Benware, conductor
Dave Unland, tuba

Ithaca College Wind Ensemble
Stephen Peterson, conductor

Ford Hall
Thursday, May 5, 2011
8:15 p.m.



ITHACA
SCHOOL OF MUSIC

Program

Ithaca College Brass Choir Andrew M. Benware, conductor

- Ceremonial Fanfare Johan de Meij
(b. 1953)
- Largo from Symphony No. 9 "From the New World" Antonin Dvořák
(1841-1904)
arr. Drennan
- Largo al Factotum from *Il Barbiere di Siviglia* Gioacchino Rossini
(1792-1868)
David Unland, tuba
- Music for a Tournament Vaclav Nelhybel
(1919-1996)

Intermission

Ithaca College Wind Ensemble Stephen Peterson, conductor

- Ecstatic Waters (2008) Steven Bryant
(b. 1972)
22'
I. Ceremony of Innocence
II. Augurs
III. The Generous Wrath of Simple Men
IV. The Loving Machinery of Justice
V. Spiritus Mundi (epilogue)
- Symphony for Winds and Percussion (2009) Donald Grantham
(b. 1947)
20'
I. Bright, then dark
II. Melancholy
III. Stomp

Special thanks to Adrian Fisher, Brian Dozoretz, and the Ithaca College Music Recording and Technical Support Department for their assistance with the performance of "Ecstatic Waters."

Notes

Composer Johan de Meij burst onto the compositional scene in 1989 with his Symphony No. 1 "The Lord of the Rings," based on Tolkien's best-seller novels of the same name. Since then, de Meij has continued to write for large ensembles, solo instruments, and chamber groups. Besides composing, de Meij is also active in various musical fields, serving as trombonist with the Orchestra "De Volharding" and as a regular substitute with the Radio Chamber Orchestra. He is also highly sought after as a guest conductor.

Ceremonial Fanfare a celebratory work commissioned by the Orchestra Osaka Symphoniker in Osaka, Japan. The opening strains give a feature section to each group within the larger Brass Choir and establish an air of majesty through marked rhythms and expanding melodic lines. The middle section is more flowing and changes to triple meter with a return to the opening triumphant themes at the conclusion of the work.

Dvorák's **Symphony no. 9 "From the New World"** was commissioned by the New York Philharmonic, and premiered on December 16, 1893 at Carnegie Hall conducted by Anton Seidl. It is largely influenced by a visit by the composer to America and demonstrates the composers interest in Native American music and African-American spirituals he heard in America. Upon his arrival in America, he stated: "I am convinced that the future music of this country must be founded on what are called Negro melodies. These can be the foundation of a serious and original school of composition, to be developed in the United States. These beautiful and varied themes are the product of the soil. They are the folk songs of America and your composers must turn to them."

Still, the composer went on to state "I have not actually used any of the [Native American] melodies. I have simply written original themes embodying the peculiarities of the Indian music, and, using these themes as subjects, have developed them with all the resources of modern rhythms, counterpoint, and orchestral colour." In the same article, Dvorák stated that he regarded the symphony's second movement as a "sketch or study for a later work, either a cantata or opera ... which will be based upon Longfellow's [*The Song of Hiawatha*]" (Dvorák never actually wrote such a piece).

This arrangement was written with the Ithaca College Brass Choir in mind by Ithaca College and Brass Choir alum, Michael Drennan.

Largo al factotum ("Make way for the factotum") is an aria from *The Barber of Seville* by Gioachino Rossini, sung at the first entrance of the title character; the repeated "Figaro"s before the final patter section are an icon in popular culture of operatic singing. The term "factotum" refers to a general servant and comes from the Latin where it literally means "do everything."

Due to the constant singing (or in this case, playing) of triplets in 6/8 meter at an *allegro vivace* tempo the piece is often noted as one of the more difficult baritone arias to perform. This, along with the tongue-twisting nature of some of the lines, insisting on Italian superlatives (always ending in '-issimo'), have made it a *pièce de résistance* in which a skilled baritone (or tuba player) has the chance to highlight all of his qualities.

Music for a Tournament, written by Czech-American composer Vaclav Nelhybel, has the spontaneous, vigorous, and driving qualities characteristic of outdoor music. The modality lends to the composition the flavor of the opening number in a "half-time show" in an early Renaissance tournament. The audience member will note the unique bi-choral physical setting from the group which pits a smaller sub-group against the forces of the larger Brass Choir. The piece was commissioned by, and is dedicated to, Dr. Herbert Patnoe and the Symphonic Band of Foothill College, Los Altos Hills, California.

Steven Bryant (b. 1972, Little Rock, AR) is an active composer and conductor with a varied catalog, including works for wind ensemble, orchestra, electronic and electro-acoustic creations, chamber music, and music for the web.

Steven's music has been performed by numerous ensembles across North America, Europe, and East Asia. He is a three-time winner of the National Band Association's William D. Revelli Composition Award: in 2010 for *Ecstatic Waters*, in 2008 for *Suite Dreams*, and in 2007 for his work *Radiant Joy*. His first orchestral work, *Loose Id* for Orchestra, hailed by celebrated composer Samuel Adler as "orchestrated like a virtuoso."

Recordings include multiple releases by Eugene Corporon and the University of North Texas Wind Symphony, the Ron Hufstader and the El Paso Wind Symphony, William Berz and the Rutgers University Wind Ensemble, and Thomas Leslie and the University of Nevada, Las Vegas Wind Orchestra.

Steven is a founding member of the composer-consortium BCM International: four stylistically-diverse composers from across the country. BCM's music has generated a following of thousands around the world and two recordings: "BCM Saves the World" (2002, Mark Custom Records) and "BCM Men of Industry" (2004, BCM Records).

Steven studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University. He resides in Durham, NC.

Ecstatic Waters is music of dialectical tension - a juxtaposition of contradictory or opposing musical and extra-musical elements and an attempt to resolve them. The five connected movements hint at a narrative that touches upon naïveté, divination, fanaticism, post-human possibilities, anarchy, order, and the Jungian collective unconscious. Or, as I have described it more colloquially: W.B. Yeats meets Ray Kurzweil in the Matrix.

The overall title, as well as "Ceremony of Innocence" and "Spiritus Mundi" are taken from poetry of Yeats ("News for the Delphic Oracle," and "The Second Coming"), and his personal, idiosyncratic mythology and symbolism of spiraling chaos and looming apocalypse figured prominently in the genesis of the work. Yet in a nod to the piece's structural reality - as a hybrid of electronics and living players - Ecstatic Waters also references the confrontation of unruly humanity with the order of the machine, as well as the potential of a post-human synthesis, in ways inspired by Kurzweil.

The first movement, *Ceremony of Innocence*, begins as a pure expression of exuberant joy in unapologetic B-flat major in the Celesta and Vibraphone. The movement grows in momentum, becoming perhaps too exuberant - the initial simplicity evolves into a full-throated brashness bordering on dangerous arrogance and naïveté, though it retreats from the brink and ends by returning to the opening innocence.

In Mvt. II, *Augurs*, the unsustainable nature of the previous Ceremony becomes apparent, as the relentless tonic of Bb in the crystal water glasses slowly diffuses into a microtonal cluster, aided and abetted by the trumpets. Chorale-like fragments appear, foretelling the wrathful self-righteousness of Mvt. III. The movement grows inexorably, spiraling wider and wider, like Yeat's gyre, until "the center cannot hold," and it erupts with supreme force into *The Generous Wrath of Simple Men*.

Mvt. III is deceptive, musically contradicting what one might expect of its title. While it erupts at the outset with overwhelming wrath, it quickly collapses into a relentless rhythm of simmering 16th notes. Lyric lines and pyramids unfold around this, interrupted briefly by the forceful anger of a chorale, almost as if trying to drown out and deny anything but its own existence. A moment of delicate lucidity arrives amidst this back-and-forth struggle, but the chorale ultimately dominates, subsuming everything, spiraling out of control, and exploding.

The Loving Machinery of Justice brings machine-like clarity and judgment. Subtle, internal gyrations between atonality and tonality underpin the dialogue between lyric melody (solo Clarinet and Oboe) and mechanized accompaniment (Bassoons). An emphatic resolution in Ab minor concludes the movement, floating seamlessly into the epilogue, *Spiritus Mundi*. Reprising music from Mvt. I, this short meditative movement reconciles and releases the earlier excesses.

Composer **Donald Grantham** is the recipient of numerous awards and prizes in composition, including the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, First Prize in the Concordia Chamber Symphony's Awards to American Composers, a Guggenheim Fellowship, three grants from the National Endowment for the Arts, and First Prize in the National Opera Association's Composition Competition. His wind ensemble music has been recognized with three first prize awards in the NBA/William D. Revelli Composition Competition, and with two first prize awards in the ABA/Oswald Band Composition Contest.

His music has been praised for its "elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism" in a citation awarded by the American Academy and Institute of Arts and Letters. In recent years his works have been performed by the orchestras of Cleveland, Dallas, Atlanta and the American Composers Orchestra among many others, and he has fulfilled commissions in media from solo instruments to opera. His music is published by Piquant Press, Peer-Southern, Warner Brothers, G. Schirmer and E. C. Schirmer, and many of his works have been commercially recorded. Grantham resides in Austin, Texas and is Frank C. Erwin, Jr. Centennial Professor of Music at the University of Texas at Austin. With Kent Kennan, he is coauthor of *The Technique of Orchestration* (Prentice Hall).

Symphony for Winds and Percussion is a work in three movements, the chief feature of which is a gradual shift in style from movement to movement. The first movement, marked "Bright, then dark," uses minimalist techniques and materials. The first part of the movement-- the "bright" music-- is entirely white-note. Chromatic pitches are gradually added, and the music darkens, thickens, and turns minor. The movement ends with combination and interaction of the two contrasting materials-- the bright material becoming darker, and the dark material lighter.

The second movement is slow and marked "Melancholy." Harmonically, it is an amalgam of the bright/dark characteristics of the first movement. However, jazz-inflected materials are gradually added, and as in the first movement, the two different styles interact and are combined in the movement's final section. A brief *codetta* serves as a transition to the final movement, which begins *attacca* from the second movement.

Jazz-influenced material entirely replaces the minimalist style in the third movement. Characterized as a "Stomp," the music is aggressive, swaggering, and in swing rhythm throughout. The movement is divided into three large sections and concludes with a *Coda*. The main Stomp theme is introduced in low brass and woodwinds in moderate tempo, followed by a presentation of two highly contrasting themes. These three themes are expanded upon, developed and combined in the two sections that follow, with each new presentation being introduced by an *accelerando* to a dramatically faster new tempo. The Symphony for Winds and Percussion was commissioned by the West Texas State University Symphonic Band, Donald J. Lefevre, director.

Biographies

David Unland, tuba

Professor David Inland completed his doctoral studies and Master of Science degrees at the University of Illinois at Urbana-Champaign. He holds a Bachelor's of Music from the Southern Illinois University at Edwardsville. Unland began his professional career as a public school teacher at both the elementary and secondary school level. He also served as supervisor of student teaching at the University of Illinois at Urbana-Champaign. Unland is active as a collegiate professor of Tuba and Euphoium at the Ithaca College School of music and is in frequent demand as a performer, appearing professional with the St. Louis Symphony, St. Louis Philharmonic Orchestra, St. Louis Muny Opera, Joffrey Ballet Orchestra, Utica Symphony, Northeastern Pennsylvania Philharmonic, Binghamton Philharmonic, BC Pops Orchestra, Tri-Cities Opera, Ringling Brothers Circus, Six Flags, and Disney on Parade. Unland can be heard on recordings for the St. Louis Symphony and St. Louis Brass Ensemble as well as solo recordings of Vaughan Williams's Concerto with the Cornell Wind Ensemble.

Andrew M. Benware, conductor

Andrew Benware is an Assistant Professor of Instrumental Music Education at the Ithaca College School of Music in Ithaca, NY, where he teaches courses in wind instrument pedagogy, instrumental conducting, and secondary instrument methods. Additionally, he supervises student teachers, conducts the Brass Choir and will serve as a sabbatic leave replacement as conductor of the Concert Band. Additionally, he is accompanist and guest conductor for the Campus Chorale and accompanist and collaborative instructor for the Musical Theater Workshop.

He is a native of Northern New York State where he has served several years as a public school music educator, both as Director of Instrumental Music at Saranac Lake (NY) High School and as Director of Choral Activities at the Peru (NY) Middle/High School.

Benware is active as a lecturer and clinician, having recently presented at the NYSSMA Winter Conference in Rochester, NY, and is in frequent demand as a guest conductor for honors ensembles throughout New York State. He is also active as a performer, exemplified by his membership in the Cayuga Vocal Ensemble, Ithaca's professional choir, and as a church organist at All Saints Church in Lansing, NY.

He holds both a Bachelor of Music degree in Music Education with a concentration on the Trumpet and a Master of Music degree in Choral Conducting from the Ithaca College School of Music.

Stephen Peterson, conductor

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, heads the MM wind conducting program, and oversees almost 300 students in four concert bands. 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. Dr. Peterson holds the first Doctor of Music degree in conducting 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 Directors Association, at Orchestra Hall with the Chicago Symphony Chorus, and at Lincoln Center. For many years Peterson served as a new music reviewer for *The Instrumentalist*, and has conducted throughout the United States, and in Canada, Ireland, the Republic of China, Luxembourg, and Qatar. He is a member of the Music Educator's National Conference, the College Band Directors National Association, (for which he will serve as president beginning in 2013), the World Association of Symphonic Bands and Ensembles, The New York State Band Director's Association, the New York State School Music Association. Peterson has been honored with membership in Pi Kappa Lambda, Phi Kappa Phi, and the prestigious American Bandmasters Association.

Personnel

Ithaca College Brass Choir

Trumpets

Michaela Connelly
Jason Ferguson
Sam Martin
Lexi Payton
Alex Schwind
Aaron Scoccia
Jenna Veverka

Horn

Alyssa Ahearn
Ryan Chiaino
Margaret Kelly
Will Llarch
Emma Staudacher

Trombone

Ian Bertucci
Jeff Dunn
Jenny Grossman
Alex Knutrud
Liz Waltman

Euphonium

Jen Strayer
Steve Vaughan

Tuba

Bill Connors
Ryan Hart
Kevin Kozik
Seth Magee

Percussion

Taylor Eddinger
Daniel Pessalano
Keegan Sheehy
Aaron Walters

Ithaca College Wind Ensemble

Piccolo

Elizabeth Hamilton

Flute

Amelia Baran
Dana Miraglia
Andrea Reges*

Oboe

Virginia Dodge
Amy Kleinsmith*
Julia Perry

E-flat Clarinet

Kelsey Paquin

Clarinet

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

Bass Clarinet

Alyssa Barna
Emily Pecoraro

Contrabass Clarinet

Brendon Lucas

Bassoon

Judith Olson
Noah Wolfinger*

Contrabassoon

James Conte

Soprano Saxophone

Eric Troiano*

Alto Saxophone

Rachel Perry
Eric Troiano*

Tenor Saxophone

Sara Emery

Baritone Saxophone

Erika St. Denis

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
Mark Neville*
Eddie Steenstra

Bass Trombone

Michael Nave

Euphonium

Jen Strayer
Steve Vaughn*

Tuba

William Connors*
Kevin Kozik

Percussion

Andrew Dobos
Jon Keefner
Darren Lin
Julia Ross*
Marco Schirripa

Timpani

Sean Harvey

Double Bass

Kyle Kresge

Piano

Brian Diller

Graduate Assistants

Brian Diller
Jonathan Musgrave

*Denotes Principal

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>