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## Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Stephen Peterson

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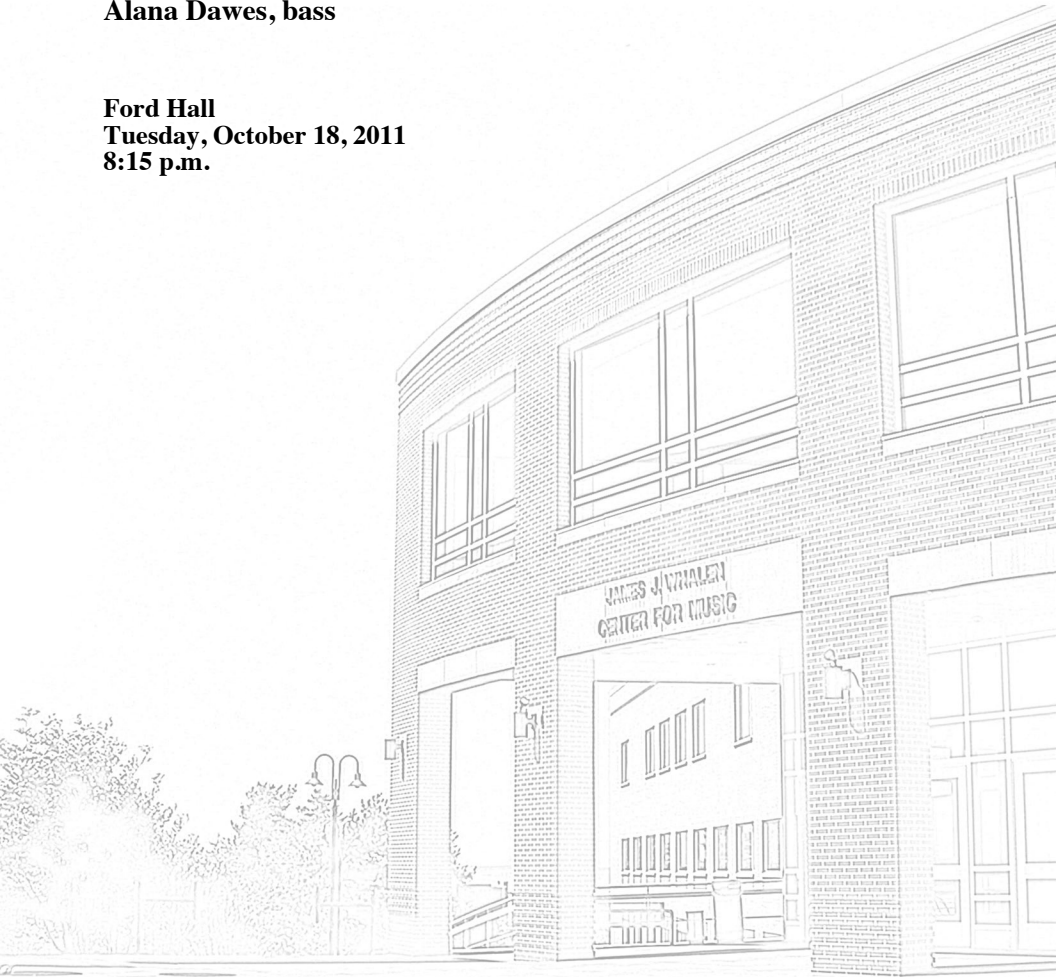
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# Ithaca College Wind Ensemble

**Stephen Peterson, conductor**  
**Kevin Peters, graduate conductor**  
**Mike Titlebaum, alto saxophone**  
**Frank Campos, trumpet**  
**Ryan Zawell, trombone**  
**Damien Scalise, guitar**  
**Will Sigel, drums**  
**Alana Dawes, bass**

**Ford Hall**  
**Tuesday, October 18, 2011**  
**8:15 p.m.**



# ITHACA COLLEGE

School of Music

## Program

Die Zauberflöte (1791)

Wolfgang Amadeus Mozart

1. Overture

(1756-1791)

2. Bei Männern, welche Liebe fühlen

arr. Joseph Heidenreich

3. Das klinget so herrlich

4. Alles fühlt der Liebe Freuden

5. Seid uns zum zweiten Mal willkommen

6. Ein Mädchen oder Weibchen wünscht Papageno sich!

7. Papageno! Bist du mir ganz gegeben?

Evening Glow (2008)

Eric Nathan

(b. 1983)

7"

Intermix (2009)

Don Owens

(b. 1942)

14"

*Guest artists: Mike Titlebaum, Frank Campos, Ryan Zawell  
Damien Scalise, Will Sigel, Alana Dawes*

## Intermission

Lads of Wamphray (1905)

Percy Aldridge Grainger

(1882-1961)

8"

*Kevin Peters, graduate conductor*

Concerto for Wind Ensemble (1982)

Karel Husa

(b. 1921)

19"

## Program Notes

*Harmoniemusik*, music for small wind band, enjoyed great vogue in Central Europe in the last quarter of the eighteenth and first quarter of the nineteenth centuries. This ensemble was usually comprised of pairs of oboes, clarinets, horns, and bassoons and was employed at every major court to furnish popular music for social functions. J.C. Bach, Haydn, Mozart, Beethoven, Rosetti, Krommer, Druschetzky, and numerous other composers of varying stature composed for the medium. In Vienna, in particular, the nobility vied with one another in maintaining ensembles of the finest available musicians. Transcriptions of popular operas of the day were especially in demand, and contemporary publishers list an enormous number of such arrangements.

**Die Zauberflöte** (The Magic Flute) was Wolfgang Amadeus Mozart's last operatic work and received its first performance in Vienna on September 30, 1791, only two months before his death. Joseph Heidenreich prepared the present arrangement soon after Mozart's opera had become extremely popular in Vienna. He treats Mozart's score rather freely, dividing the longer scenes of the original and changing the order of musical numbers.

*Program note by Himie Voxman*

Born in 1882, the son of an architect in Brighton, Victoria, Australia, **Percy Grainger** was a precocious pianist. The proceeds of a series of concerts given at the age of twelve enabled him to go and study in Frankfurt for six years, after which he began his European career as a concert pianist, finally settling in London in 1901. He came to the United States in 1915, enlisted as an army bandsman at the outbreak of World War I and became a United States citizen in 1919. During his stay in England Grainger became passionately involved in collecting and arranging folk songs and country dances. It has been related that "Percy never had the slightest hesitation in pumping anybody he came across. He would go up to a man plowing and ask him if he knew any songs and as often as not the man would stand for a minute or two and sing him a song in the most natural way in the world." Grainger's works retain something of the original flavor of British folk songs and their singers by strict observance of peculiarities of performance, such as varying beat lengths and the use of "primitive" techniques such as parallelism.

The **Lads of Wamphray**, conceived from the first for wind band, was composed in 1905 (possibly begun very late 1904) as a birthday gift to the composer's mother. At about that time it was played by the Band of

His Majesty's Coldstream Guards conducted by J. Mackenzie Rogan, in London. The scoring was superficially revised in 1937 and 1938, without, however, alteration of the music itself. No folk songs or other traditional tunes of any kind are used in the work, which is based on melodies and musical material written by Grainger in his setting (composed in 1904) for male chorus and orchestra or two pianos of a Scottish Border Ballad text, *The Lads of Wamphray*, drawn from Sir Walter Scott's *Minstrelsy of the Scottish Border*. This folk-poem, which celebrates a bloody skirmish between the Maxwell and Johnstone clans that took place at Biddes-burn in 1593, closes with the following verse:

"For were'er I gang, or e'er I ride,  
The lads of Wamphray are on my side;  
And of a' the lads that I do ken'  
A Wamphray lad's the king of men."

In this march the composer has wished to express the devil-may-care dare-deviltry of the cattle-raiding, swashbuckling English and Scottish *borderers* of the period so grimly yet thrillingly portrayed in the border ballads collected and published by Scott, Motherwell, Jamieson, Johnson, Buchan, Kinloch, Swineburne and others.

*Program note by Percy Grainger*

Works by **Eric Nathan** have been performed in the United States and abroad at music festivals including the Aspen Music Festival, Ravinia Festival Steans Institute, Tanglewood, Aldeburgh Music, and the Composers Now Festival at Symphony Space, among others. Nathan is currently a doctoral student at Cornell University where he studies with Steven Stucky, Roberto Sierra and Kevin Ernste. He has studied at Indiana University (M.M.), Yale College (B.A.), and The Juilliard School Pre-College Division and has received fellowships to the Tanglewood Music Center, Aspen Music Festival and the Wellesley Composers Conference.

*Evening Glow* is inspired by a painting of the same name by nineteenth-century British painter John Atkinson Grimshaw. I was immediately captivated by the peaceful, yet sorrowfully longing quality of the painting when I saw it during a visit to the Yale Center for British Art (where it resides in the Paul Mellon Collection). The painting shows a woman standing alone, looking down a winding road during the dusk of a fall evening. As the road recedes into the distance, the entire painting fades away into the golden glow of the autumn sunset.

I saw the road as a metaphor for time and for age. My piece puts two motifs in conflict with each other: the motif of the persistence of time with that of life. The two are in constant struggle over the course of the

piece, until a chorale melody breaks through at the end, suspending the moment of Grimshaw's autumn sunset, if only briefly, before allowing time to take over once again.

*Program note by Eric Nathan*

**Don Owens** is Professor Emeritus of Conducting at Northwestern University where he served as Coordinator of the Jazz Studies and Pedagogy Program, and Director of the Contemporary Music Ensemble and the National High School Music Institute. Owens received the Bachelor of Music Education degree from North Texas State University, where he also studied composition and Jazz. His Master of Musical Arts degree is from the University of Illinois, where he studied composition. He has studied composition with Morgan Powell, Merrill Ellis, Samuel Adler, and Salvatore Martirano.

The opening section of **Intermix** features the wind ensemble with a variety of brief motivic gestures, occasionally interrupted by short calls (teasers) from the combo. The next section is dominated by the combo with accompanying riffs and gestures in the wind ensemble. The melody in the combo was written over the chord progression to Horace Silver's Song for My Father. This second section builds to a climax with the members of the combo battling amongst themselves, while the wind ensemble shouts arrhythmic chords over the combo and percussion choir. A third section features eight soloists from the wind ensemble in a soft, slow musical setting. Here the melodies again were written over the harmony to Song for my Father. The fourth and final section is a recapitulation; one will hear music directly from the first section followed by the slow melody from the second section now set in the "groove" tempo with a more dance-like funky feel. The coda is a slow pyramid of the combo's "groove line," with a final flurry from the percussion.

*Program note by Don Owens*

Born in Prague on August 7, 1921, **Karel Husa's** life has geographically followed a course dictated by others. Narrowly escaping forced labor in a German factory in 1941, he continued studies at the Prague Conservatory until the final year of the war, when all classes were suspended until Allied liberation in 1945. In 1946, he traveled to Paris, honing his composition and conducting skills with the French masters of the day and earning accolades (both as composer and conductor) from the international press. In 1949, the communist government of Czechoslovakia rescinded his passport, making him a man without a country. In 1954, Husa came to America and joined the faculty of Cornell University and, later, Ithaca College, on whose faculties he remained for nearly forty years. During this time, Husa was

awarded the Pulitzer Prize in Music, the Grawemeyer Award, the Friedheim Award, and the Sudler Award, among numerous other awards and honors. The output of Karel Husa remains forever exciting, changing, and challenging. With numerous recordings of his music and countless performances of his landmark work, *Music for Prague 1968*, the works of Karel Husa are certainly part of the musical fabric of our time.

**Concerto for Wind Ensemble** was commissioned by the Michigan State University Alumni Band and dedicated to the Michigan State University Bands Director, Stanley DeRusha. The first performance was on December 3, 1982, by the Michigan State University Wind Symphony, guest-conducted by the composer, in the new Wharton Center for the Performing Arts on the campus of Michigan State University.

Divided into three movements, the Concerto for Wind Ensemble, is meant to be a display of virtuoso passages given to solo instruments as well as to the groups of the ensemble. In the Fanfare of the first movement, the brass section is "concertizing" in groups of four brass quintets (2 trumpets, horn, trombone and tuba or baritone), spread from left to right in back; the saxophones (S, A, T, B) are placed in front of the brass quintets and the woodwinds occupy the front of the stage, with percussion on the left and right side.

These groups, like the brass quintets, play in the concertante manner, especially in the first and last movements. At the same time, each movement will contain individual solo passages, such as the timpani in the beginning (*Drum Ceremony*), the long flute solo and later English horn and other low woodwinds in the *Elegy*, and then numerous instruments in the third movement, the *Perpetual Motion*. The composition of the Concerto was prompted by the excellence of wind and percussion players today and by the incredible growth of wind ensembles, orchestras, bands in the last twenty-five years. It is intended for their enjoyment.

*Program note by Karel Husa and Frederick Speck*

# Ithaca College Wind Ensemble

## Stephen Peterson, conductor

### **Piccolo**

Savannah Clayton

### **Flute**

Sandi O'Hare  
Maya Holmes  
Caitlin Phillips

### **Oboe**

Elizabeth Schmitt  
Michael Johnson  
Jeff Porzio

### **English Horn**

Jeff Porzio

### **E flat Soprano Clarinet**

Terrance Griswold

### **Clarinet**

Emily Dobmeier  
Stephen Fasteau  
Michelle McGuire  
Katie Hurd  
Jimmy Conte  
Emily Pecoraro  
Kelsey Paquin  
Michelle Breitenbach  
Chris Peña  
Brad Pipenger

### **Alto Clarinet**

Jenny Greenleaf

### **Bass Clarinet**

Aileen Razey

### **Contrabass Clarinet**

Emily Pecoraro

### **Bassoon**

Amanda Nauseef  
Sean Harkin  
Stanley Howard

### **Contrabassoon**

Stanley Howard

### **Soprano Saxophone**

Rachel Rushing

### **Alto Saxophone**

Erika St. Denis  
Eli Holden

### **Tenor Saxophone**

Jason Juliano

### **Baritone Saxophone**

Eric Troiano

### **Bass Saxophone**

Andrew Horwitz

### **Trumpet**

Nathaniel Sodeur  
Aaron Scoccia  
Keli Price  
Micaela Connelly  
Tom Pang  
Lexi Payton  
Jenna Veverka  
Danny Venora

### **Horn**

Colin Speirs  
William Llarch  
Alyssa A Hearn  
Lauren Maaser  
Aubrey Landsfeld

### **Trombone**

Josh Zimmer  
Matt Confer  
Eddie Steenstra

### **Bass Trombone**

Elizabeth Waltman

### **Euphonium**

Michael Horsford  
Peter Best Hall

### **Tuba**

Eric Hoang  
Joseph Sastic

### **Percussion**

Andrew Dobos  
Daniel Pessalano  
Jonathan Pereira  
Keegan Sheehy  
Aaron Walters  
Julia Ross

### **Timpani**

Christopher Demetriou

### **Double Bass**

John DiCarlo

### **Piano**

Brian Diller



### **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, 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.

*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.*