

4-12-2014

## Concert: Ithaca College Contemporary Ensemble

Ithaca College Contemporary Ensemble

Follow this and additional works at: [http://digitalcommons.ithaca.edu/music\\_programs](http://digitalcommons.ithaca.edu/music_programs)



Part of the [Music Commons](#)

---

### Recommended Citation

Ithaca College Contemporary Ensemble, "Concert: Ithaca College Contemporary Ensemble" (2014). *All Concert & Recital Programs*. 601.

[http://digitalcommons.ithaca.edu/music\\_programs/601](http://digitalcommons.ithaca.edu/music_programs/601)

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.

# Ithaca College Contemporary Ensemble

Hockett Family Recital Hall  
Saturday, April 12th, 2014  
8:15 pm



**ITHACA COLLEGE**

School of Music

# Program

Convergence for alto saxophone and electronics (2011)  
(winner, 2013 International Heckscher Composition Prize)  
Steven Mauk, alto saxophone\*

Sang Mi Ahn  
(b. 1979)

Rumble Strips (2000)  
William Alderman, marimba

Gordon Stout  
(b. 1952)

*Trío para un Nuevo Tiempo* (1985)  
I. Allegro  
II. Poco Andante  
III. Allegro

Celso Garrido-Lecca  
(b. 1926)

## **Sheherazade Trio**

*Susan Waterbury, violin\*; Elizabeth Simkin, cello\*; Jennifer Hayghe, piano\**

# Intermission

Concerto for Saxophone Quartet (1995)  
III. Quarter Note = 104  
IV. Quarter Note = 144

Philip Glass  
(b. 1937)

## **Cayuga Quartet**

*Junwen Jia, soprano saxophone; Yuyang Zhang, alto saxophone; Brian Dill, tenor saxophone; Ian Herbon, baritone saxophone*

*Whistling Vessels* (2013)  
Paige Morgan, oboe/English horn\*; Laura Hill, clarinet/bass clarinet; Emily Frederick violin\*\*; Eric Perreault, cello; Carolyn Grossmann, piano\*; Keegan Sheehy, percussion; Jessica Peltz, Nicholas Merillat, William Alderman, whistling vessels; Jorge Grossmann, conductor\*

Jorge Grossmann  
(b. 1973)

\* denotes IC faculty

\*\* denotes IC alum

## **Program Notes**

### **Sang Mi Ahn (b. 1979) Convergence (2011)**

The composer writes:

Convergence was written for saxophonist Heidi Radtke Siberz at Indiana University. I was interested in the interaction between the intrinsic qualities of electronic and acoustic mediums. In this piece, I used the electronics and saxophone as equal partners to take turns in background and foreground roles and to create timbral illusions. I also explored the altissimo range (very high notes) on the saxophone, which can provide unique timbral effects and is technically challenging.

There are two main ideas: trills or noodling figurations, and sustained notes. These are mutated into each other throughout the piece. The overflowing of recorded saxophone sounds at the climax is morphed into the live saxophone at the end. Most of electronic sound materials used in the piece are a manipulation of saxophone sounds pre-recorded by Heidi. The piece is dedicated to Heidi, whose passion for new music inspires me.

### **Gordon Stout (b. 1952), Rumble Strips (2000)**

About Rumble Strips Mr. Stout comments:

“Rumble Strips was completed in September of 2000. The title refers to the warning bumps or grooves that are often encountered on the edges of our roadways, which produce a sudden and unexpected rumbling when driven over. These “rumble strips” are depicted musically throughout the composition. There is a kind of musical marimba game from which the harmonies and much of the musical material is derived. See if you can discover it! I hope marimbists will find this work to be exciting and fun to play.”

(Taken from Gordon Stout’s Recording Astral Projections)

### **Celso Garrido-Lecca (b. 1926), Trio para un Nuevo Tiempo (1985)**

This wonderful trio appears as a turning point in Garrido-Lecca’s career and it is in this very way that he spoke of it by saying: “There is this piece that I love by Oliver Messiaen titled Quartet for the End of Time. This piece is the conception and vision of a man that came out of a concentration camp where part of the work was written. Europe was falling apart and so it seemed to him too that “the times” were coming to an end. On the other hand, there was the vision of the current Latin American composer, since for us it was about a “new time”. This is the very reason why I chose to quote, in the second movement of this trio, Violeta Parra’s song Gracias a la Vida, as a reaffirmation of life, of the new time that could come to be in Latin America.

(Taken from Luis Roncagliolo’s notes to the performance of Garrido-Lecca’s Cello Concerto by the National Symphony Orchestra of Peru)

## **Jorge Villavicencio Grossmann, Whistling Vessels (2013-14)**

The composer writes:

Peruvian pre-Columbian civilizations started to develop whistling vessels around 60 B.C. Whistling vessels produce pitches when the water contained inside the vessel travels from one compartment to another. Ancient Peruvians used these instruments likely for religious ceremonies. Whistling vessels apparently occupied a privileged place in pre-Columbian culture, as they represented the confluence of all four elements: earth (instruments are made of clay), fire (used in the making of the vessel), water (contained inside the vessel) and air (which produces the whistling sound). My piece is structured as a series of cadenzas and episodes, all played as part of one, continuous musical narrative. Cadenzas are assigned to each instrumental pair of the ensemble: winds, strings, and percussion/piano. During the cadenzas, the instrumental pair does not play necessarily alone, as other instruments may provide a background, supporting texture. The episodes, in turn, are written for the entire ensemble. The whistling vessels play mostly during transitional or closing passages. There are a total of three cadenzas and three episodes altogether, alternating in the following manner: C-E-C-E-C-E. The last episode also serves as an epilogue.

Part of tonight's program, in addition to works by Mario Davidovsky and Lukas Foss, will be performed at the Americas Society, 680 Park Avenue, New York, NY on April 14, 2014 at 7:00 p.m. For tickets call (212) 628-3200

Tonight's and the April 14 concert are part of the Ithaca College Latin American Music Festival, an event exploring the roots, past and present of Latin American music. For further information visit <http://www.ithaca.edu/lamf>