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Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Stephen Peterson

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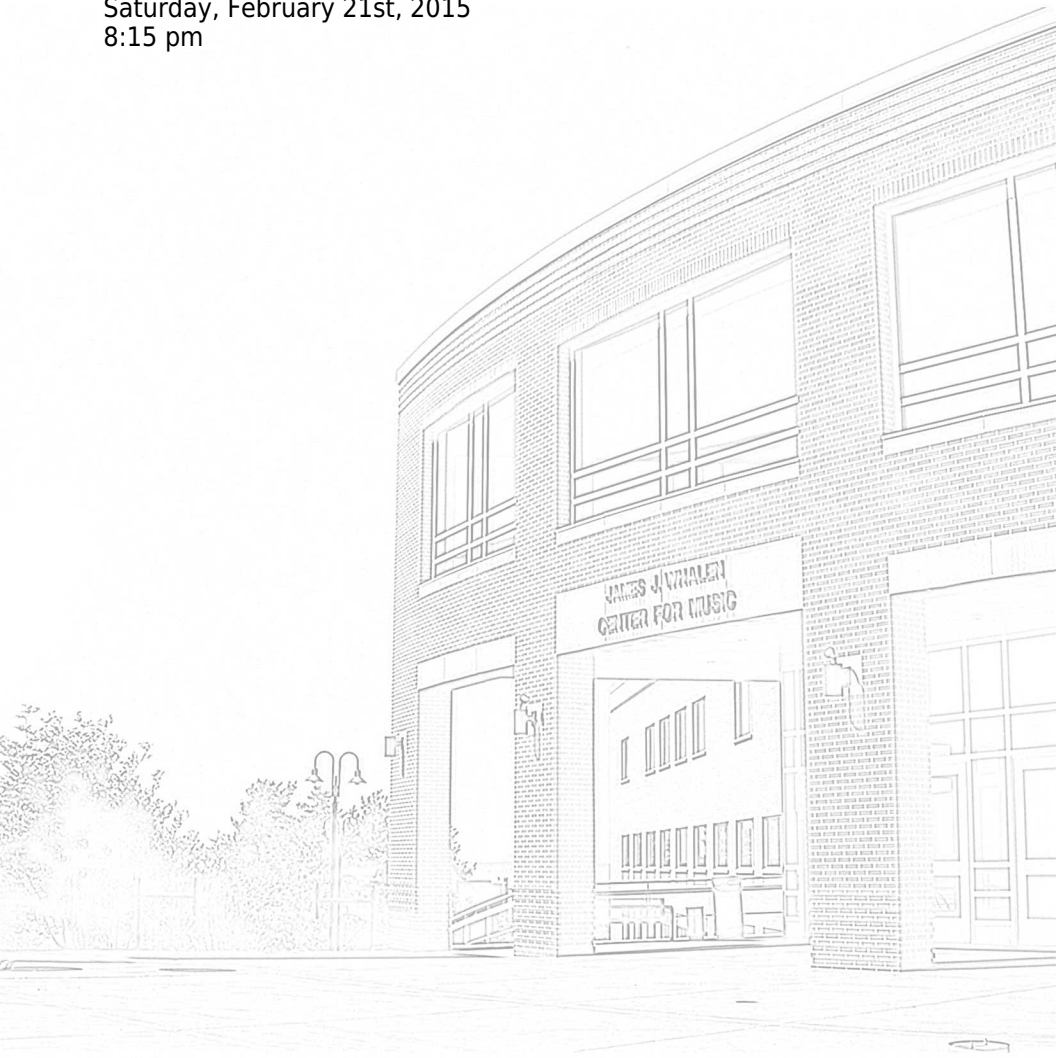
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Ithaca College Wind Ensemble

Stephen Peterson, conductor

Nicholas Walker, contrabass

Ford Hall
Saturday, February 21st, 2015
8:15 pm



ITHACA COLLEGE

School of Music

Program

Musica Boema (1978)

- I.
- II.

Zdenek Lukáš
1928-2007
18'

Concerto for Contrabass and Wind Ensemble (2010)

- I. My voice goes after what my eyes cannot reach
- II. awakening the heart from its ancient sleep
- III. and my soul claps its hands and sings

Dana Wilson
b. 1946
19'

Nicholas Walker, contrabass

Intermission

Winds of Nagual: A Musical Fable for Wind
Ensemble on the Writings of Carlos Castaneda
(1985)

- The Desert*
- Don Genaro Appears*
- Carlos Stares at the Water and Becomes a
Bubble*
- The Gait of Power*
- Asking Twilight for Calmness and Power*
- Juan Clowns for Carlos*
- Last Conversation and Farewell*

Michael Colgrass
b. 1932
25'

Program Notes

Zdeněk Lukáš (1928 - 2007) ranks among the outstanding Czech composers of this century. After graduating from teacher's college, he taught elementary school for five years, and then became literary manager and editor at the Czechoslovak Radio Studio. His musical life began at home, where his family often played music together. In high school, the young Lukáš studied music theory and arranged folk songs for choir. Gradually, he started to compose his own works. In 1962, he met composer Miloslav Kabeláč, who pushed Lukáš to develop his compositional skill further and provided tutorials to complete his musical training.

Lukáš wrote in a style that was inspired by his Czech background, a practice that intensified after the political uprisings of 1968 known as the "Prague Spring." He often synthesized traditional means of expression with contemporary techniques, and frequently used modal melodies and octatonic scales. His rhythmic impetus tended towards dance, and he greatly enjoyed composing in rondo form.

Lukáš's first piece for band, **Musica Boema**, is composed in two movements. It was commissioned in 1976 with encouragement from Joel Blahník, a fellow Czech composer and music teacher living in Wisconsin. Blahník asked Lukáš to write a piece for Stanley DeRusha, conductor of the University of Wisconsin-Milwaukee Band. Blahník felt Lukáš would be a great composer for winds and percussion after becoming acquainted with his music while traveling in Czechoslovakia. After two years, the score finally arrived in the United States. It was premiered at the 1978 American Bandmasters Association Convention under DeRusha. Since this first composition, Lukáš has written several other works for band.

The works of **Dana Wilson** have been commissioned and performed by such diverse ensembles as the Chicago Chamber Musicians, Formosa Strings Quartet, Detroit Chamber Winds and Strings, Buffalo Philharmonic, Xaimen Symphony, Netherlands Wind Ensemble, Syracuse Symphony, and Tokyo Kosei Wind Orchestra. His compositions have received several prizes, including the Sudler International Composition Prize and the Ostwald Composition Prize, as well as awards from the International Trumpet Guild and the International Horn Society.

Wilson holds a doctorate from the Eastman School of Music, and is currently Charles A. Dana Professor of Music in the School of Music at Ithaca College.

Concerto for Contrabass and Wind Ensemble is dedicated "with deep admiration" to bassist and Ithaca College associate professor, Nicholas Walker. The composer writes:

"When Nicholas Walker first approached me about writing a bass concerto for him, I became concerned. How could I get such a low instrument to project within the context of a large ensemble? How could this instrument, whose strings are so long and relatively slow to speak, generate the enormous musical energy that an entire concerto requires?

"Then, of course, I thought about Nicholas' special approach to the instrument and his excitement about its possibilities. What resulted was a piece that I hope matches his and others' musical sensibility while also exploring boundless technique. During this journey, the bass became for me truly a unique voice.

"The movement titles reflect this. They are adapted, respectively, from three of my favorite poems: *Song of Myself #25* by Walt Whitman; *Holy Spirit* by Hildegard von Bingen; and a variation on *Sailing to Byzantium* by W. B. Yeats."

Michael Colgrass (b. 1932) began his musical career in Chicago where his first professional experiences were as a jazz drummer (1944-49). He graduated from the University of Illinois in 1954 with a degree in performance and composition and his studies included training with Darius Milhaud at the Aspen Festival and Lukas Foss at Tanglewood. He served two years as timpanist in the Seventh Army Symphony Orchestra in Stuttgart, Germany and then spent eleven years supporting his composing as a free-lance percussionist in New York City where his wide-ranging performance venues included the New York Philharmonic, American Ballet Theater, Dizzy Gillespie, the Modern Jazz Quartet, the original West Side Story orchestra on Broadway, the Columbia Recording Orchestra's *Stravinsky Conducts Stravinsky* series, and numerous ballet, opera and jazz ensembles. He organized the percussion sections for Gunther Schuller's recordings and concerts, as well as for premieres of new works by John Cage, Elliott Carter, Edgard Varese, and many others. During this New York period he

continued to study composition with Wallingford Riegger (1958) and Ben Weber (1958-60).

Colgrass won the 1978 Pulitzer Prize for Music for *Déjà vu*, which was commissioned and premiered by the New York Philharmonic. In addition, he received an Emmy Award in 1982 for a PBS documentary "Soundings: The Music of Michael Colgrass." He has been awarded two Guggenheim Fellowships, A Rockefeller Grant, First Prize in the Barlow and Sudler International Wind Ensemble Competitions, and the 1988 Jules Leger Prize for Chamber Music. He lives in Toronto and makes his living internationally as a composer.

Winds of Nagual was commissioned and premiered in 1985 by Frank L. Battisti and the New England Conservatory Wind Ensemble. The piece is based on the writings of Carlos Castaneda about his 14-year apprenticeship with Don Juan Matis, a Yaqui Indian sorcerer from northwestern Mexico. Castaneda met don Juan while researching hallucinogenic plants for his master's thesis in Anthropology at UCLA. Juan became Castaneda's mentor and trained him in pre-Columbian techniques of sorcery, the overall purpose of which is to find the creative self -- what Juan calls the *nagual*.

Each of the characters presented in the piece has a musical theme: Juan's is dark and ominous, yet gentle and kind; Carlos's is open and direct. We hear Carlos's theme throughout the piece from constantly changing perspectives as Juan submits him to long desert marches, encounters with terrifying powers, and altered states of reality. A comic aspect is added to the piece by Don Genaro, a sorcerer friend of Juan's who frightens Carlos with fantastic tricks like disappearing and re-appearing at will.

The work is highly programmatic with a variety of styles and moods that sometimes change abruptly to reflect the narrative of the story. Throughout the score, programmatic references to the writings of Carlos Castaneda appear. Colgrass once stated, "my object is to capture the mood and atmosphere created by the books, and to convey a feeling of the relationship that develops as a man of ancient wisdom tries to cultivate heart in an analytical young man of the technological age."

The text appears in the score as follows:

The Desert

*Don Juan emerges from the mountains.
Carlos approaches Don Juan.
Carlos Meets Don Juan...First Conversation.*

Don Genaro Appears

*Genaro clowns for Carlos.
Genaro satirizes Carlos.
Genaro laughs.
Genaro leaps to a mountain top.
Genaro disappears.*

Carlos Stares at the River and Becomes a Bubble

*Carlos stares at the river.
...and is transfixed by the ripples on the water.
Carlos is mesmerized by the bubbles.
...and becomes a bubble.
Carlos travels with the river.
Carlos tumbles in cascades of water.
Juan jolts Carlos awake with a shrill voice.*

The Gait of Power

*Don Juan shows Carlos how to leap between boulders in the dark.
Carlos tries it.
Something moves in the dark.
A terrifying creature leaps at Carlos.
Carlos runs...it chases him.
The creature grabs his throat.
Carlos exerts his will.*

Asking Twilight for Calmness and Power

*Carlos calls to the desert from a hilltop.
Carlos dances.
Carlos meditates.
Carlos moves again.
He feels deep calm and joy.
Nightfall...Mist rolls in and the moon rises.*

Juan Clowns for Carlos

Last Conversation and Farewell

*Carlos leaps into the abyss,
...and explodes into a thousand views of the world.*

Nicholas Walker

Nicholas Walker is a musical omnivore, a musician who brings a broad range of training and experience to the double bass - classical and jazz, modern and baroque, concertos, solo recitals, chamber ensembles, and orchestral work. His enthusiasm and aptitude transcend arbitrary musical boundaries. Walker is an Associate Professor of Music at Ithaca College, and leads a rewarding career as a freelance musician, composer, and educator. Walker has given masterclasses and performances in over a dozen countries, including guest residencies at Oberlin, Peabody, CIM, and leading conservatories in Seoul, Amsterdam, the Hague, Oslo, Hanover, Leipzig, Rostock, Adelaide, St. Petersburg, and Beijing. As an orchestral musician, Walker has freelanced with the Oslo Philharmonic, the Canadian Arts Center Orchestra, the Handel & Haydn Society Orchestra, and the St. Petersburg Chamber Philharmonic.

As a soloist he premiered this double bass concerto by Dana Wilson with the Ithaca College Symphony Orchestra in 2010, and was a featured recitalist at Berlin Bass 2010, at the 2011 International Society of Bassist Convention in San Francisco, the Kaleidoskop festival in Michaelstein, and the 2012 Beijing International Double Bass Festival. A Fulbright Scholar, Walker has diplomas from Rice University, the Nadia Boulanger Conservatoire de Paris, and Stony Brook University; he earned his Doctorate in early music at Stony Brook University with the viola da gamba. Walker toured for two years with saxophone legend, Illinois Jacquet, among many other rewarding collaborations in jazz. He has been featured on a dozen CDs, three as a leader. His composition "EADG for Solo Bass" won the ISB composition prize in 1998, and he has performed his two double bass concertos, "Pop Song for Double Bass and String Orchestra", and "A Grease Fantasy", at a number of venues.

Currently Walker leads *i3^o & MT* (pronounced "thirteen degrees and empty"), a quartet of music professors from Ithaca College including drummer Greg Evans, pianist Nick Weiser, and Jazz Studies Director Mike Titlebaum on alto sax. *i3^o & MT* plays music in schools, retirement communities, concert halls, festivals, prisons, hospitals, parks, homes, bars, and community centers. Walker believes that music elevates the human condition, that access to music is a basic human need

(like clear water and shelter), that the act of attending to music ignites the empathy sectors in the brain, which in turn releases oxytocin, building intimacy, and leading us all to compassion, morality, and love. He seeks seeks to engage and transform communities through the magic of social music.

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 maintains a busy schedule as a conductor and clinician, and as such, has appeared on four continents and in forty states. He is a member of the National Association for Music Education, 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. He is also member of Phi Mu Alpha, Phi Kappa Phi, Pi Kappa Lambda, and an honorary member of Sigma Alpha Iota, and Kappa Kappa Psi. He is currently president of the College Band Directors National Association.

Dr. Peterson was the first to receive the Doctor of Music degree in wind conducting from Northwestern University and earned 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. In 2012 he was awarded the prestigious Ithaca College Faculty Excellence Award, recognizing his contributions to Ithaca College.

Ithaca College Wind Ensemble

Piccolo

Emily Nazario

Flute

Sandi O'Hare
Christine Dookie
Stephanie
LoTempio
Rachel Auger
Sarah Peskanov

Oboe

Hannah Cerezo
Melissa DeMarinis
Ellen O'Neill

E-flat Clarinet

Jill Gagliardi

Clarinet

Ryan Pereira
Miranda Schultz
Laura Hill
Cara Kinney
Gladys Wong
Anna Goebel

Bass Clarinet

Courtnie Elscott

Contra-Alto Clarinet

Nathan Balester

Contrabass Clarinet

Kyle McKay

Bassoon

Andrew Meys
Olivia Fletcher
Kailey Schnurman

Soprano Saxophone

Gregory Sisco

Alto Saxophone

Stephanie Zhang

Tenor Saxophone

Ian Herbon

Baritone Saxophone

Matthew Stookey

Trumpet

Jason Ferguson
Matthew Venora
Jack Storer
Matthew Allen
Michael Stern
Shaun Rimkunas
Flugelhorn
Kaitlyn DeHority

Horn

Victoria Boell
Paul Shim
Elizabeth DeGroff
Brianna
Volkman
Patrick Holcomb
Alexander Shuhan

Trombone

Matthew Confer
Matthew
Nedimyer
Benjamin Allen
Skyler Roswell

Bass Trombone

Mitchel Wong
Michael Nave

Euphonium

Peter Best-Hall
Brian Sugrue

Tuba

Justin Chervony
Brennen Motz

Double Bass

Alex Toth
Harrison Dilthey

Timpani

Kengo Ito

Percussion

Taylor Katanick
Andrew Hedge
Tom Smith
Lillian Fu
Nick Merillat

Graduate Assistants

Matthew
Sadowski
Sean Smith

Upcoming Band Concerts

Concert Band

Wednesday, February 25 | 8:15 PM, Ford Hall
Revelry and Reverie

Symphonic Band

Thursday, February 26 | 8:15 PM, Ford Hall
Nature or Nurture

Wind Ensemble

Friday, March 20 | 8:15 PM, Ford Hall
Matt Sadowski, M.M. Recital

...

Tuesday, April 14 | 8:15 PM, Ford Hall
Lincoln Center Preview Concert

...

Friday, April 17 | 8:00 PM, Alice Tully Hall, New York City
Ithaca College Choir, Contemporary Ensemble & Wind Ensemble at Lincoln Center

Concert Band

Wednesday, April 22 | 8:15 PM, Ford Hall
A Fond(er) Farewell

Symphonic Band

Thursday, April 23 | 8:15 PM, Ford Hall
Weekend Getaway

Campus Band & Campus Jazz Ensemble

Saturday, April 25 | 12:00 PM, Ford Hall