4-27-2002

Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Stephen G. Peterson

James Miller

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"It is my plan to build a school of music second to none."

—William Grant Egbert (1867–1928) Founder, Ithaca Conservatory Music

SCHOOL OF MUSIC

ITHACA
ITHACA COLLEGE WIND ENSEMBLE  
Stephen G. Peterson, conductor  
James Miller, graduate conductor

Le nozze di Figaro (1785)  
Wolfgang Amadeus Mozart  
(1756-1791)  
arr. Johan Nepomuk Wendt  
(1745-1809)

Overture
Non Piu danrai farfalone amoroso
Porgi amor
Se Vuol ballare signor Contino
Ecco la marcia

Into the Air (1999)  
Timothy Mahr  
(b. 1956)

INTERMISSION

Symphony No. 5 (2000)  
David Maslanka  
(b. 1943)

I. Moderate
II. Moderate
III. Slow
IV. Very Fast

Ford Hall  
Saturday, April 27, 2002  
8:15 p.m.
PROGRAM NOTES

Timothy Mahr offers the following note about Into The Air:

“The overture Into the Air was commissioned by the United States Air Force Band, Colonel Lowell Graham, conductor. The composition was completed in September 1998 and premiered by the United States Air Force Band on July 11, 1999. The premiere took place during the Finale Concert of the 9th International World Association of Symphonic Bands and Ensembles Conference.

“As I began working on this composition, I found myself often thinking about the unselfish courage exhibited by the members of the United States Air Force, as well as the absolute thrill it is to be able to fly. Hopefully this music embodies these noble qualities of character and experience.”

Timothy Mahr is currently professor of music and director of the St. Olaf Band at St. Olaf College, Northfield, Minnesota. He also serves as conductor of the Twin Cities (Minneapolis and St. Paul) based Minnesota Symphonic Winds. He is a past president of the North Central Division of the College Band Director’s National Association, and as a composer is a member of the highly regarded American Bandmaster’s Association. He completed his undergraduate work in education and composition at St. Olaf College, and his Masters Degree in trombone performance and a Doctor of Musical Arts in Conducting at the University of Iowa.

Dr. Mahr was the first recipient of the ABA Commissioning Project and continues to receive commissions nationally. In 1991 he won the coveted Ostwald Prize for The Soaring Hawk, and has received the National Band Association’s “Citation of Excellence.” He has written dozens of works for concert band, but is best known for Fantasia in G, Imprints, sol solator, and When I Close my Eyes I See Dancers.

Harmoniemusik was very popular in the late eighteenth and early nineteenth centuries. Harmoniemusik, or music for small wind band, functioned at the time as the primary performance medium for wind music. The center of repertoire for these small chamber groups (usually comprised of oboes, bassoons, horns and [sometimes] clarinets in pairs) were original compositions by composers such as J. C. Bach, Haydn, Cambini, Mozart, Rosetti, Beethoven, Krommer, and others; as well as transcriptions of popular orchestral and operatic works of the period. During Mozart’s time it was very common for the popular operas of the
day to be immediately arranged for harmonie ensembles, as this was the best way to quickly disseminate knowledge of the new work across much of Europe. The arrangement we hear tonight was written for just that purpose.

This arrangement of the music from the opera was completed by the Bohemian oboist Johann Wendt (c. 1745-1810). Wendt worked for a short time under Count Pachta of Prague, and was later engaged as an oboist in the Vienna opera orchestra in 1777. He later founded the kaiserlich-koniglich Harmonie in 1782, in which he served both as a performer and the director. Wendt supposedly completed this arrangement in 1791, although that date is not certain. The music included in the arrangement spans all four Acts of the opera.

David Maslanka attended the Oberlin Conservatory and studied exclusively with Joseph Wood. After one year at the Mozartium in Saltzburg, Austria, he attended Michigan State University where he studied with H. Owen Reed. He has held faculty positions at SUNY Geneseo, Sarah Lawrence, New York University, and the College of the City of New York. He currently resides in Missoula, Montana.

Along with his wide variety of solo and chamber output, Maslanka has made a large contribution to the literature of the concert band and wind ensemble. His 2nd, 3rd, and 4th symphonies are all for band, as well as his Concerto for Piano, Winds and Percussion. He is best known for his work A Child’s Garden of Dreams. Maslanka also has a mass for wind orchestra, chorus, boys chorus, and organ.

Symphony No. 5 was commissioned by the Illinois State University Wind Ensemble, Stephen K. Steele, conductor. This commission was supported by 29 other colleges and universities, including Ithaca College. The symphony was premiered in February 2001 by Illinois State University at the National Conference of the College Band Director’s National Association.

David Maslanka provides the following note about this work:

“The 371 Four-Part Chorales by J. S. Bach have become a focal point for my study and meditation. These chorales are the models for counterpoint and harmonic movement used by every beginning music theory student. I had my first encounter with them as a freshman at the Oberlin Conservatory in 1961. Ten years ago I returned to singing and playing then as a daily warm-up for my composing time. Since then the chorales have become a deep well for me, a huge access to dream space. The feeling is one of opening an unmarked door in a non-
descript building and being suddenly thrust into a different world. The Chorales are those mysterious doors to other worlds.

"In many years of my composing, I have been drawn as if magnetically to the themes of loss, grief, and transformation. They have been personal issues for me, but all along the way have touched something deeper as well. Folk music is powerful—and I include the Chorales in the folk tradition—because the same melodic impulse, touched and shaped by generations of minds, hearts, and souls, moves beyond individual experience. Such melodies bear the weight of all human experience and open a path for the deepest of all connections.

"In 1975 I had the idea to compose a mass using the text of the Latin ordinary. It took nearly 20 years of personal and musical development to feel ready to do this, and the mass was composed in 1994-95. I am not a Catholic, nor even a practicing Christian, yet the Mass text was like a beacon, forecasting a long working-out process that would allow me to be clear enough to actually write the piece. From my current perspective it appears that much of my work prior to 1994 was a prelude to the Mass, and the pieces since, largely a reflection of the Mass.

"Symphony No. 5 is no exception. It has been composed around three well-known Chorale melodies: "Durch Adams Fall" (Through Adam's Fall) in the first movement, "O Lamm Gottes, unshuldig" (O Lamb of God, Without Blame) in the second, and "Christ lag in Todesbanden" (Christ Lay in the Bonds of Death) in the third and fourth. The third is a meditation on the theme of "Christ embodied," and the fourth is a full-blown fantasia on the "Christ lag" melody. Much of the music of this symphony is urgent and insistent. I have used the words "aggravated," "angry," and "overwhelming" by way of description. But for all its blunt and assertive force, the Symphony is not tragic. It is filled with a bright and hopeful energy. The music does not try to illustrate the story of the Mass, but rather continually speaks to the theme of transformation— the transformation of tears into power, and the victory of life over death."

Program notes compiled by James Miller
No. 100 Durch Adams Fall ist ganz verderbt

No. 165 O Lamm Gottes, unschuldig

No. 15 Christ lag in Todesbanden
ITHACA COLLEGE WIND ENSEMBLE
Stephen Peterson, music director
James Miller, graduate conductor

Piccolo
Doug Han

Flute
Gwendolyn Mathis
Tamara Nelson
Melody Parker
Jen Trimble*

Oboe
Colin Bauer
Aaron Jakubiec
Caroline Radice*

Bassoon
Nick Cantrell
Amanda Ginovsky
Stacy Motquin*

E flat Clarinet
Therese Stiokas

Clarinet
Melanie Bulawa
Gina Belculfine
Eric Callahan
Bari Doeffinger
Byron Ford*
Alexandria Hanessian
Kristin Rightnour

Bass Clarinet
David Minot

Alto Saxophone
Brian Connolly*
Joel Diegert

Tenor Saxophone
Rocco Carbone

Baritone Saxophone
Anthony Balester

Trumpet
Andrew Benware
Jimmy Dawson*
Timothy Harkcom
Andy Hoesl
Jesse King
Cassandra Large

Horn
Katie Curran
Kira Kamensky
Joshua Phillips*
Kim Santora
Karl Siewertsen

Trombone
Jay Silveira*
Justin Friedman

Bass Trombone
Mark Walsh

Euphonium
Matthew Feinberg
Michael Stephenson*

Tuba
Sean Connor Anderson
Christian Carichner*

Timpani
Mary Gardner

Percussion
Laura Bilodeau
Luci Curry
Patrick Gehlhoff*
Thomas Kline
Patrick Roland

Double Bass
Brian Krauss

Piano
Kawai Chan

*denotes principal