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Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Kevin Peters

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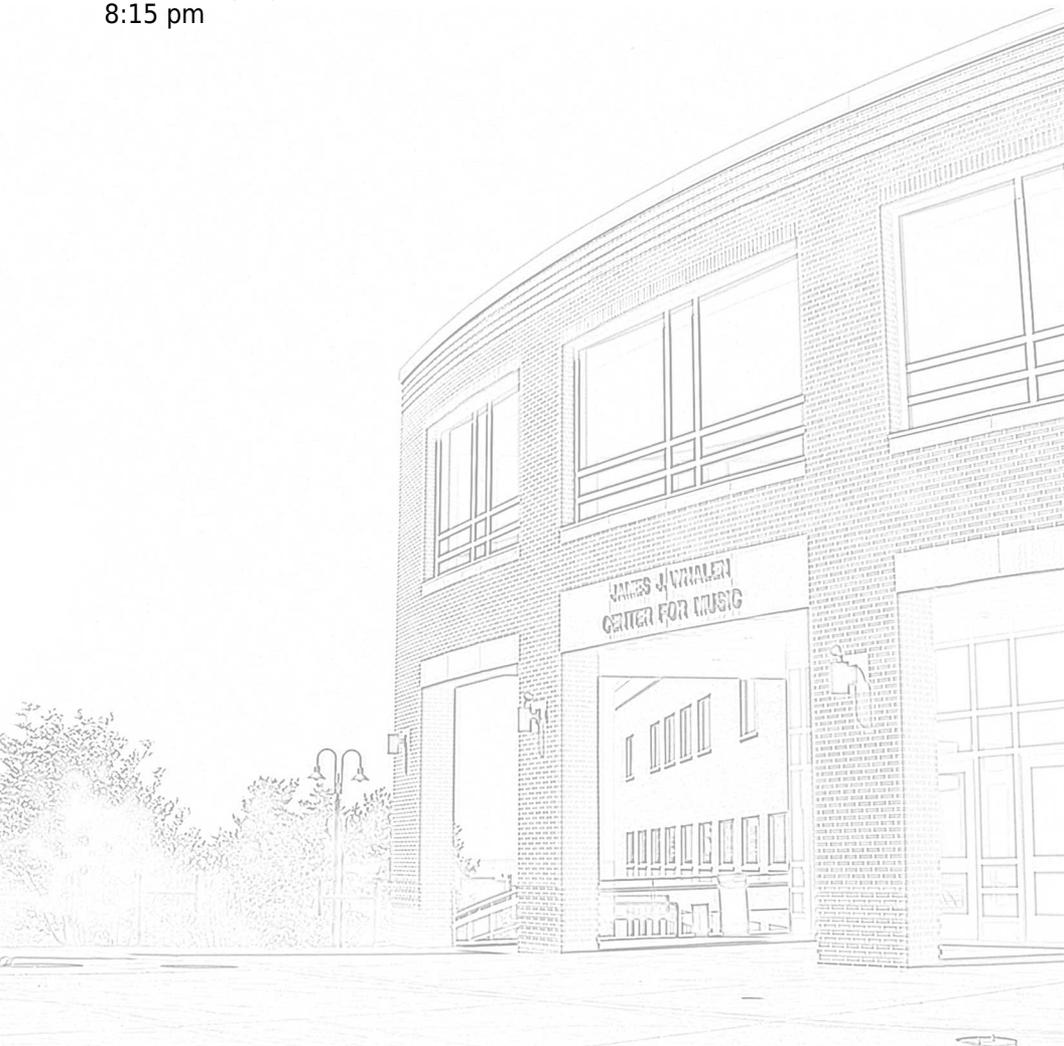
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Ithaca College Wind Ensemble

Kevin Peters, graduate conductor

Ford Hall
Wednesday April 3rd, 2013
8:15 pm



ITHACA COLLEGE

School of Music

Program

Notturmo, op.24 (1824)

Felix Mendelssohn-Bartholdy
(1809-1847)
arr. John Boyd
9'

Contre Qui, Rose (1993)

Morten Lauridsen
(b.1943)
arr. H. Robert Reynolds
5'

Three City Blocks (1991)
I. Fervent and resolute
II. Tough, driving
III. With relentless energy

John Harbison
(b.1938)
15'

Intermission

Fascinating Ribbons (2001)

Joan Tower
(b.1938)
6'

Prelude No.2 in C-Sharp Minor (1926)

George Gershwin
(1898-1937)
4'

Josh Condon, piano

Fantasy Variations on George Gershwin's Prelude II
for Piano (1997)

Donald Grantham
(b.1947)
14'

Program Notes

Nocturno, Op. 24 by Felix Mendelssohn-Bartholdy was composed in July of 1824 for the court orchestra of Bad Doberan near Rostock, where the young musician was accompanying his father. Writing for the Boston Symphony, George Marke remarks, "Some artists develop their craft slowly, others seem to be at the top. There is little difference between Mendelssohn's early and his mature works."

The original score was lost but recopied by Mendelssohn in July of 1826. These two scores were entitled "Nocturno" and were written for the instrumentation of one flute, two clarinets, two oboes, two bassoons, two horns, one trumpet, and one English bass horn (a conical bore upright serpent in the shape of a bassoon).

In his correspondence to the publisher Simrock, Mendelssohn mentions his desire to have this eleven instrument version published, but apparently could not locate the score as he never mentions it again to Simrock after March 4, 1839. Mendelssohn did send Simrock and *Ouverture für Harmoniemusik* (*Overture for Wind Band*) scored for twenty-three winds and percussion along with a four-hand piano score on November 30, 1838. The 1838 composition is a re-scoring of the *Nocturno for German Band* of that era and was not published until 1852 following the death of Mendelssohn.

It has been suggested by musicologists that the 1838 re-scoring was an effort to imitate the orchestral color of Weber's *Preciousa Overture*. In Weber's overture, a gypsy melody is introduced by a small wind band with percussion accompaniment. At this time, however, Mendelssohn was also negotiating for the publication of the overture by Mori in London. It is quite possible that the re-scoring was an attempt to acquire greater performance opportunities for his work by making it available in settings for British and German band along with a proposed edition for orchestra.

Several editions for modern instrumentation have appeared, all using the 1838 score as their source. However, the rediscovery of the 1826 autograph makes possible this edition based on the most authentic source known to date.

Program note by John P. Boyd

Morten Lauridsen is most noted for his vocal song cycles and a capella motets which are regularly performed by distinguished ensembles and artists throughout the world. Lauridsen has been a professor of composition at University of Southern California for over 40 years and he chaired the composition department from 1990-2002. Lauridsen writes, "**Contre Qui, Rose**" is the second movement of my choral cycle, *Les Chansons des Roses*, on poems by Rainer Maria Rilke, a poet whose texts were also used for my Nocturnes and Chanson Éloignée. Rilke's poetry is often multi-layered and frequently ambiguous, forcing his reader to use his or her own imagination to grasp the text. This wonderful little poem poses a series of questions and the corresponding musical phrases all end with unresolved harmonies as the questions remain unanswered. We have all been in situations where we have given affection and not had it returned, where attempts at communication have been unsuccessful, met by resistance or defenses of some kind. A sense of quiet resignation begins the setting as the stark harmony and melodic line, filled with unresolved suspensions and appoggiaturas, gradually build to a nine-part chord on "au contraire" and then the music folds back on itself, ending on a cluster that simply fades away as does the hope of understanding the reasons for the rose's thorny protection."

Program note taken from letter by composer, 2009

Citing his most important influences as the Bach Cantatas, Stravinsky (whom he met in Santa Fe in 1963) and jazz, John Harbison's music is distinguished by its exceptional invention and deeply expressive range. He has written for every conceivable type of concert genre, ranging from the grand opera to the most intimate; pieces that embrace jazz along with the classical forms. His prolific, personal and greatly admired music written for the voice encompasses a catalogue of over 70 works including opera, choral, voice with orchestra and chamber/solo works. The composer states that "Over the radio, in the early fifties, came sounds played by bands in hotels and ballrooms; now distant memories that seemed to a seventh-grade, small-town, late-night, listener like the true pulse of giant imagined cities.

Years later, these sounds - layered with real experience of some of their places of origin; magnified, distorted, idealized and destabilized - came into contact with other sounds, some of recent origin, and resulted in these celebratory, menacing, **Three City Blocks**, completed in the fall of 1991 at Nervi, near Genoa, on the Mediterranean coast of Italy."

Program note by the composer

Joan Tower is widely regarded as one of the most important American composers living today. During a career spanning more than fifty years, she has made lasting contributions to musical life in the United States as composer, performer, conductor, and educator. Tower studied piano and composition at Bennington College and Columbia University and is currently Asher Edelman Professor of Music at Bard College, where she has taught since 1972. Her earliest works were serial in concept, but her music soon developed the lyricism, rhythmic drive, and colorful orchestration that characterize her subsequent works.

She writes "with ***Fascinating Ribbons***, I am happy to be finally entering the band world—a generous and hard-working world that has generated so many excellent wind, brass, and percussion players. It seems also to be a place of people that actually *love* living composers! Since this was my first foray into the band world, I decided that a short piece would be the wisest course. In naming the piece, I noticed that there are many contours of motives that are shaped in curved "ribbon" patterns. I immediately thought of the word "fascinating." And the ending dotted-rhythm reminded me of Gershwin's *Fascinating Rhythms*—hence the title. It is dedicated to Jack Stamp, that intrepid "stalker" of composers who will not give up until he gets a band piece from them. (I should know; it took him five years to get me to write one!)"

Program note by the composer

Donald Grantham was born in Duncan, Oklahoma. After receiving a bachelor of music degree from the University of Oklahoma, he went on to receive his MM and DMA degrees from the University of Southern California. For two summers he studied under famed French composer and pedagogue Nadia Boulanger at the American Conservatory in France. His music has won many prestigious awards and he has been the recipient of a Guggenheim Fellowship and three separate grants from the National Endowment for the Arts. Grantham currently teaches music composition at the Austin Butler School of Music at the University of Texas.

In Donald Grantham's composition ***Fantasy Variations***, both of Gershwin's main themes are fully exploited, but they do not appear in recognizable form until near the end. The work begins with obscure fragments drawn from the introduction, accompaniment, transitions and cadences. These eventually give way to more familiar motives derived from the themes themselves. All of these elements are gradually assembled over the last half of the piece until the themes finally appear in their original form.

Program note by Norman E. Smith

Ithaca College Wind Ensemble

Piccolo

Sandi O'Hare

Flute

Savannah Clayton
Stephanie Dumais
Sophia Ennocenti*
Jessica Peltz

Oboe

Julia Perry
Phoebe Ritrovato
Chloe Washington*

E-flat Soprano Clarinet

Michael Reinemann

Clarinet

Megan Belansky
Justine Call
Emily Dobmeier
Stephen Fasteau
Kyle McKay
Kelsey Paquin
Christopher Peña*

Bass Clarinet

Anna Goebel

Contrabass Clarinet

Vanessa Davis

Bassoon

Tommy Connors*
Kailey Schnurman
Ross Triner

Alto Saxophone

Rachael Rushing*
Erika St. Denis

Tenor Saxophone

Richard Rose

Baritone Saxophone

Andrew Horwitz

Trumpet

Tom Pang
Paul Schwartz
Aaron Scoccia
Sam Thurston*
Danny Venora
Jenna Veverka

Horn

Megan Carpenter
Jacob Factor
Margaret Kelly
Lauren Maaser
Emma Staudacher*

Trombone

Tim Taylor
Josh Zimmer*
Ethan Zawisza

Bass Trombone

Jeff Chilton
Justin Oswald

Euphonium

Peter Best-Hall*
Katie Pfeiffer

Tuba

Bill Connors*
Joe Sastic

Percussion

Eric Brown
Taylor Eddinger
Sean Harvey*
Dennis O'Keefe
Aaron Walters

Timpani

Heather Hill

Double Bass

Alex Toth*
John DiCarlo

Piano

Josh Condon
Meicen Guo*

Graduate Assistants

Kevin Peters
Corey Seapy

* *denotes principal
player*