12-11-2002

Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Stephen Peterson
Timothy Reynish
Kevin Zamborsky
Lee Goodhew

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Ithaca College Wind Ensemble; Peterson, Stephen; Reynish, Timothy; Zamborsky, Kevin; and Goodhew, Lee, "Concert: Ithaca College Wind Ensemble" (2002). All Concert & Recital Programs. 2744.
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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 of Music

SCHOOL OF MUSIC

ITHACA
ITHACA COLLEGE WIND ENSEMBLE
Stephen Peterson, conductor
Timothy Reynish, guest conductor
Lee Goodhew, bassoon
Kevin Zamborsky, graduate conductor

“RITUALS”

Symphonies pour instruments à vent
(1920, revised 1947)  Igor Stravinsky
(D1882-1971)

(b. 1924)

Noisy Wheels of Joy (2001)  Eric Whitacre
(b. 1970)

INTERMISSION

Concertino for Bassoon and Wind Orchestra (1962)  Jurriaan Andriessen
(1925-1996)

Lee Goodhew, bassoon soloist

The Power of Rome and the Christian Heart (1953)  Percy Aldridge Grainger
(1882-1961)

Timothy Reynish, guest conductor

Samurai (1995)  Nigel Clarke
(b. 1960)

Signals and Flags
Ceremony of Departure
Attack

Timothy Reynish, guest conductor

Ford Hall
Wednesday, December 11, 2002
8:15 p.m.
PROGRAM NOTES

Born in Russia, Igor Stravinsky was a pioneer of twentieth century composition. While his first two ballets, *The Firebird* and *Petrushka*, established Stravinsky as a promising composer, the premiere of his third ballet, *The Rite of Spring*, resulted in violent protests from the audience. Upon moving to the United States in 1925, Stravinsky often appeared as a guest conductor. While many of his early compositions were based on Russian themes, later compositions indicated new compositional techniques and religious aspects. In addition to his ballets, Stravinsky's significant works include his *Concerto for Piano and Winds*, the *Symphonies pour instruments à vent*, the octet for wind instruments, and *L'Histoire du soldat*.

Originally written in 1920 in memory of Claude Debussy, Stravinsky's *Symphonies pour instruments à vent* was premiered in London with Serge Koussevitzky conducting. The original scoring was for three flutes, alto flute, two oboes, English horn, clarinet in B-flat, alto clarinet, three bassoons, with the third bassoon doubling on contrabassoon, four French horns, two trumpets in C, one trumpet in A, three trombones, and tuba. In 1947 Stravinsky revised the work for 23 winds, which make up the wind section of an orchestra. Stravinsky removed the alto flute, added 2 clarinets in B-flat, removed the alto clarinet, and scored all three trumpets in B-flat. The work is not a symphony in the classical sense. Here, the word symphony is used in its original sense of a “sounding together” of different instruments, rather than in the sense of a musical composition which follows a specific form. The ideas behind this piece are centered on the chorale heard in its entirety at the end. This was actually the first section of the piece to be composed, and Stravinsky would then work his way backwards, adding a number of contrasting episodes with connecting passages. There are melodic episodes throughout the piece that are connected by short motives. In some of these motives, a brief portion of the closing chorale is used, making the chorale seem familiar by the time it is heard at the conclusion of the work.

Warren Benson's musical training began early in his life, focusing his performance skills on percussion and French horn. He was a professional performer by age 14, and the timpanist with the Detroit Symphony Orchestra by 22. Benson began teaching in 1943 at the University of Michigan. From 1953 to 1967, he was the composer-in-residence and professor of music at Ithaca College. Benson organized the first percussion ensemble in the eastern United States in 1953. He has received composition commissions from over 80 major artists and
ensembles, and has received numerous awards and honors, both nationally and internationally. Benson’s other significant works include *The Solitary Dancer*, *The Passing Bell*, and *The Leaves are Falling*.

Warren Benson writes the following about *Danzón Memory*: “This work is a quarter-century younger companion to *The Solitary Dancer* (1966) which some have described as a “tempest in a tutu.” Here, however, all is languor, as if hanging in the air of a warm evening. It all opened as voluptuously as a tropical flower when I read the following: ‘We were looking for a dance. That’s what they know: not how to dress, or speak, not even how to make love. Those jokers of the Guay knew how to dance the slow danzón. That was their trick: to do the danzón, that ceremony of slowness. They say the best dancers of the danzón can dance in a space the size of a postage stamp. Second prize goes to the couple who can dance in a space the size of a single tile. Two bodies glued together, their movement almost imperceptible. Clothed bodies, flesh palpitating but almost still, the reflection of a dream as much as a dance.’”

Eric Whitacre provides the following notes for *Noisy Wheels of Joy*: “*Noisy Wheels of Joy* is just pure, simple fun, written in the tradition of the great comic operatic overtures, and was designed to start the concert with a bang. The structure is quite formal, but the three themes (love, adventure, and buffo) get thrown around the wind symphony with wild abandon.” Whitacre also recommends that the music not be taken too seriously, referring to it as “cartoon music.”

An accomplished composer, conductor, and clinician, Eric Whitacre is one for the bright stars in contemporary concert music. Regularly commissioned and published, Whitacre has received numerous composition awards, including being the youngest recipient ever of the Raymond C. Brock commission by the American Choral Directors Association, and a Grammy nomination. Whitacre serves as the conductor of the College Light Opera Company and the chorus master for the Nevada Symphony Orchestra, and has recently been named as the composer-in-residence for the 180 voice Pacific Chorale. Whitacre’s most significant works include *Water Night* for a cappella chorus, and *Ghost Train, October*, and *Godzilla Eats Las Vegas!* for vinds.

Jurriaan Andriessen was born and raised in the Netherlands, coming from a family with a rich heritage for composition and musical performance. In addition to originally studying composition with his father, Andriessen also studied with Aaron Copland. In 1959,
Andriessen’s opera *Kalchas* was the first televised opera in Holland. He has written two symphonies for winds, over 80 works for orchestra, 200 scores for theater and television, and numerous pieces for solo voices, choirs, piano, chamber groups, and electronic media.

The *Concertina for Bassoon and Wind Orchestra* is composed for a double woodwind quintet with pairs of flutes, oboes, clarinets, bassoon, and French horns. The work opens with a slow introduction scored for the two ensemble bassoons and the soloist. This introduction comes to an end with an extended cadenza for the soloist, which leads directly into the fast section. This allegro section displays very virtuosic writing for the soloist and the ensemble. The section also displays contrasts in style, going next to a smoother, more lyrical period followed by a concluding staccato section. The allegro closes with an unaccompanied solo for the bassoonist, taking the listener into the adagio section. Here, the section opens with solos for oboe and French horn, followed by a solo for the bassoon over an ostinato pattern in the French horns. The adagio section is brief, concluding with a flute solo that leads to a recapitulation of the opening allegro section. Using much of the same material from the opening again, Andriessen concludes the piece with a brilliant coda.

Lee Seibert Goodhew is Associate Professor of Bassoon at Ithaca College. She performs with the Ithaca Wind Quintet and holds the John S. and Marybeth Ostrom Chair in the Cayuga Chamber Orchestra, where she is principal bassoon and serves on the Board of Directors. She received her Doctor of Musical Arts degree from Michigan State University, having received her M.M. from Southern Methodist University and B.M. from the University on North Texas where she was the recipient of the Presser Award. Her major teachers include Edgar Kirk, Will Roberts, Louis Skinner, Maestro Charles Bruck, and Maestro Anshel Brusilow.

Active as a performer and clinician, she can regularly be heard in solo, chamber and orchestral venues. She has appeared in performance with the Syracuse Symphony, Skaneateles Festival, Fontana Chamber Music Festival, Dallas Symphony, Dallas Ballet, University of North Texas Faculty Wind Quintet, Kansas City Chamber Orchestra, and has performed several times at the Conference of the International Double Reed Society. During the summer of 1999, she was in residence at the Brevard Music Center in North Carolina. During the summer of 2002, she appeared as guest artist at the Chamber Music in the Pines Festival in East Texas. Dr. Goodhew has recorded for the Open Loop and Mark Records labels.
Formerly, she served as Assistant Professor at Western Michigan University and on the faculties of the University of North Texas and University of Texas at Arlington.

Percy Grainger was one of the most significant composers for winds during the early part of the twentieth century. Grainger immigrated to America in 1914. During World War I, Grainger enlisted as an army bandsman, and learned to play most of the wind and percussion instruments, with special emphasis on the saxophone. Grainger was obsessed with the Nordic and Anglo-Saxon races, and thus refused to use Italian musical terms in his music. Instead, he developed his own terms, which are now referred to as “blue-eyed English.” In 1928, Grainger married a Swedish woman at the Hollywood Bowl after conducting his piece To a Nordic Princess, which was dedicated to his bride. Grainger was a pioneer in music, using irregular rhythms before Stravinsky did, championing folk music at the same time as Bela Bartók, and predating Edgard Varèse in experimentation with electronic music. He composed, set, arranged and edited some 400 works, with the number of all versions of these works exceeding 1,000. While there are many significant compositions for winds, Grainger’s most notable works include Lincolnshire Posy, Colonial Song, Irish Tune from County Derry, Shepherd’s Hey, and Children’s March.

Grainger described his thoughts concerning The Power of Rome and the Christian Heart as follows: “Just as the early Christians found themselves in conflict with the power of ancient Rome so, at all times and places, the Individual Conscience is apt to feel itself threatened or coerced by the Forces of Authority—and especially in wartime. Men who hate killing are forced to be soldiers, and other men, though not unwilling to be soldiers, are horrified to find themselves called upon to fight in the ranks of their enemies. The sight of young recruits doing bayonet practice in the First World War gave me the first impulse to this composition which, however, is not in any sense program music and does not portray the drama of actual events. It is merely the unfoldment of musical feelings that were started by thought of the eternal agony of the Individual Soul in conflict with the Powers That Be.”

Born in India, Nigel Clarke has spent most of his life in England. After beginning study on the trumpet at age 13, Clarke soon developed an interest in composing as well as performing. He received his formal compositional training at the Royal Academy of Music, and later studied with Polish composers Krzysztof Penderecki and Witold Lutosławski. In 1988, Clarke was appointed to the Hong Kong Academy for Performing Arts as the composer-in-residence. In addition to
Samurai, Rain Dance, Atlantic Toccata, The City in the Sea, and The Pendle Witches are among Clarke's significant compositions.

Samurai was commissioned by and dedicated to Timothy Reynish and the Royal Northern College of Music Symphonic Wind Orchestra. Reynish conducted the world premiere at the WASBE Conference in Hamamatsu, Japan, on July 26, 1995. Though composed as a one-movement work, there are three sections to Samurai: Signals and Flags, Ceremony of Departure, and Attack. The first section represents the various signaling methods used by Samurai on the battlefield, including war-drumming and the use of flags. The second section represents a review of the troops by the daimyo and his generals, followed by a ritual of prayers before the battle. The final section returns to the powerful Samurai war-drumming.

Nigel Clarke offers the following notes for Samurai: "Contrary to popular belief, not all Samurai were warriors. They were highly educated people from the Japanese military ruling class, the Eastern equivalent of Renaissance men, who were just as skilled in the discipline of warfare as they were in the art of painting and music. In my piece I have juxtaposed these two very different facets of the Samurai. Musical instruments played an important part in early Japanese warfare. On the battlefield a wide range of audible as well as visible signs were used, the most significant of which was the taiko, a large war drum. Another warfare instrument was the horagai, a conch-shell trumpet. The trumpet was sounded to tell the warriors to put their battle plan into action and could be heard up to six miles away! When the taiko was heard on the battlefield, the Samurai soldiers knew they had to regroup. In ancient rural Japan the village boundaries were not only decided by geography, but also by the farthest distance from which the taiko could be heard.”

Timothy Reynish studied horn with Aubrey Brain and Frank Probyn. He was a music scholar at Cambridge, working under Raymond Leppard and Sir David Willcocks and held principal horn positions with the Northern Sinfonia, Sadler’s Wells Opera (now ENO) and the City of Birmingham Symphony Orchestra. At Birmingham in the seventies, he founded the Birmingham Sinfonietta from members of the CBSO and gave a series of contemporary concerts; he also conducted the London Contemporary Players and was Guest Conductor with the Amsterdam Sinfonia. His conducting studies were with George Hurst, Sir Charles Groves and Sir Adrian Boult on short courses in UK, and with Dean Dixon in Hilversum and Franco Ferrara in Siena. A prize-winner in the Mitropoulos International Conducting Competition in New York, he has conducted concerts with the City of Birmingham Symphony Orchestra,
the Royal Liverpool Philharmonic Orchestra, the Halle Orchestra, the BBC Regional Orchestras and the London Symphony Orchestra as well as in Norway, Holland and Germany. In 1975 he was invited by Sir Charles Groves to become tutor for the Postgraduate Conducting Course at the Royal Northern College of Music. Two years later he succeeded Philip Jones as Head of School of Wind & Percussion, a post he retired from after twenty-one years.

He was awarded a Churchill Travelling Fellowship in 1982, which enabled him to study the development and repertoire of the American symphonic wind band movement. In the past two decades he developed the wind orchestra and ensemble of the RNCM to become recognized as one of the best in the world, commissioning works from composers such as Richard Rodney Bennett, John Casken, Thea Musgrave and Aulis Sallinen. The ensemble performs regularly in major Festivals such as Aldeburgh, Cheltenham, Huddersfield and Three Choirs Festivals, broadcasting for BBC and Classic FM, has played at three WASBE Conferences and has made commercial compact discs for Doyen, Serendipity and Chandos. He has given clinics, lectured, guest conducted and adjudicated in Belgium, Canada, Denmark, Estonia, France, Germany, Hungary, Israel, Japan, Norway, Oman, Sweden, Switzerland, Turkey and the USA. For ten years was Editor of the Novello Wind Band & Ensemble series and he is now Editor with Maecenas Music. His engagements recently have included concerts and conducting clinics in Brazil, Canada, Croatia, Latvia, Ireland, Israel, Sweden, Switzerland and the USA. In 2000 he toured Australia and New Zealand, conducting and lecturing on British wind music. In the fall of 2000, he was a Housewright Scholar at Florida State University, and in spring 2002 he was Visiting Professor at the School of Music of Baylor University in Texas. He is President of WASBE, the World Association for Symphonic Bands & Ensembles.

Notes by Kevin Zamborsky
ITHACA COLLEGE WIND ENSEMBLE
Stephen Peterson, conductor

Piccolo
Cheryl Housten

Flute
Kim Kather
Leslie Kubica *
Gwendolyn Mathis

Oboe
Ann Marie Amedro
Tracy McLaughlin
Jamie Strefeler *

E-Flat Clarinet
William Stevens

B-Flat Clarinet
Eric Callahan *
Bari Doeffinger
Wolcott Humphrey
David Minot
Kristin Nelson
Therese Stiokas

B-Flat Clarinet
Sarah Bennett

Contra-Bass Clarinet
Will Cicola

Bassoon
Stacey Bellott *
Rebecca Hammontree
Brian Jack

Alto Saxophone
Heidi Bellinger
Brian Connolly *
Ian Jeffress

Tenor Saxophone
Joel Diegert

Baritone Saxophone
Kevin Marshall

Bass Saxophone
Tim Rosenberg

Trumpet
Jesse Hazzard-Watkins
Jason Hess
Cassandra Large
Jeremy Schlegel
Torin Washington
Christopher Yee *

Horn
Maria Fulgieri
Brian Hoeflschweiger
Leah Jones
Tyler Ogilvie
Jeff Rubin *

Trombone
Robert Bruns
Tim Smith *

Bass Trombone
Mark D. Walsh

Euphonium
Phil Giampietro *

Tuba
Kevin Francis Besig
Andrew Smith

Timpani
Nicholas Galante

Percussion
Gina Alduino
Ian Craft
Mary Gardner
Thomas Kline *
Vincent Malafronte

Double Bass
Derek Piech

Piano
Rebecca Francis

Organ
Erik Kibelsbeck

* denotes principal
Coming Events

Ithaca College Concerts 2002-3

Tuesday, October 22  Emanuel Ax, piano
Wednesday, February 5 Nathan Gunn, baritone
Friday, April 21    Midori, violin