4-26-2003

Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Stephen Peterson

James Miller

Kevin Zamborsy

Follow this and additional works at: https://digitalcommons.ithaca.edu/music_programs

Part of the Music Commons

Recommended Citation

Ithaca College Wind Ensemble; Peterson, Stephen; Miller, James; and Zamborsy, Kevin, "Concert: Ithaca College Wind Ensemble" (2003). All Concert & Recital Programs. 3033.
https://digitalcommons.ithaca.edu/music_programs/3033

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.
“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
James Miller, graduate conductor
Kevin Zamborsy, graduate conductor
Richard Faria, basset clarinet

Fantasia in G (1983) Timothy Mahr
(b. 1956)

Clarinet Concerto in A major, K. 622 (1791) W. A. Mozart
(1756-1791)
Trans. Robert Rumbelow

Allegro
Adagio
Rondo

Richard Faria, basset clarinet

INTERMISSION

Suite from the ballet “L'Oiseau de feu” (1919) Igor Stravinsky
(1882-1971)
Trans. Randy Earles

Ford Hall
Saturday, April 26, 2003
8:15 p.m.
The composer describes Fantasia in G as a “joyful celebration for winds.” It is a brief work based on Schiller’s hymn *Ode to Joy* which Beethoven used in his Symphony No. 9. It is light, and incorporates frequently mixing meters with changing tempi to keep the flow of the piece moving forward to the final statement of the hymn. Counter melodies introduced in the soprano saxophone and the trumpet section float over the hymn, while the principle tune (Mahr’s own) is introduced by a piccolo and clarinet duet after a flourishy introduction.

Mahr wrote this work first in a version for organ prelude for a wedding, and expanded it later into a composition for the St. Olaf College Band, conducted at the time by Miles Johnson.

Clarinet Concerto in A major, K. 622 (1791) W. A. Mozart

Written during the last two years of Mozart’s life, the Clarinet Concerto was his final instrumental composition. He wrote it for the famed clarinetist Anton Stadler (1753-1812), whose abilities had inspired Mozart before, in his Clarinet Quintet and in the lyrical, challenging clarinet solos in *La Clemenza di Tito*.

Stadler played this concerto on a specially constructed instrument that had four additional semitones below the bottom note of the soprano clarinet in A. This instrument is now referred to as the "basset-clarinet," not to be confused with the basset horn. Although the piece
is usually performed on soprano clarinet (due to the decline in popularity of the basset clarinet), tonight’s performance will feature Richard Faria on the instrument Mozart originally had in mind.

Composed for basset clarinet and orchestra, Mozart left the oboes out of his orchestra so that their penetrating sound would not affect the colors of the remaining winds and, especially, the solo clarinet. The transcription for winds, however, adds the oboes back into the group.

The first movement is a lengthy sonata that incorporates imitative counterpoint, mode mixture, and tends to use the soloist and the orchestra in combination to create textures and colors. “Adagio” is a seldom-used marking for Mozart, reserved for his most deeply felt music. The second movement of this concerto is no exception. It is beautiful in its simplicity and serenity, using the full range (especially the *chalumeaux*) of the basset clarinet. The final rondo is based on a short, motivic tune. It is filled with tricky rhythms and buoyant lines, flowing to the end after a brief moment of repose, in a brilliance of unpredictability that only Mozart could provide.

Richard Faria, a founding member of the new music group Ensemble X, is also a member of the Cayuga Chamber Orchestra. He has performed with the National Repertory Orchestra, Aspen Music Festival, Syracuse Symphony, Manhattan Chamber Orchestra, Skaneateles Festival, Bang on a Can Festival, Mother Mallard, as a guest artist with the Sylvan Wind Quintet, Ithaca Wind Quintet, Ariadne String Quartet, Atlantic String Quartet, Guild Trio, as soloist with the Young Composer's Collective and the North West Symphony, and as artist-in-residence at the Apple Hill Center for Chamber Music and the Garth Newel Music Center. He has premiered concerti written for him by Steven Burke and Joshua Kohl, and has appeared at Weill Recital Hall, Carnegie Hall, Merkin Hall, Miller Theater, and the Smithsonian Institution. Richard is a contributing author to The Clarinet magazine, and has recorded for Tzadik, Albany, Newport Classic, Koch, and Mark Records.

Dr. Faria is assistant professor of clarinet at Ithaca College in Ithaca, New York. His teachers have included Michael Galván, Joaquin Valdepeñas, Dr. Elsa Ludewig-Verdehr, John McCaw, Georgina Dobrée, and Charles Neidich.
Suite from the ballet “L’Oiseau de feu” (1919)  Igor Stravinsky

Igor Fyodorovich Stravinsky was born in 1882 in Russia, became a French citizen by 1934, and then a naturalized American in 1945. He died in New York in 1971. His early musical training was inconsequential, though his father was a respected Russian Basso. It was not until he joined with the Russian composer Nicolai Rimsky-Korsakov that Stravinsky’s musical talents truly ignited.

In Paris during the year 1909 the Ballet Russe made its debut, and was immediately successful. Two men, Sergei Diaghilev and Mikhail Fokine, along with the famed dancer Nijinsky headed the company, wanting desperately to add a Russian folk story to their repertory. They settled on the fairy tale of the Firebird. The Firebird (or Zhar-Ptitsa) is a fabulous creature: “Its feathers blaze with golden or silvery sheen, its eyes shine like crystal, it dwells in a golden cage. In the depth of the night it flies into a garden and lights up as brilliantly as a thousand burning fires. A single feather from its tail illuminates a dark room. It feeds on golden apples which have the power of bestowing youth and beauty.”

Fokine was the first to pursue the Firebird tale as a possibility for the Ballet Russe. He then faced a daunting task: find a composer capable of creating music that would reflect the popular tale. The commission eventually went to Anatole Liadov, an established and respected composer. Stravinsky was young (27) and unknown when the Ballet Russe Commissioned Liadov, and he had only written the rarely performed Fireworks for Orchestra by that time. He was not even considered for the commission.

Liadov turned out to be a procrastinator, lazy, shy, sensitive, and very self-critical. Faced with writing such a large work under a rapidly approaching deadline, he became worried. Finally Liadov folded, telling Fokine he would not be able to compose the music for the ballet. By this time (only weeks before the opening of the ballet) Fokine and Diaghilev were desperate. Fokine turned to Igor Stravinsky, whose name was already attached to “Fireworks” so why not “Firebird?” He was given only one month to compose the score to the Firebird.

The Firebird, a popular Russian folk tale, is summarized below:

(Introduction) The czar’s son, Prince Ivan, has an unexpected meeting with a fabulous bird with plumage of fire during a hunting excursion. In exchange for not being hunted down by Ivan, the fabulous Firebird bargains her freedom by giving Ivan a magic feather (The Firebird and
Her Dance). Later, Ivan chances upon an enchanted castle with a courtyard full of lovely maidens (Round Dance of the Princesses). They warn Ivan of the evil Kastchei in the castle who, for his own amusement, turns travelers into stone. Ivan, undaunted, enters the castle, and is faced by the evil Kastchei. The magic feather shields him from harm, and the Firebird appears, sending Kastchei and his ogres into a mad dance (Infernal Dance of King Kastchei). The evil ones are left exhausted and eventually destroyed by the Firebird (Berceuse). Kastchei's victims are freed from their stone spells, and Ivan wins the hand of a lovely Princess (Finale).

The music Stravinsky provided was clearly influenced by Rimsky-Korsakov: Romantic, truly Russian, exciting, lyrical, and orchestrated with vibrant colors. It also, however, began to foreshadow Stravinsky's later ballet music (i.e. Petroushka and The Right of Spring) during its later moments (Infernal Dance). For the most part, however, the Firebird is considered to be a strong reflection of the late Romantic period, and represents a composer on the verge of his Neoclassical response to Romanticism.

The Firebird was well received, and was merely the beginning for the partnership of Diaghilev, Fokine, Nijinsky, and Stravinsky. One of the more interesting responses to the Firebird occurred long after its premiere, however. In 1937 Warner Brothers made a B-movie entitled The Firebird featuring a womanizer who plays a phonograph recording of Stravinsky's music to seduce a virginal maiden living in an apartment directly below his own. Igor Stravinsky, furious about his music being used in such a manner, sued Warner Brothers in a very public trial for defamation of character. The French judge who heard the case dismissed Stravinsky's argument, however, claiming: "It is the greatest compliment in the world for a composer when his music can seduce!" He then sarcastically decided in favor of Stravinsky, awarding him one franc for "moral damage" suffered through the process.
ITHACA COLLEGE WIND ENSEMBLE
Stephen Peterson, conductor
James Miller, graduate conductor

Piccolo
Doug Han*
Gwendolyn Mathis

Flute
Kim Kather
Leslie Kubica*
Gwendolyn Mathis
Tamara Nelson

Bassoon
Rebecca Hammontree
Brian Jack
Jessica Shore*

Contrabassoon
Brian Jack

Soprano Saxophone
Joel Diegert

Alto Saxophone
Heidi Bellinger*

Tenor Saxophone
Joel Diegert
Allison Dromgold

Baritone Saxophone
Kevin Marshall

Trumpet
Jesse Hazzard-Watkins
Jason Hess
Cassandra Large
Ben Richards
Jeremy Schlegel
Christopher Yee*

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

* denotes principal
Coming Events

April

27  3:00  Chamber Orchestra, Choir, Madrigal Singers, soloists
    St. John Passion; Lawrence Doebler, conductor

3   7:00  Collaborative Piano Duos; Charis Dimaras, coach

29  7:00  Intergenerational and Children’s Choirs

     8:15  Symphonic Band; Henry Neubert, conductor

30  8:15  Symphony Orchestra & Chamber Orchestra;
    Jeffrey D. Grogan, conductor; Wei-Hsun Yuan, piano

May

1   8:15  Percussion Ensemble; Gordon Stout, conductor

2   7:00  Guest Recital; Glimmerglass Opera Young American Artists

17  8:30  Gala 36th Commencement Eve Concert (Gymnasium)

Ithaca College Concerts 2003-4

Friday, October 3, 2003
Czech philharmonic Chamber Orchestra
with pianist Richard Ormrod
Program: Beethoven concerto, Husa, Mozart, Prokofiev

Thursday, January 29, 2004
Sharon Isbin, guitar
Gaudencio Thiago de Mello, percussion
Program: Latin American music

Thursday, March 25, 2004
Sylvia McNair, soprano
Ted Taylor, piano
Program: Sondheim, Rodgers, Porter, Kern, Gershwin, and Arlen