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Concert: Ithaca College Wind Ensemble

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Kevin Zamborsky

Stephen G. Peterson

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ITHACA COLLEGE WIND ENSEMBLE

Kevin Zamborsky, graduate conductor
Stephen G. Peterson, director

FORD HALL
SATURDAY, APRIL 3, 2004
8:15 P.M.
PROGRAM

Wiener Philharmoniker Fanfare (1924)  Richard Strauss  (1864-1949)
  I.  Dancer in the Shadows
  II.  Deceit and Seduction
  III.  Evasion and Capture

INTERMISSION

American Interlude (1999)  Ian Krouse  (b. 1956)
Colonial Song (1918)  Percy Aldridge Grainger  (1882-1961)
Danza Final from Estancia (1943)  Alberto Ginastera  (1916-1983)
  Arr. David John

Graduate conducting recital presented in partial fulfillment for the degree Master of Music in Conducting.

Kevin Zamborsky is from the studio of Stephen G. Peterson.
Richard Strauss had an artistic career that spanned nearly eight decades. He emerged as the most important living German composer after the deaths of Richard Wagner and Johannes Brahms. Richard was the son of Franz Strauss, who was the principal horn player of the Munich Court Orchestra. Richard showed musical talent at an early age, beginning piano lessons at age four, composing his first piece by age six, beginning violin study at age eight, and composition study at age eleven. During the winter of 1883 to 1884, Strauss began conducting through an association with Hans von Bulow, and his compositions started to conform to the more emotional and programmatic tendencies of Romanticism. He developed an illustrious career as a conductor throughout Europe and the United States. Strauss is best known for his symphonic tone poems, including Don Juan, Till Eulenspiegels lustige Streiche, and Ein Heldenleben, as well as his fifteen operas, including Salome and Der Rosenkavalier.

Strauss began his conducting association with the Vienna Philharmonic in 1906 and toured with them in South America in 1920 and 1923. The Vienna Philharmonic Fanfare was composed to express Strauss' gratitude to the ensemble. In his autograph score Strauss dedicates the piece to “my dear and splendid Vienna Philharmonic Orchestra,” and indicates that it was written for the first in its series of annual balls, founded in 1924. The piece is based largely on a string of fanfare motifs. It was drafted on January 11, 1924, during a meeting of the board of directors of the Salzburg Festival Association. This harkened back to Strauss' days as a schoolboy, when he would take advantage of his boredom by writing new compositions. The score was finished on February 19, 1924, just in time to hand it over for its intended purpose as a festive opening to the Vienna Philharmonic's ball.

Malacandrian Folk Dance is the winner of the 2004 Ithaca College Wind Chamber Music Composition Contest. Kevin Zamborsky created the contest with assistance from Stephen Peterson and Dana Wilson. The competition was created to encourage the composition of new chamber music for winds, and was open to any student currently enrolled at Ithaca College. David McGrew provides the following program note for his composition:
Malacandrian Folk Dance is a transcription study. It was originally written as a piece for solo piano. The title is borrowed from a fictional name given to the planet Mars in Out of the Silent Planet – a science fiction novel by C. S. Lewis (published in 1938). The title evokes a party of alien creatures dancing on a planet with different gravitational laws from those on Earth. Asymmetrical, changing meters and a gypsy-like melodic vocabulary reflect upon this exotic environment. My curiosity with recent space exploration of the planet Mars brought the title to mind. Its form is a miniature rondo (ABACA).

David McGrew was born in Clarks Summit, Pennsylvania. He began his undergraduate studies in chemistry and philosophy. He graduated from Cedarville University (Cedarville, Ohio) in 2000 with a B.A. in music theory and composition. While at Cedarville University, McGrew began composition studies with Keith Dippre. He also pursued summer composition studies with Marilyn Shrude at Bowling Green State University. Since 2001, McGrew has been serving as an instructor of music theory at Baptist Bible College in Clarks Summit. McGrew is currently pursuing his Masters Degree in composition at Ithaca College with Dana Wilson.

Nigel Clarke began his musical career as a trumpeter, but a developing interest in composition, stimulated by the New Polish School of composers, took him to the Royal Academy of Music to study with Paul Patterson. Here his striking originality and capacity for hard work were recognized by several significant awards, including the Josiah Parker Prize, adjudicated by Sir Michael Tippett; and the Queen’s Commendation for Excellence, the Royal Academy of Music’s highest distinction. A British Council Scholarship enabled him to participate in the Eighth Summer School for Young Composers in Poland, where he studied the works of Pendercki and Lutoslawski. Nigel Clarke was previously Head of Composition at the London College of Music and Media, and is currently a guest professor at the Xinjiang Arts Institute in northwest China. In recent years, Clarke has collaborated on a number of major feature films.

Commissioned by Dr. Matthew George and the University of St. Thomas Symphonic Wind Ensemble in Minnesota, Mata Hari was premiered on October 20, 2002. Of the piece, the composer writes:

Mata Hari is written as three speculative scenes: 1. Dancer in the Shadows – focuses on Mata Hari, the dancer,
entertaining troops at the outset of the Great War. 2. Deceit and Seduction – describes Mata Hari, the seductress, wooing her lovers to gain that vital piece of pillow talk. 3. Evasion and Capture – depicts Mata Hari, at the eye of the storm, with hostile forces moving against her. I have given Mata Hari a triumphant ending, reflecting her final defiant moments.

Margaretha Geertruida Zelle-McLeod, better known as Mata Hari, was born in Holland in 1876 and executed by a French firing squad as a spy on October 15, 1917.

There are many unanswered questions about the life of Mata Hari, particularly as her trial was conducted behind closed doors by the French authorities. After eight decades the French government is re-examining the files of this controversial cabaret artiste. New evidence suggests that she might not have been a spy at all. It is probable that she was guilty of passing information to more than one side; and this, combined with her (in the eyes of the authorities) immoral lifestyle, and the embarrassment she caused to the establishment ultimately condemned her at the trial.

Myth and truth start to mix when she moved to France at the beginning of the twentieth century and became an exotic dancer. Her beauty was legendary and her star quality evident in the glamorous pictures of her that have survived. She gave herself the stage name Mata Hari which means ‘Eye of the Day’ in Malay. Her lifestyle enabled her to move in Europe’s highest circles, including having an affair with the Crown Prince of Germany. She began to associate with men that would have had access to intelligence sought after in the murky world of espionage. It is known that she was under surveillance by British MI5 in 1915, whilst also under the watchful eye of the French authorities. At her trial she is known to have confessed to being the German spy known as ‘H21’ although the truth of this confession has never been validated.

At her execution she was reputedly defiant to the end. She refused a blindfold and was said to have maintained a smile at the soldiers who were the traditional twelve paces away from her. On the order they shot her in the body with an officer firing one shot behind her ear. Though her life ended at 41, Mata Hari’s memory lives on as the most famous seductress and spy of the twentieth century.
The Michigan State University Wind Symphony commissioned *American Interlude* in honor of Kenneth G. Bloomquist, Director Emeritus of Bands for his 23 years (1970-1993) of inspired leadership and service. It was completed in December of 1999, and it came two years after the first of the composer's ventures in this medium, *Variations on a Theme of Benjamin Britten*. Of the new work, the composer writes:

*American Interlude* is not a programmatic work, despite its title. In fact, the title was nearly an afterthought – or mid-thought, as it turned out – chosen at a point in the piece where I found myself hearing a quodlibet of very famous American songs. Having begun with this confession, it is perhaps ironic that the quotations are not meant to be apprehended, despite the fact that each is played rather loudly on brass instruments! In my earlier work, *Variations on a Theme of Benjamin Britten*, I moved across a wide range of expressions, with many contrasting tempos and moods. In this piece, however, I sought to explore a simpler sort of expression, often in an understated manner, and exclusively in slow tempos. Traditional virtuosity is eschewed, although those who appreciate the difficulties of performing on wind instruments will marvel at the seamless playing of the low winds and brasses, who are often required to hold a single note for a very long time at a soft dynamic without ruffling the surface, or the exposed six part trumpet 'chorales,' perched in dangerously high tessituras, to name but a few passages which truly test the artistry of the players. Having just finished a large work for chorus, I found myself writing through the 'filter' of choral textures, and, as you will hear, the middle part of the piece makes extensive use of wordless singing.

Ian Krouse's music has been described as "absorbing, brutal, beautiful, and harsh, all at the same time." He has received dozens of awards, including three opera development grants from the National Endowment for the Arts, and two from Meet the Composer, the BMI Award and the Gaudeamus Festival Prize. He was a semi-finalist in the 1991 Kennedy Center Friedheim Awards, and a finalist in the Barlow Competition, and Big Ten Commissioning Project. Ian Krouse's principal teachers were Halsey Stevens, James Hopkins, and Morten Lauridsen. He holds a B.M., and Performer's and Composer's Certificates from Indiana University at South Bend, and an M.M. and D.M.A. in composition from the University of Southern California. He is currently a
Colonial Song was originally premiered in a series of concerts in February and March of 1913. It was not well received when it was premiered in England. In fact, Sir Thomas Beecham once told Grainger that he thought that Colonial Song was the worst orchestral piece of modern time. The scoring of this original setting was for soprano and tenor vocal soloists, harp, and orchestra. It was presented to Grainger’s mother, Rose, as a Yule gift in 1911. Colonial Song also appears in versions for symphony orchestra without the voices; piano solo; violin, ‘cello, and piano; and for soprano, tenor, violin, ‘cello, and piano. Grainger rescored the piece in 1918 for band while teaching at the United States Army Band School. In the short program note for the piece, Grainger writes, “In this piece the composer has wished to express feelings aroused by thoughts of the scenery and people of his native land, Australia. It is dedicated to the composer’s mother.”

Percy Grainger was born in Melbourne, Australia and quickly became very close with his mother, who taught Percy from home and began giving him piano lessons when he was five years old. Grainger developed a fondness for folk music and folk musicians, encouraged by Karl Klimsch, a wealthy amateur musician. Many of his most popular works are based on folk music. Grainger would travel into the countryside and record folk singers, then transcribe and arrange their songs for ensembles. Among his most well known folk settings are Irish Tune from County Derry, Shepherd’s Hey!, Ye Banks and Braes o’ Bonnie Doon, and his collection of six folk tunes in his masterwork for winds, Lincolnshire Posy. Grainger came to the United States in 1914. He was a member of the U.S. Army Band from 1917 to 1919, where he played oboe and saxophone, and later served as an instructor. Grainger’s involvement with this group led him to a heightened interest in writing works for band. While serving with the Army Band, he wrote many of his famous pieces for winds, including Colonial Song and Children’s March: “Over the Hills and Far Away.”

Alberto Ginastera was an Argentine composer who received his first formal musical training at age seven, and five years later enrolled in the Williams Conservatory. In 1935, he graduated with the gold medal in composition. His early compositions had a significant attachment to melodic and rhythmic resources of Argentine folk music. During the 1940s, he studied composition with Aaron
Copland. Around the same time, Ginastera's shorter pieces contributed to his growing stature as one of the most technically adept and musically eloquent composers associated with the nationalist movement.

One year after the successful premiere of his ballet Panambi, the director of the American Ballet Caravan commissioned a new ballet from Ginastera, entitled Estancia. The troupe disbanded in 1942, postponing the staged production of the ballet for ten years; however, Ginastera extracted a four-movement orchestral suite from the score, which was well received at its 1943 premiere. The final movement of the suite, Danza Final makes use of the malambo, a competitive choreographic genre in which a gaucho (horseman) affirmed his strength and virility by challenging his opponent with increasingly vigorous dance steps. While the malambo was usually most noted for its choreographic display, Ginastera emphasized the musical aspect of the dance. In representing the malambo, he associated its characteristic foot-tapping motion (known as zapateo) with six rapid eighth notes per measure, evoking an image of the gaucho's moving feet. Upon this pattern, he superimposed dance rhythms of genres such as the gato and the zamba, accelerating and intensifying the music with percussive ostinatos.
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Kevin Zamborsky, graduate conductor
Stephen G. Peterson, director

Piccolo
Tiffany Carson*
Danielle Duquette
Kim Setteducati
Contrabassoon
Crissa Masse

Soprano Saxophone
Joel Diegert
Alto Saxophone
Joel Diegert*
Allison Dromgold
Tenor Saxophone
Christine Kothe
Baritone Saxophone
Adam Ramsay
Trumpet
Kathryn Cheney
Aaron Evens
Jesse King*
Kristen Meyers
Jeremy Schlegel
Michael Treat
Christopher Yee
Horn
Maria Fulgieri
Brian Hoeflschweiger
Leah Jones
Carlie Kilgore
Tyler Ogilvie*
Karl Stiewerstsen
Liz Spang
Jenna Troiano
Trombone
Scott Cho
Matt Haines
Sarah Paradis
Ryan Zawel*
Bass Trombone
Matt Barry
Mark Walsh*
Euphonium
Alan Faiola
Phil Giampietro*

Tuba
Christian Carichner*
Bryan Lewis
Timpani
Nicholas Galante
Jeffrey Otto
Percussion
Ian Craft*
Brian Ente
Taryn Lott
Jeffrey Otto
Josh Oxford
Lee Treat
Double Bass
Patrick O'Connell*
Christopher White

Piano
Mike DeSaye
Organ
Erik Kibelsbeck**
Harp
Myra Kovary***

* denotes principal
** IC staff
*** guest artist

Oboe
Julia Capurso
Noelle Drewes
Alex Hughes*
E-flat Clarinet
Alexandria Hanessian
B-flat Clarinet
Sarah Bennett
Will Cicola
Diana Hall
Alexandria Hanessian
Wolcott Humphrey
Amanda Kellogg
Heidi Miller
David Minot
Caryn Poulin
William Stevens*

Bass Clarinet
Eric Callahan*
Meaghan Garbay
Erin Grieder
Contra-Alto Clarinet
Will Cicola
Contra-Bass Clarinet
Eric Callahan
Bassoon
Katie Barker*
Jennifer Meyers
Crissa Masse

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** IC staff
*** guest artist