10-12-2004

Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Stephen Peterson

Elizabeth Swanson

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ITHACA COLLEGE
SCHOOL OF MUSIC

ITHACA COLLEGE WIND ENSEMBLE

Stephen Peterson, conductor
Elizabeth Swanson, graduate conductor

Ford Hall
Tuesday, October 12, 2004
8:15 p.m.
PROGRAM

The Courtly Dances from Gloriana

1. March
2. Coranto
3. Pavane
4. Morris Dance
5. Galliard
6. Lavolta
7. March

Five Bagatelles

I. Allegro marziale
II. Vivo
III. Dolce
IV. Allegro marcia
V. Presto

Les Coleurs Fauvre

I. Persistent Bells
II. Ritual Dance Masks

INTERMISSION

Myaku

Pageant

Niagara Falls

Benjamin Britten (1913-1976)
Transcribed by Jan Bach

Alexander Tcherepnin (1899-1977)

Karel Husa (b. 1921)

David Dzubay (b. 1964)

Vincent Persichetti (1915-1987)

Michael Daugherty (b. 1954)
Program Notes

Edward Benjamin Britten was born into fairly comfortable surroundings in Lowestoft, Suffolk, England in 1913. His father was an orthodontist and his mother an amateur singer. As a child he played piano and improvised, reportedly producing his first composition at age 5, and later in his childhood played the viola.

Among the characteristic features of many of Britten's compositions is the combining of "old and new" and, in his operatic works, the use of orchestral interludes which not only serve to link the dramatic action but also function well as independent orchestral pieces. The Courtly Dances from Gloriana are one such example.

Gloriana was commissioned by the Royal Opera House, Convent Garden, for the Coronation of Queen Elizabeth II. The opera is in three acts, and the text is by William Plomer, based upon Elizabeth and Essex (1928) by Lytton Strachey. It was dedicated by "gracious permission to Her Majesty Queen Elizabeth II in honor of whose coronation it was composed" and was premiered at Covent Garden on June 8, 1953.

The story concerns the later years of the reign of Queen Elizabeth I and her relationship with Robert Devereaux, the Earl of Essex. Following a protracted course of Royal approvals, Britten began work on the opera in May 1952, and worked diligently to complete the score by March 1953. The portrayal of Elizabeth I was not entirely flattering and some thought it inappropriate, yet Gloriana has been revived and has benefited from modern video and audio recordings.

The Courtly Dances are drawn from throughout the opera, primarily Act II. Author Arnold Whittall wrote, "Britten's imaginative use of allusions to Elizabethan dances and lute songs to create not only local color but also a sense of ironic distance from the 20th century is one of Gloriana's great strengths." The prominent use of wind instruments in the orchestra suite, Opus 53a, is reminiscent of the predominance of winds and percussion in the original Elizabethan dance music, and makes this an effective subject for the band transcription prepared by Jan Bach. The Suite is in seven continuous movements.

Notes Taken From: MGySgt Frank Byrne, USMC

Alexander Tcherepnin was born in St. Petersburg, Russia, on January 20, 1899. He composed while in his teens, beginning with a short comic opera at the age of 12. He had an international career as a pianist and composer, performing his own music. His travels in the Far East brought
him into direct contact with Chinese and Japanese musical ideas, which he eventually synthesized into a unique compositional style. Tcherepnin died in Paris on September 29, 1977.

*Five Bagatelles* was originally composed for solo piano. This delightful piece was masterfully arranged by W. E. Rhoads and has become part of the standard wind ensemble repertoire. In this setting, Tcherepnin’s rich harmonic language and rhythmic vitality are brought to life by the variety of tone color accessible from the wind band.

**Karel Husa** was born in the Czech Republic and studied with Nadia Boulanger in Paris. In 1954, he moved to the United States, began teaching at Cornell University, and conducted several major orchestras. Mr. Husa has contributed many works to the wind ensemble repertoire that have become standard fare. Music for Prague (1968), commissioned by the Ithaca College Concert Band as a tribute to the Czech struggle for liberty, has received well over 7,000 performances worldwide in its versions for band and orchestra.

On *Les Coleurs Fauve*, Husa has written, "I have always been fascinated by colors, not only in music, but also in nature and art. The paintings of the Impressionists and Fauvists have been particularly attractive to me, and their French origin accounts for the title of my piece. The two movements, *Persistent Bells* and *Ritual Dance Masks* gave me the chance to play with colors—sometimes gentle, sometimes raw—of the wind ensemble, something John Paynter also liked to do in his conducting."

These colors are represented in the first movement, *Persistent Bells*, by the percussion section utilizing their mallet instruments to symbolize the bells of the movement’s namesake. The second movement, *Ritual Dance Masks*, consists of two distinct sections: the first is dominated by canon, inversions of the principal theme, and dramatic modulations, while the second is similar in texture and style to Bizet’s Bolero, and contains some colorful representations of birdsong.

**David Dzubay** was born in Minneapolis and raised in Portland, Oregon. Dzubay received a doctorate in composition from Indiana University in 1991. His principal composition teachers include Donald Erb, Frederick Fox, Eugene O’Brien, Lukas Foss, and Oliver Knussen. Dzubay is currently on the faculty of the Indiana University School of Music, where he serves as Professor of Composition and Conductor of the New Music Ensemble.

Dzubay's music has been performed in the United States, Europe, Canada, Mexico, and Asia by orchestras in Baltimore, St. Louis, Atlanta, Detroit, Oregon, Louisville, Oakland, Honolulu, Vancouver, and Aspen. He has
received commissions from the Oregon Symphony, National Repertory Orchestra, New York Youth Symphony, Pittsburgh New Music Ensemble, Detroit Chamber Winds, Voices of Change, and the Stony Brook Contemporary Chamber Players. Dzubay has also received awards from the NEW, BMA, ASCAP, and AMC. In addition to his many accomplishments, Dzubay was named the winner of the 2001 Walter Beeler Memorial Composition Prize for his wind ensemble piece, *Myaku*.

Written in 1999, *Myaku* was commissioned by the Indiana University Wind Ensemble and the Musashino Academy of Music, Tokyo, Japan in honor of their 70th Anniversary. Dzubay has this to say about *Myaku*, “Opening with gentle waves of woodwind oscillations and building to powerfully repetitive arpeggios near the end, this fanfare for wind band takes two main ideas as themes: Pulse (myaku, in Japanese), and the number seven (from the seven decades the Musashino Academy is celebrating). The pulses occur on many different levels, often as groups of seven evenly spaced articulations, but also as rhythmic underpinnings. Working the number seven in to the fanfare in various ways accounts for the tempo markings of 140, 160, and 77 (beats per minute).”

Vincent Persichetti was born in Philadelphia in 1915 and died in 1987. His early musical training began in Combs College of Music, and he graduated from the Curtis Institute of Music where he studied under Fritz Reiner. He he received his degrees of Master and Doctor of Music at the Philadelphia Conservatory of Music. His compositions have been performed in many of our large cities across the country.

Mr. Persichetti was the head of the composition department of the Juilliard School of Music. His works, which include compositions in all forms, have established him as one of the most interesting and important of the modern composers. He composed a number of important works for band. Pageant, commissioned by the American Bandmasters’ Association, was his third piece for band and was completed in January, 1953. It opens with a motive in the horn that is used throughout both sections of the piece. The slow chordal section is succeeded by a lively “parade” introduced by the snare drum. In the final portion of the work the principal subjects are developed simultaneously to a lively climax.

The first performance of the work was by the University of Miami Band on March 7th, 1953, at the American Bandmasters’ Association convention in Miami, Florida, with the composer conducting. The New York Premiere took place on June 19th, 1953 with the Goldman Band playing and Persichetti conducting.
The principal musical motive is a four-note subset of a pentatonic scale: A, B, D, and E. There is also extensive use of diatonic clusters (built by stacking up transpositions of the above motive) and the ascending melodic minor scale.

**Michael Daugherty**'s music has been performed by many prominent orchestras and chamber ensembles in the United States. Examples include the Los Angeles and New York Philharmonics, the Symphony Orchestras of Atlanta, Baltimore, Chicago, Cleveland, Detroit, Pittsburgh, San Francisco, St. Louis, and the Kronos Quartet.

Born in 1954, in Cedar Rapids, Iowa, Daugherty is the son of a dance-band drummer and the oldest of five brothers—all of which are professional musicians. In childhood he learned the piano and grew up playing the keyboards in jazz, rock, and funk bands. He received his Doctoral degree in music composition from Yale University in 1986, and came to national attention as a composer when *Snap!- Blue Like and Orange* (1987) won a Kennedy Center Friedheim Award. He is currently a professor of composition at the University of Michigan.

A gateway between Canada and the United States, Niagara Falls is a mecca for honeymooners and tourists who come to visit one of the most scenic waterfalls in the world. The Niagara River also generates electricity for the towns on either side of the border. In these two cities visitors are lured into haunted houses, motels, wax museums and candy stores, as well as countless stores that sell “Niagara Falls” postcards, T-shirts, and souvenirs.

This composition is another souvenir, inspired by my many trips to Niagara Falls. It is a ten-minute musical ride over the Niagara River with an occasional stop at a haunted house or wax museum along the way. Its principal musical motive is a haunting chromatic phrase of four tones corresponding to the syllables of “Niagara Falls”, and repeated in increasingly gothic proportions. A pulsing rhythm in the timpani and lower brass creates an undercurrent of energy to give an electric charge to the second motive, in a bluesy riff with a film noir edge.

**By Michael Daugherty**

Program Notes compiled by:
Andrew Krus and Angela Zumbo
# Ithaca College Wind Ensemble

*Stephen Peterson, conductor*

**Elizabeth Swanson, graduate conductor**

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Players</th>
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</thead>
<tbody>
<tr>
<td>Piccolo</td>
<td>Michelle Casareale</td>
</tr>
<tr>
<td>Alto Saxophone</td>
<td>Heidi Bellinger*, Timothy Rosenberg</td>
</tr>
<tr>
<td>Tenor Saxophone</td>
<td>Allison Dromgold</td>
</tr>
<tr>
<td>Baritone Saxophone</td>
<td>Joe Civiletti</td>
</tr>
<tr>
<td>Bass Saxophone</td>
<td>Craig Poissant</td>
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<tr>
<td>Trumpet</td>
<td>Joseph Brown, Kathryn Cooper*, Jesse Hazzard-Watkins, Lindsey Jessick,</td>
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<tr>
<td></td>
<td>Nick Kunkle, Cassandra Large, Kristen Meyers, Nikola Tomic, Omar</td>
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<tr>
<td></td>
<td>Williams</td>
</tr>
<tr>
<td>Horn</td>
<td>Michael Bellofatto*, Danny Carter, Brian Hoefschesweiger, Meredith</td>
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<tr>
<td></td>
<td>Moore, Andrea Silvestrini</td>
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<tr>
<td>Trombone</td>
<td>Megan Boutin*, Francis R. Cook, Phil Machnik</td>
</tr>
<tr>
<td>Bass Trombone</td>
<td>Matt Barry</td>
</tr>
</tbody>
</table>

* signifies principal player
October

21  7:00  Faculty Recital; Debra Moree, viola
26  7:00  Faculty Recital; Richard Faria, clarinet
27  7:00  **Guest Recital; Irina Vorobieva, piano**
28  8:15  Student Organization; Trombone Troupe

November

3   8:15  **Guest Recital; Ensemble X**
     **Ithaca College Concerts 2004-5**
4   TBA   Vocal Improvisation Workshop; New York
     TBA   Instrumental Improvisation Workshop; New York Voices
5   7:30  Pre-Concert Lecture; Steve Brown and Lauri Keegan
8   8:15  **Guest Recital; New York Voices (admission charge)**
8   8:15  Faculty Recital; Charis Dimaras, piano
9   8:15  Opera Workshop; Patrick Hansen, director
10  8:15  Faculty Chamber Recital; Ithaca Wind Quintet
11  8:15  Faculty Chamber Recital; Ithaca Brass
13  7:00  25th Choral Composition Competition Concert
16  7:00  Piano Ensemble; Phiroze Mehta, coach
17  8:15  Brass Choir; Keith Kaiser, conductor
18  8:15  Contemporary Chamber Ensemble; Jeffrey D. Grogan, director
29  8:15  **Guest Recital; Fleisher-Jolley-Tree-O**
30  9:00  **Master Class; David Jolley, French horn**
         **Master Class; Michael Tree, violin/viola**
30  9:00  8:15  Percussion Ensemble; Conrad Alexander, director

Ithaca College Concerts 2004-5
(admission charge)

October 1  Guarneri String Quartet
November 5  New York Voices
April 5    Yundi Li, piano