

5-3-2013

Concert: Transcriptions Ithaca College Brass Choir & Ithaca College Wind Ensemble

Elizabeth B. Peterson

Stephen Peterson

Ithaca College Wind Ensemble

Ithaca College Brass Choir

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Transcriptions

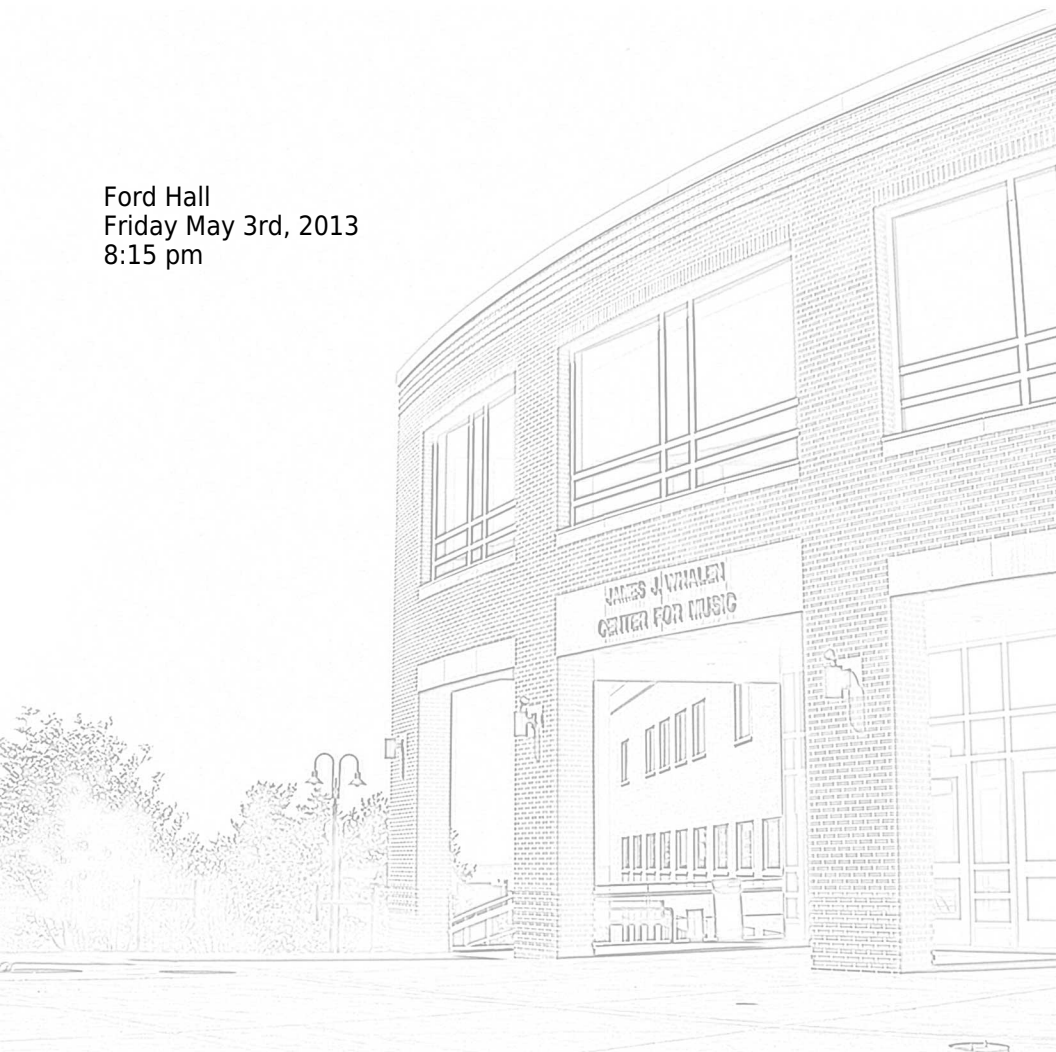
Ithaca College Brass Choir

Elizabeth B. Peterson, conductor

Ithaca College Wind Ensemble

Stephen Peterson, conductor

Ford Hall
Friday May 3rd, 2013
8:15 pm



ITHACA COLLEGE

School of Music

Program

Achieved is the Glorious Work

Joseph Haydn
(1732-1809)
arr. Chip De Stefano
4'

MacArthur Park

Jim Webb
(b. 1946)
arr. Jack Peberdy
5'

Fugue in g minor (the Little)
featuring low brass

Johann Sebastian Bach
(1685-1750)
arr. Skip Gray
4'

Symphony No. 5
I. Trauermarsch

Gustav Mahler
(1860-1911)
arr. Avi Mehta
14'

Intermission

Pictures at an Exhibition

Modest Mussorgsky
(1839-1881)
arr. John Boyd
33'

Promenade
No. 1: Gnomus
Promenade II
No. 2: Il vecchio castello
Promenade III
No. 3: Tuileries (Dispute d'enfants après jeux)
No. 4: Bydlo
Promenade IV
No. 5: Ballet of the Chicks in Their Shells
No. 6: Samuel Goldenberg und Schmuyle
Promenade V
No. 7: Limoges - The Marketplace
No. 8: Catacombæ
No. 9: The Hut on Fowl's Legs (Baba Yaga)
No. 10: The Great Gate of Kiev

Pictures at an Exhibition

Mussorgsky composed his piano suite *Pictures at an Exhibition* in 1874, but the work was not published until five years after his death. It has been best known, not in its original form for piano, but in the famous orchestra transcription made by Maurice Ravel in 1922.

Why do musicians continue to produce new orchestrations in the face of Ravel's brilliant and apparently "definitive" version? Well, there are several reasons, but the most meaningful one is the feeling, on the part of at least some of the post-Ravel transcribers that, while Ravel did indeed produce a masterwork in the category of the orchestral showpiece, it is more Ravelian than Mussorgskyan, more Gaelic than Russian. As Ashkenazy expressed it, in speaking of his own transcription: "Ravel's is a wonderful orchestration: it's a great job. It can hardly be better orchestrated; in a way, it's perfect. But to me it sounds too spectacular, too brilliant for what Mussorgsky was for his spirit, the Russian spirit. The Russian spirit is never in the realm of brilliancy, or happiness, or joy, or refinement, or clarity. It is rather brooding, moody, muddy."

This was not the only reservation. Ravel's version also happens to be based on a piano score which was known to contain more than a few editorial distortions of what Mussorgsky actually wrote. As originally published in 1886 and circulated exclusively until 1930, the score was edited by Rimsky-Korsokov, whose service to his late friend and colleague was genuinely devoted, but in some cases altered the music's original character in favor of a smoother, more "cosmopolitan" one.

Mussorgsky's inspiration for this work came from a memorial exhibition of paintings, drawings, and designs by his friend Viktor Hartmann, who died in 1873 at the age of 39. Mussorgsky settled on ten of the items in that exhibit for his musical memorial, and inserted his own personality as he said, in the form of the "Promenade" which opens the work and reappears between and within some of the individual numbers, which appear in the following order:

Gnomus: The opening "Promenade" is ended abruptly by a confrontation with Hartmann's drawing of a nutcracker in the form of a gnarled and malevolent gnome.

The Old Castle: Mussorgsky's own title, not Hartmann's, for a watercolor of a medieval castle before which a troubadour sings a melancholy ballad.

The Tuileries - Children Quarreling At Play: Another "Promenade" leads into this wispy little scherzo.

Bydlo: the Polish word for “cattle.” Hartmann’s sketch of that title showed a cart on a single pair of huge wheels, drawn by a team of oxen. In Ravel’s version, this episode presents the wagon approaching, drawing near and going off in the distance. Boyd puts the ox-cart squarely in the foreground to start, and then lets it move on.

Ballet of the Chicks in their Shells: Hartmann designed costumes for children performing as unhatched chicks in a ballet called Trilby, in which they were to dance with their heads, arms and legs extending from eggshell forms.

Samuel Goldenberg and Schmuyle: This was based on two drawings owned by Mussorgsky himself, showing in the title provided for this piece by the critic Vladimir Stasov, “Two Polish Jews - One Rich, One Poor.” For the latter’s bleating entreaties, a soprano saxophone is used instead of Ravel’s muted trumpet.

Limoges - The Marketplace: Another lively scherzo, more or less complimentary to the earlier “French” piece, with gossiping market women in place of children at play. Boyd introduces this with another “Promenade” as found in the original score but not in Rimsky-Korsokov’s or Ravel’s.

Catacombae: follows without a pause, represents a painting of Hartmann himself, with another friend, being guided through the catacombs in Paris. The music is in two sections, the first headed “Sepulchrum romanum”, and the second “Cum mortua in lingua mortua” [“with the dead in a dead language”]. Mussorgsky noted in his score: “Hartmann’s creative spirit leads me to the place of skulls and calls to them-the skulls begin to glow faintly from within.”

The Hut on Fowl’s Legs: the abode of the famous witch of Russian folklore called Baba Yaga. Hartmann designed a clock-face representing the hut, Mussorgsky supplied music depicting the witch’s ride through the air in a plowing mortar.

The Great Gate of Kiev: For the capstone of his memorial tribute, Mussorgsky chose a picture that was itself a design for a monument. Hartmann’s proposed reconstruction of the ancient “Gate of the Bogatyr at Kiev”, in the massive traditional style with a bell tower topped by a cupola in the shape of a Slavonic warrior’s helmet. The “Promenade” makes its final appearance amidst the jubilation of the tumultuous conclusion.

Program note by John Boyd

Ithaca College Brass Choir

Trumpet

Matt Allen
Tyler Campolongo
Michael Cho
Max Deger
Jason Ferguson
Stephen Gomez
Christine Gregory
Lexi Payton
Keli Price
Daniel Venora

Horn

Lauren Maaser
Emma Staudacher
Victoria Boell
Colin Speirs
Beth Stella

Trombone

Ben Allen
William Connors
Stephen Meyerhofer
Cara Olson
Tim Taylor
Nicole Sisson
Kiersten Roetzer
Andrew Tunguz-Zawislak
Chad Vonholtz
Peter Wall
Ethan Zawisza

Euphonium

Tom Aroune
Elise Daigle
Michael Horsford
Katie Pfeiffer

Tuba

Niki Kukieza
Ryan Hart
Corbin Henderson
Andrew Satterberg
Joe Sastic
Ian Wiese

Percussion

Will Alderman
Nicole Dowling
Shannon Frier
Keegan Sheehy

Ithaca College Wind Ensemble

Piccolo

Sandi O'Hare

Flute

Stephanie Dumais

Sophia

Ennocenti*

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

Bass Clarinet

Anna Goebel

Contrabass

Clarinet

Vanessa Davis

Bassoon

Tommy Connors*

Ross Triner

Contrabassoon

Kailey Schnurman

Alto Saxophone

Rachael Rushing*

Erika St. Denis

Tenor

Saxophone

Richard Rose

Baritone

Saxophone

Andrew Horwitz

Trumpet

Thomas 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

Euphonium

Peter Best-Hall*

Katie Pfeiffer

Tuba

Bill Connors*

Joe Sastic

Percussion

Eric Brown

Andrew Dobos

Taylor Eddinger

Sean Harvey*

Jessie Linden

Dennis O'Keefe

Andrew Sickmeier

Aaron Walters

Timpani

Heather Hill

Double Bass

Alex Toth

Harp

Myra Kovary

Mandolin

Riley Goodemote

Graduate

Assistants

Kevin Peters

Corey Seapy

* denotes

principal player

Elizabeth Peterson

Elizabeth Peterson currently serves as associate professor of music, and member of the music education department at the Ithaca College School of Music. Peterson teaches brass and woodwind pedagogy, instrumental conducting, secondary instrumental methods, and graduate level music education courses. She supervises student teachers at the junior and senior level and is the placement coordinator for the Junior Instrumental Student Teaching program. Peterson has conducted the Ithaca College Brass Choir and All-Campus Band, and currently conducts the Ithaca College Symphonic Band. Her research interests include the study of first year music teachers and the pursuit of music and life long learning.

Dr. Peterson is active as a guest conductor, adjudicator, and school music consultant in the United States and Canada. She presents clinics at the local, state and national levels in the field of music education. Peterson's book, ***"The Music Teachers First Year: Tales of Challenge Joy and Triumph"***, is published by Meredith Music.

Professor Peterson received Bachelor's Degrees in Music Education and English from the University of Michigan and a Master's Degree in Trumpet Performance and Music Education from Northwestern University. She has a Doctor of Musical Arts in Music Education Degree from Shenandoah Conservatory. Peterson played trumpet in the North Shore Community Band under the direction of John P. Paynter and studied trumpet with Armando Ghittala and Vincent Cichowicz.

Prior to her appointment at Ithaca College, Peterson was an arts administrator and director of bands in the public schools of Ohio and Illinois for ten years. She is a "New Music" reviewer for the Instrumentalist Magazine and been published in that magazine, as well as the Music Educator's Journal. She currently serves as co-conductor of the Ithaca Concert Band, Ithaca's adult community band. Dr. Peterson holds a number of professional memberships including the College Band Directors National Association, The National Association for Music Education, New York State School Music Association, Phi Kappa Phi and Pi Kappa Lambda (an honorary music fraternity). Peterson is also a member of the Midwest Clinic Board of Directors.

Stephen Peterson

Stephen Peterson was appointed director of bands at Ithaca College in Ithaca, New York, in 1998, where he currently conducts the Wind Ensemble, teaches courses in conducting and wind literature, and heads the band and MM wind conducting programs. From 1988-1998 he served as associate director of bands at Northwestern University in Evanston, Illinois. Dr. Peterson was also conductor of the renowned Northshore Concert Band. He held positions as associate and interim director of bands at Stephen F. Austin State University in Nacogdoches, Texas and has several years of successful teaching experience in the public schools in Arizona.

Peterson has conducted throughout the United States, and in Canada, Ireland, the Republic of China, Luxembourg, and Qatar. For many years he served as a new music reviewer for The Instrumentalist Magazine. He is a member of the Music Educator's National Conference, the College Band Directors National Association, the World Association of Symphonic Bands and Ensembles, The New York State Band Director's Association, the New York State School Music Association, and has been honored with membership in the prestigious American Bandmaster's Association. Beginning in 2013, he will serve as president of the College Band Directors National Association.

Dr. Peterson holds the Doctor of Music degree from Northwestern University and Master's and Bachelor's degrees from Arizona State University. His ensembles have appeared before national conventions of the American Bandmaster's Association, the College Band Director's National Association, the National Association of College Wind and Percussion Instructors, the American School Band Director's Association, at Orchestra Hall with the Chicago Symphony Chorus, and at Lincoln Center.