

4-1-2010

Graduate Conducting Recital: Timothy Arnold, conductor

Timothy Arnold

Ithaca College Wind Ensemble

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ITHACA COLLEGE

SCHOOL OF MUSIC

GRADUATE CONDUCTING RECITAL

ITHACA COLLEGE WIND ENSEMBLE

Timothy Arnold, conductor

Stephen Peterson, director

Ford Hall

Thursday, April 1, 2010

8:15 p.m.

ITHACA

PROGRAM

Nocturno (1824)

Felix Mendelssohn-Bartholdy
ed. Christopher Hogwood
10'

Harrison's Dream (2000)

Peter Graham
14'

Handel on the Strand (1962)

Percy Aldridge Grainger
arr. Richard Franko Goldman
5'

INTERMISSION

Wiener Philharmoniker Fanfare (1924)

Richard Strauss
ed. Robert Rumbelow
2'

Dusk (2004)

Steven Bryant
6'

Gazebo Dances (1974)

John Corigliano
16'

- I. *Overture*
- II. *Waltz*
- III. *Adagio*
- IV. *Tarentella*

Graduate Conducting Recital presented in partial fulfillment for the degree Master of Music in Conducting Performance.

Timothy Arnold is from the studio of Stephen Peterson.

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Program Notes

Felix Mendelssohn-Bartholdy (1809-1847) was the son of a wealthy banking family that was long known for their appreciation of art, music and education. Mendelssohn began studying theory and harmony with Carl Fridrich Zelter, director of the Berlin Singakademie, in 1819. He composed *Nocturno* at age 15 while vacationing at a spa with his family in northern Germany.

Nocturno was written for 11 performers. The work, which is in sonata allegro form, opens with a slow and lengthy introduction that explores a juxtaposition of major and minor tonalities; here, Mendelssohn states many of the motives for the entire work. The lively exposition follows the introduction. In the development, Mendelssohn utilizes three ideas: the trumpet motive from the slow introduction, the primary theme, and the secondary theme. The development grows in intensity as the work reaches the recapitalization.

Peter Graham is one of the most successful writers for the British Brass Band today, with more than one hundred compositions for this ensemble. He studied composition with Edward Gregson, and currently serves as reader in composition at the University of Salford in the United Kingdom.

Graham writes: "*Harrison's Dream* is an exciting yet contemplative work based on the historical development of a clock that would enable a ship's crew to ascertain their exact location on the high seas through knowledge of exact time on shore and on the ship.

At 8:00 p.m. on the 22nd of October 1707, the *Association*, flagship of the Royal Navy, struck rocks off the Sicily Isles with the loss of the entire crew. Throughout the rest of the evening, the remaining three ships in the fleet suffered the same fate. Only 26 of the original 1647 crew members survived. The disaster was a direct result of an inability to calculate longitude, the most pressing scientific problem of the time. It pushed the longitudinal question to the forefront of the national consciousness and precipitated the Longitude Act. Parliament funded a prize of 20,000 pounds to anyone whose method or device would solve the dilemma.

For carpenter and self taught clockmaker, John Harrison, this was the beginning of a 40 year obsession. To calculate longitude, it is necessary to know the time aboard ship and at the home port or place of known longitude, at precisely the same moment. Harrison's dream was to build a clock so accurate that this calculation could be made - an audacious feat of engineering.

This work reflects on aspects of this epic tale, brilliantly brought to life in Dava Sobel's book, *Longitude*. Much of the music is mechanistic in tone and was constructed along precise mathematical and metrical lines. The heart of the work, however, is human - the attraction of the 20,000 pound prize is often cited as Harrison's motivation. Still, the realization that countless lives depended on a solution was one that haunted Harrison. The emotional core of the music reflects on this and, in particular, the evening of the 22nd October 1707."

Percy Aldridge Grainger (1882-1961) was born in Melbourne Australia, and grew up performing piano recitals throughout the world. Grieg chose Grainger to play his Piano Concerto at the Leeds Festival in 1907. It was through Grieg's love of national music that Grainger became involved in the movement to recover English folk songs. His arrangements of English, Irish and Scottish folk-tunes have been enormously successful.

Grainger moved to America and joined the American Army in 1914. While in the army, Grainger learned to play and appreciate most of the wind and percussion instruments, particularly the saxophone. Grainger's unique scoring for winds still sounds fresh today. Grainger was remarkably innovative, using irregular rhythms even before Stravinsky.

Handel on the Strand, originally entitled Clog Dance, was arranged by well known bandleader, Richard Franko Goldman, one year after Grainger's death. A close friend of Grainger's, William Gair Rathbone (to whom the piece is dedicated), suggested the present title. The music seemed to reflect both Handel and English musical comedy as if a jovial old Handel were careening down the Strand (a London street known for English comedy) to the strains of modern English popular music.

The career of **Richard Strauss** (1864-1949) spanned a good portion of two different centuries. Conductor Hans von Bülow called the composer's Serenade for Thirteen Winds (1881), evidence that the young man was "by far the most striking personality since Brahms."

The *Wiener Philharmoniker Fanfare* was written in 1924 for the organization's first benefit ball, which raised money for the musician's pension fund. The piece was played while honored guests arrived at the event. The work has been played every year since at the Philharmonic's annual balls.

The son of the principal horn player for the Munich Court Orchestra may have enhanced Strauss' ability to write for brass. Whatever his influences, this brief fanfare certainly demonstrates his affinity for striking brass textures. The piece is scored for a large brass ensemble

and two sets of timpani. The fanfare opens with a simple trumpet note. Strauss builds the texture by adding the trombones, horn, and timpani, one section at a time. The main theme arrives in the trumpets, as the tuba makes its first entrance. Short but stirring, one can easily understand why this piece has remained in the Philharmonic's active repertory for so many years.

Steven Bryant is an active composer and conductor with a varied catalog, including works for wind ensemble, orchestra, electronic and electro-acoustic creations, chamber music, and music for the web. He studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University. He currently resides in Austin, Texas.

Bryant writes:

"This simple, chorale-like work captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. I'm always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. *Dusk* is intended as a short, passionate evocation of this moment of dramatic stillness."

John Corigliano (b. 1938) is considered one of America's finest living composers. He studied composition with Otto Luening, Vittorio Giannini, and Paul Creston. Corigliano has written for several mediums, including, chamber ensembles, orchestras, film, opera, and wind ensemble. He has earned several accolades, including, the Grawemayer Award for *Symphony 1* in 1991, an Academy Award for his score to the film, *The Red Violin*, the Pulitzer Prize in Music for his work *Symphony 2* in 2001, and a 2009 Grammy for *Mr. Tambourine Man: Seven Poems of Bob Dylan*.

Gazebo Dances was originally composed for four-hand piano; the composer later arranged the suite for concert band. Corigliano states that: "The title *Gazebo Dances* was suggested by the pavilions often seen on village greens in towns throughout the countryside, where public band concerts are given on summer evenings."

In the spirit of an outdoor band concert, Corigliano penned four movements. He describes the first movement as a Rossini-like overture. The second movement is a peg-legged waltz, where a pointed and a lyrical theme are stated then combined. The third movement is a long lined adagio, which starts simply and grows with intense complexity. The final movement, a bouncy tarantella, completes the suite.

Program notes by Timothy Arnold, Steven Bryant, and Peter Graham.

ITHACA COLLEGE WIND ENSEMBLE
Timothy Arnold, graduate conductor
Stephen Peterson, director

Piccolo

Mira Shifrin

Flute

Lisa Meyerhofer*
Mira Shifrin
Corinne Shirk
Allison Snee

Oboe

Alana Rosen*
Rachel Seiden
Andrew Whitson

English Horn

Andrew Whitson

Bassoon

Adam Gruschow
Josh Malison*
Maggie Oswald

E♭ Clarinet

Brendon Lucas

B♭ Clarinet

Alyssa Barna
Vanessa Calaban
Emily Dobmeier
Stephen Fasteau
Erik Jönsson*
Devon LePore

Bass Clarinet

Brad Pipenger

Soprano Saxophone

Rachel Perry

Alto Saxophone

Allyce Barron
Rachel Perry*

Tenor Saxophone

Jason Saetta

Baritone Saxophone

Eric Troiano

Trumpet

Michael Banewicz
Cyril Bodnar*
Jennifer Fox
L.J. Neal
Nathaniel Sodeur
Jonathan Stewart

Horn

Dana Barrett*
Ryan Chiaino
William Llarch
Elizabeth Meade
Tyler Ogilvie
Maureen Preston

Trombone

Andrew Bennett*
Jeff Dunn
Michael Nave
Mark Neville
Eddie Steenstra

Bass Trombone

Steven Cooney

Euphonium

Eric Dobmeier*
Greg Mantone

Tuba

Seth Magee*
Timothy Orton

String Bass

Corey Stevens

Percussion

Emma Alban
Andrew Dobos
Beth Faulstick
Daniel Pessalano
Marco Schirripa

Timpani

Anthony DiBartolo
Marco Schirripa

Concert Calendar

April		
5	8:15	Chamber Orchestra; Jesse Livingston, graduate conductor
6	8:15	Contemporary Chamber Ensemble; Jeffery Meyer and Charis Dimaras, conductors
7	7:00	Tuba Ensemble; David Unland, director
8	8:15	Ithaca Wind Quintet and The Pennsylvania Quintet
9	8:15	The Louis K. Thaler Concert Violinist Series Jennifer Koh, violin and Shai Wosner, piano
10	9:00	Master Classes: Jennifer Koh, violin and Shai Wosner, piano
	4:00	Faculty Recital: Harold Reynolds, trombone
	7:00	Faculty Recital: Patrice Pastore, soprano
11	4:00	Faculty Recital: Kelly Covert, flute
12	7:00	Flute Ensemble; Sarah Plunkett, graduate conductor
13	7:00	Sinfonietta; Jesse Livingston and chung-Min Chen, graduate conductors
	8:15	Faculty Recital: Deborah Lifton, soprano
15	7:00	Faculty Recital: Dawn Pierce, mezzo-soprano and Anna Steenerson, soprano
17	7:00	High School Gospel Invitational Festival Concert; Baruch Whitehead, coordinator
18	4:00	Faculty Recital: Nicholas DiEugenio, violin
	4:00	Klezmer Ensemble; Peter Rothbart, director
	8:15	Jazz Ensemble; Michael Titlebaum, musical director
22	7:00	Campus Choral Ensemble; Jennifer Haywood, conductor and Jennifer Sengin and Lee Wright, graduate conductors
23	8:15	Opera Workshop; Brian DeMaris, music director
24	Noon	All-Campus Band; Dan Isbell, conductor
25	3:00	Chorus; Janet Galvan, conductor
	8:15	Jazz Lab Ensembles; Michael Titlebaum and Tom Killian, musical directors
27	8:15	Percussion Ensemble; Conrad Alexander, director
28	8:15	Concert Band; Mark Fonder, conductor
29	8:15	Symphonic Band; Elizabeth Peterson, conductor
30	8:15	Chamber Orchestra; Jeffery Meyer, conductor
May		
1	8:15	Madrigal Singers; Lawrence Doebler, conductor and Choir, Jennifer Sengin, graduate conductor
2	8:15	Symphony Orchestra; Jeffery Meyer, conductor
3	8:15	Vocal Jazz Ensemble; Lauri Keegan, musical director
4	8:15	Percussion Ensemble; Gordon Stout, director
5	8:15	Brass Choir; Keith Kaiser, conductor and Women's Chorale, Janet Galvan, conductor
6	7:00	Early Music Period Instrument Performance Ensemble; Nicholas Walker, director
	8:15	Wind Ensemble; Stephen Peterson, conductor

Ithaca College Concerts 2009-10 (admission charge)

September 11 Zuill Bailey, violoncello and Awadagin Pratt, piano
 February 13 Theodora Hanslowe, mezzo-soprano
 March 26 Cameron Carpenter, organ