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Concert: Ithaca College Wind Ensemble

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Stephen Peterson

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ITHACA COLLEGE WIND ENSEMBLE

Stephen Peterson, conductor

PROGRAM

Serenade No. 11 in E-flat, KV 375 (1781-2)  W. A. Mozart
(1756-1791)
25'
I. Allegro Maestoso
II. Menuetto
III. Adagio
IV. Menuetto
V. Finale: Allegro

INTERMISSION

Symphony No. 8 (2008)  David Maslanka
(b. 1943)
42'
I. Moderate - very fast
II. Moderate
III. Moderate-very fast-moderate-very fast

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Program Notes

The octet version of the Serenade in E-flat, KV 375 was originally composed as a sextet for 2 clarinets, 2 horns, and 2 bassoons, and was premiered on 15 October 1781 at the home of Frau von Hickel, sister of Herr von Hickel, the painter for the Viennese Imperial Court. It was widely known that Herr Joseph von Strack, a gentleman of the imperial bedchamber, made daily visits to the von Hickel household, and Mozart hoped that Herr von Strack would comment to the emperor on the quality of his music. Mozart was new to Vienna in 1781, and was always looking for ways to improve his standing in the Viennese musical circles.

Mozart rescored the Serenade for the traditional harmoniemusik octet in the summer of 1782, possibly for Prince Lichtenstein, who had recently decided to establish a court wind-band. Mozart had to compose this music in a great hurry, so it is logical that he would rework an existing composition rather than write a new one from scratch. The Serenade begins with a large sonata-allegro movement that showcases Mozart’s gift of melodic invention and skill at counterpoint. The two Menuettos frame a beautiful Adagio movement, which is a rich, sonorous conversation between all the instruments. The Serenade closes with a lively, exhilarating Finale.

Program Note by Jonathan Musgrave

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did graduate work in composition at Michigan State University with H. Owen Reed.

Maslanka's works for winds and percussion have become especially well known. They include among others, "A Child's Garden of Dreams" for Symphonic Wind Ensemble, "Concerto for Piano, Winds and Percussion," the 2nd, 3rd, and 4th symphonies, "Mass" for soloists, chorus, boys chorus, wind orchestra and organ, and the two Wind Quintets. In addition, he has written a wide variety of percussion, chamber, orchestral, and choral pieces.

David Maslanka has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough College of the City University of New York. He now lives in Missoula, Montana. Maslanka is a member of ASCAP.

The composer writes:

Symphony No. 8 is in three distinct movements, but the musical layout suggests a single large-scale panoramic vista. I began the composition for the symphony with meditation, and was shown scenes of widespread devastation. But this music is not about the surface of our world problems. It is a response to a much deeper vital creative flow which is forcefully at work, and which will carry us through our age of crisis. This music is a celebration of life. It is about new life, continuity from the past to the future, great hope, great faith, joy, ecstatic vision, and fierce determination.

The old is continually present in the new. The first movement touches the “Gloria” from my Mass: Glory to God in the highest, whatever that may mean to you: the power of the universe made manifest to us and through us. The second movement is a large fantasia on the old Lutheran chorale melody Jesu meine Freude (Jesus my Joy). The life of Christ is one powerful image of the high creative: being willing to be broken to receive the new; giving oneself up entirely so that a new idea can be born. The old form of the organ chorale prelude underlies this movement—new language out of the old. The third movement is a music of praise and gratitude for all that is. It can be traced to the very end of the favorite old hymn tune All Creatures of Our God and King—the part with the joyous descending major scale where all the bells ring out. I recently used this tune for a set of
variations in a piece called *Unending Stream of Life*,
a name which could also be a fitting subtitle for
this new symphony.

Symphony No. 8 was commissioned by a consortium of
universities, including Ithaca College, headed by
Dr. Stephen K. Steele of Illinois State University,
and it is respectfully dedicated to them.
ITHACA COLLEGE WIND ENSEMBLE
Stephen Peterson, director
Timothy Arnold, graduate assistant conductor
Jonathan Musgrave, graduate assistant conductor

Piccolo
Mira Shifrin

Mira Shifrin
Flute
Lisa Meyerhofer*
Mira Shifrin
Corinne Shirk
Allison Snee

Oboe
Alana Rosen*+
Rachel Seiden+
Andrew Whitson

Bassoon
Adam Gruschow
Josh Malison*+
Maggie Oswald+

Contrabassoon
Maggie Oswald

Eb Clarinet
Brendon Lucas

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

Bass Clarinet
Brad Pipenger

Contrabass Clarinet
Michael Colletti

Soprano Saxophone
Rachel Perry*

Alto Saxophone
Allyce Barron
Justin Canzano

Tenor Saxophone
Jason Saetta

Baritone Saxophone
Eric Troiano

Bass Saxophone
Andrew Loretz

Trumpet
Michael Banewicz
Cyril Bodnar*

Horn
Dana Barrett**
Ryan Chiaino

Trombone
Andrew Bennett*

Timpani
Anthony DiBartolo

Euphonium
Eric Dobmeier*
Greg Mantone

Tuba
Seth Magee*
Timothy Orton

String Bass
Corey Stevens

Contrabassoon
Maggie Oswald

Percussion
Emma Alban
Andrew Dobos
Beth Faulstick
Daniel Pessalano
Marco Schirripa*

Tenor Saxophone
Jason Saetta

Bass Saxophone
Andrew Loretz

Trumpet
Michael Banewicz
Cyril Bodnar*

Horn
Dana Barrett**
Ryan Chiaino

Trombone
Andrew Bennett*

Piano
Brendon Shapiro

Eb Clarinet
Brendon Lucas

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

Bass Clarinet
Brad Pipenger

Contrabass Clarinet
Michael Colletti

Bass Trombone
Steven Cooney

* denotes principal
+ Mozart performer