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Concert: Ithaca College Wind Ensemble

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Stephen Peterson

Brian Diller

Col. Arnald Gabriel

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**ITHACA COLLEGE
WIND ENSEMBLE**

**Ford Hall
Wednesday, December 1, 2010
8:15 p.m.**

**Stephen Peterson, conductor
Brian Diller, graduate conductor**

with

**Colonel Arnald Gabriel, USAF, Ret.
The Col. Arnald Gabriel '50, MM '60, HDRMU '89
*Visiting Wind Conductor***

Program

El Muro (2008)

Ricardo Lorenz
(b. 1961)
11'

Sinfonietta (1960)

I. Introduction and Rondo
II. Pastoral Nocturne
III. Dance Variations

Ingolf Dahl
(1912-1970)
17'

Intermission

Sasha Takes a Train (2009)

Kim Portnoy
(b. 1954)
7'

Brian Diller, graduate conductor

The Pines of Rome (1924)

I. Pines of the Villa Borghese
II. Pines near a Catacomb
III. Pines of the Janiculum
IV. Pines of the Appian Way

Ottorino Respighi
(1879-1936)
trans. Lawrence Odom
20'

Colonel Arnald Gabriel, guest conductor

Colonel Arnald Gabriel

Col. Arnald D. Gabriel retired from the United States Air Force in 1985 following a distinguished 36 year military career, at which time he was awarded his third Legion of Merit for his service to the United States Air Force and to music education throughout the country.

He served as Commander/Conductor of the internationally renowned U.S. Air Force Band, Symphony Orchestra, and Singing Sergeants from 1964 to 1985. In 1990, he was named the first Conductor Emeritus of the USAF Band at a special concert held at DAR Constitution Hall in Washington, DC. Col. Gabriel served on the faculty of George Mason University in Fairfax, Virginia, from 1985 to 1995, as Conductor of the GMU Symphony Orchestra and as Chairman, Department of Music for eight of those years. In recognition of his ten years service to the university, he was named Professor Emeritus of Music.

A combat machine gunner with the United States Army's famed 29th Infantry Division in Europe during WW II, Gabriel received two awards of the Bronze Star Medal, the Combat Infantryman's Badge and the French Croix de Guerre.

Following his separation from the Army in 1946, Gabriel enrolled in Ithaca College, where he earned both Bachelor and Master of Science degrees in Music Education. In 1989, his alma mater conferred upon him an Honorary Doctor of Music degree and in 1997, he was further honored with its Lifetime Achievement Award.

Col. Gabriel was inducted into the National Band Association Hall of Fame of Distinguished Band Conductors, becoming the youngest person ever to have received this honor, and was an inaugural inductee to the Distinguished Alumni Wall of Fame of Cortland High School in Cortland, New York. He is also a Past President of the prestigious American Bandmasters Association. In 2008, the US Air Force Band dedicated the Arnald D. Gabriel Hall in his honor, and Bands of America inducted Col Gabriel into its Hall of Fame. Col. Gabriel has performed in all 50 of the United States and in 50 countries around the world.

In addition to the Mormon Tabernacle Choir, among the hundreds of major orchestras and bands he has conducted are the Minneapolis, Pittsburgh, San Antonio, Memphis, Florida, Glendale (California), Green Bay (Wisconsin), York and Williamsport (Pennsylvania), Fairfax (Virginia), Puerto Rico, and Tatui Sao Paulo (Brazil), symphony orchestras, the Carabinieri Band and the Air Force Band (Italy), the Band of the Royal Netherlands Marines, the Royal Hellenic Band

(Greece), the Staff Music Corps (Bonn, Germany), the National Band of the Canadian Forces (Ottawa), The Dallas Wind Symphony, the Gamagori Band and the Tokyo Kosei Wind Orchestra (Japan).

Col. Gabriel was named Music Director Emeritus of the McLean (VA) Orchestra for his outstanding leadership from 1986 to 2002. Col. Gabriel continues to appear as clinician at major state, regional, and university music festivals and guest conducts outstanding school, college, municipal, and military bands as well as orchestras around the world.

Notes

Ricardo Lorenz - El Muro (2008)

Venezuelan-born Ricardo Lorenz's compositions have received praise for their fiery orchestrations, harmonic sophistication, and rhythmic vitality. Although he has resided in the United States since 1982, Lorenz has always maintained close ties with Latin America. As a performer/arranger, he has worked with well-known Latin/o American musicians such as Tito Puente, David Sánchez, Claudia Pérez, Farred Haque, and with the bands Los Folkloristas, Tiempo Libre, and Sones de Mexico. Between 2003 and 2005 Lorenz went back to Indiana University to serve as Visiting Director of the Latin American Popular Music Ensemble. Ricardo Lorenz holds a Ph.D. degree in composition from The University of Chicago and a Master of Music degree from Indiana University. He studied composition under Juan Orrego Salas, Shulamit Ran, and Donald Erb. He is currently Associate Professor of Composition at Michigan State University.

About *El Muro*, Lorenz writes: "The title is Spanish for 'the wall.' At a purely musical level, the wall I imagined is a ten-minute long sound structure made up of tightly woven riffs, each suggesting a different styles of Latin American music. Some of the styles I suggest are the Colombian cumbia, the Peruvian huayno, the Mexican son, and the Cuban montuno, to name a few. My goal was to personalize these styles and to incorporate as many of them as I could without compromising the musical logic of the work. I accomplish this by deriving the riffs from variations of a single folk-sounding tune heard at the beginning of the work. I pace these riffs and make them interact with more abstract musical elements so as to create drama, build tension, and keep listeners guessing what comes next.

"At a conceptual level, *El Muro* is my response to how I feel about walls, whether these walls exist in reality or in our minds. I should mention that I was raised in a South American city where most homes are surrounded by walls topped with barbed wire. To put it simply, I was raised in a land of makeshift fortresses. This is how I learned early on that walls not only exist to delineate space but also to keep people

away. In my own imaginary way. El Muro humanizes those people that walls keep away by connecting them to their longstanding cultural traditions. As an adult I learned that these traditions breed soulful, exciting, and sometimes even influential music capable of making even the most sturdy-looking wall tumble down."

Ingolf Dahl - Sinfonietta (1960)

Ingolf Dahl was a versatile and proficient pianist, conductor, composer, and teacher. Long identified with the promotion and performance of contemporary music, Dahl's works for wind band have had a wide appeal for audiences, conductors, and performers. Born near Hamburg to German-Swedish parents, Dahl visited California in 1935 and settled in California three years later. He studied composition with Philipp Jarnach in Cologne and Nadia Boulanger in California. He worked as a free-lance composer and arranger for films and radio programs and served as pianist-conductor for the famous contemporary music series, "Evenings on the Roof," later known as Monday Evening Concerts. Dahl became an American citizen in 1943 and began teaching composition at the University of Southern California in 1945. He was a witty and nature-loving man, as well as an accomplished mountaineer. Dahl's music includes periods of expressionism, neoclassicism, serial techniques, and key-centered tonality. He died in Switzerland in 1970.

Sinfonietta was commissioned by the Western and Northern Divisions of the College Band Director's National Conference (CBDNA) in 1960. It was premiered by the University of Southern California Band, conducted by William Schaefer, on January 12, 1961. Although derived from a six-note row (A-flat, E-flat, C, G, D, A), the work is in the major key of A-flat. It contains many surprises and many musical references to the band's traditions. For example, the first movement (Introduction and Rondo) opens with the band tuning note, features off-stage trumpets, and has a dynamic march lifted from the composer's memories of palace guard bands in Stockholm and other European cities. The movement ends with an intricate cadenza played by the entire clarinet section (inspired by the USC Band clarinet section playing the solo part of the Weber Concertino), followed by the well-known marching band "roll-off" in the drum section.

The second movement (Pastoral Nocturne) is a nocturne which deliberately avoids the usual band sounds. It is quiet, polyphonic, with no tutti passages, and is in ternary form, changing from a fugue to a waltz to a gavotte. The third movement (Dance Variations) is a brilliant passacaglia which derives extraordinary vitality from the use of a tone row in constantly shifting keys. The movement becomes a set of dance variations and ends, contrary to the traditional band finale, as quietly and introspectively as it began.

About the Sinfonietta, Dahl writes: "Arthur Honegger once was commissioned to write an oratorio (King David) for chorus and an

ill-assorted group of wind instruments. He asked Stravinsky, 'What should I do? I have never before heard of this kind of odd combination of winds.' Stravinsky replied, 'That is very simple. You must approach this task as if it had always been your greatest wish to write for these instruments, and as if a work for just such a group were the one that you had wanted to write all your life.' This is good advice, and I tried to follow it. Only in my own case it was not only before but also after the work was done and the Sinfonietta was finished that it turned out to be indeed the piece I had wanted to write all my life."

Kim Portnoy - Sasha Takes a Train (2009)

Kim Portnoy is a composer, arranger, jazz pianist, and Associate Professor of Music at Webster University, St. Louis where he is director of Composition Studies. He holds AB and MA degrees from Washington University, St. Louis where he studied composition. He is the recipient of two Fiscal Year Artist Project Awards from the Missouri Arts Council and a grant from the Thomas Talbert Foundation. Recently he was featured as pianist and arranger with the St. Louis Symphony concertmaster David Halen and jazz vocalist Erin Bode. Other arrangements have been performed by the Florida Space Coast Orchestra, the Jacksonville Symphony Orchestra, and the Webster Symphony. Mr. Portnoy can be heard with his trio (bassist Ric Vice and drummer Clarence Newell) on *Green Day*, a recent jazz release from Victoria Records.

Sasha Takes a Train, commissioned by the United States Air Force Band of Mid-America was inspired by a memorable overnight train ride in Eastern Europe taken by the composer's family. The music is intended to evoke the motion and sounds of the train and the noisy, scary, surprising, and joyous character of the journey. Sasha refers to the composer's then 13-month-old son Alexander who managed to sleep through much of his first train adventure.

Ottorino Respighi - The Pines of Rome (1924)

Ottorino Respighi was born in Bologna, Italy and was taught piano and violin by his father who was a local piano teacher. A year after receiving his diploma in violin in 1899, Respighi went to Russia to be principal violist in the orchestra of the Russian Imperial Theatre in St. Petersburg during its season of Italian opera; while there he studied composition for five months with Rimsky-Korsakov. He then returned to Bologna, where he earned a second degree in composition. Until 1908 his principal activity was as first violin in the Mugellini Quintet before he finally turned his attention entirely to composition. Upon being appointed a teacher of composition at the Conservatorio di Santa Cecilia in 1913, Respighi moved to Rome and lived there for the rest of his life. Respighi maintained an uneasy relationship with Benito Mussolini's National Fascist Party during his later years while supporting outspoken critics such as Arturo Toscanini.

Each work from Respighi's Roman trilogy (The Fountains of Rome (1917), The Pines of Rome (1924), and Roman Festivals (1928)) is comprised of four linked episodes supported by the composer's explicit descriptions. Respighi wrote for the American premiere of Pines that it uses "nature as a point of departure, in order to recall memories and visions." The pines, which are everywhere in Rome, were in this work "to become testimony for the principal events in Roman life." The Pines of Rome has become Respighi's most popular work, and the piece combines his skills in sumptuous orchestration and evocative composition with his interest in older music, including references to medieval plainchant and to folk tunes -- in this case, children's songs. Respighi called for the playing of a specific recording of an actual nightingale's singing at the end of the third section.

I. The Pines of the Villa Borghese. Children are at play in the pine groves of Villa Borghese; they dance round in circles, they play at soldiers, marching and fighting, they are wrought up by their own cries like swallows at evening, they come and go in swarms. Suddenly, the scene changes.

II. The Pines Near a Catacomb. We see shades of the pine trees fringing the entrance to a catacomb. From the depth rises the sound of mournful psalm singing, floating through the air like a solemn hymn, and gradually and mysteriously dispersing.

III. The Pines of the Janiculum. A quiver runs through the air; the pine trees of the Janiculum stand distinctly outlined in the clear light of a full moon.

IV. The Pines of the Appian Way. Misty dawn on the Appian Way: solitary pine trees guarding the magic landscape; the muffled, ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories: trumpets sound and, in the brilliance of the newly risen sun, a consular army bursts forth towards the Sacred Way mounting in triumph to the Capitol.

Ithaca College Wind Ensemble

Piccolo

Elizabeth Hamilton

Flute

Amelia Baran
Dana Miraglia
Andrea Reges*

Oboe

Virginia Dodge
Amy Kleinsmith*
Julia Perry

English Horn

Virginia Dodge
Julia Perry

E-flat Clarinet

Jennifer Greenleaf

Clarinet

Alyssa Barna
James Conte
Emily Dobmeier
Terrance Griswold
Catherine Hurd
Michelle McGuire
Kelsey Paquin
Brad Pipenger
Brianna Remaley*

Alto Clarinet

Brendon Lucas

Bass Clarinet

Emily Pecoraro

Contralto Clarinet

Brendon Lucas

Bassoon

James Conte
Judith Olson
Noah Wolfinger*

Contrabassoon

Judith Olson

Soprano Saxophone

Eric Troiano

Alto Saxophone

Jason Saetta
Eric Troiano*

Tenor Saxophone

Sarah Emery

Baritone Saxophone

Erika St. Denis

Trumpet

Audrey Baron
Cy Bodnar
Sam Thurston
Ethan Urtz*
Jenna Veverka
Emily Waltz

Horn

Megan Carpenter
Ryan Chiaino
Elizabeth Meade*
Robert Oldroyd
Emma Staudacher

Trombone

Jeff Dunn
Paul Heiland
Mark Neville*

Bass Trombone

Michael Nave

Euphonium

Jennifer Strayer
Steven Vaughn*

Tuba

William Connor*
Kevin Kozik

Cello

Chelsea Crawford
Allison Rehn

Double Bass

Corey Stevens*

Timpani

Andrew Boynton

Percussion

Emma Alban
Andrew Dobos
Darren Lin
Julia Ross*
Marco Schirripa

Piano/Celeste

Brian Diller
Clara Ryu

Harp

Myra Kovary**

Off-Stage Band

Brendon Lucas, clarinet
Rachel Kininger, alto saxophone
Paul Heiland, trombone
Elayne Harris, percussion
Corey Stevens, double bass

Antiphonal Brass

Matt Bailey Adams
Zachary Allyn
Dana Arbaugh
Thomas Aroune
Frank Blubaugh
Chris Cadwell
Jeffrey Chilton
Elise Daigle
Ryan Flynn
Ryenne Flynn
Eli Grauman
Jenny Grossman
Adam Howard
David Jaffe
Riana Kane
Joey Kaz
Eric Mahl
Lauren Maaser
Eddie Odio
Cara Olson
Tim Orton
Justin Oswald
Anjali Patel
Lexie Payton
Katherine Pfeiffer
Brandon Reyes
Paul Schwartz
Aaron Scoccia
Charlie Sotir
Nicole Sisson
Ben Van De Water
Danny Venora
Joe Wenzel
Amanda Werbeck
Ethan Zawisza

Graduate Assistants

Brian Diller
Jonathan Musgrave

*Denotes Principal

**Guest Artist