

3-25-2009

Graduate Conducting Recital: Susan DeVore, conductor

Ithaca College Wind Ensemble

Susan DeVore

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ITHACA COLLEGE

SCHOOL OF MUSIC

ITHACA COLLEGE WIND ENSEMBLE

Graduate Conducting Recital

Susan DeVore, graduate conductor
Stephen Peterson, director
J. D. Shaw, guest soloist

Ford Hall
Wednesday, March 25, 2009
8:15 p.m.

ITHACA

PROGRAM

Rondino in E-flat, WoO 25 (1793)

Ludwig van Beethoven
(1770-1827)

Adagio Para Orquesta
de Instrumentos de Viento (1966)

Joaquín Rodrigo
(1901-1999)
11'

All in Good Time for Wind Ensemble (1993)

Barbara Kolb
(b. 1939)
11'

INTERMISSION

The Duke of Marlborough Fanfare (1939)

Percy Grainger
(1882-1961)
Ed. by Donald Hunsberger

Shindig (2000)

Daniel S. Godfrey
(b. 1949)
11'

J. D. Shaw, horn

Gloriosa (1990)

Yasuhide Ito
(b. 1960)
20'

- I. *Oratio*
- II. *Cantus*
- III. *Dies Festus*

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

Susan DeVore is from the studio of Stephen Peterson.

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Program Notes

Ludwig van Beethoven was born in Bonn, Germany on December 15, 1770. At an extremely young age, Beethoven learned how to play piano and violin from his father. He also studied organ, counterpoint, and composition from Christian Neefe, an organist at the Bonn Court. In 1783, Beethoven was hired as the orchestral harpsichordist at Court, which exposed him to a variety of contemporary musical genres and styles.

By the age of twelve, Beethoven was composing music. Upon moving to Vienna in 1792, Beethoven studied composition and counterpoint with Franz Joseph Haydn, Johann Schenk, and J.G. Albrechtsberger. Beethoven obtained patronage as a performer in various aristocratic circles. Yet as his hearing began to wane, he was forced to abandon performance and focus on composition until his death on March 26, 1827.

Though his ensuing deafness wrought changes in his character and disposition, Beethoven proved to be an extremely prolific composer. His music covers a variety of genres, ranging from solo pieces to orchestral works. His most famous contributions are his symphonies and piano sonatas. Beethoven's compositions not only outline the changes in his own personal life, but those in compositional style and technique. Needless to say, his works serve as models for generations. Though Beethoven's compositions for winds are rather limited, they are still fairly important. Among such pieces are various marches and transcriptions of overtures, and the *Octet in E-flat*, Op. 103, *Quintet in E-flat*, Op. 17, and *Sextet in E-flat*, Op. 71.

Written in 1793, the *Rondino in E-flat* was originally intended as the finale to the *Octet*, Op. 103. Scored for pairs of oboes, clarinets, bassoons, and horns, this brief piece was composed while Beethoven still resided in Bonn. It was intended as *Tafelmusik*, i.e. dinner music, for Elector Maximilian Franz. With its incidental nature, it is interesting that Beethoven went to the trouble of including muted horns in the coda section. *Rondino in E-flat* features a simple recurring theme stated with interesting variations after each episode. Though composed in a *harmoniemusik* style, *Rondino in E-flat* obviously moves toward a darker sonority.

Joaquín Rodrigo, born on November 22, 1901 in Sagunto, Spain is one of the leading Spanish composers of the 20th century. Although blind from the age of three, Rodrigo began musical studies at an early age and later studied at the Ecole Normale de Musique in Paris where he was a student of Paul Dukas and Emanuel de Falla. Although influenced by his music study in France, Rodrigo succeeded in creating "a Spanish ambience, full of color and agreeable tunes,

where folklore is a picturesque element and references to art music of the past consist of distilled eighteenth-century mannerisms."

The *Adagio para Orquesta de Instrumentos de Viento* or Adagio for Wind Orchestra was composed in 1966 upon commission by Robert Austin Boudreau and the American Wind Symphony. It is Rodrigo's only composition for wind ensemble. Written in a style reminiscent of his famous guitar concerto *Concierto de Aranjuez*, the *Adagio* features solo writing for flute, oboe, and clarinet, alternating with the brass sections of the wind orchestra in quick fanfare-like passages.

Barbara Kolb born in Connecticut, attended the Hartt College of Music of the University of Hartford, where she received her B.M. (cum laude) and M.M. degrees. She has been the recipient of many awards, including three Tanglewood Fellowships, four MacDowell Fellowships, and two Guggenheim Fellowships. Kolb became the first woman to receive the American Prix de Rome (1969-71) in music composition. She was also awarded a Fulbright Scholarship for a year of study in Vienna.

Kolb's music is characterized by interwoven, impressionistic textures and a freely atonal yet deeply expressive harmonic language. Many of her works have drawn upon ideas and images having their sources in literature or the visual arts.

All in Good Time was commissioned by the Philharmonic-Symphony Orchestra of New York for its 150th Anniversary. It was first performed February 24, 1994 at Avery Fisher Hall in New York City by the commissioning ensemble conducted by Leonard Slatkin. It was transcribed for wind ensemble by the composer in 2007. Peter M. Wolrich writes in the score: *All in Good Time* presents a vision of rhythmic development, and thereby a personal expression of the movement of time itself.

The work begins with a gestural riff in the woodwinds which introduces a repeated, syncopated sixteenth-note figure. The harmonies, always fortissimo, thicken as the pulsation continues. Melodic strands begin to emerge as the pulse grows through progressive transformation. The melodic material, which is generated by the vertical harmonies and accentuated by rhythmic interjections in the brass, forms and reforms, grows and shifts, expanding exponentially as the piece rises to an intense crescendo. Suddenly, just as the climax is reached, the momentum ceases entirely. Now the material is quiet, themeless, and devoid of rhythm. A soprano saxophone, solo at first, combines with the vibraphone and bass clarinet. The music begins to move again as flutes and clarinets enter with a descending line while the soprano saxophone and the bass clarinet ascend.

A steady rhythmic motif quietly appears in the piano, double basses, and bass drum while the wood block enters in a different meter, creating a polyrhythm. The entry of the brass begins a new climax, brought about by further transformations of the impulses, and it becomes apparent that this section is a variation of the first section. At the climax there is a return to the sixteenth-note syncopated figure from the beginning of the piece. The pulsations of time return upon themselves, transformed.

In the concluding segment of the work, the rhythms of the new beginning gradually rarefy and become frozen into a single note, D, which is the central pitch of the piece. Riffs, recalling the works opening riff, spark in all directions. The work ends fortissimo on a single note D, having reduced itself into the essence of its pitch and thematic material. Its architecture has become clear: moving kaleidoscopic time...floating, non-directional time...recurring time...time frozen in eternity...all in good time.

Percy Grainger, born July 8, 1882 in Brighton, Victoria, Australia, was recognized as possessing precocious musical abilities; he appeared in public at the age of ten and was soon taken by his mother Rose to Germany for piano and composition study. In 1906, he met Edvard Grieg, who befriended Grainger and mentored the young pianist in the study and performance of his *Concerto for Piano in A minor*. Grainger presented many of the first performances of the Grieg concerto throughout England and Europe.

In 1914, Grainger moved to the United States and shortly afterward joined the U.S. Army during WWI. It was during these years that he began writing works for wind band. Following the war, he performed on concert tours playing piano concerti, his own settings of folk music and works of earlier periods that fascinated him. He taught at the Interlochen Music Camp and visited many colleges and public schools. In 1928, he married the Swedish artist Ella Strom during a spectacular concert in the Hollywood Bowl in which he conducted the work he had written for Ella: *To a Nordic Princess*.

He continued writing works in traditional forms while beginning to compose music for early versions of the electronic synthesizer, machines he called "free music machines." He also experimented extensively with polyrhythms and very free uses of harmony. He died February 20, 1961, and is now buried in the family cemetery plot in Adelaide, Australia.

The Duke of Marlborough Fanfare was composed 70 years ago on March 5-6, 1939. It is a polytonal fanfare on a British folk song. Dedicated to "the memory of Miss Lucy E. Broadwood, who first revealed to me [Grainger] the charm of living English folksong." The composer has the following to say about his composition:

"My fanfare (written...[while] at Coral Gables, Florida) is based on the English folksong 'The Duke of Marlborough'... In my setting the tune is heard twice. The first time [offstage] it typifies memories of long-past wars – vague, far-off, poetic. The second time [onstage] it typifies war in the present – fast moving, close at hand, drastic."

Daniel S. Godfrey received B.A. and M.M. degrees in composition from Yale University and a Ph.D. from the University of Iowa. He is composer-in-residence at Syracuse University's Setnor School of Music and has also held visiting faculty appointments at the Eastman School of Music, the Indiana University School of Music, and the University of Pittsburgh.

Godfrey has earned awards and commissions from the J. S. Guggenheim Memorial Foundation, the American Academy of Arts and Letters, the Fromm Music Foundation at Harvard University, the Koussevitzky Music Foundation at the Library of Congress, the Barlow Endowment for Music Composition, the Indiana State University/Louisville Orchestra Competition, the National Repertory Orchestra/US West Foundation Competition (First Prize), the Maine Arts Commission, the New York Foundation for the Arts (Met Life Fellowship), and the Pennsylvania Council on the Arts, among others. He is founder and co-director of the Seal Bay Festival of American Chamber Music (on the Maine coast) and is co-author of *Music Since 1945*, published by Schirmer Books.

Shindig for solo horn and wind ensemble was commissioned by the Big Ten Band Directors Association. Godfrey writes: Though I did not follow a specific action sequence while writing this piece, I think of this music something akin to a big barn dance: the soloist plays the braggart, the blow-hard (forgive the pun), continually sounding off, cutting in, and demanding center stage; the rest of the ensemble willingly plays along with all this, at times giving over to it completely.

Yasuhide Ito majored in composition at the Tokyua National University of Fine Arts and Music, studying with Teruyuki Noda. In 1986, his year of graduation, he placed first in the composition division of the Music competition of Japan. Ito is a pianist and won first prize in the Fifth Music Competition of Shizuoa Prefecture in 1980. Active as a composer and conductor, he currently teaches at the Sakuyo College of Music and the Shobi Conservatory in Tokyo. The premiere took place during the Finale Concert of the 9th International World Association for Symphonic Bands and Ensembles Conference.

Regarding *Gloriosa*, Ito has written: In the beginning of the Edo era (1607-1867) of Japan, the original melodies of many chants that *Kirishitan* (Christians) had sung were getting distorted and their texts

were also corrupted as the Tokugawa Shogunate Government banned Christianity. For example, the latin word *gloriosa* changed to *gururiyoza*. The first movement, *Oratio*, is composed on the theme of a Gregorian chant and consists of 13 variations in the form of a chaconne. The second movement, *Cantus*, is based on chant of Saint Juan which had been sung by Kirishitan, and *Dies Festus*, the third movement, is based on a transformed melody of the folksong *Nagasaki Bura-Bura Bushi*. Commissioned by The Sasebo Band of Japan Maritime Self Defense Force, *Gloriosa* was written in 1990.

Guest Soloist

J. D. Shaw is visiting lecturer of Instrumental Performance at the University of Miami and the solo French horn artist with the internationally acclaimed Boston Brass where he is creative director, music arranger, and co-owner of the ensemble. Performing over 150 concerts a year, he travels extensively throughout the United States as well as many countries in North America, Europe, and Asia. Shaw received his Masters of Music degree from the Eastman School of Music where he was awarded the Performer's Certificate under the tutelage of horn pedagogue Verne Reynolds. Hailing from Hutchinson, Kansas, he earned his degree of Bachelors of Music at the Wichita State University studying with Dr. Nicholas E. Smith. Other influential teachers include Roland Berger, David Krehbiel, Peter Kurau, and Philip Myers. Orchestral credits include associations with the Rochester Philharmonic, San Francisco Symphony, Vienna Philharmonic, Wichita Symphony Orchestra, Missouri Symphony, and the Boston Pops.

As an active performer and prolific arranger, Shaw has recorded over 15 albums encompassing diverse musical styles from the classical, jazz, and Latin genres. Such record labels include Loft Recordings, Mark Records, and Summit Records. A notable recent project featured the Boston Brass recording the "Stan Kenton Christmas Carols" with many well-known brass players such as Scott Hartman, Jens Lindemann, Scott Thornburg, Jeff Nelsen, and Sam Pilafian. Shaw has also been a featured performer on National Public Radio's Performance Today and the CBS Morning Show. With the help of Conn-Selmer, Jupiter Music, National M.E.N.C., and VH1's Save the Music foundation, he has taught master classes for young artists across the world spanning age-ranges from elementary to college. In addition, Shaw has presented and performed clinics and workshops for music educators at such events as the Mid-Europe Music Educators Convention, World Association for Symphonic Bands and Ensembles convention, National Musical Educators National Conference, and The Midwest Band & Orchestra Clinic.

ITHACA COLLEGE WIND ENSEMBLE

Susan DeVore, graduate conductor

Stephen Peterson, director

Piccolo

Emily Wespiser

Flute

Aimée Shorten*

Rebecca Copek

Amelia Baran

Emily Wespiser

Oboe

Jamie Davis*

Justine Popik

Alana Rosen

Bassoon

Jillian Bushnell*

Meghan Kininger

Jessica Tortorici

E♭ Clarinet

Vanessa Calaban

B♭ Clarinet

Marcus Christian*

Brienne Remaley

Laurel Stinson

Amanda Strickland

Daniel Vesey

Mark Wolocki

Bass Clarinet

Brendon Lucas

Alto Saxophone

Gabe Fadale

Ryan Salisbury*

Tenor Saxophone

Seval Kanik

Baritone Saxophone

Rachel Perry

Bass Saxophone

Bradley Birr

Trumpet

Michael Banewicz

Brian Binder

James Covington

Chris Tolbert

Ethan Urtz*

Emily Waltz

Horn

Laura Francese

Ella Nace

Tyler Ogilvie

Lori Roy*

Elizabeth Teucke

Trombone

Ryan Kuehhas

Mark Neville*

Bass Trombone

Michael Nave

Euphonium

Michael Horsford*

Aaron Rivkin

Tuba

Kevin Madden

Dan Troiano*

String Bass

Kevin Gobetz*

Sam Verneuille

Percussion

Andrew Boynton*

Daniel Cathey

Colleen Clark

Peter Kielar

Timpani

Emily Ickes

Graduate Assistants

Timothy Arnold

Susan DeVore

*Denotes Principal