

5-2-2009

Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Stephen Peterson

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ITHACA COLLEGE

SCHOOL OF MUSIC

ITHACA COLLEGE WIND ENSEMBLE

Stephen Peterson, conductor

Ford Hall
Saturday, May 2, 2009
8:15 p.m.

ITHACA

PROGRAM

Petite Symphonie
pour neuf instruments à vent (1885)

Charles Gounod
(1818-1893)
20

- I. *Adagio and Allegro*
- II. *Andante Cantabile*
- III. *Scherzo*
- IV. *Finale*

Korean Dances (2003)

Chang Su Koh
(b. 1970)
15'

- I. *Preludio*
- II. *Passacaglia*
- III. *Rondo - Finale*

INTERMISSION

Cathedrals (2007)

Kathryn Salfeder
(b. 1987)
6'

2008 Walter Beeler Memorial Composition Prize Winner

The Promise of Living (1952-54)

Aaron Copland
(1900-1990)
Arr. Kenneth Singleton
5'

Turbine (2006)

John Mackey
(b. 1973)
0'

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Program Notes

Charles Gounod enjoyed great success in his lifetime crowned by the lasting acceptance of his opera *Faust*, produced in 1859. Opera and sacred music overshadowed other forms in his work but devotees of wind chamber music rise in thanks to him, for his contribution to that repertory of his charming *Petite Symphonie*. Gounod wrote in most of the major genres of his day, sacred and secular. That his reputation began to wane even during his lifetime does not detract from his place among the most respected and prolific composers in France during the second half of the 19th century.

Frederick Fennell states in his edition: When Paul Taffanel founded his Société de Musique de Chambre pour Instruments a vent in 1879 he was enjoying a considerable success as a flutist. His Société was a double quintet and for that group Gounod composed the *Petite Symphonie*, Op. 90 in 1885. Its four gracefully balanced movements written in classical form display Gounod's superb gifts for melody and motion, music that is unmistakably his. Taffanel's obvious achievements as a flutist drew a particularly beautiful *Andante Cantabile* for the second movement. His Société gave the first performance at Salle, Playel 30 April 1885, Paris.

Chang Su Koh was born in Osaka in 1970. After graduating Osaka College of Music with a degree in composition, he entered the Musik Akademie der Stadt Basel. Koh has studied with Kunihiko Tanaka and Rudolf Kelterborn, and conducting with Jost Meter to date. Presently, he teaches at Osaka College of Music and EAS Conservatory of Music and Wind Instrument Repair Academy, and is also a member of Kansai Modern Music Association. He composes and arranges orchestral, wind, and chamber music with commissions from various ensembles. He also directs amateur orchestras and city bands.

Korean Dances utilizes a simple traditional Korean music called "Chirche Chandan." The first movement with strong repetitive rhythms is a march that begins and ends softly. The second movement features a four-measure repeated theme and is in the form of a passacaglia. The last movement, acting as an extension of the second, ties both of the two previous ideas together. Koh in three movements weaves an alternately reflective and spectacular scene that reveals his very mature ability, evidenced by a reserved sense of tasteful development leading to a rewarding and logical conclusion.

Kathryn Salfelder is fast gaining national recognition as a rising wind band composer. She currently studies composition at the New England Conservatory of Music, where her *Three Fanfares for Brass Quintet* was selected as the winning score in the 2008 New England Conservatory Honors Ensemble Competition. A student of Michael Gandolfi, she is the recipient of annual merit awards from the New England Conservatory, the Elks National Foundation and the Carp Diem Foundation of Illinois.

The composer writes: *Cathedrals* is a fantasy on Gabrieli's *Canzon Primi Toni* from "Sacrae Symphoniae," which dates from 1597. Written for St. Mark's Cathedral in Venice, the canzon was scored for two brass choirs, each comprised of two trumpets and two trombones. The choirs were stationed in opposite balconies of the church according to the antiphonal principal of *cori spezzati* (It. 'broken choirs'), which forms the basis of much of Gabrieli's writing.

Cathedrals is an adventure in 'neo-renaissance' music, in its seating arrangement, antiphonal qualities, 16 century counterpoint, and canonic textures. Its form is structured on the golden ratio (1: .618), which is commonly found not only in nature and art, but also in the motets and masses of Renaissance composers such as Palestrina and Lassus. The golden section, the area surrounding the golden section, and its series of extrapolated subdivisions have audible characteristics, often evidenced by cadences, changes in texture, or juxtaposition of ideas. The work is a synthesis of the old and the new, evoking the mystery and allure of Gabrieli's spatial music, intertwined with a rich color palette, modal harmonies, and textures of woodwinds and percussion.

Aaron Copland is widely considered to be "the dean of American music." Being born the son of a successful department store owner, Copland had the opportunity to study music from a young age. At age 17, Copland traveled to Europe to continue musical studies, which led him to the famed French composition teacher, Nadia Boulanger. Copland returned to the United States with his newly formed European influences, ready to make a living as a composer.

Copland's compositions can be found in the major realms of music, including orchestral, wind band, opera, ballet, and film. He composed only one original work for wind band, *Emblems*; he also rescored many of his other popular works for wind band. His compositions have created, encouraged and enriched the repertoire of American music.

Aaron Copland's only full length opera, *The Tender Land*, was written between 1952 and 1954. The opera contains some of Copland's most lyrical and heartfelt music. Four years after completing the opera, Copland extracted a three movement orchestral suite using music from the opera. *The Promise of Living* was originally a vocal quintet from the end of Act I in the opera and rescored as the final movement in the orchestral suite.

The Promise of Living is largely based on the folk song, 'Zion's Walls.' This wind band transcription retains the original key and much of the orchestration from the orchestral suite; most of the Copland's exquisite timbres and balances have been also been preserved.

John Mackey is one of the bright young composing talents in the wind band world today. He holds a Master of Music degree from the The Julliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music. Mackey's *Redline Tango* was the recipient of the 2004 Walter Beeler Memorial Composition Prize, and the 2005 ABA / Ostwald Award.

Turbine is a raucous 9 minute adventure in flight. Mackey includes the following program notes: I am afraid of flying. This piece was my way of dealing with that. The first three minutes are rough, grinding, and tense, as the jet engine builds up speed (through texture, not tempo), and eventually goes racing down the runway. Once the jet takes off, though, the music changes and we realize that flying really isn't so bad. In fact, it can be beautiful once the plane is airborne. But in the back of my mind, I'm always aware that we're up quite high -- and our lives (and that beauty) depend on these massive pieces of machinery. If that machine (in this case, the pulse of the percussion) should fail, we'd all be in serious trouble, so I just keep my knuckles gripped on the armrest, look out at the clouds, think pretty thoughts, and hope that the pulse of that engine never lets up."

ITHACA COLLEGE WIND ENSEMBLE
Stephen Peterson conductor

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*

Brianne Remaley

Laurel Stinson

Amanda Strickland

Daniel Vesey

Mark Wolocki

Bass Clarinet

Brendon Lucas

Emily Pecararo

Contrabass

Clarinet

Alysa Barna

Alto Saxophone

Gabe Fadale

Ryan Salisbury*

Tenor Saxophone

Seval Kanik

Baritone Saxophone

Rachel Perry

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

Andrew Bennett

Ryan Kuehhas

Mark Neville*

Bass Trombone

Michael Nave

Euphonium

Michael Horsford*

Aaron Rivkin

Tuba

Kevin Madden

Dan Troiano*

String Bass

Kevin Gobetz*

Piano

Nathan Gulla

Percussion

Benjamin Berry

Andrew Boynton*

Daniel Cathey

Colleen Clark

Nathaniel Dominy

Peter Kielar

Marco Schirripa

Timpani

Emily Ickes

Graduate Assistants

Timothy Arnold

Susan DeVore

*Denotes Principal