5-2-2009

Concert: Ithaca College Wind Ensemble

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Stephen Peterson

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ITHACA COLLEGE WIND ENSEMBLE

Stephen Peterson, conductor

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

Petite Symphonie
pour neuf instruments à vent (1885)

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


I. Preludio
II. Passacaglia
III. Rondo - Finale

INTERMISSION

Cathedrals (2007)

2008 Walter Beeler Memorial Composition Prize Winner

The Promise of Living (1952-54)

Turbine (2006)

Charles Gounod
(1818-1893)

Chang Su Koh
(b. 1970)

Kathryn Salfeder
(b. 1987)

Aaron Copland
(1900-1990)
Arr. Kenneth Singleton

John Mackey
(b. 1973)

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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 à 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 Carpe 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. His 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 Kinninger
Jessica Tortorici

Eb Clarinet
Vanessa Calaban

Bb 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 Francesce
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