12-9-2009

Concert: Ithaca College Wind Ensemble

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Stephen Peterson

Michael Galván

Jonathan Musgrave

Michael Colburn

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ITHACA COLLEGE WIND ENSEMBLE

Stephen Peterson, conductor
Michael Galván, clarinet
Jonathan Musgrave, graduate conductor

with
Colonel Michael J. Colburn, director,
"The President's Own"
United States Marine Band

The Colonel Arnald Gabriel '50
HDMRU '89 Visiting Wind Conductor

Ford Hall
Wednesday, December 9, 2009
8:15 p.m.
PROGRAM

Symphonies d’instruments á vent (1920)  
Igor Stravinsky  
(1882-1971)  
rev. Robert Craft  
10’

Brooklyn Bridge (2005)  
Michael Daugherty  
(b. 1954)  
26’

I. East  
II. South  
III. West  
IV. North  
Michael Galván, clarinet

INTERMISSION

Celebration (1991)  
Edward Gregson  
(b. 1945)  
7’

Jonathan Musgrave, graduate conductor

Symphonic Dances from West Side Story (1961/2006)  
Leonard Bernstein  
(1918-1990)  
trans. Paul Lavender  
22’

Colonel Michael J. Colburn, guest conductor

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Program Notes

The music of Igor Stravinsky (1882-1971) is generally categorized into three periods: his Russian period (1905-20), his neoclassical period (1920-54), and his serial period (1954-71). During the early part of his neoclassical period, he wrote several significant works for small groups that consisted primarily of wind instruments, including: Symphonies d'instruments à vent, L'Histoire du Soldat, Symphony of Psalms, Octet, and Concerto for Piano and Wind Instruments. Some historians believe Stravinsky's interest in writing for smaller ensembles during this period was because of post war economic woes; works for smaller ensembles more likely to earn performances.

Stravinsky finished writing the Symphonies d'instruments à vent in November of 1920, and the work was premiered on June 10, 1921. Stravinsky uses the word “symphonies” in the Medieval sense, meaning “sounding together.” He described the work as “an austere ritual which is unfolded in terms of short litanies between different groups of homogeneous instruments.” The work is dedicated to the memory of Claude Debussy. Stravinsky and Debussy met in 1910 after a performance of The Firebird. Stravinsky had great respect for Debussy, saying that “the musicians of my generation owe the most to Debussy.” When Stravinsky heard that Debussy had passed, he composed the “bell” motive, which can be heard at the opening and throughout Symphonies d'instruments à vent. He also composed a chorale in La Revue musicale’s Debussy memorial album. This chorale appears as final chorale for Symphonies d'instruments à vent.

Program Note by Timothy Arnold

Michael Daugherty (b. 1954) is one of the most colorful and widely performed American composers on the concert music scene today. Daugherty first came to international attention in the 1990's with his Metropolis Symphony, a symphony inspired by the comic book character, Superman. His music is infused with America's popular culture, jazz style, intricate percussion, and a unique blend of complex rhythms and harmonies. He has taught at Oberlin College, and currently is Professor of Composition at the University of Michigan.

Brooklyn Bridge for solo clarinet and symphony band was commissioned by the International Clarinet Association. Designed by John Roebling (1806-1869), the Brooklyn Bridge endures as the most admired and best-loved bridge in New York City. After the opening of the bridge to the public in 1883, Harper's Monthly reported, "The wise man will not cross the bridge in five minutes, nor in twenty. He will linger to get the good of the splendid view about him." As I have lingered and walked across the Brooklyn Bridge over the years, the stunning vistas of the New York skyline...
have inspired me to compose a panoramic clarinet concerto. Like the four cables of webs of wire and steel that hold the Brooklyn Bridge together, my ode to this cultural icon is divided into four movements. Each movement of the clarinet concerto is a musical view from the Brooklyn Bridge: I. East (Brooklyn and Brooklyn Heights); II. South (Statue of Liberty); III. West (Wall Street and the lower Manhattan skyline which was once dominated by the World Trade Towers); IV. North (Empire State Building, Chrysler Building, and Rockefeller Center). In the final movement of the concerto, I also imagine Artie Shaw, the great jazz swing clarinetist of the 1940s, performing with his orchestra in the once glorious Rainbow Room on the sixty-fifth floor of the Rockefeller Center.

Program Note by Michael Daugherty

Edward Gregson (b. 1945) is a composer of international standing, whose music has been performed, broadcast, and commercially recorded worldwide. He has written orchestral, chamber, instrumental and choral music as well as music for the theatre, film and television. His commissions have included orchestral music for the English Chamber Orchestra, the Bournemouth Symphony Orchestra, the Royal Liverpool Philharmonic, the BBC Philharmonic (Clarinet Concerto), the Hallé (Violin Concerto), with performances by many other orchestras and ensembles around the world. His most recent commission was for Manchester Camerata (A Song for Chris - a concerto for cello and chamber orchestra), which was premiered at the 2007 RNCM Manchester International Cello Festival. He is also internationally renowned for his contributions to the wind and brass repertoire. He retired from an academic career in music in the summer of 2008, latterly as Principal of the Royal Northern College of Music in Manchester, a post he held for 12 years.

Celebration: Praeludium for Wind, Brass, Percussion, Harp, and Piano was commissioned by the Royal Liverpool Philharmonic Orchestra for its 150th anniversary. It was first performed by the RLPO conducted by Libor Pešek at Philharmonic Hall, Liverpool, on 21 March 1991, at a Royal Gala Concert in the presence of Her Majesty the Queen.

The work is a celebration by way of displaying the virtuosity of the players for whom it was written, and therefore could be viewed as a sort of mini-concerto for orchestra (without strings). Despite only lasting around six minutes it highlights in turn the various sections of the ensemble. The form of the piece might be described as follows:

Block 1: brass, timpani, percussion, and piano.
Block 2: wind trios, harp, and percussion.
Chorale: wind only.
Development of the music from Blocks 1 and 2.

Chorale: full ensemble with opening material returning.

The opening fanfare-like material, announced by three spatially separated trumpets with tubular bells, is important. The music in this Block is exuberant. In Block 2, the wind sections enter in turn; flutes, clarinets, oboes, and bassoons, with music that is scherzando-like on the whole. This leads directly into a simple chorale, a symbol of timelessness. Development of both blocks of music follows, often highly rhythmically-charged, before the chorale returns triumphantly together with the opening trumpet fanfares.

Program Note by Edward Gregson

Leonard Bernstein (1918-1990) was one of the most influential musicians of the last century. Born in 1918, Bernstein began his musical career as a pianist before becoming a highly respected conductor, composer, music lecturer, author, and television personality. He made his conducting debut with the New York Philharmonic in 1943, at the age of 25, when Bruno Walter, the orchestra’s chief conductor, came down with the flu. This brought him sudden fame and marked the beginning of a long-term relationship with the New York Philharmonic, culminating with his tenure as Principal Conductor from 1958 to 1969. Following his post in New York, Bernstein went on to conduct many of the world’s foremost orchestras. He is also remarkable in that he was one of the first American-born and educated conductors to receive international acclaim. A versatile composer, Bernstein wrote scores for orchestra, ballet, theater, film, solo voice, choir, and chamber groups. His musical language includes elements of jazz and popular music.

West Side Story, written in 1957, was Bernstein’s greatest popular success. Characterized as an American Romeo and Juliet, the work is noted for its “extraordinary dance sequences, melodic characterization, musical continuity, cohesive plot construction, and excellent orchestration.” With a romantic setting against a background of social, racial, and ethnic strife, Bernstein’s music reflects the countless emotions that permeate Stephen Sondheim’s lyrics. From a basic mood of studied nonchalance and defiance by the juvenile set, the music at times becomes devout and tender or, in contrasting sections, dynamic in intensity. In 1961, Bernstein, along with Sid Ramin and Irwin Kostal, created a continuous suite of many of the principal musical numbers. This suite, the Symphonic Dances from West Side Story, was premiered on February 13, 1961 by the New York Philharmonic, Lukas Foss conducting. The band version was transcribed by Paul Lavender in 2006 for the “The President’s Own” United States Marine Band and premiered by that band in 2006, Col. Michael J. Colburn conducting. The musical numbers included are: Prologue (Allegro moderato), Somewhere
(Adagio), Scherzo (Vivace e leggiero), Mambo (Meno Presto), Cha-
cha (Andantino con grazia), Meeting Scene (Meno mosso), Cool
Fugue (Allegretto), Rumble (Molto Allegro), and Finale (Adagio).

from Program Notes for Band

**Performer’s Biographies**

Colonel **Michael J. Colburn** is the 27th Director of “The President’s Own” United States Marine Band. During his twenty years with “The President’s Own,” Col Colburn has served as principal euphonium, Assistant Director, and since July 2004, the Director who is leading the Marine Band in its third century.

As Director of “The President’s Own,” Col. Colburn is music adviser to the White House. He regularly conducts the Marine Band at the Executive Mansion and at all Presidential Inaugurations. He also serves as music director of Washington, D.C.’s prestigious Gridiron Club, a position held by every Marine Band Director since John Philip Sousa, and is a member of the Alfalfa Club and the American Bandmaster’s Association.

After joining “The President’s Own” in May 1987 as a euphonium player, Col. Colburn regularly performed at the White House, in the metropolitan Washington, D.C., area, and throughout the country during the band’s annual concert tour. He quickly distinguished himself as a featured soloist, and in 1990 was appointed principal euphonium. In addition to his euphonium duties, Col Colburn was active as a conductor for “The President’s Own” chamber music series. In 1996, he was appointed Assistant Director and commissioned a first lieutenant. He accepted the position of Senior Assistant Director and Executive Officer in 2001, and in 2002 was promoted to the rank of major. He was promoted to lieutenant colonel one day before he assumed leadership of “The President’s Own” on July 17, 2004. He was promoted to colonel on July 3, 2007 by President George W. Bush in an Oval Office ceremony and awarded the Legion of Merit on July 11, 2008, the Marine Band’s 210th birthday, by Marine Corps Commandant, General James T. Conway.

As Director, Col. Colburn has attracted prominent guest conductors to the podium of “The President’s Own,” including Leonard Slatkin, José Serebrier, and renowned film composer John Williams. Col Colburn is deeply committed to seeking new works for the Marine Band, and has been directly involved in commissions from composers David Rakowski (*Ten of a Kind, Sibling Revelry, Cantina*), David Chaitkin (*Celebration*), Melinda Wagner (*Scamp*), and Jennifer Higdon (*Percussion Concerto*). A future commission is forthcoming from Michael Gandolfi. Col. Colburn has worked to expand the Marine Band’s educational outreach efforts by increasing master
classes at schools throughout the nation during the band’s annual concert tour, and by initiating Music in the High Schools, a program that sends musicians from “The President’s Own” to perform in Washington, D.C. area high schools.

Col. Colburn is a native of St. Albans, Vermont, where he graduated from Bellows Free Academy in 1982. Following high school he attended the Crane School of Music at the State University of New York in Potsdam for two years. He continued his education at Arizona State University in Tempe, where he studied euphonium with Daniel Perantoni and earned a bachelor’s degree in music performance in 1986. In 1991, Col. Colburn earned a master’s degree in conducting from George Mason University in Fairfax, Virginia, where he studied with Anthony Maiello.

Michael Galván, professor of clarinet, has taught at Ithaca College since 1982. He has been principal clarinetist (John and Ida Wolff Chair) of the Cayuga Chamber Orchestra since 1985, appearing as a soloist under music directors Carl St. Clair, Heiichiro Ohyama, Kimbo Ishii-Eto, and in November, Lanfranco Marchelletti. He has performed with the Syracuse Symphony, Skaneateles Festival, Glimmerglass Opera, Binghamton Symphony, Champaign-Urbana Symphony and the Orchestra of Santa Fe, and has soloed with each of Ithaca College’s ensembles. He has taught and performed across the United States, in Europe, and in China and Japan. The Clarinet raised his tone, technique and imagery. Galván began his music studies in seventh grade band class in Las Cruces, New Mexico. He studied clarinet at the University of Illinois, Northwestern University and the University of New Mexico. His teachers included Howard Klug, Larry Combs and Floyd Williams. Additionally he studied with Anthony Gigliotti and Stanley Hasty and coached chamber music with Marcel Moyse. He is the clarinetist of the venerable Ithaca Wind Quintet, and is a past president of the International Clarinet Association. Galván’s former students may be found teaching in colleges and public schools; performing in orchestras, the armed services bands, and on Broadway; and studying in graduate programs across the country. From his teacher training and public school teaching in New Mexico through his current class of students at Ithaca College, Michael Galván has maintained a commitment to the community of developing clarinetists.
ITHACA COLLEGE WIND ENSEMBLE
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Piccolo
Mira Shifrin

Flute
Maggie Gallagher
Lisa Meyerhofer*
Allison Snee
Mira Shifrin

Oboe
Alana Rosen*
Rachel Seiden
Andrew Whitson

English Horn
Shelby Apuzzo
Andrew Whitson

Bassoon
Adam Gruschow
Josh Malison*
Judith Olson

Contrabassoon
Judith Olson

Eb Clarinet
Brendon Lucas

Bb Clarinet
Vanessa Calaban
Emily Dobmeier
Steven Fasteau
Erik Johnson*
Devon LePore
Brad Pipenger

Alto Clarinet
Brad Pipenger

Bass Clarinet
Michael Coletti
Sarah Koop

Contrabass Clarinet
Brendon Lucas

Alto Saxophone
Rachel Perry*
Allyce Barron

Tenor Saxophone
Jason Saetta

Baritone Saxophone
Eric Troiano

Trumpet
Michael Banewicz
Michael DeWeaver
Jennifer Fox
Eric Mahl
Nathaniel Sodeur
Jonathan Stewart*

Horn
Dana Barrett
Michael Drennan*
Elizabeth Kane
William Llarch
Elizabeth Meade

Trombone
Andrew Bennett*
Eddie Steenstra

Bass Trombone
Steven Cooney

Euphonium
Gregory Mantone
Steven Vaughn

Tuba
Seth Magee*
Joseph Wenzel

Double Bass
Sara Johnson
Corey Stevens*

Timpani
Anthony DiBartolo

Percussion
Emma Alban
Andrew Boynton
Andrew Dobos
Brian Jones
Dan Pessalano
Marco Shirripa*

Piano
Brendon Shapito

Harp
Myra Kovary**

* Indicates Principal
** Guest Artist