9-12-1997

Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Rodney Winther

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"It is my plan to build a school of music second to none."

—William Grant Egbert (1867–1928) Founder, Ithaca Conservatory of Music

SCHOOL OF MUSIC

ITHACA
ITHACA COLLEGE WIND ENSEMBLE
Rodney Winther, guest conductor

Fanfare (1947)  
Overture to Candide (1957)  
Calling, Ever Calling... (1990)

We call to awaken the spirits  
I call you home, my love  
Call me, that we may dance and forget

Steven Mauk, soprano saxophone

From a Dark Millennium (1981)

INTERMESSION

Country Band March (1903)  
Duo Concertante for Two Marimbas (1996)  

Theme  
Variation I (Dance)  
Variation II (Song)  
Variation III (Interlude)  
Variation IV (Rondo)  
Variation V (Finale)

Gordon Stout, marimba  
Ted Rounds, marimba

Music for Prague 1968  

Introduction and Fanfare  
Aria  
Interlude  
Toccata and Chorale

Ford Hall Auditorium  
Friday, September 12, 1997  
8:15 p.m.
A special forward by Rodney Winther . . .

This evening’s music has been selected for each work’s connection with Ithaca College, as well as representing a concert of my personal “favorites.” This tour is the last series of concerts combining the considerable talents of the students who comprise the Ithaca College Wind Ensemble and myself, for after fifteen years of having the honour of conducting this illustrious ensemble, I will be joining the faculty of the Cincinnati College-Conservatory of Music this fall. The music being performed on this tour includes composers and performers who have become somewhat synonymous with the Wind Ensemble and myself. The past collaborations with these people have not only created a rich legacy of literature, performances and recordings, but they have also had a significant impact in the direction and shaping of each person’s musical life, including my own. I would therefore respectfully dedicate these performances to the talented faculty of the School of Music, their marvelous students with whom I have been privileged to work, and the administration and staff who have made it all possible. On behalf of the Ithaca College Wind Ensemble, both past and present, we thank you.

PROGRAM NOTES

William Walton has long been recognized as one of England’s foremost composers. His music, along with that of Gustav Holst and Ralph Vaughan Williams, has enriched the wind band repertoire significantly. Facade Suite, which he composed in 1922, remains one of the most popular works of that era, while his Crown Imperial march (1937) still thrills and challenges school musicians around the world. Among his many honors was the reception of an honorary doctoral degree in music from the University of Oxford in 1942. He was knighted in 1951 and received the Order of Merit in 1968.

Fanfare for Brass and Percussion is the compilation of a number of isolated fanfares that Sir William Walton composed for the 1947 Film of Shakespeare’s Hamlet. Sir Malcolm Sargent has grouped them into a single piece, which he has rescored for brass choir and percussion.

Leonard Bernstein, conductor, composer, and pianist, was born in Lawrence, Massachusetts, in 1918 and died in New York in 1990. His impressive list of compositions includes his Mass; the music for West Side Story, On the Town, and Fancy Free; three symphonies, and numerous other works. Familiar to American audiences as the conductor of the New York Philharmonic Orchestra (1957-1969), he was also well known for his many recordings and his tireless efforts on the behalf of young conductors and composers around the world.

Overture to “Candide” had its first concert performance in 1957 (New York Philharmonic, Bernstein) and has been a favourite of American audiences ever since. The theatre production, a madcap comedy based on a text by Voltaire, debuted in 1956 but received an even more enthusiastic reception in 1973 after revisions to the script. Walter Beeler’s arrangement of this overture has simply
helped to establish it as one of the most popular and frequently performed pieces in the literature.

The transcriptions and original compositions for concert band written by Walter Beeler (1908-1973) are only a small part of the tremendous contribution he made to the genre. As director of the Ithaca College Concert Band from 1930 to 1973, he inspired countless future music educators and performers, while his recordings on Golden Crest Records offered a model of excellence for band directors and their students throughout the nation.

Dana Wilson's music for wind band began in 1987 when he composed *Piece of Mind* for his colleague and friend at Ithaca College, Rodney Winther. This work went on to win the Sudler International Composition Contest, as well as the ABA/Ostwald Composition Prize. This feat was made all the more remarkable as *Piece of Mind* was the first work to ever win both composition prizes in the same year. Since then, Dr. Wilson's wind music has found a permanent place in the repertoire and includes such works as *Shakata, Sang, Dance of the New World, Clarion Call, The Shifting Bands of Time, Winds on the Steppes, The Ascent of Helicon* and his *Concerto for Alto Saxophone and Wind Ensemble*. His orchestral and chamber music is also finding a large following in the United States, and has resulted most recently in commissions by Gail Williams (associate principal horn, Chicago Symphony) for both a horn sonata and a horn concerto. He is currently working on two large-scale works for both orchestra and wind band which will be premiered at the University of Illinois. Dr. Wilson holds a B.A. from Bowdoin College, an M.A. from the University of Connecticut, and a Ph.D. from the Eastman School of Music. He has been the recipient of several prestigious grants, including the National Endowment for the Arts, New England Foundation for the Arts, New York State Council for the Arts, Arts Midwest and Meet the Composer.

*Calling, Ever Calling* was originally written for oboe and wind ensemble, with the premiere given by Michael Henoch (oboist with the Chicago Symphony) and the Central Michigan University Symphonic Wind Ensemble, John Williamson, director. The version that you will hear tonight is for soprano saxophone and wind ensemble, and received its first reading with Steven Mauk on soprano, accompanied by Mr. Winther and the Ithaca College Wind Ensemble. Dr. Wilson writes the following about his composition: "Each movement suggests the idea of calling in different ways. In the first movement, the call is somewhat abstract (conjuring the spirits), while in the second movement, the saxophone is responded to more concretely by the hall woodwinds; in the third movement, the drums call to each other, and respond-along with other ensemble members—to the soloist. The Ending is very intense, yet fades to silence."

Joseph Schwantner was born in Chicago in 1943, was educated at the Chicago Conservatory of Music and Northwestern University, and is currently professor of composition at the Eastman School of Music. In addition, he has served on the faculty of the Juilliard School and was the 1987-88 Karel Husa Visiting Professor of Composition at Ithaca College. Schwantner received a grant from the Guggenheim Foundation in 1978 and the Pulitzer Prize in music
in 1979. His imaginative orchestrational techniques, use of tone colors, and virtuosic writing have prompted composers to re-evaluate the contemporary wind band as a performing medium.

*From a Dark Millennium* was commissioned by the Mid-American Conference Band Directors Association in 1980, following Schwantner’s landmark composition for expanded wind orchestra, . . . *and the mountains rising nowhere* which premiered in 1977. Schwantner’s expanded instrumentation includes amplified grand piano, amplified celeste, 6 roto-toms, 2 vibraphones (4 contrabass bows for arco playing), glockenspiel, crotales, xylophone, chimes, 4 timbales, 3 tom-toms, 4 suspended cymbals, 2 tam-tams, large triangle, 2 bass drums and timpani. The work is comprised of 13 related sections which are unified through harmonic and melodic material. As with his previous work for winds, Schwantner has used a poem upon which he loosely bases his composition. Entitled “Sanctuary” and written by the composer himself, it is as follows:

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SANCTUARY...
depth forests
a play of shadows,
Most ancient murmurings
from a dark millennium
the trembling fragrance
of the music of amber.
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Charles Ives, the son of a Civil War bandmaster, is regarded as the first truly American composer of the twentieth century. Encouraged by his father, Ives experimented with all kinds of music and acoustic sounds. A church organist at thirteen, he later entered Yale University and studied composition with Horatio Parker. He would then forego the life of a professional musician for that of an insurance executive. . . a life in which he was extremely successful and quite wealthy. On making this decision, Ives wrote: “Assuming a man lives by himself with no dependents, he might write music that no one would play prettily, listen to, or buy. But—but if he has a nice wife and some nice children, how can he let the children starve on his dissonances?” This composer of “dissonances” eventually won the Pulitzer Prize on his *Symphony No. 3*, which he composed in 1911 but did not receive its premiere until 1947. Composing only outside “business hours,” Ives managed to write four symphonies, fifteen choral works, nearly two hundred songs and numerous chamber pieces.

*Country Band March* was composed in 1903 for small theatre orchestra and was subsequently arranged for full band in 1973 by James Sinclair. From the “out of tune” introduction to the pandemonium which reigns at the close, the march is a marvelous parody of the realities of performance by a country band. While the main march theme is probably Ives’ own, the march features an impressive list of quotations that includes *Arkansas Traveler, Battle Cry of Freedom, British Grenadiers, The Girl I Left Behind Me, London Bridge, Marching Through Georgia, Massa’s in de Cold, Cold, Ground, My Old*
Kentucky Home, Violets, Yankee Doodle, May Day Waltz, and Semper Fidelis.

Gordon Stout wrote his Duo Concertante for Two Marimbas and Wind Ensemble for Rodney Winther and the Ithaca College Wind Ensemble especially for this tour. It received its premiere on April 27, 1996 in Ithaca, New York with the composer performing on marimba. The other solo marimba was played by Ted Rounds, Assistant Professor of Percussion at Kent State University and a former student of Gordon’s. Though featuring two marimba soloists, the piece bears little resemblance to the traditional concerto genre. It consists of a theme and five variations, while exploring different relationships between the marimbas and the wind ensemble. Sometimes each is as a soloist separately, sometimes they exist as equal partners, and sometimes a more traditional solo versus accompaniment relationship is developed. Musically it is somewhat romantic in style, but tempered with outbursts of rhythmic abandon.

Perhaps no one composer represents the spirit of Ithaca College better than Karel Husa, whose music has inspired countless audiences and musicians alike. Mr. Husa was born in Prague, Czechoslovakia in 1921 and later studied at the Prague Conservatory and at the Paris Conservatory where his teachers were Arthur Honegger and Nadia Boulanger. He was awarded the Pulitzer Prize in 1969 for his String Quartet No. 3, just one year after writing Music for Prague. His list of works for wind band is monumental both in scope and quality, giving today’s musicians music that not only appeals to the mind but also stimulates the heart. That list includes such masterpieces as his Divertimento for Brass and Percussion (1958), Apotheosis of This Earth (1971), Concerto for Percussion and Wind Ensemble (1971), Concerto for Trumpet and Wind Orchestra (1974), Al Fresco (written for Ithaca College in 1974), An American Te Deum (1976), Concerto for Wind Ensemble (1982), Concertino for Piano and Wind Ensemble (1949/re-scored for winds in 1983), Smetana Fanfare (1984), and most recently his Les Couleurs Fauves (1995).

Music for Prague 1968 was commissioned by the Ithaca College Concert Band and composed during the summer and fall of 1968 for the capital city of Czechoslovakia. The work was premiered by the Concert Band in Washington, D.C., on January 31, 1969, with Dr. Kenneth Snapp conducting, in a concert for the Music Educators National Conference Convention. Mr. Husa has supplied the following Foreword and has asked that it be included in the program notes:

“Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, Ye Warriors of God and His Law, a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized also by many Czech composers, including Smetana in My Country. The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in a strong unison (Chorale). The song is never used in its entirety.
The second idea is the sound of bells throughout; Prague, named also the City of 'Hundreds of Towers,' has used its magnificently sounding church bells as calls of distress as well as of victory. The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the Aria.

Different techniques of composing as well as orchestrating have been used in Music for Prague 1968 and some new sounds explored, such as the percussion section in the Interlude, the ending of the work, etc. Much symbolism also appears: in addition to the distress calls in the first movement (Fanfares), the unbroken hope of the Hussite song, sound of bells, or the tragedy (Aria), there is also the bird call at the beginning (piccolo solo), symbol of the liberty which the City of Prague has seen only for moments during its thousand years of existence."

RODNEY WINThER, GUEST CONDUCToR

Rodney Winther is the newly-appointed Director of Wind Studies and Professor of Music at the University of Cincinnati College-Conservatory of Music. His duties at CCM include conducting both the Wind Symphony and the Chamber Winds, while also teaching Masters and Doctoral students in Wind Conducting. Prior to this, Mr. Winther was Director of Bands and Professor of Music at the Ithaca College School of Music for fifteen years. While at Ithaca, he brought the Ithaca College Wind Ensemble to a position of international prominence, which culminated in their invitation and performance at the 1997 BASBWE Convention in Canterbury, England. Known for his championing of contemporary music, Mr. Winther has conducted the premiere performances of works by such distinguished composers as Warren Benson, David Amram, Roger Nixon, Raymond Premru, Gordon Stout, Dana Wilson, Gregory Woodward, and most recently Martin Ellerby, among numerous others.

Mr. Winther's frequent appearances as guest conductor and clinician have taken him across the United States and abroad, including the Republic of Malaysia as a cultural specialist sponsored by the United States Information Agency. Since 1993 he has been invited to England on ten separate occasions including the past five years for his Conducting Workshops which have been held in both London and at the University of Kent at Canterbury. This July also marked Mr. Winther's fifth summer as guest conductor of the Kent Youth Wind Orchestra at their summer course in Benenden, Kent. Additional concerts with KYWO have been given at Fairfield Hall in Croydon, the University of Huddersfield BASBWE Conference in 1995, the Summer Music Festival at Deal, and this year's BASBWE Convention in Canterbury. The past two years in the United States have seen him conduct various festival bands in Pennsylvania, Virginia, New Jersey and New York, in addition to All-State groups in Alabama, Vermont, Massachusetts and Connecticut. January of 1996 brought his first engagement with the United States Navy Band as he was invited to guest conduct this auspicious ensemble at the 19th International Saxophone Symposium. His recordings with the Ithaca College Wind Ensemble (Mark Records) have brought them national and international recognition, having been played on National
Public Radio stations in the United States, as well as the BBC in England and other national stations throughout Europe.

Mr. Winther holds degrees from the University of Idaho (M.M. and B. Mus. Ed.) and was in residence at the Eastman School of Music for two years while working toward the D.M.A. in conducting. In addition to extensive public school teaching, he has also taught at Walla Walla College, Purdue University and Oregon State University. While at the Eastman School he served as assistant conductor of the Eastman Wind Ensemble and Wind Orchestra, studied privately with Donald Hunsberger and David Effron, and taught undergraduate conducting.

ABOUT THIS EVENING’S SOLOISTS

Steven Mauk is renowned as a saxophone virtuoso, teacher, and scholar. He serves as Professor of Music/Saxophone at the Ithaca College School of Music, yet still maintains an active concert schedule. His New York debut was presented in Carnegie Recital Hall in 1980. Both a solo and chamber music concert were awarded him as winner of the 1980 East and West Artists’ International Competition. Other major concerts have included concerto performance in Alice Tully Hall, three concerto performances with the United States Navy Band in Washington, D.C., and numerous solo and chamber presentations in such locales as London, the Netherlands, Japan, Toronto, St. Louis, Orlando, Atlanta, Boston, Washington and Chicago.

A native of Tennessee, Dr. Mauk earned a Bachelor of Science degree in Music Education from the University of Tennessee in Knoxville, where he studied with Anthony D’Andrea. As a student of Larry Teal and Donald Sinta, he received both the Master of Music in Woodwinds and the Doctorate of Musical Arts in Saxophone Performance from the University of Michigan. Prior to his Ithaca College appointment, he had teaching duties at Eastern Michigan University and the University of Michigan.

One of the foremost authorities on the soprano saxophone, Dr. Mauk is often invited to present lectures, recitals, and articles dealing with this member of the saxophone family. His performances with the soprano have helped in the recent acceptance of this instrument as a solo voice. He is a founding member of the Empire Saxophone Quartet, an active chamber ensemble in which he plays soprano.

Numerous composers have dedicated works to him, including Dana Wilson, Meyer Kupferman, Lawrence Weiner, Gregory Woodward, Malcolm Lewis, Samuel Pellman, David Deason, John Hilliard and Peter Rothbart. Dr. Mauk has 17 recordings on such labels as Open Loop, Mark, Liscio, Cornell Wind Ensemble Records, Soundspells Productions, and MAI Records. He also is an active artist/clinician for The Selmer Company and presents numerous sessions dealing with saxophone performance and pedagogy.

Dr. Mauk has been an active member of the North American Saxophone Alliance, in which he held the offices of President and Director of Scholarly
Publications. He has been elected to several honorary and professional music societies, as well as selected for Who's Who in Music, Who's Who in American Music: Classical, and Outstanding Young Men of America. Dr. Mauk was awarded a Dana Teaching Fellowship and a Dana Research Fellowship at Ithaca College for his excellence in teaching and research, as well as an Ithaca College President’s Recognition Award. He was selected as the recipient of the 1997-98 National Artist Award from the Phi Kappa Phi Honor Society.

Gordon Stout is currently Associate Professor of Percussion and Chair of the Performance Studies Department at the Ithaca College School of Music. A composer as well as percussionist who specializes on marimba, he has studied composition with Samuel Adler and Warren Benson, and percussion with James Salmon and John Beck. As a composer-recitalist he has premiered a number of his original composition and works by other contemporary composers. Many of his compositions for marimba are published, and have already become standard repertoire for marimbists world-wide. His recordings are devoted not only to his own music, but also that of the general standard repertoire by important American composers: “Gordon Stout: Music for Solo Marimba” (Gordon Stout), Alec Wilder’s Music for Marimba With Other Instruments” (Golden Crest Records, Inc.), “New Music Series-Volume 2” (Neuma Records), “Images of Chagall-Meyer Kupferman” (Soundspells Productions, “Perpetual-Michael Burritt” (Peppermint Artist Productions).

His association with trumpeter Robert Levy led to the creation of “The Wilder Duo” for trumpet and marimba, which has gained extensive recognition through the creation of over twenty-five new compositions by American composers for this exciting combination of instruments. The Wilder Duo has presented concerts at Carnegie Recital Hall and throughout the United States.

A frequent lecture-recitalist for the Percussive Arts Society, he has appeared at seven International PAS Conventions to date, as featured marimbist, as well as throughout the United States and Canada. Gordon was on the Jury of the 1st Leigh Howard Stevens International Marimba Competition during the summer of 1995. In May of 1983 he performed clinics and recitals in France, Germany, Holland and Belgium with “transcendental virtuosity”, being described as “the Rubenstein of all aspects of the marimba.” Gordon is a clinician/recitalist for Malletech, and performs exclusively on their M5.0 Imperial Grand 5-octave marimba.

Ted Rounds joined the faculty of Kent State University in 1995 where he is the director of the percussion program. From 1989 until 1995 he was a member of the percussion faculty at Ithaca College. Mr. Rounds received a Bachelor of Music degree in percussion performance from the Eastman School of Music in 1978, and then worked as a free-lance percussionist in the Boston area. He earned a Master of Music degree in percussion performance at Ithaca College in 1989. As a studio musician, Mr. Rounds has performed for film, television, and radio, and has recorded chamber music of notable composers and popular entertainers. Mr. Rounds was also a member of the faculty at Mansfield University in Mansfield, Pennsylvania from 1992-95 where he conducted the
Wind Ensemble, directed the percussion program, and initiated the electronic music program with courses in software driven sequencing and notation. His compositions for percussion ensemble and marimba band have enjoyed popularity with performers and audiences throughout the United States. Ted Rounds performs on a Marimba One 5-octave marimba.

**ITHACA COLLEGE WIND ENSEMBLE**

The Ithaca College Wind Ensemble was founded in 1981 and is the premiere wind band on the Ithaca College campus. Following in the rich tradition of Patrick Conway and Walter Beeler, the ensemble has been conducted since 1982 by Rodney Winther and presents over fifteen concerts yearly. Its 45 members represent the complete spectrum of music majors within the School of Music and include all classes from freshmen to graduate students. Through a demanding schedule of concerts, tours and recordings, the ensemble is rapidly developing a national reputation for performing excellence, innovative programming and a commitment to new music. An international array of guest conductors and composers have worked with the ensemble and include, among others: Samuel Adler, David Amram, Frank Battisti, Warren Benson, John Corigliano, Lukas Foss, Arnald Gabriel, Karel Husa, Ron Nelson, Larry Rachleff, Gunther Schuller, Joseph Schwantner, Mallory Thompson and Carl St. Clair. The Wind Ensemble and Mr. Winther have released five recordings that have met with unqualified success both in the United States and abroad. Included on these recordings are premieres of wind works by Joseph Schwantner, Warren Benson, David Amram, Dana Wilson, Frank Ticheli and Guy Woolfenden. Three more CD’s are due to be released in the next year and will include a two CD set of Karel Husa’s wind music. Performances at Lincoln Center’s Alice Tully Hall, New York State School Music Association Conventions, Eastern Division MENC, and New York State Band Directors Symposiums simply underscore the popularity of the ensemble, while confirming the continuing excellence of Ithaca College. The Wind Ensemble is honored to be the featured ensemble at this evening’s Gala Concert of the 1997 BASBWE Convention. This performance is one of three major concerts that the ensemble will give on their brief tour of England and Ireland, with the other two being in London and at the University of Limerick. These concerts also represent the conclusion of Mr. Winther’s fifteen year association with Ithaca College and the Wind Ensemble, as he has now begun his duties as Director of Wind Studies at the University of Cincinnati College-Conservatory of Music.
ITHACA COLLEGE WIND ENSEMBLE
Rodney Winther, guest conductor

Piccolo
Kelly Jepson

Baritone Saxophone
Michelle Free

Flute
Jaimie Chester
Kristin Bacchiocchi
Molly Punzal
Yuko Yamamoto

Trumpet
Brian Pitt
Mathew Oram
Russell Posegate
Jeff Rappold
Erinn Hibbard
John Lufburrow

Oboe
Joanne Nelson
Lauren Urban
Heather Barmore

Horn
Greta Houk
Amy Sanchez
Michael Plum
Joseph Caminiti

Eb Clarinet
Crescent Lonnquist

Trombone
Tracy Burke
Kate Donnelly
Benji Osborne

Clarinet
Tiffany Twitchell
Karen Brown
Peggy Ho
Michelle Hoover
Natalie Noyes
Joleen Walas

Euphonium
Eric Spinelli
Matthew Borek

Bass Clarinet
Elizabeth Feck

Tuba
Rich Denton
Andrew Tobin

Bassoon
Suzanne Allen
Katy Frary
Kelly Ward

Double Bass
Michael Fittipaldi

Contra-Bassoon
Kelly Ward

Piano/Celeste
Siew Lan Sung

Alto Saxophone
Jeffrey Saunders
Garry Helbock

Timpani
Jamie Bernstein

Tenor Saxophone
Mac Holcomb

Percussion
Michael Correa
Dan Meunier
Tim Collins
Brian Hibbard
Sloane Treat