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Concert: Ithaca College Wind Ensemble - England/Ireland Tour

Ithaca College Wind Ensemble
Rodney Winther

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Ithaca College Wind Ensemble
Rodney Winther, Guest Conductor

presents

AN EVENING OF AMERICAN WIND BAND CLASSICS

featuring

STEVEN MAUK, Soprano Saxophone
GORDON STOUT, Marimba
TED ROUNDS, Marimba

ENGLAND–IRELAND TOUR
24–29 SEPTEMBER, 1997

Ithaca College School of Music
Ithaca, New York
As dean of the Ithaca College School of Music, I am pleased to extend greetings to everyone attending the concerts of the Ithaca College Wind Ensemble’s England–Ireland tour under guest conductor Rodney Winther.

Ithaca College was founded in 1892 in upstate New York as a music conservatory. Today it is a vibrant comprehensive college of more than 5,700 students who take courses in the Schools of Business, Communications, Health Sciences and Human Performance, and Humanities and Sciences, as well as the School of Music.

Over the long history of music study at Ithaca, wind music has always been integral to our program. In the 1920s Patrick Conway established his band school at Ithaca. Each summer Conway crossed the United States on a concert tour with his band, rivalling the Sousa band in popularity. From 1932 to 1968 Walter Beeler was at the forefront of the developing band movement as conductor of the Ithaca College Concert Band. And for the last 15 years the most recent chapter has been written by Rodney Winther as conductor of the Ithaca College Wind Ensemble. The ensemble has presented countless performances at important music conferences and recorded several compact discs, including the forthcoming two-disc set of the wind music of Karel Husa.

The idea for an England–Ireland tour began with an invitation to perform at the gala concert of the British Association of Symphonic Bands and Wind Ensembles (BASBWE) conference. The tour has grown to include performances at the Royal Academy of Music, a special concert at Ithaca College’s London Center celebrating its 25th anniversary, and a concert at the University of Limerick, with which our School of Music has begun a series of music faculty exchanges.

The School of Music gratefully acknowledges the support of James J. Whalen for this tour. Whalen served as president of Ithaca College from 1975 until this past summer, a time during which the College flourished. In honor of his leadership at the College and his enduring support for the School of Music, the new Center for Music at Ithaca College will be named for James J. Whalen.

Peggy Williams began her term as president of Ithaca College in July 1997. This tour also serves as a celebration of her new presidency and the leadership she will bring to the College.

From its early days as a conservatory to its current position as a leading institution for professional music study in the United States, the School of Music has a proud heritage. The faculty, students, and I welcome the opportunity presented by this tour to extend awareness of that musical heritage to audiences in England and Ireland, believing that music is an international language that will strengthen mutual understanding of the cultures of the world.

Arthur E. Ostrander
Dean, School of Music
Ithaca College is an independent, coeducational institution of higher education located in the Finger Lakes district of New York State, about 370 kilometres north and west of New York City. Founded as a conservatory of music in 1892, the institution became a college in 1931. Today the curriculum includes more than 100 fields of study.

The Ithaca College School of Music enjoys a reputation as a preeminent institution of professional music study. A celebrated faculty teaches some 500 undergraduate and graduate music majors each year, maintaining the conservatory tradition within a comprehensive college setting. Inside the School of Music reside specialists in virtually every orchestra and band instrument; in voice, piano, organ, and guitar; and in music education, jazz, composition, theory, history, and conducting. These professors perform regularly on campus and worldwide in recitals and concerts, contribute to professional publications and organisations, and make presentations at conferences and workshops.

But what really distinguishes the School of Music faculty is the combination of impressive credentials and dedication to teaching—developing talent and transforming students into trained professionals ready to participate in the strongest school systems, the best graduate schools, and the finest arts organisations. Students who enroll in the School of Music already are dedicated musicians who want to study with the best. From Ithaca’s nurturing environment, where caring faculty require excellent musicianship and performance, students emerge ready to make the most of their abilities.

The stature of the Ithaca College School of Music also reflects the strength of its thousands of alumni, who have achieved notable success throughout the world in diverse areas of the music profession—from opera to Broadway, in renowned orchestras, and in teaching and administrative posts at schools and associations.

This year the College began construction of the James J. Whalen Center for Music. The magnificent addition to Ford Hall, home of the School of Music for many years, will include a 250-seat recital hall, new teaching studios, rehearsal areas, electro-acoustic music studios, and state-of-the-art recording facilities.
Wednesday, 24 September
The Duke’s Hall
ROYAL ACADEMY of MUSIC
London, England
7:30 p.m.

PROGRAMME

Fanfare (1947) ...................................................... William Walton (1902–83)

Overture to ‘Candide’ (1957) ................................. Leonard Bernstein (1918–90)
arr. Walter Beeler

Brendon Le Page, Guest Conductor

Calling, Ever Calling (1990) .............................. Dana Wilson (b. 1946)

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) ........................ Joseph Schwantner (b. 1943)

INTERVAL

Country Band March (1903) ............................. Charles Ives (1874–1954)
arr. James Sinclair

Squadron Leader Rob Wiffin of the
Central Band of the Royal Air Force,
Guest Conductor

Duo Concertante for Two Marimbas (1996) ............ Gordon Stout (b. 1952)

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

Gordon Stout and Ted Rounds, Marimba

Music for Prague 1968 ................................. Karel Husa (b. 1921)

Introduction and Fanfare
Aria
Interlude
Toccata and Chorale
Thursday, 25 September
The Gardens
ITHACA COLLEGE LONDON CENTER
London, England
3:00 p.m.

In Celebration of the
London Center’s 25th Anniversary

An Afternoon of Chamber Music

PROGRAMME

Old Wine in New Bottles ........................ Gordon Jacob (1895–1984)
  The Wraggle Taggle Gipsies
  The Three Ravens
  Begone, Dull Care
  Early One Morning

Suite from ‘The Danserye’ (1551) .................... Tylman Susato (c. 1500–61) arr. Iveson
  La Mourisque
  Bransle Quatre Bransles
  Ronde
  Basse Danse Bergeret
  Ronde--Mon Amy
  Pavane Battaille

Septet for Percussion ............................... Daniel Levitan (b. 1952)

  Callin’ Out
  Callin’ Back

Serenade No. 10 in B-flat, K. 370a (1783–84) .............. W. A. Mozart (1756–91)
  Largo—Allegro Molto
  Menuetto—Trio I, Trio II
  Theme and Variations
  Rondo
Saturday, 27 September  
MARLOWE THEATRE 
Canterbury, England 
8:00 p.m. 

Gala Concert,  
1997 BASBWE Conference 

PROGRAMME 

Fanfare (1947) ............................... William Walton (1902–83) 

Overture to 'Candide' (1957)  
Leonard Bernstein (1918–90) 
arr. Walter Beeler 

Brendon Le Page, Guest Conductor 

Calling, Ever Calling (1990) ............................ Dana Wilson (b. 1946) 
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) ..................... Joseph Schwantner (b. 1942) 

INTERVAL 

Country Band March (1903) .......................... Charles Ives (1874–1954) 
arr. James Sinclair 

Squadron Leader Rob Wiffin of the 
Central Band of the Royal Air Force, 
Guest Conductor 

Duo Concertante for Two Marimbas (1996) .............. Gordon Stout (b. 1952) 
Theme 
Variation I (Dance) 
Variation II (Song) 
Variation III (Interlude) 
Variation IV (Rondo) 
Variation V (Finale) 

Gordon Stout and Ted Rounds, Marimba 

Music for Prague 1968 .............................. Karel Husa (b. 1921) 
Introduction and Fanfare 
Aria 
Interlude 
Toccata and Chorale
Monday, 29 September
University Concert Hall
UNIVERSITY of LIMERICK
Limerick, Ireland
8:00 p.m.

PROGRAMME

Fanfare (1947) .................................. William Walton (1902–83)

Overture to ‘Candide’ (1957) ..................... Leonard Bernstein (1918–90)
                                arr. Walter Beeler

Calling, Ever Calling (1990) ..................... Dana Wilson (b. 1946)

          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) .................. Joseph Schwantner (b. 1943)

INTERVAL

Country Band March (1903) ...................... Charles Ives (1874–1954)
                                arr. James Sinclair

Duo Concertante for Two Marimbas (1996) .......... Gordon Stout (b. 1952)

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

                              Gordon Stout and Ted Rounds, Marimba


                           Lisbon (Sailor’s Song)
                           Horkstow Grange (The Miser and His Man: A Local Tragedy)
                           Rufford Park Poachers (Poaching Song)
                           The Brisk Young Sailor (Who Returned to Wed His True Love)
                           Lord Melbourne (War Song)
                           The Lost Lady Found (Dance Song)
PROGRAMME NOTES

The music for this tour has been chosen for each work’s connection with Ithaca College and includes selections I number among my personal favourites. This tour is the last series of concerts combining the considerable talents of the students who comprise the Ithaca College Wind Ensemble and me. For after 15 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 you’ll hear tonight includes that of composers whose work has become a vital part of our wind ensemble’s repertoire. These works, and the history of collaborative efforts by our performers, have not only created a rich legacy of literature, performances, and recordings, but they have had a significant impact on the direction and shaping of the musical life of each of us.

I therefore respectfully dedicate these performances to the talented faculty of the School of Music, their marvellous 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.

Rodney Winther
Guest Conductor

ABOUT the COMPOSERS

WILLIAM WALTON has long been recognized as one of England’s foremost composers. His music has significantly enriched the wind band repertoire. 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 Walton’s many tributes was an honorary doctoral degree in music from the University of Oxford in 1942. Knighted in 1951, he received the Order of Merit in 1968.

Fanfare for Brass and Percussion is the compilation of a number of isolated fanfares that Walton composed for the 1947 film of Shakespeare’s Hamlet. 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. 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. Conductor of the New York Philharmonic Orchestra from 1957 to 1969, he is also well known for his many recordings and his tireless efforts on behalf of young conductors and composers around the world.

The overture to Candide had its first concert performance in 1957. 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 has helped establish the overture 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 (1908–73) 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.

DANA WILSON’s creations for wind band began in 1987, when he composed Piece of Mind for his friend and Ithaca College colleague Rodney Winther. This work won the Gould International Composition Contest and the ABA/Ostwald Composition Prize—the first composition ever to win both prizes in the same year. Since then, 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 and has resulted most recently in commissions by Gail Williams, associate principal horn for the Chicago Symphony, for a horn sonata and a horn concerto.

Calling, Ever Calling was originally written for oboe and wind ensemble. 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 the Ithaca College Wind Ensemble. 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 roost. The ending is very intense, yet fades to silence.’

JOSEPH SCHWANTNER was born in Chicago, educated at the Chicago Conservatory of Music and Northwestern University, and is currently professor of composition at the Eastman School of Music. 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 colours, and virtuosic writing have prompted composers to reevaluate 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, six roto-toms, two vibraphones (four contrabass bows for arco playing), glockenspiel, crotales, xylophone, chimes, four timbales, three tom-toms, four suspended cymbals, two tam-tams, large triangle, two bass drums, and timpani. The work’s 13 scored sections are unified through harmonic and melodic material. As with his previous work for winds, Schwantner loosely based his composition upon a poem—in this case, one of his own.

CHARLES IVES, son of a Civil War bandmaster, is regarded as the first truly American composer of the 20th century. Encouraged by his father, Ives experimented with all kinds of music and acoustic sounds. A church organist at age 13, he later studied composition at Yale University. He would then forgo the life of a professional musician for
that of an insurance executive—a life in which he was very successful. 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’ won the Pulitzer Prize for his Symphony No. 3. Composing only outside ‘business hours’, Ives managed to write 4 symphonies, 15 choral works, nearly 200 songs, and numerous chamber pieces.

Country Band March was composed in 1903 for small-theatre orchestra and was arranged for full band in 1973 by James Sinclair. From the ‘out of tune’ introduction to the pandemonium at the close, the march is a marvellous parody of the realities of performance by a country band. While the main march theme is probably Ives’s 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, My Old Kentucky Home, Yankee Doodle, May Day Waltz, and Semper Fidelis.

GORDON STOUT wrote his Duo Concertante for Two Marimbas and Wind Ensemble for the Ithaca College Wind Ensemble and Rodney Winther. It premiered last year in Ithaca, 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 Stout’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 soloist, sometimes they exist as equal partners, and sometimes a more traditional solo-versus-accompaniment relationship is developed. Musically the piece is somewhat romantic, but tempered with outbursts of rhythmic abandon.

KAREL HUSA truly represents the spirit of Ithaca College; his music has inspired countless musicians—and audiences. Husa was born in Prague, Czechoslovakia, and studied at the Prague Conservatory and the Paris Conservatory. He was awarded the Pulitzer Prize in 1969 for his String Quartet No. 3. His list of works for wind band is monumental in both scope and quality, and includes such masterpieces as Divertimento for Brass and Percussion, Apotheosis of This Earth, Concerto for Percussion and Wind Ensemble, Al Fresco (written for Ithaca College in 1974), An American Te Deum, Concertino for Piano and Wind Ensemble, and Les Couleurs Fauves.

Music for Prague 1968 was commissioned by the Ithaca College Concert Band and premiered in 1969 by that group in Washington, D.C., with Kenneth Snapp conducting. Husa has written of the piece:

‘Three main ideas bind the composition. 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. 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 magnificent church bells as calls of distress as well as of victory. The last motif is 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 prominently, as in the middle of the Aria.'
‘I used different techniques of composing as well as orchestrating and explored some new sounds, such as the percussion section in the Interlude and the ending. Symbolism appears as well: in addition to the distress calls in the Fanfares and the unbroken hope of the Hussite song and sound of bells in the Aria, there is the bird call at the beginning (piccolo solo), a symbol of the liberty which the city of Prague has seen for only moments during its thousand years.’

PERCY GRAINGER was born in Brighton, Australia, in 1882 and emigrated to the United States in 1915. He began his career as a concert pianist with sensational success. Keith Brion, the noted wind conductor from Yale University, writes of his compositions: ‘Grainger’s position as a relative unknown in the ranks of 20th-century music is difficult to assess. He was a remarkable innovator, using irregular rhythms before Stravinsky, pioneering in folk music collection at the same time as Bartók, writing random music in 1905, and predating Varese in experimentation with electronic music.’

His music for wind band is played around the world and includes such favourites as Children’s March: Over the Hills and Far Away, Colonial Song, Hill Song No. 2, Irish Tune from County Derry, Shepherd’s Hey, and Ye Banks and Braes O’Bonnie Doon.

Lincolnshire Posy, written in 1937, is Grainger’s greatest achievement for this medium. Described by the composer as a ‘bunch of musical wildflowers’, the work is based on folk songs he collected and recorded in Lincolnshire, England, in 1905–06. The composition features many unusual qualities for a work from the period, including a mixed-metre fugue in the third movement, Rufford Park Poachers, and a section of ‘free-time’ music in the fifth movement, Lord Melbourne. Grainger worked hard to duplicate the ‘waywardness’ of the original folk singers, which accounts for the preponderance of changing metre throughout the work.
ITHACA COLLEGE WIND ENSEMBLE

The Ithaca College Wind Ensemble was founded in 1981 and is the premier wind band at the College. Following in the rich tradition of Patrick Conway and Walter Beeler, the ensemble, conducted since 1982 by Rodney Winther, presents some 15 concerts yearly. Its 45 members represent all classes in the School of Music, from first year to graduate students. Through a demanding schedule of concerts, tours, and recordings, the ensemble is rapidly developing a broad reputation for performing excellence, innovative programming, and commitment to new music. Guest conductors and composers from around the globe who have worked with the ensemble include Samuel Adler, David Amram, Frank Battisti, Warren Benson, John Corigliano, Lukas Foss, Arnald Gabriel, Karel Husa, Ron Nelson, Larry Rachleff, Carl St. Clair, Gunther Schuller, Joseph Schwantner, and Mallory Thompson. The wind ensemble and Winther have released five internationally successful recordings. Included on them are premieres of wind works by David Amram, Warren Benson, Joseph Schwantner, Frank Ticheli, Dana Wilson, and Guy Woolfenden. Three more CDs are due to be released in the next year and will include a two-CD set of Karel Husa’s wind music.

ABOUT THE CONDUCTORS

RODNEY WINTHER is the newly appointed director of wind studies and professor of music at the University of Cincinnati College-Conservatory of Music. There he conducts both the Wind Symphony and the Chamber Winds and teaches wind conducting. Before this, he was director of bands and professor of music at the Ithaca College School of Music for 15 years. His work and recordings with the Ithaca College Wind Ensemble (Mark Records) have brought the ensemble to a position of international prominence, culminating in its invitational performance at the 1997 BASBWE convention in Canterbury, England.

Known for championing contemporary music, Winther has conducted the premiere performances of works by such distinguished composers as David Amram, Warren Benson, Martin Ellerby, Roger Nixon, Raymond Premru, Gordon Stout, and Dana Wilson.

Winther’s frequent appearances as guest conductor and clinician have taken him around the United States and to many countries, including the Republic of Malaysia as a cultural specialist sponsored by the United States Information Agency. During the past five years his conducting workshops, in collaboration with Brendon Le Page, have been held in London and at the University of Kent at Canterbury. This July marked Winther’s fifth summer as guest conductor of the Kent Youth Wind Orchestra at its summer course in Benenden, Kent, and for additional concerts around England.

BRENDON LE PAGE gained his early musical experience in his native South Africa, where he combined professional trumpet playing with conducting. Having taught for four years in the Orange Free State and Natal, he became conductor of the OFS University Wind Ensemble in 1989. During a year’s sabbatical at Ithaca College, he studied conducting with Rodney Winther. He now teaches for the Kent Music School and is head of the Dartford Music Centre, where he conducts the senior band and is project leader for band programmes. He is a regular guest conductor of the Kent Youth Wind Orchestra and the Invicta Wind Orchestra. In 1995–96 he was conductor of the Birmingham Schools Wind Orchestra.
In 1996 Le Page founded the professional wind ensemble Cantium Winds, which made a highly acclaimed CD recording of wind chamber music. This ensemble has since gone on to give a regular series of concerts, including an appearance this August on BBC television.

Elected in 1994 to the national executive committee of BASBWE, Le Page helped plan this year’s national conference. In addition, he and Rodney Winther have collaborated on five conducting workshops in London and Canterbury and are currently making plans for the sixth annual workshop, to be held next spring.

**ROB WIFFIN** began his musical career as a trombonist, playing in the National Youth Orchestra of Great Britain before entering the Royal College of Music. On completion of his studies he joined the Royal Air Force Music Services and became the principal trombone of the Central Band of the RAF. After seven years as a player he decided to concentrate his energies on conducting and became a director of music for the RAF. He has directed the Band of the RAF Regiment and the Western Band of the RAF and is now conductor of the renowned Central Band of the RAF.

Away from the RAF Wiffin has built his reputation by conducting orchestras, wind ensembles, and many of the country’s finest brass bands. He has made several recordings and television and radio broadcasts, and has premiered new works in concert and at international conferences.

In an effort to lead a balanced musical life, the squadron leader likes to work with ensembles ranging from chamber music groups to operatic societies. Wiffin enjoys composing and playing the guitar and trombone.

**ABOUT the SOLOISTS**

**STEVEN MAUK** is renowned as a saxophone virtuoso, teacher, and scholar. He is professor of music at the Ithaca College School of Music yet maintains an active concert schedule. He was winner of the 1980 East and West Artists’ International Competition, and since then has made numerous solo and chamber presentations on three continents.

One of the foremost authorities on the soprano saxophone, Mauk is often invited to present lectures, recitals, and articles dealing with the instrument’s performance and pedagogy. His performances with the soprano have helped its recent acceptance 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 David Deason, John Hilliard, Meyer Kupferman, Malcolm Lewis, Samuel Pellman, Peter Rothbart, Lawrence Weiner, Dana Wilson, and Gregory Woodward. Mauk has made 17 recordings on various labels, and is an artist/clinician for the Selmer Company.

Mauk has been elected to honorary and professional music societies and selected as Who’s Who in Music, Who’s Who in American Music: Classical, and Outstanding Young Men of America. He was awarded a Dana Teaching Fellowship and a Dana Research Fellowship at Ithaca College for his excellence in teaching and research, and an Ithaca College President’s Recognition Award. He was selected as the recipient of the 1997–98 National Artist Award by the Phi Kappa Phi Honor Society.
GORDON STOUT is chair of the performance studies department and associate professor of percussion at the Ithaca College School of Music. A composer as well as percussionist who specializes in 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 compositions and works by other contemporary composers. Many of his compositions for marimba have already become standards for marimbists worldwide. His recordings are devoted to the general repertoire of important American works as well as to his own music: *Gordon Stout: Music for Solo Marimba* (Gordon Stout), *Alec Wilder’s Music for Marimba with Other Instruments* (Golden Crest Records), *New Music Series, Vol. 2* (Neuma Records), *Images of Chagall—Meyer Kupferman* (Soundspells Productions), and *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 inspired more than 25 new works by American composers for this exciting combination of instruments. The Wilder Duo has presented concerts throughout the United States.

A frequent lecturer/recitalist for the Percussive Arts Society, Stout has appeared at seven international PAS conventions as featured marimbist. He was on the jury of the first Leigh Howard Stevens International Marimba Competition in 1995. He has given clinics and recitals around Europe and performs exclusively on the Malletech M5.0 Imperial Grand five-octave marimba.

TED ROUNDS joined the faculty of Kent State University, where he is director of the percussion program, in 1995. From 1989 to 1995 he was a member of the percussion faculty at Ithaca College. He was previously a member of the faculty at Mansfield University in Mansfield, Pennsylvania, where he conducted the wind ensemble, directed the percussion program, and initiated the electronic music program with courses in software-driven sequencing and notation.

As a studio musician, Rounds has performed for film, television, and radio, and has recorded chamber music of notable composers and popular entertainers. His own compositions for percussion ensemble and marimba band have enjoyed popularity with performers and audiences throughout the United States. Rounds performs on a Marimba One five-octave marimba.
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WILLIAM BERNATIS, horn
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FRANK CAMPOS, trumpet
HAROLD REYNOLDS, trombone
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ROBERT BRIDGE

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Amy Sanchez
Black River, New York

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Matthew Borek
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TUBA
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Andrew Tobin
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DOUBLE BASS
Mathew Fittpaldi
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PIANO/CELESTE
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TIMPANI
Jamie Bernstein
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PERCUSSION
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Dan Meunier
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Tim Collins
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Brian Hibbard
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