12-8-1999

Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Stephen G. Peterson

Tiffany Engle

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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 Music

SCHOOL OF MUSIC

ITHACA
ITHACA COLLEGE WIND ENSEMBLE
Stephen G. Peterson, conductor
Tiffany Engle, graduate assistant conductor

Jazzalogue No. 1 (1997)  
Joseph Turrin  
(b. 1947)

Urban Requiem (1995)  
Michael Colgrass  
(b. 1932)

Empire Saxophone Quartet  
Joseph Turrin, graduate conductor

Joseph Turrin, soprano saxophone
Jörgen Ross, alto saxophone
April Lucas, tenor saxophone
Anthony Alduino, baritone saxophone

INTERMISSION

Serenade in E-flat, Op. 7 (1881)  
Richard Strauss  
(1864-1949)

Southern Harmony (1998)  
Donald Grantham  
(b. 1947)

I. The Midnight Cry  
II. Wondrous Love  
III. Exhilaration  
IV. The Soldier's Return

Lullaby for Kirsten (1985)  
Leslie Bassett  
(b. 1923)

Niagara Falls (1998)  
Michael Daugherty  
(b. 1954)

Ford Hall  
Tuesday, December 7, 1999  
8:15 p.m.
Joseph Turrin, pianist, composer, and conductor, was born in 1947. He earned a degree from the Eastman School of Music, where he studied composition with Samuel Adler and Robert Gauldin, as well as conducting with Walter Hendel and Lazzlo Halasz. During his time at the Manhattan School of Music, Turrin studied composition with Nicholas Flagello and Ludmila Ulehla. Turrin has served as a guest composer and lecturer at various institutions throughout the world, including the University of Leipzig, the Interlochen Academy, Dartmouth College, and the University of Wisconsin. He has performed as a piano soloist with the New York Philharmonic, the New Jersey Symphony, various Broadway theater productions, and in a solo recital at Carnegie Recital Hall.

As a conductor, Turrin has worked with various ensembles throughout the United States. He has also received awards and grants from the United Nations (for his contributions to the arts), ASCAP, American Music Center, and the New Jersey State Council for the Arts. Turrin has been commissioned by various ensembles, including the New York Philharmonic, Lincoln Center Chamber Music Society, North American Brass Band Association, and the New Jersey Chamber Music Society. He has written music for films and theater productions, as well as the orchestration for the 1992 Summer Olympic ceremonies held in Barcelona, Spain. His pieces have been performed by the New York Philharmonic, St. Martin-in-the-Fields Academy Orchestra, Wynton Marsalis, and the United States Army Band. Other contributions for winds include Invocation for Chorus and Band, Two Sketches for Band, as well as numerous pieces for brass ensemble.

Jazzalogue No. 1, written for brass choir, was commissioned by the New York Philharmonic. Though intended for the ensemble's 1997 Latin American Tour, this piece received its premiere just prior to their departure on the last concert of the season on May 31, 1997. Conductor Kurt Masur surprised the audience at Avery Fisher Hall that evening by performing this piece as an encore. Recorded on a local radio station, it soon was played all across the country, immediately receiving wide acclaim. As demonstrated by its title, Jazzalogue No. 1 incorporates characteristic rhythms and harmonies unique to the American jazz idiom.
Born in 1932, Michael Colgrass is a native of Chicago, Illinois. It was in these surrounding areas where he received his first musical experiences—as a jazz drummer. Earning degrees from the University of Illinois in music performance and composition, Colgrass studied percussion with Paul Price and composition with Eugene Weigel. He later studied composition with Darius Milhaud, Lukas Foss, Wallingford Riegger, and Ben Weber. After spending two years as timpanist in the Seventh Army Symphony Orchestra in Stuttgart, Germany, Colgrass later went to New York City where he free-lanced as a percussionist with such diverse groups as the New York Philharmonic, Dizzy Gillespie, and numerous ballet, opera, and jazz ensembles. His compositions have also been commissioned and performed by various groups throughout the United States, Canada, Great Britain, and Japan. His music has been recorded by the St. Louis Symphony, the Toronto Symphony Orchestra, as well as many chamber groups and soloists.

Colgrass has received several awards and recognitions including two Guggenheim Fellowships, a Rockefeller Grant, a Fromm Award, Ford Foundation Award, First Prize in the Barlow and Subler International Wind Ensemble Competitions, and the 1988 Jules Léger prize for his Chamber Music. He received the Pulitzer Prize in 1978 for *Deja vu*, along with an Emmy Award from the National Academy of Television Arts and Sciences for the PBS documentary, “Soundings: The Music of Michael Colgrass,” in 1982. Colgrass was also honored with the ABA Ostwald Award for *Winds of Nagual* in 1985.

Colgrass’s other contributions for wind band include *Deja vu, Winds of Nagual*, and *Arctic Dreams*. In addition to composing, Colgrass also gives workshops on performance excellence throughout North America. He has recently completed a book entitled *My Lessons with Kumi - How I Learned to Perform with Confidence in Life and Work*.

*Urban Requiem*, written in 1995, was commissioned by the University of Miami Wind Ensemble. This piece calls for four saxophones and wind ensemble, with the size of the winds roughly adhering to that section of a symphony orchestra. It also requires a wide variety of percussion instruments, ranging from marimba to drum set to logs. The players are seated in a way that surrounds each saxophone, creating their own “neighborhood.” At various times throughout the work, the soloists interact with the principal players in their respective “neighborhood band.” Occasionally the saxophonists are required to improvise over basic material in jazz or even ethnic musical traditions.
Further comments on the scope of this piece are provided by Colgrass himself:

"Urban Requiem might be described as an urban tale, inspired by a diversity of random impressions. I thought of our urban areas, where the saxophone was spawned, and of the tragedies and struggles that occur in this environment daily. But I was also inspired by the energy and power of our cities, and the humor inherent in their conflicts. I feel that the saxophone is particularly well suited to express the variety of emotions required for this idea, because it can be not only highly personal and poignant in character but also powerful and commanding. It can howl like a banshee or purr like a kitten. In short, the saxophone is perhaps more like the human voice than any other instrument. In my mind I heard four saxophones singing like a vocal quartet, a music that was liturgical in nature but with a bluesy overtone, a kind of 'after hours' requiem."

Urban Requiem was premiered by the commissioning conductor and ensemble at the Southern Division College Band Directors' National Association Conference on January 27, 1996.

The synthesizer was programmed by Dr. Peter Rothbart.

Serenade in E-flat, Op. 7

Richard Strauss

The Strauss family is well known for its tremendous musical contributions, and Richard Strauss is no exception. Born in Munich, Germany on June 11, 1864, young Strauss was introduced to the "classics" early on by his father, a professional horn player, and began composing himself at age six. Though he had no formal compositional training, Strauss had several works performed in Munich when he was just seventeen years of age. By 1885 he became the conductor of the Meiningen Orchestra, and was later appointed chief conductor at the Munich Opera. Throughout his international conducting career, Strauss directed many major operas, including those of Wagner at the renown Bayreuth. In 1919, he accepted a position as joint director of the Vienna Staatsoper. Strauss even served as head of the State Music Bureau for a time during the 1930s.

Throughout his life, Strauss contributed numerous compositions for orchestra, chamber music, solo song, and opera, with his most well-known genre being that of the tone poem. Most important to the wind repertoire are his serenades, composed both at the beginning and end of his life. His first was the Serenade in G written in 1877, followed by

Serenade in E-flat, Op. 7 was composed in 1881 when Strauss was only seventeen years old. It proved to be very influential on his career, for its premiere in late 1882 by the Dresden Court Orchestra caught the attention of esteemed conductor of the Meiningen Orchestra, Hans von Bulow. He was so impressed with the youth that he described Strauss as "by far the most striking personality since Brahms."

This piece comprises a one-movement short sonata form, hinting at the earlier harmoniemusik style characteristic of Mozart, Mendelssohn, and Beethoven. Its long arching lines and rich harmonic textures make it difficult to believe that such musical expression could be captured by a mere teenager.

Oddly enough, Strauss regarded this work as "no more than the respectable work of a music student." The fact that it continues to be widely performed today illustrates its worth and significance in the wind repertoire. Scored for pairs of woodwinds along with contrabassoon and four horns, Serenade, Op. 7 is an elegant, tranquil work brilliantly blending instrumental sonority with virtuosity.

Southern Harmony

Donald Grantham

American Donald Grantham was born in 1947. He has studied composition with Halsey Stevens, Robert Linn, Ramiro Cortes, and Nadia Boulanger. Grantham holds a Bachelor's degree from the University of Oklahoma, as well as a Master's degree and Doctorate from the University of Southern California. He currently resides in Austin, Texas where he is professor of composition at the University of Texas.

Grantham has received numerous awards and prizes, including the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, first prize in the National Opera Association's Biennial Composition Competition, first prize in the Concordia Chamber Symphony's Awards to American Composers, a Guggenheim Fellowship, and three grants from the National Endowment for the Arts. His works are widely performed and commercially recorded by bands and orchestras throughout America. Grantham has also written for wind ensemble
Bum’s Rush, J’ai été au bal, and Fantasy Variations, for which he was recently awarded the American Bandmaster’s Association Ostwald Award.

“In 1835, William ‘Singin’ Billy’ Walker’s songbook Southern Harmony was first published. This remarkable collection contains, according to its title page, ‘a choice collection of tunes, hymns, psalms, odes, and anthems, selected from the most eminent authors in the United States.’ Many are folksongs (provided with religious texts), others are traditional sacred tunes, while some are revival songs that were widely known and sung throughout the south. The book was immensely popular, selling an amazing 600,000 copies before the Civil War, and was commonly stocked ‘along with groceries and tobacco’ in general stores across the American frontier.

The first movement entitled “Midnight Cry” opens with a maestoso chorale that is later enhanced by technical passages in the woodwinds and staggered entrances in the brasses. “Wondrous Love” is a movement full of expression allowing opportunities for beautiful solo playing to be passed throughout the ensemble. The third movement, “Exhilaration,” features the joyous sounds of the woodwinds accompanied by celebratory hand claps. “The Soldier’s Return” begins slowly and tranquilly, but soon develops into “Thorny Desert,” full of twists and turns which takes the listener on a fast-paced ride all the way to its conclusion.

Grantham adds further commentary on the work:

“The music of Southern Harmony has a somewhat exotic sound to modern audiences. The tunes often use modal or pentatonic rather than major or minor scales. The harmony is even more out of the ordinary, implying chord positions, voice leading and progressions that are far removed from the European music that dominated concert halls at the time. These harmonizations were dismissed as crude and primitive when they first appeared. Now they are regarded as inventive, unique, and powerfully representative of the American character.”

Southern Harmony was commissioned by the Southeastern Conference of Band Directors.
Born in Hanford, California on January 22, 1923, Leslie Bassett first became interested in composition while arranging for army bands and orchestras during WWII. He went on to study with Arthur Berdahl and Miriam Withrow at Fresno State College, before pursuing his master's degree at the University of Michigan. At Michigan, Bassett worked closely with Ross Lee Finney, his most influential teacher. He also studied in Paris with Nadia Boulanger, and at the École Normale de Musique with Arthur Honegger on a Fulbright Scholarship. Bassett joined the faculty at the University of Michigan in 1952. He retired in 1992 as Albert A. Stanley Professor of Music.

Bassett has received numerous awards for his compositions: including a Guggenheim Fellowship, Fulbright Scholarship, Society for the Publication of American Music Award, Michigan Council for the Arts Distinguished Artist Award, and the Prix de Rome. For his *Variations for Orchestra*, Bassett won the Pulitzer Prize for Music in 1966.

*Lullaby for Kirsten* is dedicated to H. Robert Reynolds and family to celebrate the birth of their daughter. The work is a tender and gentle ballad containing lush harmonies and continuous melodies. Bassett states that “this music may possibly be the only lullaby ever specifically written for and commissioned by a band.” Nonetheless, *Lullaby for Kirsten* maintains several Bassett characteristics, especially his sophisticated harmonic and rhythmic vocabulary. Through experimentation of color and texture, this piece implements a non-serialized, twelve-tone compositional technique. *Lullaby for Kirsten* was first performed by the commissioning conductor and band on October 4, 1985. Bassett remarks that “Kirsten was present and seemed to approve.”

Michael Daugherty was born in Cedar Rapids, Iowa. Upon receiving a Fulbright Scholarship, he went to compose computer music at Boulez's IRCAM in Paris. He later initiated a collaboration with jazz arranger Gil Evans. Daugherty continued his compositional study in New Haven with Earle Brown, Jacob Druckman, Bernard Rands, and Roger Reynolds, and then in Hamburg with Gyorgy Ligeti. Soon after receiving his doctorate from Yale University in 1986, Daugherty joined the composition faculty at the Oberlin Conservatory. In 1992, he joined the faculty at the University of Michigan, where he is currently an associate professor of music composition.
Daugherty has received numerous awards in the past decade. He has achieved recognition from the American Academy of Arts and Letters, fellowships from the Guggenheim Foundation and National Endowment for the Arts, as well as a Kennedy Center Friedheim Award for *Snap!*-Blue Like an Orange. His music has been performed by several prestigious ensembles around the world, most notably the New York Philharmonic, the Chicago and Cleveland Symphonies, the Kronos Quartet, the Philharmonia Orchestra (London), and the Netherlands Wind Ensemble. Most of his pieces spring from various aspects of contemporary American culture. He has written such works as *the Metropolis Symphony* for orchestra, *Lounge Lizards* for two pianists and percussion, and *Elvis Everywhere* for three Elvis impersonators and string quartet. Daugherty’s other works for wind band include: *Bizarro* and *Desi*, a Latin big band tribute to Ricky Ricardo from television’s *I Love Lucy*.

In his program notes, Daugherty writes:

“A gateway between Canada and the United States, Niagara Falls is a mecca for honeymooners and tourists who come to visit one of the most scenic waterfalls in the world. The Niagara River also generates electricity for towns on both sides of the border, where visitors are lured into haunted houses, motels, wax museums and candy stores, as well as countless stores that sell “Niagara Falls” postcards, T-shirts, and souvenirs.

This composition is another souvenir, inspired by my many trips to Niagara Falls. It is a ten-minute musical ride over the Niagara River with an occasional stop at a haunted house or wax museum along the way. Its principal musical motive is a haunting chromatic phrase of four tones corresponding to the syllables of “Niagara Falls,” and repeated in increasingly gothic proportions. A pulsing rhythm in the lower brass and timpani creates an undercurrent of energy to give an electric charge to the second motive, introduced by canons by the upper brass. The saxophones and clarinets introduce another level of counterpoint, in a bluesy riff with a *film noir* edge.”

*Program Notes by Tiffany Engle*
<table>
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<tr>
<th>Instrument</th>
<th>Players</th>
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<tbody>
<tr>
<td>Piccolo</td>
<td>Yuko Yamamoto</td>
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<tr>
<td>Flute</td>
<td>Kim Kather, Aiven O’Leary*, Tamara Nelson, Nathan Thomas</td>
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<td>Bassoon</td>
<td>Stacey Bellott, Nick Cantrell, Katie Frary*, Mark Hekman</td>
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<td>Contrabassoon</td>
<td>Stacey Bellott</td>
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<td>Oboe</td>
<td>Kris Czerwiak, Aaron Jakubiec*, Hannah McKeown, Mark Skaba</td>
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<td>Alto Saxophone</td>
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<td>Heidi Carrier, Katie Curran*, Katie Mason, Kim Santora, Allison Zalneraitis</td>
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<td>Trumpet</td>
<td>Andrew Benware, Jim Dawson*, Emily Kluga, John Lufburrow, Matt Oram, Dylan Race</td>
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<td>Bass Clarinet</td>
<td>Michele Von Haugg</td>
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<tr>
<td>Contrabass Clarinet</td>
<td>Jeffrey Bittner</td>
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Trombone
Kate Donnelly* 
Nicola McLean
Jason Silveira

Bass Trombone
Michael Dobranski

Euphonium
Kerry Cleary
Michael Stephenson*

Tuba
Eric Snitzer#
Jenna Topper#

Double Bass
Kate Grasmeyer
Brian Krauss

Timpani
Thomas Marceau

Percussion
Gina Alduino
Steve Ballard
Jaimie Bernstein
Jenny Higgins*
Tori Lillie
Eric Smith

Piano/Synthesizer
Angela Space
* principal
# co-principal

Organ
Eric Kibelsbeck

Harp
Myra Kovary