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Concert: Ithaca College Wind Ensemble

Grant Cooper

Michael Stern

Louis Menchaca

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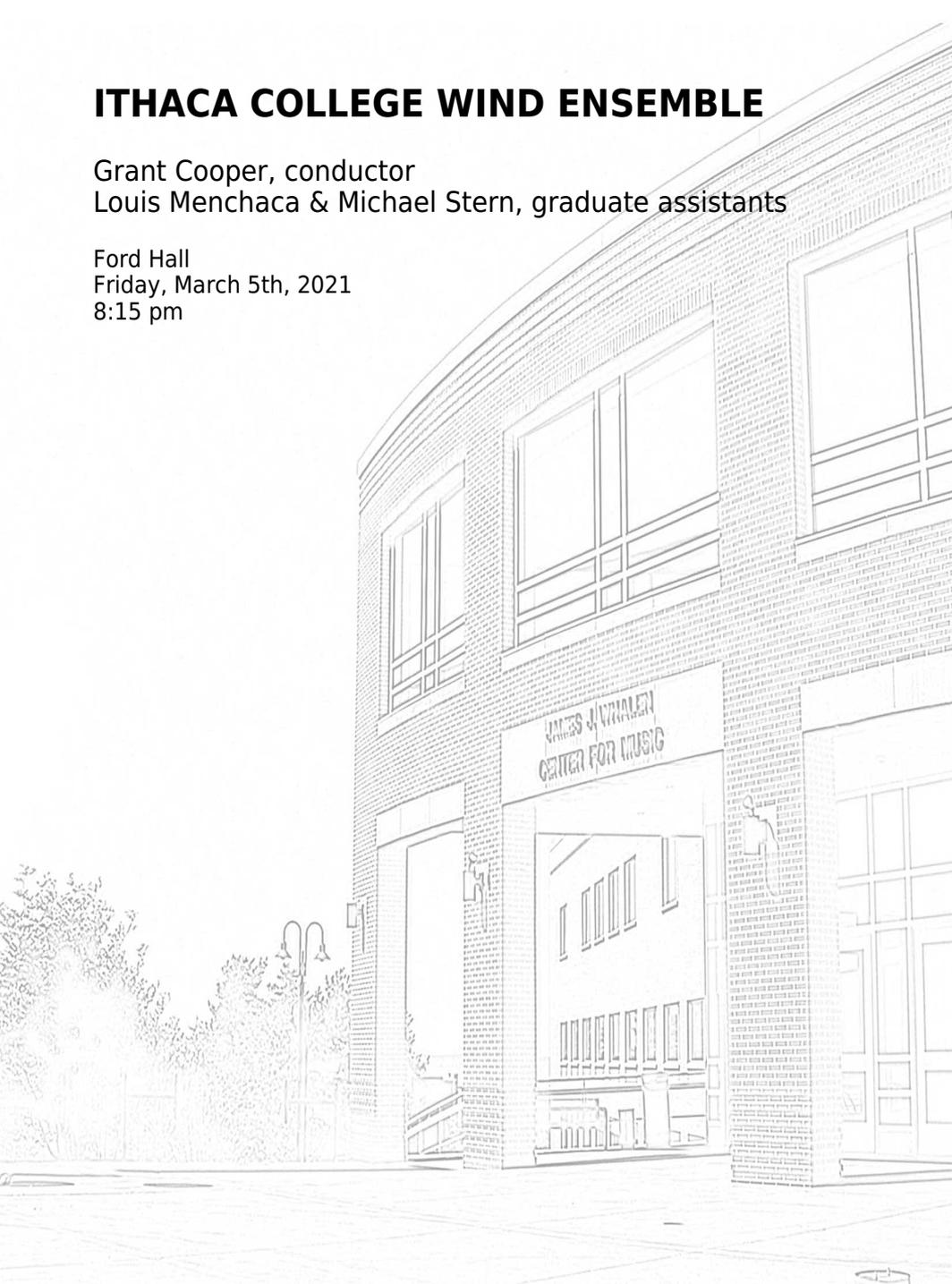
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ITHACA COLLEGE WIND ENSEMBLE

Grant Cooper, conductor
Louis Menchaca & Michael Stern, graduate assistants

Ford Hall
Friday, March 5th, 2021
8:15 pm



ITHACA COLLEGE

School of Music

Program

An Outdoor Overture

Aaron Copland
(1900-1990)

Symphony in B-flat for Concert Band
I. Moderately fast, with vigor

Paul Hindemith
(1895-1963)

First Suite in E-flat for Military Band
I. Chaconne
II. Intermezzo
III. March

Gustav Holst
(1874-1934)
ed. Colin Matthews

Louis Menchaca, conductor

Intermission

Petite Symphonie

I. *Adagio-Allegro*
II. *Andante cantabile (quasi adagio) attacca*
III. *Scherzo. Allegro moderato*
IV. *Finale. Allegretto*

Charles Gounod
(1818-1893)

Michael Stern, conductor

Sulla tomba di Garibaldi, op. 160 (Elegia per banda)

Amilcare Ponchielli
(1834-1886)
ed. Henry Howey

Program Notes

Aaron Copland was born in Brooklyn and became one of the most important figures in American classical music. His prolific catalogue of works traces various 20th-century compositional practices, and it encompasses a variety of mediums including music for films, ballets, and stage plays as well as orchestral forces. Today, he is remembered for developing a mature compositional style that has become intertwined with images of the American frontier and its wide-open spaces. **An Outdoor Overture** was originally written for orchestra in 1938 on commission from the High School of Music and Art in New York City, whose director, Alexander Richter, asked various composers to write "American music for American youth." Copland himself and rescored the piece for wind band four years later at the suggestion of his publisher, contributing his first of several cornerstone works in the wind band repertoire. In the piece, one hears several hallmarks of Copland's style: open sonorities featuring perfect intervals and simultaneous use of high and low registers, solo passages accompanied by modest textures, and melodies that evoke a sense of Americana, sometimes lyrical, other times, jaunty.

Another central figure in the development of 20th-century music, **Paul Hindemith** began his career playing violin and viola in German opera houses. While he continued to perform significantly well into his professional career, he began focusing his musical efforts more and more on composing after finishing his military service in the first World War. Like other German artists of the time, Hindemith faced continued political pressure from the rising Nazi party and eventually emigrated in 1940 to the US, where he quickly began a successful career teaching in academia while also continuing to compose and guest conduct. In fact, it is from an invitation to guest conduct the US Army Band motivated him to write his **Symphony in B-flat**. In late 1950 an Army representative contacted Hindemith about the possibility of guest conducting the "Pershing's Own" in February of 1951. Hindemith agreed to engagement but recommended that the date be postponed several months so that he "might write a little something." On April 5, 1951, Hindemith and the Army Band premiered the *Symphony in B-flat*, and ever since that performance Hindemith's "little something" has been considered one of the most important works in the entire wind band literature. The first of its three movements demonstrates the Hindemith's mastery of compositional craft, with the opening statement containing two different motivic ideas (one in the low voices and the other in the trumpets) that are continually developed over the course of the three overarching sections of the sonata-form movement.

The wind band repertoire would not be what it is today without its early contributions by 20th-century British composers such as **Gustav Holst**. His **First Suite in E-flat** entered the literature in 1909 and has been performed countless times since, being both aurally accessible to a wide audience and within the reach of the technical demands of many different ensembles. By no means, however, did Holst sacrifice musicality in service of the suite's broad appeal. All three movements of the work are based upon a three-note motive that is first heard in the low brass' opening phrase, giving a sweeping sense of coherency to the whole work. Despite the brevity of this musical idea, Holst draws from it a wealth of material. The opening *Chaconne* features a ground bass formed from the motive, over which Holst supplies 15 different variations. The *Intermezzo* is cast broadly in an ABA form features

two different contrasting melodies, both of which begin with the three-note motive. To close the suite, the *March* opens with an inverted version of the motive, and Holst then derives the melody of the *March's* Trio from the motive. Due to the inconsistency in instrumentation of different wind bands in England at the time, Holst scored the work with many instrument parts being ad lib. (doubling lines of musical material), allowing it to be performed by as little as 19 players plus percussion. It is in a more chamber-like instrumentation that you will hear this piece tonight.

Charles Gounod is largely remembered today for his operas, the most well-known of which, *Faust*, is a stage work in five acts loosely based on the eponymous tragic play by Goethe; however, his compositional output included much more than operas. One of the most prolific French composers of the 19th-century, his catalogue includes over 600 works of both sacred and secular music in many different mediums. The **Petite Symphony** is cast in typical symphonic form, consisting of four movements that follow established guidelines of formal construction and contrasts in character. Although the length and scope of each movement is slightly paired back to match the "petite" nature of its instrumental forces, the music is rich with Romantic harmonic language and lovely melodies reminiscent of the French opera traditions of the late 1800s.

Sulla Tomba di Garibaldi closes the program this evening. This piece comes from the pen of **Amilcare Ponchielli**, a 19th-century Italian Bel Canto opera composer. One of two "Elegias per Banda" he composed in his lifetime, Ponchielli wrote the piece in 1882 for city of Cremona's community band, who asked for music written in memorial of the death of Giuseppe Garibaldi, an Italian general who helped unify the Kingdom of Italy. A fellow Italian composer with connections to Cremona, Alessio Olivieri, had written a march-anthem celebrating the military prowess of Garibaldi in the 1850s, and Ponchielli implemented several melodic fragments from that music into his elegy. Combining these musical quotations with his talent for lyrical, operatic melodies of the Bel Canto style, Ponchielli succeeds in memorializing Garibaldi's memory, providing both moments that mourn his death and others that celebrate his life. The solemn funeral march of the opening and the yearning melodies heard in the clarinets provide space for the Italian people to grieve, while the brilliant, decorative fanfares interspersed throughout the music celebrate Garibaldi's achievements in rallying a national Italian spirit and pride.

Ithaca College Wind Ensemble

Piccolo

Amit
Rosenberg-Rappin*

Flute

Lila Weiser*
Laurie Hall

Oboe

Hannah Witmer*
Gretchen
Breitenbach

E-flat Clarinet

Skylar Berkley*

B-flat Clarinet

Laura Sefcik*
Maria Vincelette
Mark Jones
Elizabeth Ukstins

Bass Clarinet

Jenna Beaudoin*

Bassoon

Bradley Johnson*
Nathaniel Finke

Alto Saxophone

Tim Coene*
Nikki Millmann

Tenor

Saxophone
Brandon
Hildebrant*

Baritone

Saxophone
Stephanie Pond*

Trumpet

Evan Schreiber*
Sydney Alfano
Marita Harris
Elise Hoerbelt
Marie Plouffe
Greta Shawver

Horn

Owen Lundeen*
Victoria Postler
Evie Morse

Trombone

Carolyn FitzGerald*
Wyatt Weldum

Bass Trombone

Lea LaChance*

Euphonium

Elizabeth Rutan*

Tuba

Joel Spiridigliozzi*

Double Bass

Jasmine
Rodriguez*

Percussion

Patrick Roche*
Brian Breen
Ian Lisi
Will Hope

* *Denotes principal*

Gounod personnel

Flute

Lila Weiser

Oboe

Hannah Witmer

Gretchen Breitenbach

Clarinet

Skylar Berkley

Laura Sefcik

Bassoon

Bradley Johnson

Nathaniel Finke

Horn

Owen Lundeen

Victoria Postler

Holst personnel

Piccolo

Amit

Rosenberg-Rappin

Flute

Laurie Hall

Oboe

Gretchen

Breitenbach

E-flat Clarinet

Skylar Berkley

B-flat Clarinet

Elizabeth Ukstins

Laura Sefcik

Mark Jones

Bassoon

Bradley Johnson

Nathaniel Finke

Alto Saxophone

Tim Coene

Tenor

Saxophone

Brandon

Hildebrant

Cornet

Marie Plouffe

Marita Harris

Trumpet

Elise Hoerbelt

Greta Shawver

Horn

Owen Lundeen

Victoria Postler

Trombone

Carolyn FitzGerald

Wyatt Weldum

Euphonium

Elizabeth Rutan

Tuba

Joel Spiridigliozzi

Percussion

Patrick Roche

Brian Breen

Ian Lisi

Will Hope

Grant Cooper

Grant Cooper currently serves as Director of Instrumental Ensembles at Ithaca College. Born in New Zealand as the son of a professional opera singer, he sang and acted in his first opera at age four and studied piano and music theory prior to college.

After completing his degree in pure mathematics at the University of Auckland, Cooper traveled to the United States for further studies in music. His initial opportunities as a conductor grew from his colleagues' invitations to lead them in larger chamber ensemble performances. Since then, his many guest conducting engagements have included the Houston Symphony, Jacksonville Symphony, The Florida Orchestra, Pasadena Symphony, New Mexico Philharmonic, Buffalo Philharmonic, Rochester Philharmonic, Chautauqua Symphony Orchestra, Auckland Philharmonia, and Syracuse Opera, among many others. Recently, he has made successful debut appearances with the Kennedy Center Orchestra, the New Zealand Symphony Orchestra, and the Malaysian Philharmonic.

Cooper has just completed 17 seasons as artistic director and conductor of the West Virginia Symphony Orchestra. Prior to this, Cooper served as resident conductor of the Syracuse Symphony Orchestra for 10 seasons. He currently serves as artistic director of the annual Bach & Beyond festival in Fredonia, New York and as a resident conductor at the Eastern Music Festival.

A commissioned composer, Cooper's concert works include *A Song of Longing, Though...*, for soprano and orchestra and a ballet, *On the Appalachian Trail*, which was premiered in 2010 at Chautauqua. His original film scores for two Charlie Chaplin movies have been performed around the world and he recently composed a chamber work on commission from the Kennedy Center in Washington DC. Cooper is especially passionate about creating works designed to introduce young audiences to the orchestra and has created a substantial body of works for this purpose.

Cooper has recorded for Delos International, Atoll, Ode, Mark, and Kiwi Pacific recordings, and has the unique distinction of having CD recordings of himself as conductor, performer, and composer, all currently available in the catalog.

Cooper's dedication to serving the West Virginia arts community was recognized in the spring of 2012 with his receiving the Governor's Award for Distinguished Service in the Arts. Fairmont State University conferred a Doctor of Letters degree in 2017 in recognition of Cooper's dedication to the education of listeners of all ages.

Cooper previously served as Professor of Music at Ithaca College from 1993 - 2003.

IC Bands Upcoming Performances

Concert Band

Thursday, March 11 | 8:15pm, Ford Hall

Wind Symphony

Friday, March 12 | 8:15pm, Ford Hall

Wind Symphony

Monday, April 26 | 8:15pm, Ford Hall

Campus Band & Sinfonietta

Wednesday, April 28 | 7:00pm, Hockett Recital Hall

Concert Band

Wednesday, May 5 | 8:15pm, Ford Hall

Wind Ensemble

Thursday, May 6 | 8:15pm, Ford Hall

*All performances will be livestreamed at
www.ithaca.edu/music/live*