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Concert: Ithaca College Wind Ensemble

Stephen Peterson

Ithaca College Wind Ensemble

John Whitwell

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ITHACA COLLEGE WIND ENSEMBLE
Stephen Peterson, Conductor

John Whitwell, Colonel Arnald Gabriel '50, HDRMU '89 Visiting Wind Conductor

Ford Hall
Wednesday, December 6, 2006
8:15 p.m.
PROGRAM

Mangulina (2001)  
Paul Basler (b. 1963)
Chris Dresko, graduate conductor

Concerto for Violin and Wind Orchestra (1924)  
op. 12  
Kurt Weill (1900-1950)

I.  Andante con moto
II.  a) Notturno. Allegro un poco tenuto  
b) Cadenza. Moderato
 c) Serenata, Allegretto
III.  Allegro molto, un poco agitato

Susan Waterbury, violin

INTERMISSION

Trauersinfonie (1844)  
Richard Wagner (1813-1883)

John Whitwell, Colonel Arnald Gabriel '50,  
HDRMU '89 Visiting Wind Conductor

Fantasies on a Theme by Haydn (1968)  
Norman Dello Joio (b. 1913)

Theme and Fantasy I. Allegro Scherzando
Fantasy II. Adagio
Fantasy III. Allegro, molto spiritoso

John Whitwell, Colonel Arnald Gabriel '50,  
HDRMU '89 Visiting Wind Conductor

Court Music (2005)  
Donald Grantham (b. 1947)
Program Notes

Mangulina (2001) is based on traditional dance rhythms from the Dominican Republic. The piece conjures up images of frenzied dancing, a “primordial” jumping up and down and stomping on the earth, sending wishes and dreams towards the heavens. Mangulina was commissioned by and written for Daniel J. Schmidt and the Mars Hill College Wind Symphony, John T. West and the Western Carolina University Wind Ensemble, Richard Clary and the University of Kentucky Wind Ensemble, and William A. Gora and the Appalachian State University Wind Ensemble.

Paul Basler, 1993-94 Fulbright Senior Lecturer in music at Kenyatta University (Nairobi, Kenya), 1995-96 University of Florida teacher of the year, and the 2001-2003 College of Fine Arts University of Florida Research Foundation Professor, is currently an associate professor of music at the University of Florida. He received his B.M. from Florida State University, MM, MA, and DMA from the State University of New York at Stony Brook.

One of the most performed composers of his generation, his music has been received with enthusiastic acclaim throughout the world. His first large-scale choral work, Missa Kenya, has received thousands of performances over the past four years. His chamber work, Summer Dances for flute, horn, and cello, was a prize winner in the International Horn Societies Composition Contest.

Basler is resident hornist for the Annual Composers Conference in Boston and has performed as guest artist at numerous International Horn Society Workshops and the Saint Petersburg International Chamber Music Festival in Russia. Basler has been a member of the Charleston, Greenville, Asheville, Tallahassee, and Gainesville Symphonies and continues to maintain a busy performing schedule throughout the United States and abroad having premiered over 120 works written for him in the past seven years.

Concerto for Violin and Wind Orchestra, op. 12 (1924)
Kurt Weill was a German composer who successfully pioneered the combination of American jazz and traditional theater, first in Europe and later in America. In 1950, Virgil Thomson wrote that Weill “was probably the most original single workman in the whole musical theatre, internationally considered, during the last quarter of a century.”

His first piano lessons were with his mother, followed by composition studies (1915-1918) with Albert Bing. In 1918 he went to Berlin, where he attended lectures at the university and studied briefly with Engelbert Humperdinck at the Berlin Hochschule. After a semester, Weill became an assistant opera coach to Hans Knapperbusch in Dessau and later (1919) a conductor with the Ludenscheid Opera. One of six selected students, he studied with Ferruccio Busoni at the Prussian Academy of Arts (1921-1923). After World War I, he came to be regarded as an extremely gifted composer, second only to Paul Hindemith.

The Concerto for Violin and Wind Orchestra was composed in Berlin in April/May 1924. Although written for Joseph Szigeti, it was first performed
by Marcel Darrieux in Paris on June 11th, 1925. During the 1920s it became the most widely performed of Weill's instrumental works. It was also the first of them to be revived a quarter of a century later, when interest in his European achievements was re-awakened.

If, as Adorno remarked, the Weill Concerto "stands isolated and alien: that is, in the right place," it is because of conflicts peculiar to Weill and his historical situation. The first clue to the nature of these conflicts is the marvelous tranquillo episode shortly before the end of the first movement. Here Weill speaks for the first time in affectionate and intimate tones; and as he recalls, almost in Pierrot's sense, the fragrance of "far-off days," the movement's scarred and desolate landscape fades from view, and the convulsions are momentarily forgotten. The coda is a brief and gentle reminder of the earlier disquiet.

The three interlinked nocturnes that form the central movement effect a transition towards a warmer Southern climate. But even in the tarantella-finale there is a sense of hunter and hunted, of an escape that is sought but not found - except inwardly, towards the end, in a passage of rapt meditation analogous to the first movement's tranquillo episode. This time, however, it is not the past and its fragrance that seems to be recalled, so much as the North and its forest murmurs; and this time, the toccata-like coda is extensive and anything but gentle. Relentlessly, it marshals the troops whose distant reveilles were heard in the central cadenza movement; the orchestra's threatening interjection near the end strikingly anticipates the Happy End chorus "Geht hinein in die Schlacht" ("march ahead to the fight") . . .

Program notes by David Drew

Trauersinfonie (1844)
Eighteen years after the death in London of Carl Maria von Weber, a patriotic movement in Germany resulted in the transference of his remains to his native land. In December of that year (1844), an impressive ceremony took place in Dresden, in which Wagner took a leading part. Besides reading the solemn oration, Wagner composed the march for the torchlight procession. This march, scored by Wagner for large wind band, was based on two themes from Weber's opera "Euryanthe," and thus represented a musical homage to the earlier composer. The score remained unpublished until 1926, and the work has remained the least known of all Wagner's compositions.

The Funeral Music was performed in a revised "concert" version by the New York Philharmonic Orchestra under Mengelberg in 1927. On that occasion, Herbert Payser wrote in the New York Evening Telegram: "This extraordinary piece—only eighty bars in length, but so profoundly moving, so filled with spacious and majestic solemnity... invites a prohibitive amount of history. The melodic materials collated by Wagner are only the eerie pianissimo theme from the Euryanthe overture, associated with the vision of Emma's spirit, and the sorrowful cavatina 'Hier, dicht am Quell,' the first closing the composition in the transfigured form it assumes in the last act of the opera.

Wilhelm Richard Wagner, born May 22, 1813 and died February 13, 1883, was an influential German composer, conductor, music theorist, and essayist, primarily known for his operas (or "music dramas" as he later came to call them). Wagner's compositions, particularly those of his later period,
are notable for their contrapuntal texture, rich chromaticism, harmonies and orchestration, and elaborate use of leitmotifs: themes associated with specific characters, locales, or plot elements. Wagner's chromatic musical language prefigured later developments in European classical music, including extreme chromaticism and atonality. He transformed musical thought through his idea of Gesamtkunstwerk ("total artwork"), epitomized by his monumental four-opera cycle Der Ring des Nibelungen (1876). His concept of leitmotif and integrated musical expression was also a strong influence on many 20th century film scores. Wagner was and remains a controversial figure, both for his musical and dramatic innovations, and for his antisemitic and political opinions.

**Fantasies on a Theme by Haydn (1968)**
This work for band is based on a theme from Haydn's string quartet in F, op. 74, no. 2. The composer writes:

The subtly conceived theme, I concluded, offered an opportunity to fantasize in the musical language of today. The three movements are a constantly varied examination of Haydn's basic idea. The bubbling humor of the first and third fantasies flank a second which is intensely lyric. In the final sense, it is my homage to a composer who will always remain contemporary.

Norman Dello Joio, descended from three generations of Italian organists, began his music training early. He quickly showed remarkable aptitude and facility. At fourteen, he already was organist and choir director of the Star of the Sea Church in City Island.

Composition attracted him while a Julliard School of Music student. After three years, he proceeded to the Yale School of Music to study under Paul Hindemith. For some years Dello Joio was on the faculty of Sarah Lawrence College and later taught at Mannes College of Music.

Composing has taken practically all forms: symphonic, choral, chamber, modern dance, ballet, and opera. His work for dramatic television has been extensive. His awards, which include the Pulitzer Prize, the New York Music Critics Circle Award, and the Emmy, are many. Dello Joio's works for band include "Variants on a Mediaeval Tune," "From Every Horizon," and "Scenes from the Louvre."

**Court Music (2005)**

The composer writes:
Court Music was commissioned by the Tokyo Kosei Wind Orchestra with the request that the work somehow reflect an "East meets West" theme. Naturally, I began to listen to a good deal of Japanese folk and ceremonial music, and I was particularly impressed with the literature of the Gagaku orchestra. This ancient orchestra tradition features music of great intricacy and timbral beauty. It would have been impossible for me to even begin to absorb the complexities of this music, but I have incorporated some of its most striking and characteristic sounds, particularly those of the Hichiriki (double-reed instruments), the Ryuteki (flutes), and the sho (a bundled reed instrument capable of sustaining several pitches as a drone). I have also
employed Japan's most famous folk song, "Sakura, Sakura," in three highly contrasting settings at the beginning, middle, and end of the work.

Composer Donald Grantham is the recipient of numerous awards and prizes in composition. His music has been praised for its "elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism" in a Citation awarded by the American Academy and Institute of Arts and Letters. In recent years his works have been performed by the orchestras of Cleveland, Dallas, Atlanta and the American Composers Orchestra among many others, and he has fulfilled commissions in media from solo instruments to opera. The composer resides in Austin, Texas and is Professor of Composition at the University of Texas at Austin.

Program notes compiled and edited by Chris Dresko and Dominic Hartjes

John L. Whitwell
Colonel Arnald Gabriel '50, HDRMU '89 Visiting Wind Conductor

John L. Whitwell is Director of Bands Emeritus at Michigan State University, where he served as Professor of Music, Chair of the Conducting area, conducted the Wind Symphony, and guided the graduate degree programs in Wind Conducting prior to his retirement in 2006.

Prior to his appointment at Michigan State University, Professor Whitwell held positions at Stephen F. Austin State University and Abilene Christian University. He also taught in the public schools of Michigan as band director at Ann Arbor Huron and Northwest Jackson high schools.

His bands have performed for the College Band Directors National Association Convention, Texas Music Educators Association Clinic-Convention, Midwest Band and Orchestra Clinic, and Midwestern Conference on Vocal and Instrumental Music. He is a member of the Board of Directors of the Midwest Band and Orchestra Clinic, past-president of the Big Ten Band Directors Association, and past-president of the North Central Division of the College Band Directors National Association.

Professor Whitwell maintains an active schedule as a guest conductor and clinician throughout the United States and has held resident seminars at the University of Michigan, Northwestern University, University of Minnesota, Cincinnati Conservatory, Ithaca College, University of Arizona, Wichita State University, Arkansas State University, Interlochen Arts Academy, Interlochen Arts Camp, Bands of America and many others.

Whitwell has received many honors, including: being named the Michigan recipient of the A. R. MacAllister “Mac” Award in 1978, “Band Teacher of the Year” Award by the Michigan School Band and Orchestra Association in 1979, “Citation of Excellence” Award by the National Band Association in 1980 and 1985, Distinguished Graduate “Hall of Fame” Award by Wyandotte Roosevelt High School in 1998, Honorary Doctor of Laws degree from Rochester College in 1999, Kappa Kappa Psi "Distinguished Service to Music" Award in 2000, American School Band Directors National Association “Edwin Franko Goldman” Award in 2001, the Michigan State

Col. Arnald D. Gabriel '50—three-time winner of the Legion of Merit, the country's highest peacetime honor—returned to his alma mater to guest conduct two performances by ensembles from the Ithaca College School of Music last year. Gabriel retired from the United States Air Force in 1985 following a distinguished 36-year military career, at which time he was awarded his third Legion of Merit for his service to the Air Force and to music education. His previous Legion of Merit awards recognized the success of a goodwill tour of Latin America and his efforts to improve international relations through music among nations in Europe, the Middle East, and North Africa.

During his air force career, Gabriel served as commander/conductor of the internationally renowned U.S. Air Force Band as well as the air force's symphony orchestra and the Singing Sergeants. After his retirement, he was conductor and music director of the McLean Orchestra in Virginia and chaired the music department at George Mason University.

Gabriel's professional honors include the first Citation of Excellence awarded by the National Band Association, and the Midwest Clinic's Gold Medal of Honor and Distinguished Service to Music Award. A past president of the American Bandmasters Association, Gabriel has performed in all 50 states and 49 countries around the world and continues to be in great demand as an adjudicator, clinician, and conductor. Among the hundreds of major ensembles he has conducted are the Minneapolis and Pittsburgh Symphonies, the Tokyo Kosei Wind Orchestra and the Dallas Wind Symphony.

Gabriel is a holder of the Ithaca College Alumni Association's Lifetime Achievement Award, which is presented annually to a graduate who has achieved exceptional professional success. He was awarded an honorary doctorate by the College in 1989.
ITHACA COLLEGE WIND ENSEMBLE
Stephen Peterson, conductor

Piccolo
Melissa Wertheimer

Flute
Adrienne Baker
Jacqueline Christen
Megan Postoll*
Amy Thiemann

Oboe/English Horn
Luke Conklin
Meghan Kimball*
Alicia Rockenhauser

Eb Clarinet
Allegra Smith

Clarinet
Kaitlyn Alcorn
Jordan Bergman
Will Cicola
Lauren Del Re
Amanda Jenne
Erik Johnson
Amanda Kellogg
Caryn Poulin*
Robert Yaple

Bass Clarinet
Miles Jaques

Bassoon
Jill Bushnell
Andrew Chapman
Jen Meyers*
Amy Zordan

Alto Saxophone
Andrew Lawrence
DeAnna Loestscher*

Tenor Saxophone
Andre Baruch

Baritone Saxophone
Robin Jackson

Trumpet
Joe Brown*
James Covington
Carol Covington
Nikola Tomić
Janelle Varin
Omar Williams

Horn
Michael Drennan
Rachel Haselbauer
Thomas Peters
Lori Roy
Andrea Silvestrini*

Trombone
Matt Barry
Francis Cook
Rick McGrath
Alice Rogers

Euphonium
Phil Giampietro*
Alan Faola

Tuba
Bryan Lewis*
Dan Troiano

Double Bass
Paul Feissner
Xander Lott
Timpani
Andrew Sickmeier

Percussion
Alan Dust*
Chris Ganey
Seth Nicoletti
Greg Sutliff
Lee Treat

Harp
Myra Kovary**

Graduate Assistants
Chris Dresko
Dominic Hartjes

• denotes section leader
** guest artist