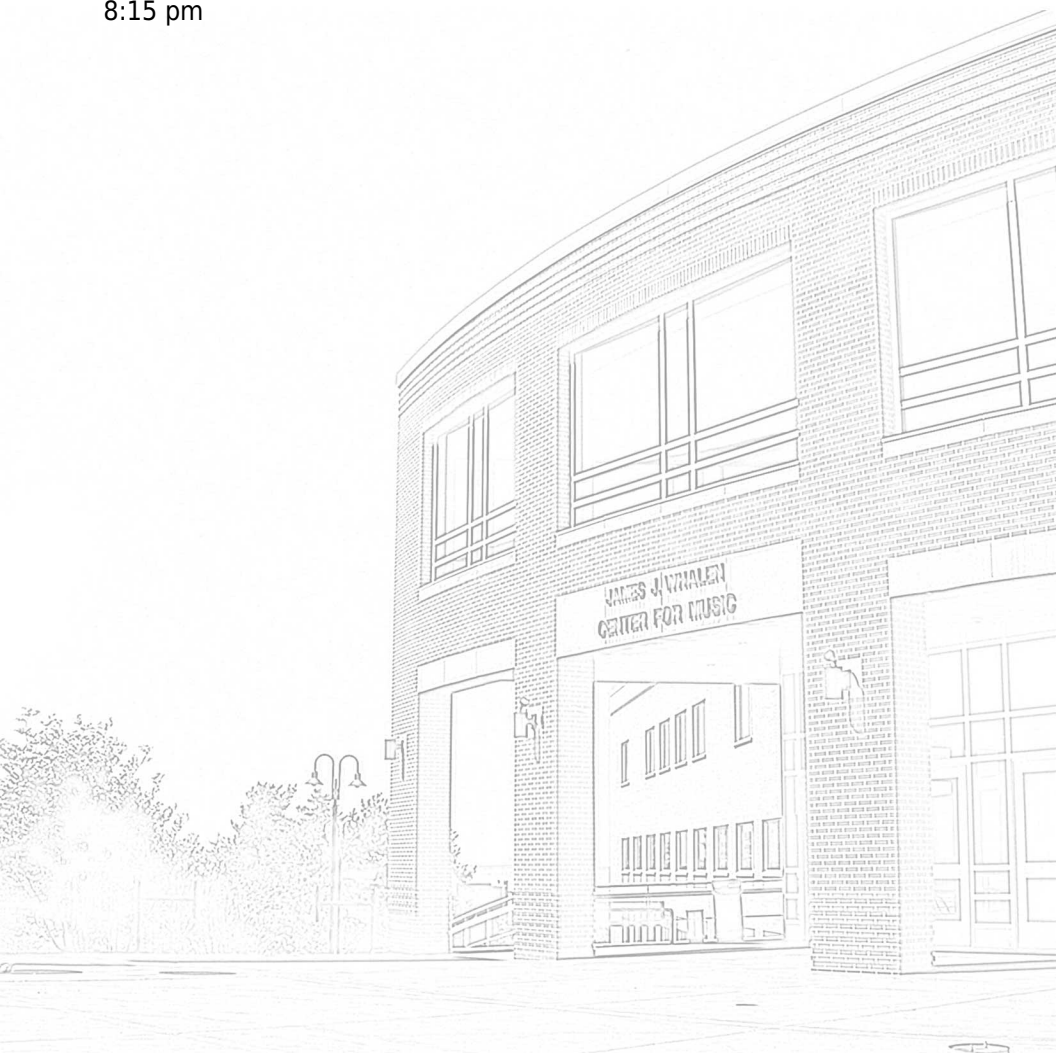


Graduate Conducting Recital:
Justin Cusick, conductor

Ithaca College Wind Ensemble

Ford Hall
Friday, March 31st, 2017
8:15 pm



ITHACA COLLEGE

School of Music

Program

- “March”
from *Symphonic Metamorphosis of Themes*
by Carl Maria von Weber (1943) Paul Hindemith
(1895-1963)
- Scenes from “The Louvre” (1966) Trans. Keith Wilson
Norman Dello Joio
(1913-2008)
I. The Portals
II. Children’s Gallery
III. The Kings of France
IV. The Nativity Paintings
V. Finale
- Trauersinfonie (1844) Richard Wagner
(1813-1883)
Revised Erik Leidzén
- English Folk Song Suite (1923) Ralph Vaughan Williams
(1872-1958)
I. March – “Seventeen Come Sunday”
II. Intermezzo – “My Bonny Boy”
III. March – “Folk Songs from Somerset”

Intermission

- Symphony for Band, op. 69 (1956) Vincent Persichetti
(1915-1987)
I. Adagio-Allegro
II. Adagio sostenuto
III. Allegretto
IV. Vivace
- “Danza Final” from *Estancia* (1941) Alberto Ginastera
(1916-1983)
Arr. David John

Personnel

Flute

Kaitlyn Laprise
Kathleen Barnes
Dana Herbert
Claire Park

Oboe

Ellen O'Neill
Morgan Atkins
Meagan Priest

Bassoon

Andrew Meys
Olivia Fletcher
Julia Ladd

Clarinet

Erin Dowler
Courtne Elscott
Nikhil Bartolomeo
Nicholas Alexander
Jeffrey Elrick
Madeline DeNofio
Katherine Filatov
Bryan Filetto

Saxophone

Deniz Arkali
Richard Laprise
Ashley Dookie
Matthew Snyder

Trumpet

Michael Stern
Shawn Henderson
Aleya Ashenfarb
Peter Gehres
Stephen Russell
Averi Parece
Kristen Kasky

French Horn

Benjamin Futterman
Patrick Holcomb
Sydney Rosen
Christian DeFreese

Trombone

Julie Dombroski
Dante Marrocco
William Esterling III
Sean Bessette

Euphonium

Christian Dow

Tuba

Jasmine Pigott
Steven Wilkinson

String Bass

Christian Chesaneck

Timpani

Dan Syvret

Percussion

Lillian Fu
Ken O'Rourke
Corey Hilton
Katie McInerney
Alex Hoerig
Jacob Close

Graduate Assistant Conductor

Aaron Burgess

Program Notes

“March” from Symphonic Metamorphosis of Themes by Carl Maria von Weber

Born on November 16, 1895, Paul Hindemith was destined not only to become one of the great composers of the 20th century, but also a highly talented performer, conductor, and political refugee. Hindemith's musical training began with violin lessons, and in 1908, he was enrolled at the Hoch Conservatory in Frankfurt. His first professional experience as an orchestral musician came in 1913, and two years later he was serving as concertmaster of the Frankfurt Opera. Then in 1917, Hindemith was drafted into military service and spent time in a regimental band, and on the western front. After the war, Hindemith's compositional career took off, and by the late 1920's, was regarded as one of the foremost German composers of his generation. Hindemith believed in “Gebrauchsmusic”, meaning music for practical use rather than music for art's sake. This, combined with him being married to a Jew, caused him to fall out of favor with the rising Nazi party. In 1934, his opera *Mathis der Maler* was banned by Joseph Goebbels and Hindemith was declared a “cultural Bolshevik”. In 1938, Hindemith emigrated to Switzerland, then two years later settled in the United States, where he taught at the Yale School of Music. Hindemith remained in the USA until 1953, when he moved back to Switzerland for the last ten years of his life. Soon after moving to the United States, Hindemith was approached by Leonid Massine, a choreographer, to write a ballet based on the music of Carl Maria von Weber. Hindemith had previously collaborated with Massine on a ballet about the life of St. Francis called *Nobilissima Visione*, and they agreed to meet to discuss the project. Eventually, the project was scrapped due to artistic differences. Massine found the music to be too complex to dance to, and Hindemith felt compositionally restricted. Hindemith was also against Massine's desire to use costumes and sets designed by Salvador Dali. Despite failing to complete the ballet, Hindemith's music was gaining popularity in the United States, so in 1943 he returned to this music and finished it as *Symphonic Metamorphosis*. Although originally for orchestra, Hindemith also believed this work should be available for band, and he approached Kieth Wilson, a colleague of the composer, to write a wind transcription of the work. After working through a number of issues with the publishers, the transcription was completed in 1961.

Scenes from “The Louvre”

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. Compositions 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. Dello Joio served on the faculty of Sarah Lawrence College, the Mannes College of Music, and Boston University, where he was Professor of Music and Dean of the School of Fine and Applied Arts. His compositions have 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, the Emmy, are many. This band version of *The Louvre* is taken from the original score of the NBC television special that was first broadcast nationally in November 1964. In September 1965, the composer received the Emmy Award for this score as the most outstanding music written for television in the season of 1964-1965. The five movements of this suite cover the period of the Louvre's development during the Renaissance. Here themes are used from composers of that time. Edward Downey, the noted critic, has written about this work that “a strong melodic vein, rhythmic vitality, an infectious brio and freshness of intervention are among the earmarks of Dello Joio's style.” The band work, commissioned by Baldwin-Wallace College for the Baldwin-Wallace Symphonic Band, Kenneth Snapp, conductor, was premiered March 13, 1966, conducted by the composer. - Notes from the score

Trauersinfonie

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 among 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 Peyser wrote in the New York Evening Telegram: "This extraordinary piece—only 80 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... "The effect of this music, magnificent and heart-shaking as it was... must have been overwhelming amid the solemnity of that nocturnal torch-light procession in the Dresden of 1844... for if the themes are Weber's, the creative imagination embodied in their sequence, their scoring, their exalted lament, is powerfully Wagner's..." - Notes from the score

English Folk Song Suite

Ralph Vaughan Williams was born on October 12, 1872 into a family of great affluence. Because of his place in society, Vaughan Williams was afforded a first-class education, unofficially beginning with lessons on music theory and harmony when he was eight years old and included time at both the Royal College of Music in London and Trinity College at Cambridge. Throughout this time, Vaughan Williams had been composing music, though much of his work received negative reviews, with some of his professors even telling him that he would never make it as a composer. Sir Hubert Parry was the first to see potential in the young composer, and mentored his growth throughout his time at the Royal College and Cambridge. During one of his classes at the Royal College, Vaughan Williams met Gustav Holst, another aspiring composer who would become a close and lifelong friend. Both of the great composers shared a lot in common, for example, their appreciation of folk music. In the early 1900s, Vaughan Williams was one of the first composers to spend time traveling around, collecting and documenting folk songs. Over the next decade or so, many other prominent composers like Grainger, Orff, and Bartok also began collecting folk songs, and folk music was quickly becoming one of the most important influences on new musical compositions. But for Vaughan Williams, folk music served an especially important role. Vaughan Williams was a proud Englishman, and has been referred to as "the people's composer." As the title suggests, Vaughan Williams' *English Folk Song Suite* is a collection of English folk tunes from Norfolk and Somerset, and was composed roughly a year after the premier of Holst's *Second Suite in F for Military Band*. This was also Vaughan Williams' first composition for wind ensemble. The work in its current form is three movements long, but originally had four movements. What was originally the second movement was removed because Vaughan Williams' publisher felt the suite was too long with it in. But rather than letting a great piece of music go to waste, Vaughan Williams adjusted it slightly so it could work as a stand alone piece and published it as his *Sea Songs*. When asked about his passion for and use of folk music, Vaughan Williams said, "The

knowledge of our folksongs did not so much discover for us [Vaughan Williams and Holst] something new, but uncovered for us something that had been hidden by foreign matters... Our composers are much too fond of us going to concerts. There they hear the finished product. What the artist should be concerned with is the raw material... For instance, the lilt of the chorus in the music-hall joining in a popular song, the children dancing to a barrel organ, or the rousing fervor of a salvation army hymn." Vaughan Williams enjoyed the music that he composed, but he enjoyed even more the process of composing those works. It was this process that allowed him to travel around, meet his fellow countrymen, and let them inspire his compositions.

Symphony for Band, op. 69

The *Symphony for Band* was commissioned and premiered by Clark Mitze and the Washington University Band at the MENC Convention in St. Louis on April 16, 1956. According to the composer, it could have been titled *Symphony for Winds*, following, as it did, his *Symphony No. 5 for Strings*. Persichetti, however, did not wish to avoid the word "band," which he felt no longer had the connotation of a poor quality of music. In the autumn 1964 *Journal of Band Research*, he wrote, "Band music is virtually the only kind of music in America today (outside of the 'pop' field) which can be introduced, accepted, put to immediate and wide use, and become a staple of the literature in a short time." According to Jeffrey Renshaw, "The *Symphony for Band*...was in many ways such a departure from the established concepts of band works that it influenced the attitudes of generations of composers." The four movements (Adagio allegro, Adagio sostenuto, Allegretto, and Vivace) have forms with traditional implications. The opening horn call and a following scale-wise passage in the slow introduction become the two principal themes (in reverse order) in the subsequent Allegro. The standard exposition, development, and recapitulation of sonata form are the Allegro, although the traditional key relationships are not completely retained. The slow second movement is based on "Round Me Falls the Night," from the composer's *Hymns and Responses for the Church Year*. The third movement, in trio form, serves as the traditional dance movement and is followed by a finale in free rondo form, which draws the thematic material from the preceding movements and concludes with a chord containing all 12 tones of the scale.

"Danza Final" from Estancia

Alberto Ginastera was one of Argentina's most famous and most often performed composer of the 20th century. Ginastera believed in the importance of a nationalistic sound, and wrote music that included overt references to Argentinian musical traits and themes. Not surprisingly, when the American Ballet Caravan wanted to commission a "ballet in one act, and five scenes based on Argentine country life", they turned to Ginastera. The resulting work was not performed as a ballet until 1952, however Ginastera did pull a suite of four dances from the score, and had the suite performed in Buenos Aires in 1943. "Danza Final" is the last movement from this suite, and represents a "malambo", which is a competitive dance performed by men seeking to prove their superiority. In the preface to the ballet score, a note reads "The deep and bare beauty of the land, its richness and natural strength, constitutes the basis of Argentine life. This ballet presents various daily aspects of the activities of an 'estancia' (Argentine ranch), from dawn to dusk, with a symbolic sense of continuity. The plot of the ballet shows a country girl who at first despises the man of the city. She finally admires him when he proves that he can perform the most rough and difficult tasks of the country."