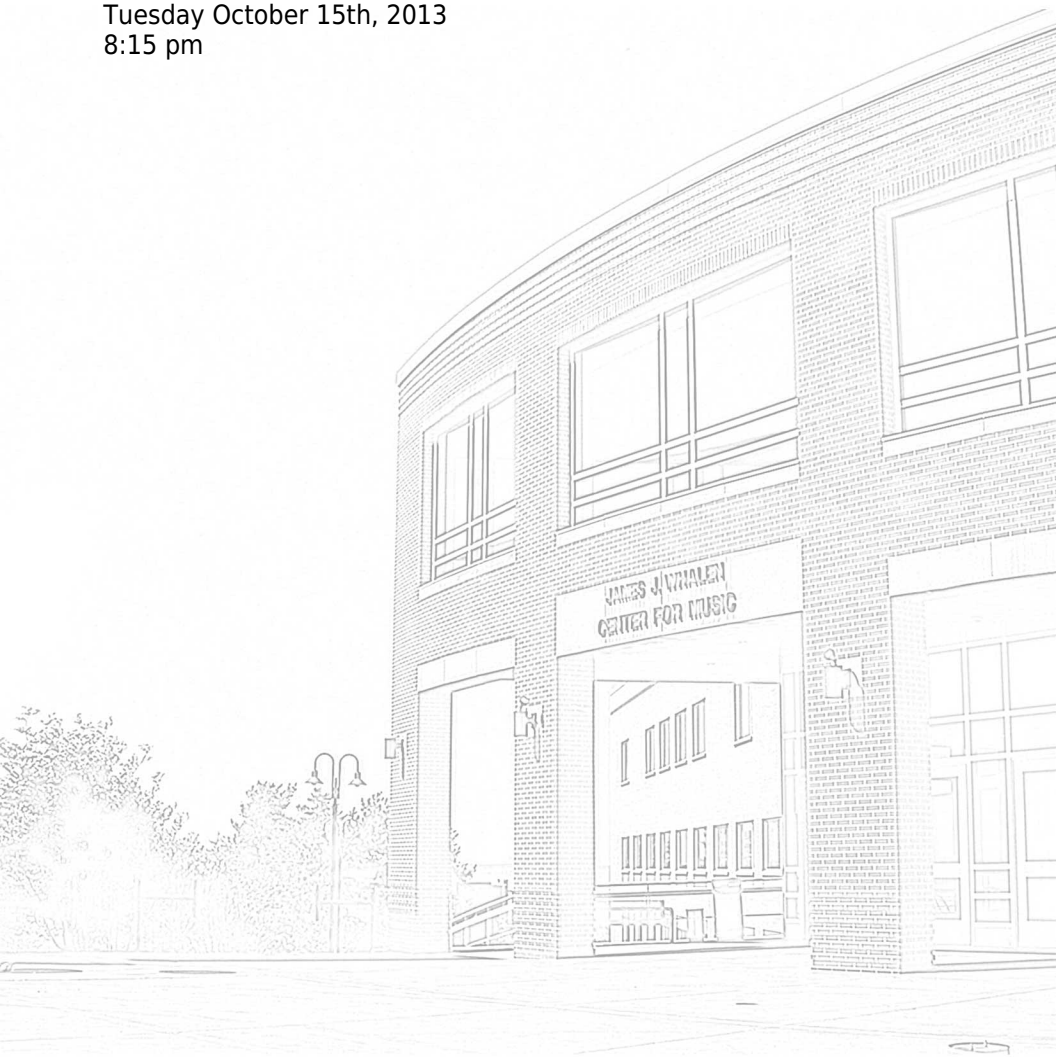
Ithaca College Wind Ensemble

Stephen Peterson, conductor
Steven Mauk, guest soloist
Matthew Sadowski, graduate conductor

Ford Hall
Tuesday October 15th, 2013
8:15 pm



ITHACA COLLEGE
School of Music

Program

Serenade in E-flat major K. 375 (1781) — W.A. Mozart (1756-1791) — 25'

- Allegro maestoso
- Menuetto
- Adagio
- Menuetto
- Finale

Moving Parts (2003) — David Sampson (b. 1951) — 8'

Matthew Sadowski, graduate conductor

Intermission

Concerto for Soprano Sax and Wind Ensemble (2007) — John Mackey (b. 1973) — 24'

- I. Prelude
- II. Felt
- III. Metal
- IV. Wood
- V. Finale

Steven Mauk, soprano saxophone

Red Cape Tango (1998) — Michael Daugherty (b. 1954) arr. Mark Spede — 13'

Program Notes

Mozart composed the **Serenade in E-flat major K. 375** in 1781, shortly after moving to Vienna and before completing his other two wind serenades (in B-flat major and C minor) in the early 1780s. Today marks the 232nd anniversary of its premiere performance in Vienna, given in honor of St. Theresa's Day on October 15, 1781. It was originally scored for pairs of clarinets, horns, and bassoons before Mozart revised it to include two oboes in the summer of 1782. This performance will also include double bass, a common practice of the time.

Two weeks after the premiere, Mozart wrote to his father: "At eleven o'clock last night I was serenaded by two clarinets, two horns, and two bassoons playing my own music… These musicians had the front gate opened for them, and when they had formed in the courtyard, they gave me, just as I was about to undress for bed, the most delightful surprise in the world with the opening E-flat chord."

This very chord returns at the beginning of the development, recapitulation, and coda sections of the sonata form first movement. The themes between these markers are characterized by a gentle, lyrical quality alternating with vibrant idiomatic passages featuring ribbons of scales in the woodwinds and arpeggios in the horns.

The first of two minuets begins with a stately dotted figure and includes a good deal of chromaticism. Its trio is set in the relative key of C minor and is more melancholy in character.

The serenade's centerpiece is an expressive Adagio in which Mozart calls upon the clarinet, oboe, horn, and eventually bassoon to play the role of vocal soloist in an operatic aria. Rich, dramatic melodies are passed gracefully from voice to voice over an engaging accompaniment. This movement evokes Mozart's first mature opera, *Idomeneo*, which premiered less than a year before the Serenade in E-flat.

Framing the Adagio is a second, more playful minuet with a tuneful and folk-like main theme. The trio arrives in the subdominant, A-flat, and is full of the elegance associated with the high classical period.

The finale is a carefree Allegro that displays Mozart's supreme wit and charm. Written as a concise sonata rondo, its unique features include a brief fugal episode in C minor and a delayed return of the main theme in the recapitulation. It eventually reappears after the return of the secondary theme and leads to a spirited coda that concludes this outstanding work.

Program note by Corey Seapy

David Sampson has composed and published over seventy works for band, orchestra, chorus, and chamber ensembles since 1973. He currently resides in Randolph, New Jersey, where he continues to compose and teach brass at Randolph High School. An accomplished trumpet player, he holds degrees from the Curtis Institute of Music, Hunter College, Manhattan School of Music

and the Écoles d'Art Américaines. His composition teachers include Karel Husa, Henri Dutilleux, and John Corigliano.

Moving Parts was written for, dedicated to, and premiered at Randolph High School in Randolph, New Jersey, in 2003. The piece is episodic in nature and loosely follows the form of a rondo. An opening section filled with driving rhythms and distinct melodies eventually yields to a slower, mesmerizing setting featuring flute, oboe, and clarinet soloists. The opening material returns, but with metric variations (from which the piece derives its title). Another transition leads to a new section with swells of sound that gradually build and recede, followed by a return to the original theme. The piece concludes with a colossal buildup to a dramatic pause, followed by a final, fractured statement of the primary rhythmic motive.

Program note by Matthew Sadowski

John Mackey is one of the 21st century's most prolific composers of wind ensemble music. He was born in Ohio and holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those mediums for the past few years. His ***Concerto for Soprano Sax and Wind Ensemble*** was composed in 2007 and premiered by its dedicatee, Donald Fabian, and the Dallas Wind Symphony conducted by Jerry Junkin. The composer writes the following about the piece:

To me, the saxophone is a kind of hybrid instrument; it’s essentially a brass instrument with a woodwind reed on it. Instead of valves like a brass instrument has, the sax has keys like a woodwind. (Many sax players even switch effortlessly from sax to a woodwind like a clarinet, and back again in the same concert.) So, I had an instrument made of three materials: felt (the pads of the keys), metal (the body), and wood (the reed). In fact, every instrument in the band can be placed into one (or more) of those “categories.” The brass section is made of metal, the harp is made of metal and wood, the wind section has keys, and so on. This realization gave me the central idea for the piece: a multi-movement work with the inner movements called Felt, Metal, and Wood, and with instrumentation chosen to essentially match those materials for each movement. The outer movements would be scored for the entire ensemble.

The piece starts with “Prelude,” a very brief overture to the concerto, with material that foreshadows each of the movements to come. If you hear something you like in the “Prelude,” you’ll probably hear it more developed in the following movements. (Conversely, if you hear absolutely nothing you like in the “Prelude,” you may be in for a long night.)

Movement two is “Felt.” This movement is a study of the keys of the instrument, so it includes lots of runs (requiring quick fingers), lots of pitch bending (to show what different pitches the sax can produce with minimal movement of the fingers), and a bit of alternate fingering. On the saxophone, the player can play the same pitch by using different combinations of keys,

and each fingering combination results in a slightly different color. In this movement, you'll hear repeated notes that are accomplished with changing fingerings, so the color will shift from note to note, even as the pitch stays the same. The other question – besides "what is a sax made of" – that I wanted to consider when writing the concerto was, "what does a sax do?" Movement 2, "Felt," answers that question with, "well, the sax can play some weird sounds." With that pitch bending and crazy fingering, it's a peculiar five minutes.

Movement three, "Metal," answers that same question with, "the sax can play high and pretty." This movement, scored primarily for metal percussion and brass, is a calm, lyrical contrast to the weirdness that preceded it.

It seemed silly to write a sax concerto and not deal with the fact that the sax is often heard simply playing a song in an intimate setting – say, at a jazz club. Movement four, "Wood," is really just that: a simple song. The scoring here is, as you'd expect, woodwinds (including flutes, which aren't technically made of wood anymore), double bass, harp, piano, marimba, and – as in every movement – the sax section. The piece of mine that led to the commission of the sax concerto was a piece called "Redline Tango," and specifically, the soprano sax solo that anchors that work. To acknowledge that, this movement, yes, is a tango.

Finally we reach the "Finale." First, just a little background. My teacher in college was a composer named John Corigliano. Before I ever studied with him, one of my favorite pieces was his Clarinet Concerto. It's not just a spectacular piece, but it's easily (to me, at least) one of the greatest wind concertos ever written. When I got this commission, Corigliano's concerto cast a pretty intense shadow over me. How could I possibly write a concerto anywhere near the quality of that work?

Well, I couldn't – so I stole his. "Finale" starts with a nearly direct quote of John Corigliano's Clarinet Concerto. In order to make it as meta as possible, my quote is in fact a quote of a quote. I'm quoting the Corigliano, which was, in these 6 bars, quoting a work by 16th century composer Giovanni Gabrieli, "Sonata Pian e Forte." After my little tribute to my teacher, the solo part takes off for roughly four minutes of non-stop virtuosity. Here my answer to the question "what does a sax do?" was simply, "well, the sax can play some monster-difficult stuff."

Program note by John Mackey

Michael Daugherty is one of the most commissioned, performed, and recorded composers on the American concert music scene today. He first came to international attention when the Baltimore Symphony Orchestra, conducted by David Zinman, performed his *Metropolis Symphony* at Carnegie Hall in 1994. Since that time, his music has entered the orchestral, band and chamber music repertory and made him, according to the League of American Orchestras, one of the ten most performed American composers. In 2011, the Nashville Symphony's Naxos recording of Daugherty's *Metropolis Symphony* and *Deus ex Machia* was honored with three GRAMMY® Awards, including Best Classical Contemporary Composition.

Red Cape Tango is the fifth and final movement of *Metropolis Symphony*. As the title implies, the work is based around the Superman mythology, each movement taking the character of someone or something related to the Superman comics. *Red Cape Tango* was composed after Superman was "killed off" in the comic book series, the result of a fight with a fiendish supervillian, Doomsday. The principal melody, first heard in the bassoon, is taken from the Latin hymn *Dies Irae* (literally, "day of wrath"). This hymn has often been paired in music with connotations of death or loss. This hymn of death is transformed into a tango, complete with castanets, finger cymbals, and string bass. The ensemble alternates between the legato and staccato sections to suggest a musical bullfight. This transcription was crafted by Mark Spede, Director of Bands at Clemson University.

Program note by Nikk Pilato

Biographies

Stephen Peterson, conductor

Stephen Peterson was appointed director of bands at Ithaca College in Ithaca, New York, in 1998, where he currently conducts the Wind Ensemble, teaches courses in conducting and wind literature, and heads the band and MM wind conducting programs. From 1988-1998 he served as associate director of bands at Northwestern University in Evanston, Illinois. Dr. Peterson was also conductor of the renowned Northshore Concert Band. He held positions as associate and interim director of bands at Stephen F. Austin State University in Nacogdoches, Texas and has several years of successful teaching experience in the public schools in Arizona.

Peterson has conducted throughout the United States, and in Canada, Ireland, the Republic of China, Luxembourg, Germany, and Qatar. This spring, he will spend three weeks conducting throughout Australia. For many years he served as a new music reviewer for *The Instrumentalist* Magazine. He is a member of the Music Educator's National Conference, the College Band Directors National Association, the World Association of Symphonic Bands and Ensembles, The New York State Band Director's Association, the New York State School Music Association, and has been honored with membership in the prestigious American Bandmaster's Association. He is a member of Phi Mu Alpha, Phi Kappa Phi, Pi Kappa Lambda, and an honorary member of Sigma Alpha Iota, and Kappa Kappa Psi. He is currently president of the College Band Directors National Association.

Dr. Peterson holds the Doctor of Music degree from Northwestern University and Master's and Bachelor's degrees from Arizona State University. His ensembles have appeared before national conventions of the American Bandmaster's Association, the College Band Director's National Association, the National Association of College Wind and Percussion Instructors, the American School Band Director's Association, at Orchestra Hall with the Chicago Symphony Chorus, and at Lincoln Center.

Steven Mauk, soprano saxophone

Dr. Steven Mauk has served as Professor of Saxophone in the School of Music at Ithaca College since 1975. He has presented numerous solo, chamber music, and concerto performances in such international locales as the United Kingdom, China, Germany, the Netherlands, Japan, Australia, Canada, Russia, Italy, Belgium, Luxembourg, Croatia, Poland, and Slovenia. His performances in the US have included those in New York City, Los Angeles, St. Louis, Atlanta, Boston, San Francisco, Washington, Cleveland, and Chicago. Mauk has given three recitals at Weil Hall (formerly Carnegie Recital Hall), a concerto presentation at Alice Tully Hall (NYC), four concerto performances with the United States Navy in Washington, DC, and concerto presentations in Russia and China.

One of the foremost authorities on the soprano saxophone, Mauk is often invited to present lectures, recitals, and articles dealing with this member of the saxophone family. He is a founding member of the chamber groups *Empire Saxophone Quartet*, *Troica*, *Remeleixo*, and *Tango de Cámara*. Thirty works have been dedicated to him by such composers as Dana Wilson, Graham Fitkin, David Kechley, Meyer Kupferman, Lawrence Weiner, Marc Satterwhite, Gregory Woodward, Peter Rothbart, and David Deason.

Mauk has recorded 20 albums, written over 100 articles, and authored four books. The latter includes *Saxophone Warm- Ups* (Dorn Publications), *A Practical Approach to Playing the Saxophone* (Lyceum Music), as well as *Medici Masterworks for Alto Saxophone, Vol. II*, and *Medici Masterworks for Tenor Saxophone, Vol. II* (Medici Music Press). He is also a contributing author to the recently published *Vandoren Etude and Exercise Book for Saxophone* (Vandoren). Mauk is an artist/clinician for both Selmer and Vandoren, and presents numerous sessions dealing with saxophone performance and pedagogy. In the US he has presented master classes at many major universities, including Indiana University, Michigan State University, University of Illinois, the New England Conservatory, Cincinnati Conservatory, North Texas University, Bowling Green State University and the Oberlin Conservatory of Music. His European classes have been presented in cities including London, Glasgow, Edinburgh, Amsterdam, Luxembourg, Pesaro (Italy), Zagreb (Croatia), Ljubljana (Slovenia), Moscow, and Beijing.

As an active member of the North American Saxophone Alliance, Mauk has held the offices of President and Director of Scholarly Publications. In 2012, he was elected an Honorary Life Member, the highest honor bestowed by this professional organization. He has received a Dana Teaching Fellowship and a Dana Research Fellowship at Ithaca College for his excellence in teaching and research, as well as an Ithaca College President's Recognition Award. Mauk was the recipient of the 1995-98 National Artist Award from the Phi Kappa Phi Honor Society and received Ithaca College's Excellence in Teaching Award for 2001-2002.

Ithaca College Wind Ensemble

Stephen Peterson, conductor

Piccolo
Savannah Clayton

Flute
Rachel Auger
Allison Kraus
Emily Nazario
Sarah Peskanov*

Oboe
Ariel Palau
Elizabeth Schmitt*
Jake Walsh

E-flat Clarinet
Anna Goebel

Clarinet
Jimmy Conte*
Emily Dobmeier
Laura Hill
Katie Hurd
Kyle McKay
Allie Smetana

Bass Clarinet
Vanessa Davis*
Katie Hurd

Contrabass Clarinet
Laura Hill

Bassoon
Cynthia Becker
Sean Harkin*
Amanda Nauseef

Alto Saxophone
Gregory Sisco
Alec Staples*

Tenor Saxophone
Kelsey Melvin

Baritone Saxophone
Katherine Herrle

Trumpet
Kaitlyn Deltority
Ryanne Flynn
Colin Johnson
Jack Storer
Mason St. Pierre
Danny Venora*

Horn
Victoria Boell
Megan Carpenter*
Joshua Jenkins
Aubrey Landsfeld

Trombone
Matt Confer *
Cara Olson
Ethan Zawisza

Bass Trombone
Paul Carter

Euphonium
Peter Best Hall*
Matthew Della Camera

Tuba
Justin Chervony*
Luke Davey

Double Bass
Desmond Bratton

Piano
Tasha George-Hinnant

Harp
Deette Bunn

Timpani
Aaron Walters

Percussion
Taylor Katanick
Nick Merrilat
Taylor Newman
Keegan Sheehy*
Tom Smith

Graduate Assistants
Matthew Sadowski
Corey Seapy

*denotes section leader