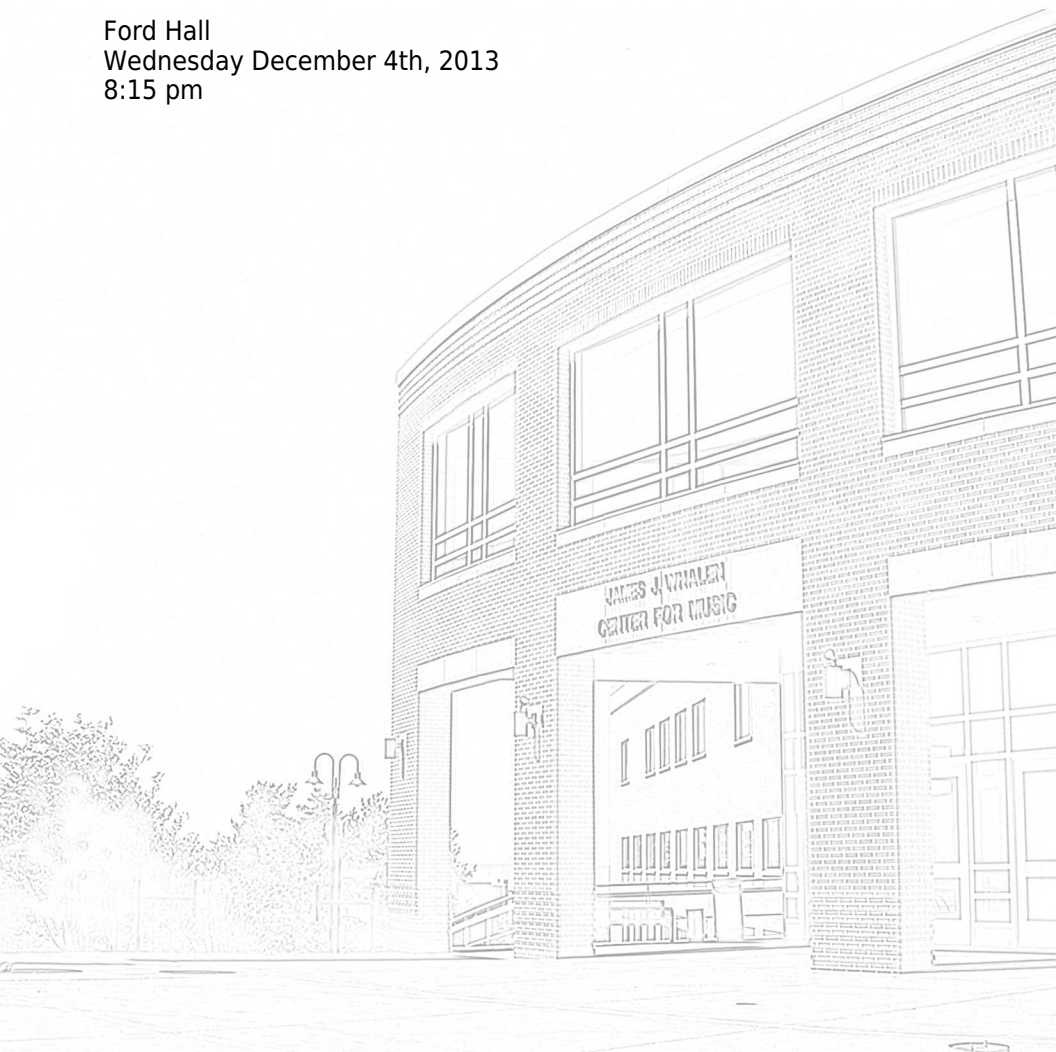


Ithaca College Wind Ensemble

Stephen Peterson, conductor

Frank L. Battisti, *Col. Arnald Gabriel '50*
HDRMU '89 Visiting Wind Conductor

Ford Hall
Wednesday December 4th, 2013
8:15 pm



ITHACA COLLEGE

School of Music

Program

Symphonies d'instruments á vent (1920)

Igor Stravinsky
(1882-1971)
10'

Mare Tranquillitatis (2012)

Roger Zare
(b. 1985)
7'

Suite Francaise (1944)

Darius Milhaud
(1892-1974)
16'

- I. Normandie
- II. Bretagne
- III. Ile de France
- IV. Alsace-Lorraine
- V. Provence

Frank L. Battisti, guest conductor

Intermission

Concerto for Wind Ensemble (2011)

Steven Bryant
(b. 1972)
33'

- I.
- II.
- III.
- IV.
- V.

Program Notes

The music of **Igor Stravinsky** (1882-1971) is generally categorized into three periods: his Russian period (1905-20), his neoclassical period (1920-54), and his serial period (1954-71). During the early part of his neoclassical period, he wrote several significant works for small groups that consisted primarily of wind instruments, including: *Symphonies d'instruments á vent*, *L'Histoire du Soldat*, *Symphony of Psalms*, *Octet*, and *Concerto for Piano and Wind Instruments*. Some historians believe Stravinsky's interest in writing for smaller ensembles during this period was because of post war economic woes; works for smaller ensembles were more likely to earn performances.

Stravinsky finished writing the ***Symphonies d'instruments á vent*** in November of 1920, and the work was premiered on June 10, 1921. Stravinsky uses the word "symphonies" in the Medieval sense, meaning "sounding together." He described the work as "an austere ritual which is unfolded in terms of short litanies between different groups of homogeneous instruments." The work is dedicated to the memory of Claude Debussy. Stravinsky and Debussy met in 1910 after a performance of *The Firebird*. Stravinsky had great respect for Debussy, saying "the musicians of my generation owe the most to Debussy." When Stravinsky heard that Debussy had passed, he composed the "bell" motive, which can be heard at the opening and throughout *Symphonies d'instruments á vent*. He also composed a chorale in La Revue musicale's Debussy memorial album. This chorale appears as a final chorale for *Symphonies*.

Program note by Timothy Arnold

Roger Zare has been praised for his "enviable grasp of orchestration" (*New York Times*) and for writing music with "formal clarity and an alluringly mercurial surface." He was born in Sarasota, Florida, and has written for a wide variety of ensembles, from solo instruments to full orchestra. His works have been performed across the United States by such ensembles as the American Composers Orchestra, the Minnesota Orchestra, the Sarasota Orchestra, the Omaha Chamber Symphony, the Aspen Music Festival Contemporary Ensemble, and the New York Youth Symphony. An award winning composer, Zare has received the ASCAP Nissim Prize, three BMI Student Composer Awards, an ASCAP Morton Gould award, a New York Youth Symphony First Music Commission, the 2008 American Composers Orchestra Underwood Commission, a 2010 Charles Ives Scholarship from the American Academy of Arts and Letters, and many other local and regional honors. He has been composer in residence at the Salt Bay Chamber Music Festival, the Chamber Music Festival of Lexington and the SONAR new music ensemble.

Zare holds a DMA (2012) from the University of Michigan where he studied with Michael Daugherty, Paul Schoenfield, Bright Sheng, and Kristin Kuster. He holds degrees from the Peabody Conservatory (MM 2009) and the University of Southern California (BM 2007), and his previous teachers include Christopher Theofanidis, Derek Bermel, David Smooke, Donald Crockett, Tamar Diesendruck, Fredrick Lesemann, and Morten Lauridsen.

Mare Tranquillitatis translates to "Sea of Tranquility," and is the famous location on the moon where Apollo 11 landed and the first man set foot on the lunar surface. The music seeks to capture a dichotomy of emotions - tranquil beauty and restless isolation. All of the musical material is derived from only two ideas - the descending fourth heard in the opening bar, and the flowing and surging melody heard not long after. These two ideas trade back and forth within a contrapuntal texture, swelling and flowing as they interact with each other. The music recedes into a quieter realm and a quartet of soloists emerges, juxtaposing the lush full textures with a delicate and intimate passage.

After many peaks and dips, the emotional arc of the piece culminates in the long-awaited return of the second theme. It grows and transforms into a sweeping gesture, bringing closure to the pent-up tension from before. What follows is an epilogue, and the piece ends with one final tender moment with the solo quartet.

Program note by Roger Zare

Darius Milhaud was born into a wealthy family in Aix-en-Provence, France in 1892 and died in Geneva, Switzerland in 1974. He began studying the violin at age seven and started composing shortly thereafter. In 1909 he entered the Paris Conservatoire. After some time spent in South America, he returned to Paris in 1918 and became part of a new artistic movement headed by Jean Cocteau. This new French aesthetic was reflected in musical terms by the formation of the group known as "Les Six," which consisted of Milhaud and fellow composers Auric, Durey, Honegger, Poulenc, and Tailleferre.

In 1940, Milhaud moved to the USA where he took a post at Mills College in Oakland, California, and spent the war years writing prolifically. It was during this period that the Leeds Publishing Company commissioned him to write a work for band as part of a proposed series of new works. The result was **Suite Francaise**, which he later transcribed for orchestra.

About the piece, Milhaud writes:

"The *Suite Francaise* was originally written for band. The parts are not difficult to play, either melodically or rhythmically, and use only the average ranges for the instruments. For a long time I have had the idea of writing a composition fit for high school purposes and this was the result. In the bands, orchestra and choir of American high schools, college and universities, where the youth of the nation can be found, it is obvious that they need music of their time, not too difficult to perform, but nevertheless keeping the characteristic idiom of the composer.

The five parts of this Suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine and Provence.

I used some folk tunes of these Provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and

brothers fought to defeat the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture and murder, three times, to the peaceful and democratic people of France."

In 1947, Milhaud returned to France and combined his Mills College post with that of professor of composition at the Paris Conservatoire. He maintained a full and active teaching schedule into his 70's despite increasing health problems. These problems finally forced him to resign his post at Mills College, and he moved to Geneva in 1971.

Milhaud is noted as one of the twentieth century's most prolific composers – he reached op. 441 with his final work. Distinguishing features include his use of folkloric sources to bridge the gap between popular culture and high art, and his use of polytonality as a "melodic antidote" to the disintegration of the tonal system. He considered polychords to be more "subtly sweet" and more "violently potent" than diatonic harmony. His upbringing in Aix and time spent in the Provence region remain central to his creative spark although this is always mixed with a degree of urban sophistication from time also spent in Paris. Milhaud's tendency to pursue his own natural iconoclastic tendencies is reflected in most of his compositions.

Program note by Rob Williams

Steven Bryant (b. 1972, Little Rock, Arkansas), the son of a professional trumpeter and music educator, composes music across a variety of media and ensembles, ranging from electronic and electro-acoustic works, to chamber music, to works for wind ensembles and orchestras. Steven's music has been performed by numerous ensembles across North America, Europe, and East Asia. He is a three-time winner of the National Band Association's William D. Revelli Composition Award: in 2010 for *Ecstatic Waters*, in 2008 for *Suite Dreams*, and in 2007 for his work *Radiant Joy*. Since its 2008 premiere, his seminal work for large ensemble and electronics *Ecstatic Waters* has become the most performed work of its kind in the world.

Steven is a founding member of the composer-consortium BCM International: four stylistically diverse composers from across the country. BCM's music has generated a following of thousands around the world and two recordings: "BCM Saves the World" (2002, Mark Custom Records) and "BCM Men of Industry" (2004, BCM Records).

Steven studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University. He resides in Durham, North Carolina.

On his ***Concerto for Wind Ensemble***, Bryant writes:

"My Concerto for Wind Ensemble came into existence in two stages, separated by three years. The first movement came about in 2006, when Commander Donald Schofield (then director of the USAF Band of Mid-America) requested a new work that would showcase the band's considerable skill and viscerally demonstrate their commitment to excellence as representatives of the United States Air Force. From the outset, I decided against an outright depiction of flight, instead opting to create a work that

requires, and celebrates, virtuosity. Initial discussions with Cdr. Schofield centered on a concerto grosso concept, and from this, the idea evolved into one of surrounding the audience with three groups of players, as if the concertino group had expanded to encompass the audience. These three antiphonal groups, along with the onstage ensemble, form the shape of a diamond, which, not coincidentally, is a core formation for the USAF Thunderbirds Air Demonstration Squadron. As a further analog, I've placed Trumpet 5 and Clarinet 5 in the back of the hall, serving as an 'inversion' of the ensemble onstage, which mirrors the role of the No. 5 pilot who spends the majority of the show flying inverted. The musical material consists of a five-note ascending scale-wise motive and a repeated chord progression (first introduced in the Vibraphone about 2'30" into the work). The rhythm of this chord progression (inspired by a Radiohead song) informs the rhythmic makeup of the remainder of the movement.

As the piece took shape, I realized I wanted to write much more than the "five to seven minutes" specified in the original commission, so I intentionally left the end of the work "open," knowing I would someday expand it when the opportunity presented itself. That chance came in 2009, thanks to Jerry Junkin: shortly after his fantastic 2009 performance of *Ecstatic Waters* at the College Band Directors National Association conference in Austin, we discussed my desire to write more movements, and he graciously agreed to lead a consortium to commission the project.

In expanding the work, I planned to reuse the same few musical elements across all five movements. "Economy of materials" is a guiding principle of my approach to composing, and I set out to tie this work together as tightly as possible. The original ascending five-note motive from movement I returns often (in fact, the number 5 insinuates itself into both the melodic and rhythmic fabric of the entire work).

In Movement II, this scalar passage is stretched vertically, so that its total interval now covers a minor seventh instead of a perfect fifth. The F# Phrygian harmony eventually resolves upward to G major, acting as five-minute expansion of the F#-G trills introduced in the Clarinets at the beginning of Movement I. The second movement exploits the antiphonal instruments for formal purposes, as the music gradually moves from the stage to the surrounding instruments. Extended flute solos permeate the movement.

Movement III is bright, rhythmically incessant, and veers toward jazz in a manner that surprised me as it unfolded. The accompaniment patterns revisit the Vibraphone rhythm from movement I, which various scalar threads swirl around the ensemble. The melodic material for this movement comes from a trumpet solo my father played years ago, and which I transcribed in 2006, while composing the first movement. I knew from the beginning that this would end up in the work, though my original plan was to set it in toto in the fourth movement. Instead, it wound up in the much brighter third movement, and led the music into a completely unexpected direction.

Movement IV's weighty character, then, comes from that initial plan to set my father's solo, however, I realized it wasn't going to sound as I had anticipated - I had envisioned something similar to Ives' *The Unanswered Question*, but it simply wasn't working. Once I let go of the solo and focused on the

surrounding sonic landscape, the music formed quickly, recalling various fragments from earlier in the piece. The movement also pays homage to Webern's *Six Pieces for Orchestra* (elements of which appear in other movements), and Corigliano's score to the film *Altered States*. Both of these have been early, powerful, lasting influences on my compositional choices.

Movement V returns to the opening motive of the entire work, this time with a simmering vitality that burns inexorably to a no-holds-barred climax. Where the first four movements of the work only occasionally coalesce into tutti ensemble passages, here, the entire band is finally unleashed.

I owe a debt of gratitude to Jerry Junkin and the consortium members for allowing me the opportunity to create this work - all 54,210 notes of it."

Program note by Steven Bryant

Stephen Peterson

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, Germany, Luxembourg, and Qatar. This spring, he will spend three weeks conducting throughout Australia. He is a member of the National Association for Music Education, 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 Director's 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.

Frank L. Battisti

Frank Battisti began his teaching career as an instrumental teacher in the Ithaca Public Schools in 1953 shortly after graduating from Ithaca College. He became Director of Bands at Ithaca High School in 1955 and remained there until 1967. He also served as chairperson of the Instrumental Music Department from 1961 to 1967.

The Ithaca High School Band, under Battisti's direction, achieved national recognition as one of the finest and most unique high school bands in the nation. The concert band performed at the Ithaca College School of Music, Eastman School of Music, New York World's Fair, Rockefeller Center, Music Educators National Conference, Midwest National Band and Orchestra Clinic, and at other regional and national music events. They also commissioned twenty-four works for band by important composers including Warren Benson, Karel Husa, and Vincent Persichetti. In 1997 the John Philip Sousa Foundation selected Battisti's Ithaca High School Concert Band for their Historic Roll of Honor of High School Concert Bands, 1920-1980. Eugene Migliaro Corporon, Director of Wind Studies at North Texas State University,

hails the Ithaca High School Band under the leadership of Frank Battisti “as one of the truly great achievements of instrumental music education in the twentieth century.”

Battisti was conductor of the Symphonic Wind Ensemble and a faculty member at Baldwin-Wallace College Conservatory of Music from 1967 to 1969. In 1969 President Gunther Schuller invited him to come to the New England Conservatory in Boston to start the wind ensemble. Under his thirty years of leadership the ensemble became recognized as one of the premiere ensembles of its kind in the United States and throughout the world. The NEC Wind Ensemble recorded for Centaur and Albany records and its performances were broadcast over the National Public Radio Network (NPR) and other classical music radio stations throughout the United States and world. While at the Conservatory, Battisti commissioned works from distinguished national and international composers such as Robert Ceely, John Harbison, Robin Holloway, Witold Lutoslawski, William Thomas McKinley, Michael Colgrass, Daniel Pinkham, Gunther Schuller, Robert Selig, and Sir Michael Tippett. When he retired from the Conservatory in 1999 he was named Conductor Emeritus of the NEC Wind Ensemble. Since 2000 Battisti has been Principal Guest Conductor of the Longy School of Music Chamber Winds in Cambridge, MA.

Dr. Battisti has guest conducted numerous university, college, military, professional and high school bands and wind ensembles and served as a visiting teacher/clinician throughout the United States, England, Europe, Middle East, Africa, Scandinavia, Australia, China, Taiwan, Canada, South America, South Korea, Iceland, and the former U.S.S.R. As one of the world's foremost authorities on wind music literature, he has written many articles for journals and magazines, and has authored or co-authored seven books, including *The 20th Century American Wind Band/Ensemble* (1995), *The Winds of Change* (2002), and *On Becoming a Conductor* (2007).

Battisti is a Past President of the U.S. College Band Directors National Association (CBDNA), a member of the American Bandmasters Association (ABA), and founder of the National Wind Ensemble Conference, World Association of Symphonic Bands and Ensembles (WASBE), Massachusetts Youth Wind Ensemble (MYWE), New England College Band Association (NECBA), and the Tanglewood Institute's Young Artists Wind Ensemble.

In 1986 and 1993 Dr. Battisti was a visiting fellow at Clare Hall, Cambridge University, England. He is the recipient of many awards and honors including an Honorary Doctor of Music degree from Ithaca College in 1992 and the Ithaca College Alumni Association's Lifetime Achievement Award in 2003, the first Louis and Adrienne Krasner Excellence in Teaching Award from the New England Conservatory of Music in 1997, the Lowell Mason Award from the Massachusetts Music Educators Association in 1998, the New England College Band Association's Lifetime Achievement Award in 1999, Midwest International Band and Orchestra Clinic's Medal of Honor in 2001, and the National Band Association's AWAPA Award in 2006.

Officially retired, Battisti maintains a very active guest conducting, teaching, and writing career. He lives in Leverett, Massachusetts with his wife of 55 years, Charlotte.

Ithaca College Wind Ensemble

Piccolo

Savannah Clayton

Flute

Rachel Auger
Allison Kraus
Sandi O'Hare
Sarah Peskanov*

Oboe

Ariel Palau
Elizabeth Schmitt*
Jake Walsh

E-flat Clarinet

Anna Goebel

Clarinet

Justine Call
Jimmy Conte*
Emily Dobmeier
Laura Hill
Katie Hurd
Cara Kinney
Gladys Wong

Bass Clarinet

Vanessa Davis

Bassoon

Cynthia Becker
Sean Harkin*
Andrew Meys

Alto Saxophone

Gregory Sisco*
Wenbo Yin

Tenor Saxophone

Kelsey Melvin

Baritone Saxophone

Katie Herrle

Bass Saxophone

Matt Snyder

Trumpet

Kaitlyn DeHority
Jason Ferguson
Colin Johnson
Jack Storer
Mason St. Pierre
Danny Venora*

Horn

Alyssa A'Hearn
Victoria Boell
Megan Carpenter*
Joshua Jenkins
Aubrey Landsfeld

Trombone

Ben Allen
Matt Confer
Tim Taylor*

Bass Trombone

Paul Carter

Euphonium

Peter Best Hall*
Matthew Della
Camera

Tuba

Justin Chervony*
Lucas Davey

Double Bass

Desmond Bratton

Harp

Lacey Lee

Timpani

Aaron Walters

Percussion

Andrew Garay
Andrew Hedge
Taylor Katanick
Taylor Newman
Keegan Sheehy*
Tom Smith

Graduate Assistants

Matthew Sadowski
Corey Seapy

*denotes principal
player