

Ithaca College Wind Ensemble

Cynthia Johnston Turner, conductor

Ford Hall
Friday February 28th, 2014
8:15 pm



ITHACA COLLEGE

School of Music

Program

Hue and Cry (2006)

Steven Stucky
(b. 1949)
4'

Konzertmusik für Blasorchester, Op. 41 (1926)

I. Konzertante Overtüre

II. Sechs Variationen über das Lied *Prinz Eugen, der edle
Ritter*

III. Marsch

Paul Hindemith
(1895-1965)
15'

Dionysiaques, Op. 62 (1913)

Florent Schmitt
(1870-1958)
11'

Tempus Fugit from *Double Play* (2011)

Cindy McTee
(b. 1953)
10'

Program Notes

Steven Stucky (b. 1949) is one of America's most highly regarded and frequently performed living composers. Winner of the 2005 Pulitzer Prize for his *Second Concerto for Orchestra*, he is a trustee of the American Academy in Rome, a director of New Music USA, a board member of the Koussevitzky Music Foundation, and a member of the American Academy of Arts and Letters and the American Academy of Arts and Sciences. He is also active as a conductor, writer, lecturer, and currently serves as the Given Foundation Professor of Composition at Cornell University. His six works for wind ensemble include two concerti and comprise some of the most esteemed pieces written for winds in the last three decades.

Hue and Cry was commissioned and premiered by Cynthia Johnston Turner with the Eastman Wind Ensemble in 2007. Stucky likens the piece to "a very short overture, in other words a 'real' piece, complete but miniature." Its slow introduction is set in motion by one of three mighty chords that evoke the stroke of a hammer. The first two blows fade to reveal murmuring woodwinds and an unsettled lyrical figure in the horns. The third makes way for chattering brass and an extended version of the horn motif that ascends into an insistent *Allegro di molto*. Dramatic flourishes, pyramidal harmonies, and lunging outbursts careen toward a melody that breaks forth in the oboes and trumpets. After a breaking point, the anxious brass chatter returns to initiate recombined ideas and a second push toward the main theme. The piece concludes with a powerful recollection of the opening horn melody.

Paul Hindemith was born in 1895 in Hanau, Germany, and lived most of his life in Europe. During World War II, he became an American citizen and taught at Harvard and Yale Universities. Beginning at age 12, Hindemith studied composition at the Hoch Conservatory in Frankfurt with Arnold Mendelssohn and Bernhard Sekles. As a young violinist, he served as concertmaster of the Frankfurt Opera Orchestra and helped establish the world-renowned *Donaueschingen Music Festival* in 1921. Hindemith's prolific output includes over 400 works for chamber ensembles, large orchestra, wind band and opera theater. His music is prized for its exceptional counterpoint and neoclassical structure.

Konzertmusik, Op. 41 is no exception. It was originally intended as Gebrauchsmusik – "utility" music for educating amateurs, but the piece is actually quite difficult. *Opus 41* opens with an overture before moving onto the second movement, *Six Variations on the Song "Prince Eugene, the Noble Knight."* The work then concludes with a march that Hindemith intended as a parody of common band music at the time. Each movement showcases Hindemith's undeniable mastery of counterpoint and retains a distinctly modern sound.

Opus 41 is dedicated to Hermann Scherchen, who conducted its premier at the 1926 Donaueschingen Music Festival. The piece is Hindemith's first composition for wind band, an ensemble he felt was under-represented and possessed great artistic potential. Since its introduction, the piece has become a cornerstone of the wind band repertoire.

Though he is often forgotten nowadays, **Florent Schmitt** (1870-1958) was one of the most important French composers of the 20th century along with contemporaries Maurice Ravel and Albert Roussel. He won the coveted Prix de Rome in 1900 for a cantata entitled *Sémiramis*, and his subsequent travels took him throughout Europe, Turkey, Algeria, and Morocco before he settled in Paris in 1906. Traveling influenced his early impressionist style (learned from teachers including Massenet and Fauré) and his scoring became increasingly colorful and exotic. His output includes two symphonies, ballet music, film and stage music, vocal music, and many works for piano, organ, and chamber ensembles.

Dionysiaques was composed for the 100-member Garde Républicaine Band in Paris in 1913, mere months after Schmitt attended the premiere performance of Stravinsky's *Rite of Spring*. Its own premiere had to wait until 1925 because of World War I but it has been performed frequently since the mid-20th century and it now stands as one of the cornerstone pieces of the early wind band repertoire. The title comes from the "Dyonisia" – ancient Greek celebrations honoring Dionysus, the god of wine. He was thought to have provided man with the vineyard, and subsequently the harvest, winemaking, drunkenness and the means for mystical trances.

The piece itself begins ominously as the low brass and woodwinds set the stage for an exotic and almost hypnotic journey. Schmitt's impressionistic tendencies are immediately evident; wandering melodies emerge in the woodwinds and gradually gain momentum. Their fluidity is slowly abandoned in favor of festivity, perhaps encouraged by the 'fluid' of Dionysus, be it red or white. The bacchanal eventually bursts forth, brimming with rhythmic vitality and a relentless insistence on partying all the way to the verge of control, and perhaps a bit beyond.

Cindy McTee was born in 1953 in Tacoma, Washington. The daughter of musical parents (her father played trumpet and her mother played clarinet), McTee often went to rehearsals of their small dance band where she heard popular music and jazz from the 1940's and 1950's. In 1974, while majoring in composition at Pacific Lutheran University in Tacoma, composer Krzysztof Penderecki invited McTee to teach his children English in return for composition lessons. She accepted the invitation and spent an entire year in Poland living with the Penderecki family and studying at the Cracow Academy of Music.

McTee taught for three years at her undergraduate alma mater in Tacoma, Washington, and in 1984 joined the faculty of the University of North Texas. In May of 2011, she retired from UNT as Regents Professor Emerita, and in November of 2011 she married conductor Leonard Slatkin.

Originally commissioned by the Detroit Symphony Orchestra in honor of Elaine Lebenbom, **Double Play** consists of two continuous movements, each of which can be performed separately. The wind symphony version was commissioned by a consortium of wind ensembles and premièred on November 21, 2010 by the Lone Star Wind Orchestra, Eugene Corporon, conductor.

The composer writes: "**Tempus Fugit**, Latin for 'time flees' but more commonly translated as 'time flies,' is frequently used as an inscription on clocks. My Tempus Fugit begins with the sounds of several pendulum clocks ticking at different speeds and takes flight about two minutes later using a rhythm borrowed from Leonard Slatkin's *Fin* for orchestra. Jazz rhythms and harmonies, quickly-moving repetitive melodic ideas, and fragmented form echo the multifaceted and hurried aspects of 21st-century American society."

Ithaca College Wind Ensemble

Piccolo

Justine Stephens

Flute

Rachel Auger

Allison Kraus

Sarah Peskanov*

Oboe

Ariel Palau

Elizabeth Schmitt*

Jake Walsh

E-flat Clarinet

Allison Smetana

Clarinet

Jimmy Conte*

Vanessa Davis

Anna Goebel

Katie Hurd

Cara Kinney

Kyle McKay

Ryan Pereira

Bass Clarinet

Laura Hill

Bassoon

Cynthia Becker

Sean Harkin*

Amanda Nauseef

Alto Saxophone

Gregory Sisco

Alec Staples*

Tenor Saxophone

Kelsey Melvin

Baritone Saxophone

Ian Herbon

Trumpet

Kaitlyn DeHority

Jason Ferguson

Ryanne Flynn*

Jack Storer

Mason St. Pierre

Jenna Veverka

Horn

Alyssa A'Hearn*

Victoria Boell

Grace Demerath

Joshua Jenkins

Aubrey Landsfeld

Trombone

Cara Olson

Tim Taylor*

Chad von Holtz

Bass Trombone

Paul Carter

Euphonium

Peter Best-Hall*

Matthew Della Camera

Tuba

Justin Chervony*

Luke Davey

Double Bass

Kate Corcoran

Piano

Shuo Pan

Timpani

Aaron Walters

Percussion

Will Alderman

Eric Brown

Taylor Katanick

Kellen King

Taylor Newman

Keegan Sheehy*

Tom Smith

Graduate Assistants

Matthew Sadowski

Corey Seapy

* denotes principal player

Cynthia Johnston Turner

Cynthia Johnston Turner is an active conductor, festival adjudicator, and clinician, in the United States, Latin America, Europe and Canada. Before joining the Cornell faculty in the fall of 2004, she taught at the University of Rochester, where she directed the Wind Symphony and served as Director of Music at Parkside High School, Dundas, Canada. Earlier in her career Cynthia taught middle school beginning instrumental music in Toronto and choral music in Switzerland. She currently serves as a faculty member with the summer Performing Arts Institute at Pennsylvania's Wyoming Seminary and as a guest conductor with the Syracuse Society of New Music and the Austrian Festival Orchestra in Salzburg.

A Canadian, Cynthia completed her Bachelor of Music and Bachelor of Education degrees at Queens University and her Master of Music in music education and conducting at the University of Victoria. Touring with her ensembles inspired her master's thesis on the musical and personal transformations that occur on tours, and her D.M.A. thesis at the Eastman School of Music centered on Dialogues and Entertainments by William Kraft, one of this generation's leading composers. At Eastman Cynthia was the recipient of the Eastman Graduate Teaching Award in conducting, where she studied with Donald Hunsberger, Mark Scatterday, and Neil Varon. She was nominated for the Canadian Prime Minister's Leadership in Teaching Award and received the National Leadership in Education Award (Readers Digest Foundation), the Excellence in Education Award (Ontario Secondary School Teachers Federation), and the Marion Drysdale Leadership Among Women Teachers Award (also from OSSTF).

At Cornell, Cynthia is the Director of Wind Ensembles, overseeing the Wind Ensemble, Wind Symphony, Chamber Winds, and other chamber ensembles. She also serves as faculty advisor to CU Winds, a student-driven organization devoted to the promotion and performance of wind music, and Contrapunkt!, Cornell's undergraduate composition student organization. Cynthia has commissioned numerous new works for wind band, many of which incorporate other artistic media, and she continues to actively promote commissions by today's leading composers around the world. She works closely with Cornell DMA candidates in composition helping them present their new works in concert. In 2008, the Merrill Presidential Scholars at Cornell recognized Cynthia as an outstanding educator.

In January 2006, Cynthia led the Cornell Wind Ensemble on a performing and service tour to Costa Rica that included performances across the country and the donation of over fifty instruments to a rural 'escuela de musica.' The Cornell Wind Ensemble returned to Costa Rica in 2008, donating over eighty instruments to three music schools. In 2010, Cornell donated 95 instruments to five music schools in Costa Rica, performed eleven concerts in twelve days, and gave master classes to over 300 music students across the country. The CU Winds/Costa Rica Project was featured on National Public Radio's "All Things Considered."

Among other recent engagements, Cynthia has guest conducted the Provincial Honour Bands of Alberta, Manitoba and Ontario, the Ithaca College Wind Ensemble, the Eastman Wind Ensemble, the Latin American Honor Band, the Montclair State Wind Ensemble, and the Paris Lodron Ensemble in Salzburg. Cynthia is the guest conductor and artist-in-residence for the Canadian National Wind Ensemble in May 2011.