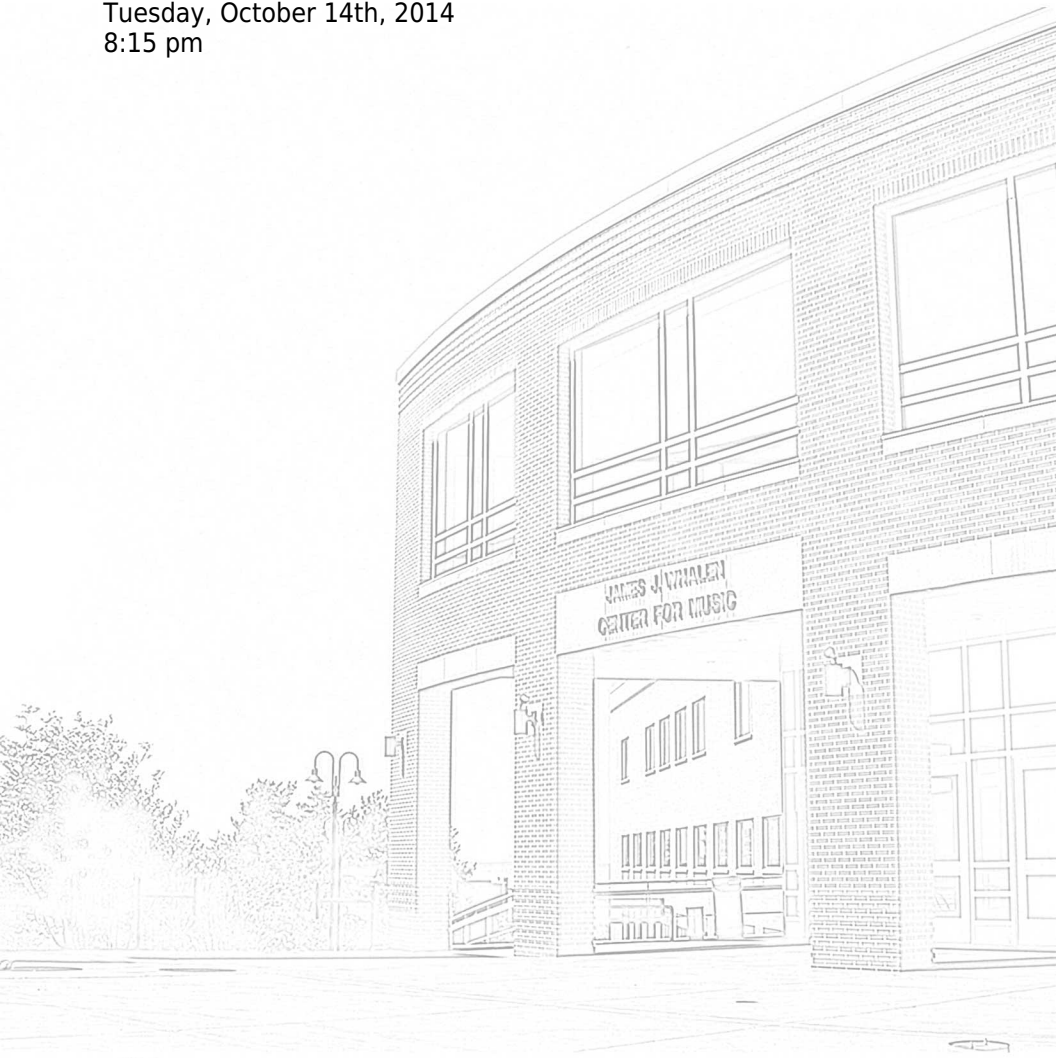


Ithaca College Wind Ensemble

Stephen Peterson, conductor
Sean Smith, graduate conductor

Ford Hall
Tuesday, October 14th, 2014
8:15 pm



ITHACA COLLEGE

School of Music

Program

Remember the Molecules (2013)

Michael Markowski
b. 1986
6'

Sean Smith, graduate conductor

Ballad for Band (1946)

Morton Gould
1913-1996
8.5'

Les couleurs fauves (1994)

I. Persistent Bells
II. Ritual Dance Masks

Karel Husa
b. 1921
21'

Intermission

Wine-Dark Sea Symphony for Band (2014)

I. Hubris
II. Immortal thread, so weak
III. The attentions of souls

John Mackey
b. 1973
32'

Program Notes

Michael Markowski (b. 1986) is fully qualified to watch movies and cartoons. In 2010, he graduated magna cum laude with a Bachelor of Arts degree in Film from Arizona State University. While Markowski has never studied music at a university, he has studied privately with his mentors, Jon Gomez and Dr. Karl Schindler. However, he has continued his education by participating in a number of programs including "the art of orchestration" with television and film orchestrator Steven Scott Smalley, was invited to the National Band Association's Young Composer and Conductor Mentorship program in 2008, and most recently participated in the 2014 NYU/ASCAP Foundation Film Scoring Workshop in Memory of Buddy Baker where he was named one of ASCAP's Film & TV "Composers to Watch." Mark Snow, composer of *The X-Files* and one of the workshop's guest mentors, says Michael's music was "extremely sophisticated" and "complimented the mood and emotion of the scene with unusual maturity and sensitivity."

He has received commissions for new works from a number of organizations including CBDNA, The Consortium for the Advancement of Wind Band Literature, The Lesbian and Gay Band Association, Arrowhead Union High School and the University of Wisconsin-Milwaukee Youth Wind Ensembles, Bethel High School, and other consortiums of schools.

About his piece, the composer writes:

"Remember The Molecules borrows its title and much of its musical imagery from Norman Maclean's novella, *A River Runs Through It*—a book that continues to move me in new ways each time I read it. If you're not familiar with the story or the 1992 movie adaptation directed by Robert Redford starring a young Brad Pitt, the scene is this: Montana fly-fishing country, deep in a canyon next to one of the strongest rivers in Montana, the Big Blackfoot River.

"The piece is probably my most organic composition for wind band. I say 'organic' because the piece is through-composed, which generally means that it was written without any traditional form or musical structure. The piece also doesn't really have a traditional melody. So what ends up taking the spotlight are the smaller musical ideas. These little motifs, energized with rhythm, combine and entangle themselves, 'one rhythm superimposed upon another' to form a larger musical architecture (Maclean 22).

"Like many great works of art, Maclean's novella is about more than just fly fishing. As a semi-autobiographical narrative, Maclean's own family and his personal relationships with them are woven into the book's subtext. At the heart of the music sprouts a single motivic

seed composed of three notes, Ab-Bb-G. When sounded, these pitches imply two significant intervals that appear throughout the piece: a Major second (Ab-Bb) and a Major seventh (Ab-G). These two intervals are both the closest and one of the furthest removed within a diatonic octave. This juxtaposition of neighboring pitches and distant ones suggests a kind of intervallic duality, which is intended to echo an ever-present theme throughout Maclean's story, that 'it is those we live with and love and should know who elude us' (104)."

Pulitzer Prize winning composer **Morton Gould** (1913-1996) wrote many works for wind band during his lifetime, many of which became cornerstones of the repertoire. Gould was a master at writing in many different styles. He said a composer "should be able to turn out a variety of things - short entertainment pieces as well as symphonies." Some of his best known works range from light to serious, such as "American Salute" and "West Point Symphony." Gould's voice is distinctly American; he achieves this through his use of American ideas and themes for melodies and harmonic structure.

Composed in 1946 as a commission from the Goldman Band, **Ballad for Band** is a lyrical work with a dense harmonic structure in a single movement. Gould remarked that he based the melodic ideas on the "Spiritual." He stated, "The spirituals have always been the essence, in many ways, of our musical art, our musical spirit. The spiritual is an emotional, rhythmic expression. The spiritual has a universal feeling; it comes from the soul; from the gut."

Gould wrote the piece in ABA form and starts with a short introduction before introducing the first, lyrical theme in the flutes and oboe. The second theme is heard in the euphonium and horns. Gould delays the playing of the tonic chord (E-flat) until the very end of the first section. Gould gives the B section a more rhythmically active and dance-like quality. The theme that is developed in the middle section is based on the second theme of the A section. Gould transitions out of the B section and brings back the familiar themes and ends the piece with the beautiful, lyric melodies.

Karel Husa (b. August 7th, 1921) is a Czech composer from Prague who originally pursued a career in engineering. It was only at the urging of his mother that he added the study of violin and piano to his engineering courses. With the Nazi occupation of Czechoslovakia in 1938, the engineering school he attended was closed, and he secured the only opening in the composition department at the Prague Conservatory in 1941. Prior to this time, he had had no formal music training with the exception of his early violin and piano lessons. At the conservatory, he studied with Czech composer Jaroslav Řidky and conductors Pavel Dedecek and Vaclav Talich.

At the conclusion of World War II, Husa left Prague to attend the Ecole Normale de Paris. There he studied composition with Arthur Honegger and Nadia Boulanger, and conducting with Jean Fournet and Andre Cluytens. The Academy of Musical Arts in Prague accepted the studies he had done in Paris and awarded him a Doctorate of Music in 1947. After receiving his doctoral degree, Husa remained in Paris, composing and conducting concerts throughout Europe. In 1954, at the suggestion of his friend Elliott Galkin, Cornell University offered Husa a faculty position that would give him the opportunity to conduct its orchestra for one year and teach theory for three years. He accepted, and he and his family became American citizens. Husa was Kappa Alpha Professor of Music until his retirement in 1992 (now Emeritus). He also taught at Ithaca College for many years where his archives are now housed.

Husa holds honorary degrees from several institutions, including Ithaca College, Baldwin-Wallace College, Coe College, and the Cleveland Institute of Music. Among numerous honors, Husa has received a fellowship from the Guggenheim Foundation, awards from the American Academy of Arts and Letters, UNESCO, and the National Endowment for the Arts, Koussevitzky Foundation commissions, the Czech Academy for the Arts and Sciences Prize, the Czech Medal of Merit, First Class, from President Vaclav Havel, and the Lili Boulanger award. He was also the recipient of the 1969 Pulitzer Prize for his *String Quartet No. 3*.

Les couleurs fauves was commissioned by the Northwestern University School of Music in 1996 to honor the 40th anniversary of its director of bands, John Paynter. Unfortunately, this wonderful musician and teacher died before the work's premiere. It was first performed at a memorial concert for Paynter by the Northwestern University Symphonic Wind Ensemble, conducted by the composer, on November 16, 1996.

About his piece, Husa says, "I have always been fascinated with colors, not only in music, but also in nature and art. The paintings of the Impressionists and Fauvists have been particularly attractive to me, and their French origin accounts to the French title of my piece. The two movements gave me the chance to play with colors - sometimes gentle, sometimes raw - of the wind ensemble, something John Paynter also liked to do in his conducting. I was reminded of those French painters, whom I admired as a young student in Paris. They called themselves Fauvists (vivid, wild), for they used both, often powerful strokes of brushes with unmixed colors. Their paintings though, breathe with sensitivity, serenity and gentleness. John's transcriptions as well as his conducting had these characteristics, and hopefully *Les couleurs fauves* will remind you of them."

John Mackey (b. October 1, 1973) 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.

In February 2003, the Brooklyn Philharmonic premiered John's work for orchestra, *Redline Tango*, at the BAM Opera House with Kristjan Jarvi conducting. Mackey rewrote the work for wind ensemble in 2004 - his first work for wind band - and that version has since received over 250 performances worldwide. *Redline Tango* for wind ensemble won the 2004 Walter Beeler Memorial Composition Prize at Ithaca College, and in 2005, the ABA/Ostwald Award from the American Bandmasters Association, making John the youngest composer to receive the honor. John again received the ABA/Ostwald Award - as well as the National Band Association's William D. Revelli Award - in 2009 for *Aurora Awakes*.

His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; Weill Recital Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; Alice Tully Hall; the Joyce Theater; Dance Theater Workshop; and throughout Italy, Chile, Japan, China, Norway, Spain, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, and the United States.

John has been recognized with numerous grants and awards from organizations including ASCAP (Concert Music Awards, 1999 through 2008; Morton Gould Young Composer Awards, 2002 and 2003), the American Music Center (Margaret Jory Fairbanks Copying Assistance Grant, 2000, 2002), and the Mary Flagler Cary Charitable Trust (Live Music for Dance commissioning grants, 1998, 1999, 2000, and 2005), and an NEA grant in 2007. He was a CalArts/Alpert Award nominee in 2000.

About **Wine-Dark Sea Symphony for Band**, John Mackey writes...

For the past 10 years, I've written all of my music in collaboration with my wife, Abby. She titles nearly all of my pieces, a process that usually involves my writing the music, then playing it for her, after which she tells me what the piece is about. Without her help, *Aurora Awakes* would be *Slow Music Then Fast Music #7 in E-flat*. Sometimes she'll hear a piece halfway through my writing process and tell me what the music evokes to her, and that can take the piece in a different (and better) direction than I had originally intended. I've learned that the earlier she is involved in the process, the better the piece turns out. So with *Wine-Dark Sea*, my symphony for band, I asked for her help months before I ever wrote a note of music.

The commission, from Jerry Junkin and The University of Texas Wind Ensemble, in honor of the 100th anniversary of the Sarah and Ernest Butler School of Music, was for a piece lasting approximately 30 minutes. How could I put together a piece that large? Abby had an idea. Why not write something programmatic, and let the story determine the structure? We had taken a similar approach with *Harvest*, my trombone concerto about Dionysus, the Greek god of wine. Why not return to the Greek myths for this symphony? And since this story needed to be big (epic, even), I'd use the original, truly epic tale of Odysseus, as told thousands of years ago by Homer in *The Odyssey*.

The full *Odyssey*, it turned out, was too large, so Abby picked some of the "greatest hits" from the epic poem. She wrote a truncated version of the story, and I attempted to set her telling to music. Here is the story the way Abby outlined it (in three movements), and I set it:

After ten years of bloody siege, the Trojan War was won because of Odysseus' gambit: A horse full of soldiers, disguised as an offering. The people of Troy took it in as a trophy, and were slaughtered.

Odysseus gave the Greeks victory, and they left the alien shores for home. But Odysseus' journey would take as long as the war itself. Homer called the ocean on which Odysseus sailed a wine-dark sea, and for the Greek king it was as murky and disorienting as its name; he would not find his way across it without first losing himself.

I. Hubris

Odysseus filled his ship with the spoils of war, but he carried another, more dangerous, cargo: Pride. This movement opens with his triumphal march, and continues as he and his crew maraud through every port of call on their way home.

But the arrogance of a conquering mortal has one sure consequence in this world: a demonstration of that mortal's insignificance, courtesy of the gods. Odysseus offends; Zeus strikes down his ship. The sailors drown. Odysseus is shipwrecked. The sea takes them all.

II. Immortal thread, so weak

This movement is the song of the beautiful and immortal nymph Kalypso, who finds Odysseus near death, washed up on the shore of the island where she lives all alone. She nurses him back to health, and sings as she moves back and forth with a golden shuttle at her loom. Odysseus shares her bed; seven years pass. The tapestry she began when she nursed him becomes a record of their love.

But one day Odysseus remembers his home. He tells Kalypso he

wants to leave her, to return to his wife and son. He scoffs at all she has given him. Kalypso is heartbroken.

And yet, that night, Kalypso again paces at her loom. She unravels her tapestry and weaves it into a sail for Odysseus. In the morning, she shows Odysseus a raft, equipped with the sail she has made and stocked with bread and wine, and calls up a gentle and steady wind to carry him home. Shattered, she watches him go; he does not look back.

III. The attentions of souls

But other immortals are not finished with Odysseus yet. Before he can reach his home, he must sail to the end of the earth, and make a sacrifice to the dead. And so, this movement takes place at the gates of the underworld, where it is always night.

When Odysseus cuts the throats of the sacrificial animals, the spirits of the dead swarm up. They cajole him, begging for blood. They accuse him, indicting him for his sins. They taunt him, mocking his inability to get home. The spirit of his own mother does not recognize him; he tries to touch her, but she is immaterial. He sees the ghosts of the great and the humble, all hungry, all grasping.

Finally, the prophet Teiresias tells Odysseus what he must do to get home. And so Odysseus passes through a gauntlet beyond the edge of the world, beset by the surging, shrieking souls of the dead. But in the darkness he can at last see the light of home ahead.

Wine-Dark Sea is dedicated to Jerry Junkin, without whom the piece would not exist. The second movement, "Immortal thread, so weak," telling of Kalypso's broken heart, is dedicated to Abby, without whom none of my music over the past ten years would exist.

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 maintains a busy schedule as a conductor and clinician, and as such, has appeared on four continents and in forty states. 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 also 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 was the first to receive the Doctor of Music degree in wind conducting from Northwestern University and earned 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. In 2012 he was awarded the prestigious Ithaca College Faculty Excellence Award, recognizing his contributions to Ithaca College.

Personnel

Piccolo

Jeannette Lewis

Flute

Christine Dookie
Stephanie
LoTempio
Marissa Mediati
Rachel Auger

Oboe

Catie McGovern
Hannah Cerezo
Melissa DeMarinis

E-flat Clarinet

Jill Gagliardi

Clarinet

Ryan Pereira
Miranda Schultz
Laura Hill
Gladys Wong
Courtne Elscott
Anna Goebel
Nikhil Bartolomeo
Nicholas
Alexander

Bass Clarinet

Cara Kinney
Nathan Balester

Contrabass Clarinet

Kyle McKay

Bassoon

Amanda Nauseef
Andrew Meys
Olivia Fletcher

Alto Saxophone

Gregory Sisco
Christine Saul
Katie Herrle

Tenor Saxophone

Ian Herbon

Baritone Saxophone

Matthew Stookey

Bass Saxophone

Matthew Snyder

Trumpet

Mason St. Pierre
Aaron Scoccia
Jason Ferguson
Matthew Venora
Matthew Allen
Michael Stern
Alex Miller

Horn

Victoria Boell
Elizabeth DeGroff
Brianna
Volkman
Patrick Holcomb
Joshua Jenkins
Paul Shim

Trombone

Matthew Confer
Matthew
Nedimyer
Benjamin Allen

Bass Trombone

Mitchel Wong

Euphonium

Peter Best-Hall
Brian Sugrue

Tuba

Justin Chervony
Brennen Motz

Double Bass

Sam Shuhan

Piano

Gabrela Calderon

Timpani

Kengo Ito

Percussion

Taylor Katanick
Andrew Hedge
Thomas Smith
Lillian Fu
Dennis O'Keefe
Andrew Garay
Kathryn Vorel

Graduate Assistants

Matt Sadowski
Sean Smith

Upcoming Band Concerts

Concert Band & Jazz Vocal Ensemble

Friday, October 24 | 8:15 PM, Ford Hall
Ithaca College Family Weekend

Symphonic Band & Jazz Ensemble

Saturday, October 25 | 8:15 PM, Ford Hall
Ithaca College Family Weekend

Wind Ensemble

Wednesday, December 3 | 8:15 PM, Ford Hall
Timothy Reynish, The Col. Arnald Gabriel '50 HDRMU '89
Visiting Wind Conductor

Concert Band & Symphonic Band

Thursday, December 4 | 8:15 PM, Ford Hall
Timothy Reynish, The Col. Arnald Gabriel '50 HDRMU '89
Visiting Wind Conductor

Campus Band & Campus Jazz Ensemble

Saturday, December 6 | 12:00 PM, Ford Hall