

BANDANCES!

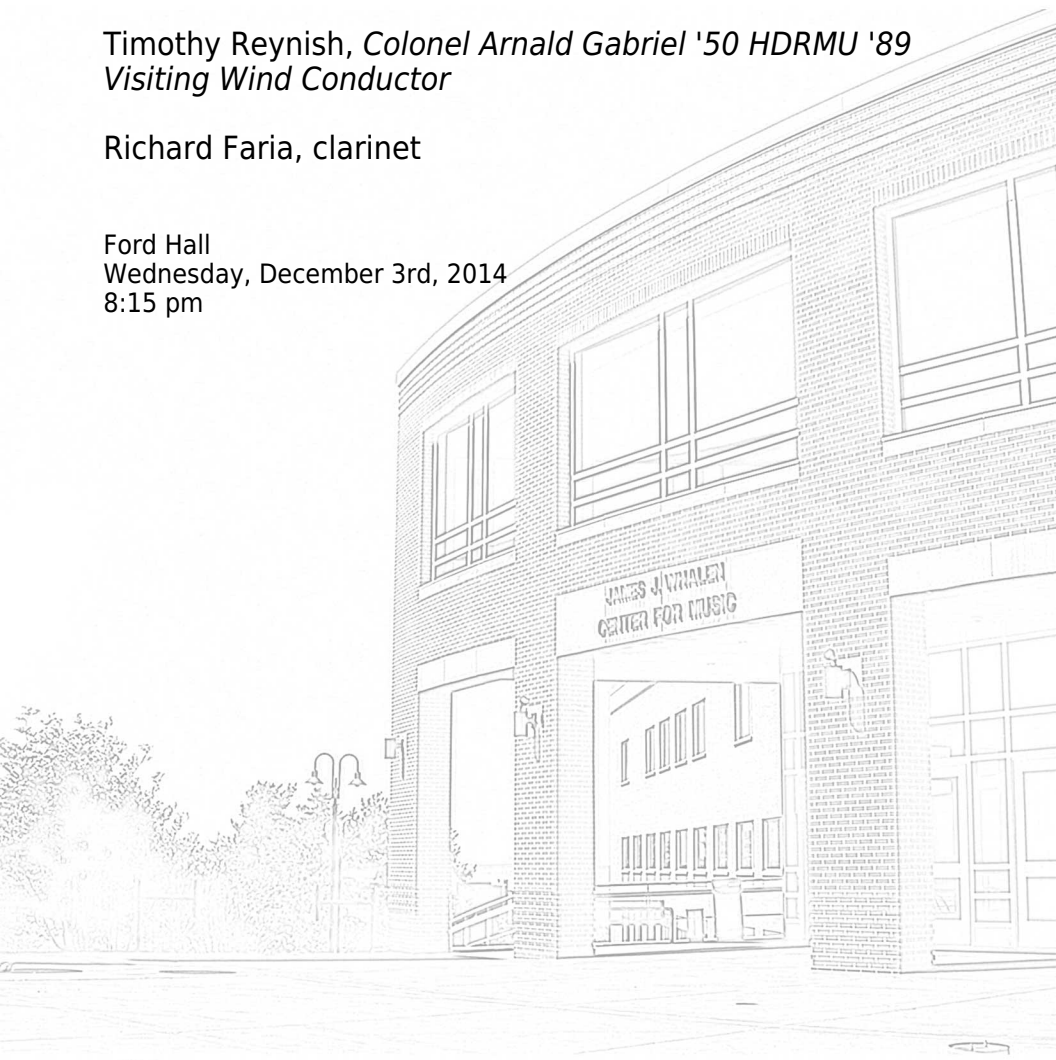
Ithaca College Wind Ensemble

Stephen Peterson, conductor

Timothy Reynish, *Colonel Arnald Gabriel '50 HDRMU '89*
Visiting Wind Conductor

Richard Faria, clarinet

Ford Hall
Wednesday, December 3rd, 2014
8:15 pm



ITHACA COLLEGE

School of Music

Program

Suite Française (1935)

1. Bransle de Bougogne
2. Pavane
3. Petite Marche Militaire
4. Complainte
5. Bransle de Champagne
6. Sicilienne
7. Carillon

Francis Poulenc
(1899-1963)
11.5'

Dance Concerto (2013)

- I. Might Not Be A Rumba
- II. Slow Dance
- III. Last Dance

Donald Crockett
(b. 1951)
18'

Richard Faria, clarinet

Intermission

The Solitary Dancer (1966)

Warren Benson
(1924-2005)
6.5'

Duende: Four Preludes for Symphonic Wind Ensemble (2010)

1. Allegro giusto
2. Animato
3. Cadenza a piacere; molto sentito - Lento evocativo
4. Tempo de Bulería

Luis Serrano Alarcón
(b. 1972)
16'

*Timothy Reynish, Colonel Arnald Gabriel '50 HDRMU '89 Visiting Wind
Conductor*

Program Notes

Francis Poulenc was born in Paris on January 7, 1899. His mother was an excellent pianist and gave him his first lessons. Poulenc continued to study piano throughout his childhood, and began publishing his music while serving in the French military as a member of an anti-aircraft battery. In 1921, he was discharged from the military and began formal study with Charles Koechlin.

As a young composer, Poulenc was influenced by the music of Claude Debussy, Franz Schubert, and Erik Satie. Along with Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud and Germaine Tailleferre, Francis Poulenc was one of *Les Six* - a group of young, prominent French composers of the early twentieth century. He was considered by his colleagues to be unprejudiced, witty, refined and impudent. His satirical and surrealistic works were succeeded by songs and sacred choral compositions which were marked by sincerity, fervor, and sensitive taste. Poulenc's total output includes four operas, five ballets, 12 orchestral scores, 19 choral works, seven solo vocal pieces, 49 songs, one melodrama, 36 piano pieces, and 14 chamber works.

Suite Française was taken from the incidental music Poulenc wrote in 1935 for Edouard Bourdet's comedy *La Reine Margot* (*Queen Margot*). The heroine of Bourdet's play is Margaret of Valois, wife of the man who was to be crowned Henry IV, king of France, in 1594. This work was inspired by the *Livre de Dances*, a collection of dances by the sixteenth century court musician Claude Gervaise.

In that spirit, Poulenc incorporated a harpsichord into the wind band setting, sometimes playing the keyboard antiphonally off the rest of the ensemble, sometimes pitting the double reeds against the brass. The result is an elegant, light-textured series of seven short movements that combine the courtly manners of centuries past with occasional fleeting reminders of the witty Poulenc.

Los Angeles-based composer and conductor **Donald Crockett** has received commissions from the Los Angeles Chamber Orchestra (Composer-in-Residence, 1991 - 97), Kronos Quartet,

Los Angeles Philharmonic, Hilliard Ensemble, Pittsburgh New Music Ensemble, the San Francisco-based chamber chorus, Volti, and the California EAR Unit, among many others. Recent projects include commissions from the Harvard Musical Association for violist Kate Vincent and Firebird Ensemble, the Claremont Trio, Boston Modern Orchestra Project, 21st Century Consort, a chamber opera, *The Face*, based on a novella in verse by poet David St. John, and a consortium commission from twenty-two college and university wind ensembles for his piece we will hear tonight. The recipient in 2013 of an Arts and Letters Award in Music from the American Academy of Arts and Letters for outstanding artistic achievement, as well as a Guggenheim Fellowship in 2006, Donald Crockett has also received grants and prizes from the Barlow Endowment, Bogliasco Foundation, Copland Fund, Copland House, Kennedy Center Friedheim Awards, Meet the Composer, the National Endowment for the Arts, New Music USA and many others. His music is published by Keiser Classical and Doberman/Yppan and recorded on the Albany, CRI, Doberman/Yppan, ECM, Innova, Laurel, New World, Orion and Pro Arte/Fanfare labels.

A frequent guest conductor with new music ensembles nationally, Donald Crockett has been very active over the years as a composer and conductor with the venerable and famed Monday Evening Concerts in Los Angeles. His recordings as a conductor can be found on the Albany, CRI, Doberman/Yppan, ECM and New World labels. Deeply committed to education, Donald Crockett is Professor and Chair of the Composition Program, Director of Thornton Edge new music ensemble and Assistant Dean for Faculty Affairs at the USC Thornton School of Music, as well as Senior Composer-in-Residence with the Bennington Chamber Music Conference.

This concerto for clarinet (doubling bass clarinet) and wind ensemble is a **Dance Concerto** riffing on the theme of its premiere at the Smithsonian Museum of American Art in Washington, D.C. on April 20, 2013: "Dancing the night away until dawn." The original version, a co-commission from Frank M. Hudson and the 21st Century Consort, is scored for soloist and a miniature band of eight instruments without percussion. In this current version, which I had in mind from the initial conception of the piece, the band is considerably enlarged to a wind ensemble of thirty-three musicians including four percussionists. I owe a huge debt of gratitude to the legendary conductor of wind bands, H. Robert Reynolds, for putting

together a significant consortium of outstanding wind ensembles to participate in the world premiere run. The soloist in Dance Concerto plays both clarinet and bass clarinet in this virtuosic, three-movement work. All three movements are 'dance music,' as if the soloist were the leader of some sort of dance band on this or another planet, and they play fast music, slow music and music in between. These are invented dances; the regulars at this particular late-night, cosmopolitan club are very, very good, but even newcomers can join in and dance until the sun comes up.

Warren Benson (1924-2005) was performing professionally by the age of fourteen and played timpani in the Detroit Symphony Orchestra under such conductors as Eugene Ormandy, Fritz Reiner, Sir Eugene Goossens and Leonard Bernstein. He spent fourteen years at Ithaca College serving as Professor of Percussion and Composer-in-Residence. In 1967, he joined the faculty of the Eastman School of Music in Rochester, New York as Professor of Composition. He taught there until 1993, and was honored with an Alumni Citation for Excellence and the Kilbourn Professorship for distinguished teaching. In 1994 he was appointed Professor Emeritus, completing a distinguished teaching career of fifty years that began at his alma mater, the University of Michigan.

Benson's music is characterized by its non-doctrinaire use of a variety of contemporary styles and devices. While Benson has composed music in almost every medium, his works for band and wind ensemble - including *The Solitary Dancer*, *Ginger Marmalade*, *Symphony No. 2 (Lost Songs)*, and *The Leaves Are Falling* - are especially memorable.

The Solitary Dancer was commissioned by the Clarence, NY, Senior High School Band and their director Norbert J. Busky in 1970. The piece deals with quiet, poised energy that one may observe in a dancer in repose, alone with her inner music. *Dancer* is a study in the economy of resources and sensitivity for wind and percussion colors, and subtle development and recession of instrumental and musical frenzy. This is a short, succinct work with a quality of understatement that makes it stand apart.

Luis Serrano Alarcón (b. 1972, Valencia, Spain) is an active

Spanish composer whose works have been performed in over thirty countries. Alarcón has received commissions from major organizations and groups like the International Band Competition Villa Altea, International Band Competition in Valencia, Saint Thomas University (Minnesota, USA), The Philharmonic Winds (Singapore) and the Hong Kong Band Directors Association. In 2011, his piece *Duende* received the award for "The Best Publication of a Classical Piece" from the National Music Awards, which are annually given by the Academy of Arts and Music Sciences, and are considered the most important music awards in Spain. Besides composing, Alarcón teaches Analysis and Composition at the Professional Conservatory of Torrent (Valencia - Spain), and in November 2006 he was named principal conductor of the Symphonic Band "Centre Artístic Musical" from Betera (Valencia). This group, under his direction, performed in Cincinnati during the WASBE Conference in July 2009.

From the composer:

"The term **Duende** is used in flamenco to refer to this state of inspiration and supreme perceptiveness, almost magic, which is only reached by the performer on a few occasions. It's also used, in extension, to define a person when they have a special grace; something difficult to define but that makes him different from the rest. The use of the word Duende as the title of this collection of symphonic preludes, independent of its poetic significance, is mainly based on the fact that I found my principal inspiration for this composition in Spanish popular music.

"Listening to the piece, the listener can hear, among other features: the symphonic energy of de Falla's scores, the intimacy of Iberia by Albeniz, the magic of the guitar played by Tomatito or Paco de Lucía, the festive happiness of Granadian Sacromonte (a popular flamenco neighborhood in Granada), but specially, and I insist in this one, the obvious presence of winks to other music styles, such as jazz or latin music. With this style fusion, I want to reflect in a symbolic way what the Spanish society stands for nowadays: a society with many traditions, but at the same time a cosmopolitan and modern community, which can be no different in the times we are living."

Biographies

Richard Faria

Clarinetist Richard Faria pursues an active career as soloist, chamber musician, and educator. After joining the faculty of Ithaca College in 1996, he co-founded the new music group Ensemble X (*A superb ensemble* - The New Yorker) along with Pulitzer prize-winning composer Steven Stucky and colleagues from IC and Cornell University. They made recordings of chamber music by Steven Stucky (*In Shadow, In Light*) and by Scottish composer Judith Weir (*The Consolations of Scholarship*), which Gramophone magazine praised as “powerful, streetwise, colourful.” The inaugural season featured Richard as soloist in John Adams clarinet concerto *Gnarly Buttons*. Other notable performances have been of Thomas Adès *Catch, Op. 4* and *Life Story, Op. 8*, Stephen Hartke *The Horse With the Lavender Eye*, Magnus Lindberg *Steamboat Bill, Jr.* and American premieres of Anders Hillborg *Tampere Raw* and Matthias Ronnefeldt *Sextett, Op. 2*.

Richard has been a participant in numerous festivals such as the Bard Music Festival of the Hamptons, Apple Hill Center for Chamber Music, the Cornell International Chamber Music Festival *Mayfest*, Skaneateles Festival, Garth Newel Music Festival in Warm Springs, VA, Bennington Chamber Music Conference, and the Klasik Keyifler Music Festival in Cappadocia, Turkey. His chamber music experience includes collaborations with such diverse groups as the Zephyros and Sylvan Wind Quintets, Atlantic, Tetraktys, and Arianna String Quartets, Composers Concordance, Guild Trio, Mother Mallard, and the Young Composer’s Collective in Seattle. He has performed in Weill Recital Hall, Carnegie Hall, Merkin Hall, The Kitchen, Miller Theater, Spivey Hall, the Smithsonian Institution, as well as at the American Academies in Rome and Berlin, Netherlands' De Lakenhal, and the Temple of Apollo in Turkey. He jointly founded the Ithaca College Contemporary Ensemble, a student/faculty new music ensemble at Ithaca College. With them he made his conducting debut at Glinka Hall in St. Petersburg, Russia.

A fervent advocate of new music, Richard has premiered works written for him by composers such as Roberto Sierra, Steven Burke, Perry Goldstein, Joshua Kohl, James Matheson, David

Borden, Yotam Haber, Diego Vega, Sean Shepherd, Josh Oxford, and John Fitz Rodgers. He gave the west coast premiere of the Sierra *Clarinet Sonata* dedicated to he and pianist Xak Bjerken, at the International ClarinetFest 2007 in Vancouver, BC, as well as a premiere of the winning work of the International Clarinet Associations' Composition Competition at their annual conference, ClarinetFest 2010 in Austin, Texas. The work was by composer Kevin Gray and is called *Pyrrhic Suite*. The panel of judges chose Gray's work from among 33 entries, from 13 countries. You can hear more on his recordings *Roberto Sierra: Clarinet Works*, and the premiere recording of Stephen Hartke's *The Horse with the Lavender Eye*.

He studied at Ithaca College, Michigan State University, and SUNY Stony Brook, as well as the Aspen Music Festival, National Repertory Orchestra and the Stockhausen Courses, Kürten. His teachers have included Anthony Coelho, Michael Galván, Joaquin Valdepeñas, John McCaw, Georgina Dobrée, Dr. Elsa Ludewig-Verdehr and Charles Neidich.

Timothy Reynish

Tim Reynish has recently been appointed to the prestigious staff of the International Chamber Music Studio at the Royal Northern College of Music. In the nineties he emerged as one of the leading conductors of wind bands and wind ensembles in the world, and in the past few years he has conducted many of the top bands in Asia, Europe, North and South America including the Dallas Wind Symphony, State of São Paulo Symphonic Band, Brazil, Volga Wind Orchestra of Saratov, Russia, Philharmonic Winds, Singapore, and the "President's Own" US Marine Band.

He comes to the wind world via a thorough grounding in orchestral music and opera, having studied horn with Aubrey Brain and Frank Probyn and been a member of the National Youth Orchestra for six years. He was a music scholar at Cambridge, working under Raymond Leppard and Sir David Willcocks and held principal horn positions with the Northern Sinfonia, Sadler's Wells Opera (now ENO) and the City of Birmingham Symphony Orchestra. At Birmingham in the seventies, he founded the Birmingham Sinfonietta from members of the CBSO and gave a series of contemporary

concerts; he regularly directed the London Contemporary Players and was Guest Conductor with the Amsterdam Sinfonia.

He was awarded a Churchill Travelling Fellowship in 1982 which enabled him to study the development and repertoire of the American symphonic wind band movement. In the following two decades he developed the wind orchestra and ensemble of the Royal Northern College of Music to become recognised as one of the best in the world, commissioning works from composers such as Richard Rodney Bennett, John Casken, Thea Musgrave, Aulis Sallinen, Adam Gorb and Kenneth Hesketh, performing regularly in major festivals, three WASBE Conferences and making commercial compact discs for Doyen, Serendipity and Chandos. He was President of WASBE, the World Association for Symphonic Bands & Ensembles from 2001 until 2002.

He has given clinics, lectured, guest conducted and adjudicated in Argentina, Belgium, Canada, Denmark, Estonia, France, Germany, Hungary, Israel, Japan, Norway, Oman, Sweden, Switzerland, Turkey and the USA. In the Spring of 2006 he was Visiting Professor at Ithaca College, and in January 2009 he was Visiting Professor at Cornell University. His appearances in the USA have included conducting engagements at Universities of Arizona State, Bowling Green, Colorado, Connecticut, Florida State, Illinois, Iowa State, Louisville, Michigan, Michigan State, Murray State, Syracuse, Stetson, Tennessee Tech, Texas at Austin, Texas Christian, Western Kentucky, Vanderbilt and Western Michigan.

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

Sandi O'Hare
Christine Dookie
Stephanie
LoTempio

Oboe

Catie McGovern
Hannah Cerezo
Melissa
DeMarinis

E-flat Clarinet

Jill Gagliardi

Clarinet

Ryan Pereira
Gladys Wong
Miranda Schultz
Laura Hill
Courtne Elscott
Nathan Balester

Bass Clarinet

Cara Kinney

Bassoon

Amanda
Nauseef
Andrew Meys
Olivia Fletcher

Alto

Saxophone
Gregory Sisco
Stephanie
Zhang

Tenor

Saxophone
Ian Herbon

Baritone
Saxophone
Matthew
Stookey

Trumpet

Mason St. Pierre
Aaron Scoccia
Jason Ferguson
Matthew Allen
Michael Stern
Shaun
Rimkunas

Horn

Victoria Boell
Paul Shim
Elizabeth
DeGroff
Brianna
Volkman
Patrick Holcomb

Trombone

Matthew Confer
Kiersten Roetzer

Bass

Trombone
Mitchel Wong

Euphonium

Brian Sugrue
James Yoon

Tuba

Justin Chervony
Brennen Motz

Double Bass

Sam Shuhan

Piano

Ni Zhang

Harp

Deette Bunn

Timpani

Kengo Ito

Percussion

Taylor Katanick
Lillian Fu
Corinne Stefans
Jamie Kelly
Derek Wohl

Graduate Assistants

Matthew
Sadowski
Sean Smith

Upcoming Band Concerts

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

Wind Ensemble

Saturday, February 21 | 8:15 PM, Ford Hall

Walter Beeler Prize Winner Premiere

Concert Band

Wednesday, February 25 | 8:15 PM, Ford Hall

Revelry and Reverie

Symphonic Band

Thursday, February 26 | 8:15 PM, Ford Hall

Nature or Nurture

Wind Ensemble

Friday, March 20 | 8:15 PM, Ford Hall

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Tuesday, April 14 | 8:15 PM, Ford Hall

Lincoln Center Preview Concert

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Friday, April 17 | 8:00 PM, Alice Tully Hall, New York City

Ithaca College Wind Ensemble at Lincoln Center

Concert Band

Wednesday, April 22 | 8:15 PM, Ford Hall

A Fond(er) Farewell

Symphonic Band

Thursday, April 23 | 8:15 PM, Ford Hall

Weekend Getaway

Campus Band & Campus Jazz Ensemble

Saturday, April 25 | 12:00 PM, Ford Hall