



# Ithaca College Wind Ensemble

*Stephen Peterson, conductor*  
*Aaron Tindall, tuba*



**FORD HALL**  
**ITHACA COLLEGE**  
**FRIDAY, MARCH 1, 2013**  
**8:15 P.M.**

**NEW YORK STATE BAND DIRECTORS**  
**ASSOCIATION SYMPOSIUM**  
**LIVERPOOL, NEW YORK**  
**SATURDAY, MARCH 2, 2013**  
**8:00 P.M.**



**ITHACA COLLEGE**

School of Music



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# Program

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PROFANATION FROM  
*JEREMIAH SYMPHONY* (1942)

Leonard Bernstein (1918–1990)  
arr. Frank Bencriscutto 8'

SUITE FROM *HOLOCAUST* (1978)

Morton Gould (1913–1996) 22'

- I. Main Theme (Prologue)
- II. Kristallnacht (The Night of Broken Glass)
- III. Berta and Joseph
- IV. In Memoriam Babi Yar
- V. Liberation
- VI. Elegy (Epilogue)

## PAUSE

CONCERTO FOR TUBA AND WIND ENSEMBLE (2012)

Dana Wilson (b. 1946) 18'

- I. Freely steady
- II. Plaintively singing
- III. Strict time

Aaron Tindall, tuba  
World Premiere Performance

SOUND AND SMOKE (2011)

Viet Cuong (b. 1990) 14'

- I. (feudal castle lights)
- II. (avalanche of eyes)

2012 Walter Beeler Memorial Composition Prizewinner

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# Program Notes

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The son of a Russian immigrant, Leonard Bernstein (1918–1990), began life in Lawrence, Massachusetts. He studied composition at Harvard, where he first met Aaron Copland. Bernstein achieved instant conducting fame when, at the age of 25, with 16 hours' notice, he conducted a broadcast of the New York Philharmonic Symphony after the scheduled guest conductor, Bruno Walter, suddenly became ill. It was Bernstein's fate to be far more than routinely successful. He wrote symphonies, ballets, an opera, a film score, works for violin and chorus with orchestra, four Broadway musicals, and several smaller works for solo and chamber music groups. Bernstein incorporated elements of jazz in many of his compositions, including his *Mass* and the score to *West Side Story*.

*Jeremiah*, Bernstein's first symphony, was premiered in 1944, with the composer conducting the Pittsburgh Symphony and Jennie Tourel as mezzo-soprano soloist. Although this early work failed to win a 1942 contest sponsored by the New England Conservatory, it did win the Music Critics Circle of New York Award in 1944. The text of the *Jeremiah* Symphony is from the *Book of Lamentations*. "Prophecy," the first movement, aims to parallel in feeling the intensity of the prophet's pleas for his people. "Lamentations," the third movement, observes the destruction of Jerusalem by the Babylonians. "Profanation," the scherzo second movement, is based on the traditional Hebrew "Haftarah," a biblical selection from the *Books of the Prophets* read after the parashah in the Jewish synagogue service. The music depicts a general sense of destruction and chaos brought on by pagan corruption in ancient Jerusalem. The score is dedicated to Bernstein's father.

*Program notes by Norman E. Smith in "Program Notes for Band"*

Born in 1913 in a suburban section of Queens, Morton Gould had a notable musical life from the completion of his first composition for piano at the age of six to his receipt of the Pulitzer Prize as an octogenarian. He was an eclectic composer of more than one thousand works including popular music, film scores, children's songs, and Broadway shows. Gould served as a director of ASCAP for 35 years, retiring as president in 1994. A supporter of education, he believed that the arts are what make us civilized. In a 1953 interview, he explained: "I've always felt that music should be a normal part of the experience that surrounds people. It's not a special taste. An American composer should have something to say to a cab driver." He was 82 when he died in his sleep after attending a concert of his works at the Disney Institute in Orlando, Florida, where he'd received a standing ovation. This year, we celebrate the 100th anniversary of Gould's birth.

The six-movement Suite from *Holocaust* was taken from the score of the NBC-TV nine-hour miniseries *Holocaust*, which premiered in April 1978. The band setting was commissioned by and dedicated to Arizona State University, directed by Richard E. Strange. With Gould conducting, it was premiered by the ASU Symphonic Band at the American Bandmasters Association Convention in Tempe, Arizona, on April 10, 1980.

The title refers to the campaign waged by the Nazis in their attempt to annihilate all Jews before and during World War II. Over six million Jews, including 1.5 million children, were put to death in what has since been described as one of the most cataclysmic events ever to befall the human race. The six movements in the suite are "Main Theme," "Kristallnacht" (the night when organized bands of Nazis rampaged through the streets breaking windows of Jewish stores and homes as a prelude to looting and pillaging), "Berta and Joseph" (refers to Berta Weis, an accomplished pianist, playing a piece that expresses the love she had for her husband, Joseph), "In Memoriam Babi Yar" (a reference to the more than 100,000 victims executed in the Ukrainian city of Babij Jar), "Liberation" (a scene where Rudi, who has been freed, joins some young people playing soccer), and "Elegy" (an addition to the original score portraying Gould's own perception of the Holocaust).

*Program notes by Norman E. Smith in "Program Notes for Band"*

The works of Dana Wilson have been commissioned and performed by such diverse ensembles as the Chicago Chamber Musicians, Detroit Chamber Winds and Strings, Xaimen Symphony, Buffalo Philharmonic, Memphis Symphony, Dallas Wind Symphony, Voices of Change, Netherlands Wind Ensemble, Syracuse Symphony, and Tokyo Kosei Wind Orchestra. Wilson's compositions have received several awards, including the International Trumpet Guild First Prize, the Sudler International Composition Prize, and the Ostwald Composition Prize.

Dana Wilson holds a doctorate from the Eastman School of Music and is currently Charles A. Dana Professor of Music in the School of Music at Ithaca College. He is coauthor of *Contemporary Choral Arranging*, published by Prentice Hall, and has written on diverse musical subjects, including his own compositional process in *Composers on Composing for Band, Vol. 2*. He has been a Yaddo fellow (at Yaddo, the artists' retreat in Saratoga Springs, New York), a Wye fellow at the Aspen Institute, a Charles A. Dana fellow, and a fellow at the Society for Humanities, Cornell University.

So many of the traditional works featuring the tuba emphasize its humorous and very low capabilities. In recent decades, performers and their corresponding literature have featured the lyrical, mid-range warmth of the instrument. Concerto for Tuba certainly draws upon this latter evolution, but is also designed to exhibit the many dramatic and virtuosic abilities of the great contemporary tuba soloists by placing the soloist in three very distinct musical settings, one in each movement. The movements are linked by common thematic material in order to create an organic whole.

Concerto for Tuba is dedicated to virtuoso tubist Aaron Tindall, D.M.A., Ithaca College's tuba and euphonium professor, who premieres the work tonight. It will be recorded by Tindall and the Ithaca College Wind Ensemble later this year. The work was commissioned by 27 ensembles across the country, each of which will perform it over the next year.

*Program note by Dana Wilson*

Viet Cuong (b. 1990) is a young, "show-stealing" composer (Baltimore's *City Paper*) who has had works performed in venues across the United States, Canada, South Africa, and Japan. Cuong is currently in his first year of Princeton University's Ph.D. program as a Naumburg and Roger Sessions fellow. At Princeton he has studied with Steve Mackey, Donnacha Dennehy, and Paul Lansky. He holds bachelor and master of music degrees from the Peabody Conservatory of the Johns Hopkins University, where he studied with Oscar Bettison and Pulitzer Prize-winner Kevin Puts. During the Aspen and Bowdoin music festivals, he studied with composers Sydney Hodkinson, Derek Bermel, and Robert Beaser. This past summer he held an associate artist residency under Melinda Wagner at the Atlantic Center for the Arts and will be an artist in residence at the Ucross Foundation in the spring of 2013.

Both the title and concept of *Sound and Smoke* were derived from a line from Johann Wolfgang von Goethe's play *Faust*, when Faust equates words to "mere sound and smoke" and declares that "feeling is everything." Each of the two movements has been given an abstract, parenthetical title to further incorporate Goethe's conjecture that words will never be able to fully express what feelings and, in this case, music can. Therefore, these titles serve merely as starting points for personal interpretation and should not interfere with the music itself.

The first movement, (feudal castle lights), blurs the many different timbres of the ensemble to create a resonant and slowly "smoldering" effect. Because reverb is essentially built into the orchestration, harmonies must shift using common tones and are always built upon the notes preceding them. The second and final movement, (avalanche of eyes), opens with an alternating unison-note brass fanfare that is then spun out into a fast-paced toccata. Suspense and excitement are created as the spotlight moves quickly between the various colors of the ensemble and the fanfare is transformed. The original concept of "sound and smoke" unifies these two otherwise dissimilar movements; oftentimes ideas are presented and then promptly left behind or transformed. Musical events therefore appear and dissipate as quickly as sound and smoke.

*Program note by Viet Cuong*

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# Ithaca College Wind Ensemble

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The Ithaca College Wind Ensemble was founded in 1981 and is the premiere wind band at the college's School of Music. Following in the rich tradition of Patrick Conway and Walter Beeler, the ensemble, conducted by Stephen Peterson, presents some eight concerts annually, both on campus and by invitation at such venues as Lincoln Center. The ensemble completed a high successful tour of England and Ireland in 1997 and returned to Ireland in the spring of 2007. Through a demanding schedule of concerts, tours, and recordings, the wind ensemble has developed a broad reputation for performing excellence, innovative programming, and commitment to new music. Concert programs include a wide variety music, including wind band classics, chamber works from a variety of historic periods, new commissions, and those newer works that serve to expand the evolving repertoire for wind ensemble. Within the past eight years, the wind ensemble has been invited to perform at the national conventions of the country's two most distinguished band organizations: the American Bandmasters Association (twice) and the College Band Directors National Association. Guest conductors and composers from around the globe who have worked with the ensemble include Samuel Adler, David Amran, Frank Battisti, Warren Benson, Michael Colburn, Michael Colgrass, John Corigliano, Ray Cramer, Richard Danielpour, Michael Daugherty, David Dzubay, Lukas Foss, Arnald Gabriel, John Harbison, Karel Husa, Robert Jager, Libby Larsen, Timothy Mahr, John Mackey, David Maslanka, Sally Lamb McKune, Ron Nelson, Larry Rachleff, Timothy Reynish, Gunther Schuller, Joseph Schwanter, Elliot Schwartz, Roberto Sierra, Carl St. Clair, Richard Strange, Steven Stuckey, Frank Ticheli, John Whitwell, Dana Wilson, and Neal Zaslaw. Most members of the ensemble are undergraduates pursuing degrees in music education or four-and-one-half-year degrees in music education and performance, and are among the most talented instrumentalists in the School of Music.

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# Biographies

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## STEPHEN PETERSON, DIRECTOR

Stephen Peterson was appointed director of bands at Ithaca College in Ithaca, New York, in 1998, where he currently conducts the Ithaca College Wind Ensemble, teaches courses in conducting and wind literature, and heads the band and master of music wind conducting programs. From 1988 to 1998, he served as associate director of bands at Northwestern University in Evanston, Illinois. 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, and Qatar. For many years he served as a new music reviewer for *Instrumentalist* magazine. He is a member of the Music Educators National Conference, the College Band Directors National Association, the World Association of Symphonic Bands and Ensembles, the New York State Band Directors Association, the New York State School Music Association, and has been honored with membership in the prestigious American Bandmasters Association. Beginning in 2013, he will serve as president of the College Band Directors National Association.

Peterson holds a 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 Bandmasters Association, the College Band Directors National Association, the National Association of College Wind and Percussion Instructors, the American School Band Directors Association, at Orchestra Hall with the Chicago Symphony Chorus, and at Lincoln Center.

## AARON TINDALL, TUBA

Aaron Tindall, D.M.A., is the assistant professor of tuba and euphonium at Ithaca College, School of Music. He holds the doctor of musical arts degree in tuba performance and pedagogy from the University of Colorado at Boulder, a master of music degree in euphonium performance with distinction from the Royal Northern College of Music in Manchester, England, United Kingdom, and a bachelor of music performance degree on both the euphonium and tuba from Pennsylvania State University. He has additional doctoral studies at Indiana University. His principal teachers have included Velvet Brown, Mel Culbertson, Warren Deck, Mike Dunn, Steven Mead, and Daniel Perantoni. He has also studied with Roger Bobo and Benjamin Pierce. He previously served on the faculty of Eastern Michigan University, at Penn State University as a visiting professor, and as a visiting tutor for tuba and euphonium at the Conservatoire National de Région in Perpignan, France.

With his solo playing described as being “remarkable for both its solid power and its delicacy” and his orchestral playing praised as “a rock-solid foundation,” Tindall is an active performer. He has served as the acting principal tubist of the Iceland Symphony Orchestra and has held the principal tuba position with the Aspen Festival Orchestra where he was an orchestral fellow. He frequently appears as a soloist and guest artist with orchestras, wind bands, brass bands, and at conservatories/universities throughout the United States and abroad. He has been a featured guest artist at all of the International Tuba and Euphonium Conferences since 2006, performed in England with the Grimethorpe Colliery Band, and has collaborated as substitute/additional tubist with orchestras such as the Colorado Symphony Orchestra, New Jersey Symphony Orchestra, and the New World Symphony. His solo playing has been heard on NPR’s *Performance Today* radio show.

Tindall has been a prizewinner of many competitions (solo and chamber) across the world. He has also been a two-time finalist in the prestigious Concert Artist Guild Competition.

Released to great critical acclaim, his solo tuba CD, *Songs of Ascent*, was nominated for a Grammy Award. He can also be heard on Velvet Brown’s solo disc, *Simply Velvet*, and the Eufonix quartet albums *End Game* and *Brink*.

Tindall is a Buffet Group USA Inc. tuba/euphonium artist and clinician performing on Besson euphoniums, and Melton/Meinl Weston tubas.



# Ithaca College

## Wind Ensemble 2012–2013

### PICCOLO

Sandi O'Hare – Walkill, New York

### FLUTE

Emily Ball – Syracuse, New York

Stephanie Dumais – Morrow, Ohio

Sophia Ennocenti \* – Spencerport, New York

Jessica Peltz – Ypsilanti, Michigan

### OBOE

Julia Perry – Charlottesville, Virginia

Phoebe Ritrovato – Lyme, Connecticut

Chloe Washington \* – Lenexa, Kansas

### E-FLAT SOPRANO CLARINET

Michael Reinemann – Troy, New York

### CLARINET

Justine Call – Grand Island, New York

Emily Dobmeier – Baldwinsville, New York

Stephen Fasteau – Glenwood, Maryland

Kyle McKay – Westbrook, Maine

Kelsey Paquin – Middleton, New Jersey

Chris Peña \* – Bergenfield, New Jersey

Aileen Razey – Pennellville, New York

### BASS CLARINET

Anna Goebel – Jenkintown, Pennsylvania

### BASSOON

Tommy Connors \* – Penfield, New York

Kailey Schnurman – West Sayville, New York

Ross Triner – Delmar, New York

### ALTO SAXOPHONE I

Rachael Rushing \* – Marlette, Michigan

### ALTO SAXOPHONE II

Erika St. Denis – Amherst, Massachusetts

### TENOR SAXOPHONE

Richard Rose – Wappingers Falls, New York

### BARITONE SAXOPHONE

Andrew Horwitz – Canton, New York

### TRUMPET

Thomas Pang – Ronkonkoma, New York

Paul Schwartz – Havertown, Pennsylvania

Aaron Scoccia – Amherst, New York

Sam Thurston \* – Natick, Massachusetts

Danny Venora – West Hartford, Connecticut

Jenna Ververka – Pittsburgh, Pennsylvania

### HORN

Megan Carpenter – Camillus, New York

Jacob Factor – Newburgh, New York

Margaret Kelly – Old Forge, New York

Robert Oldroyd \* – Troy, Pennsylvania

Emma Staudacher – Canton, Connecticut

### TROMBONE

Matt Confer – Webster, New York

Ethan Zawisza – St. Albans, Vermont

Josh Zimmer \* – Suscasuna, New Jersey

### BASS TROMBONE

Jeff Chilton – Esperance, New York

### EUPHONIUM

Peter Best-Hall \* – Walkill, New York

Katie Pfeiffer – Glenelg, Maryland

### TUBA

Bill Connors \* – New Hope, Pennsylvania

Joe Sastic – Oneonta, New York

### PERCUSSION

Eric Brown – Cortlandt Manor, New York

Taylor Eddinger – Stanley, New York

Sean Harvey \* – Hackettstown, New Jersey

Dennis O'Keefe – Rochester, New York

Aaron Walters – Baldwinsville, New York

### TIMPANI

Heather Hill – Alma, Michigan

### DOUBLE BASS

Alex Toth – Mineola, New York

### PIANO

Josh Condon – Corning, New York

Meicen Guo – Beijing, China

### GRADUATE ASSISTANTS

Kevin Peters – Appleton, Wisconsin

Corey Seapy – Kingsburg, California

\* denotes principal

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# Ithaca College School of Music

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## WIND PERCUSSION FACULTY

Wendy Mehne, flute  
Mary Kay Robinson, flute  
Paige Morgan, oboe  
Michael Galvan, clarinet  
Richard Faria, clarinet  
Lee Goodhew Romm, bassoon  
Steven Mauk, saxophone  
Kim Dunnick, trumpet  
Frank Gabriel Campos, trumpet  
Alex Shuhan, horn  
Harold Reynolds, trombone  
Jeffrey Gray, trombone  
Aaron Tindall, euphonium and tuba  
Gordon Stout, percussion  
Conrad Alexander, percussion  
Nicholas Walker, double bass

## BAND CONDUCTING FACULTY

Mark Fonder, Concert Band  
Daniel Isbell, Campus Band  
Elizabeth B. Peterson, Symphonic Band  
Stephen Peterson, Wind Ensemble

## ADMINISTRATION

Thomas R. Rochon, President  
Craig Cummings, Interim Dean, School of Music  
David Pacun, Interim Associate Dean,  
School of Music  
Thomas Kline, Director of Admissions  
and Preparatory Programs  
Christy Agnese, Senior Assistant to the Deans,  
School of Music

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# Ithaca College School of Music

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Ever since its founding in 1892 as a Conservatory of Music, Ithaca College has remained dedicated to attracting the most talented young musicians, and then immersing these students in an advanced culture of musical learning that positions them to be leading professionals in music. As the conservatory evolved into a comprehensive college with expanded academic offerings, the School of Music has continued to earn its reputation as one of the best in the nation.

Through a blend of world-class faculty, state-of-the-art facilities, professional performance opportunities, access to liberal arts classes, and a beautiful campus setting, students grow in a challenging yet supportive community.

Not only do students have access to our broad music curriculum, but they can also take classes in any of the college's other schools. As a result, graduates are well prepared for a host of careers and work in almost every music field imaginable. School of Music alumni include symphony, opera, and Broadway performers; faculty members and deans at prestigious university and colleges; teachers in school systems throughout the country; music therapists; composers; publicists; audio engineers in professional studios; and managers in the music industry. The School of Music boasts a consistent 100% job placement for music education graduates actively seeking employment, and 98% placement for other graduates into jobs or graduate schools.

Since 1941, the Ithaca College School of Music has been accredited by the National Association of Schools of Music.

For more information regarding the Ithaca College School of Music, please visit us on the web at [ithaca.edu/music](http://ithaca.edu/music).

# Ithaca College Summer Music Academy

## 2013 DATES ANNOUNCED!

### HIGH SCHOOL DIVISION

July 14-27, 2013

- ▶ Entering grades 10-12
- ▶ Orchestra, vocal, wind ensemble, jazz, and guitar programs

### INTERMEDIATE DIVISION

July 28-August 3, 2013

- ▶ Band and vocal: entering grades 7-9
- ▶ Orchestra: entering grades 5-9

### MISSION

The Ithaca College Summer Music Academy exists to provide a creative and supportive environment for young adults to grow as musicians and people.

### HIGHLIGHTS

- ▶ Rich, residential pre-college experience
- ▶ Faculty consisting of renowned guest artists, top music educators, and Ithaca College faculty
- ▶ State-of-the-art facilities in a beautiful campus setting
- ▶ Over 20 electives in music and non-music areas
- ▶ Enrollment of 320 students from 22 states and four countries last year



Find out why 100 percent of participants would recommend the program to their friends at [ithaca.edu/sma](http://ithaca.edu/sma).



ITHACA COLLEGE

School of Music