

# Ithaca College Wind Ensemble

Stephen Peterson, conductor  
Joseph Alessi, trombone

Ford Hall  
Thursday, March 8, 2012  
8:15 p.m.



# ITHACA COLLEGE

School of Music

## Program

Dragon Rhyme (2010) Chen Yi  
I. Mysteriously - Harmoniously (b. 1953)  
II. Energetically 15'

Rumpelstilzchen "A Fairy Tale for Symphonic Wind Ensemble"(2009) Jess Turner  
(b. 1983)  
I. Spinning Straw into Gold 17'  
II. Night (The Maiden's Lament)  
III. Rumpelstilzchen's Furiant (Moto Perpetuo)  
*Winner: 2010 Walter Beeler Memorial Composition Prize*

## Intermission

Second Suite for Military Band in F (1911) Gustav Holst  
I. March (1874-1934)  
II. Song Without Words 11'  
III. Song of the Blacksmith  
IV. Fantasia on the 'Dargason'

The Alcotts *from Piano Sonata No.2* (1915) Charles Ives  
(1874-1954)  
Trans. Richard Thurston 5'

Harvest: *Concerto for Trombone* (2009) John Mackey  
(b. 1973)  
18'

*Joseph Alessi, trombone*

## Notes

### Dragon Rhyme

Born April 4, 1953, in Guangzhou, China, into a family of doctors with a strong interest in classical music, **Chen Yi** started studying violin and piano at age three with Zheng Rihua and Li Suxin, and music theory with Zheng Zhong. Dr. Chen has received music degrees from the Beijing Central Conservatory (BA and MA) and Columbia University in the City of New York (DMA). She is the recipient of the prestigious Charles Ives Living Award from the American Academy of Arts and Letters (2001-04), and has served as the Lorena Searcey Cravens/Millsap/Missouri Distinguished Professor in Music Composition at the Conservatory of the University of Missouri-Kansas City since 1998.

Commissioned by the National Wind Ensemble Consortium Group, and premiered by the Hart Wind Ensemble at Carnegie Hall, Chen Yi's *Dragon Rhyme* for symphonic band is in two movements. The first movement is lyrical and the second powerful. Featuring the basic intervals found from the Beijing Opera music, the thematic material in both movements is matched, which is used economically for development throughout the work. The instrumental texture is rich in colors, from transparent and delicate to angular and strong. Taking the image of the dragon, which is auspicious, fresh and vivid, the music is layered and multidimensional. It symbolizes the eastern culture. When it meets the world, it becomes a part of the global family.

*Program note provided by the composer.*

### Rumpelstilzchen

Jess Turner was born in 1983 into a musical family. He began his musical training at the age of 7 with piano lessons. Jess later shifted his main musical focus to trumpet, going on to earn a bachelor's degree as well as a master's degree in trumpet performance from Bob Jones University. Throughout his undergrad and graduate years, Jess worked on various composition projects in his spare time, several of which have won national composition awards. These awards include 1st place in the MTNA Young Artist Composition Award, finalist in the NATS Art Song Composition Contest, the John Ness Beck Award for choral composition, finalist for the ASCAP Morton Gould Young Composer Awards, and most recently, the Walter Beeler Memorial Prize. Jess' teachers have included Dr. Dwight Gustafson, Dr. Dan Forrest, Dr. Kenneth Steen, and Dr. Robert Carl. In addition, Jess has participated in master classes with prominent American composers Nancy Galbraith and Monica Lynn as well as Pulitzer Prize-winning composers Michael Colgrass and William Bolcom. Jess is currently pursuing a DM in music composition from the Indiana University in Bloomington, Indiana, where he resides with his wife, Kalyn and daughter, Svana.

*Rumpelstilzchen* is divided into three movements, each depicting a different part of the story. The first movement, "Spinning Straw into Gold," paints a portrait of Rumpelstilzchen clattering away at his spinning wheel. You will hear the wooden clicking and the rattling of the spinning wheel, Rumpelstilzchen laughing to himself, as well as ominous undertones of his plan to steal the poor maiden's firstborn son. After gradually working himself up into a frenzy, Rumpelstilzchen manages to compose himself enough to complete his task before vanishing into thin air. The second movement, "Night (The Maiden's Lament)" is a picture of the maiden's grief upon realizing that she must give up her firstborn son to Rumpelstilzchen in exchange for his gold-spinning services. A long, plaintive melodic line is passed among the various solo instruments, gradually culminating in a mournful chorale as the grief-stricken maiden sings her sorrow into the night. The final movement, "Rumpelstilzchen's Furiant (Moto Perpetuo)" describes Rumpelstilzchen's dance of fury after his plot is foiled by the maiden's successfully guessing his name. This final movement is a technical tour de force for the wind ensemble as it paints the picture of Rumpelstilzchen dancing and whirling faster and faster until he flies out of the maiden's house on a cooking ladle, never to be seen again. *Program note provided by composer.*

### **Second Suite for Military Band in F**

Gustav Holst (1874 - 1934), one of England's most prominent composers, was also a professional trombonist and a teacher of composition and organ. His music includes operas, ballets, symphonies, chamber music, and songs. During the first World War, he was placed in command of all English Army Bands, organizing music among the troops under the Y.M.C.A. Army and Education program. He continued his teaching as musical director at the St. Paul's Girls' School in the Hammersmith borough of London. His First Suite in E-Flat, Second Suite in F, and Hammersmith are hallmarks in the repertoire for wind ensemble.

*The Second Suite in F*, composed in 1911, uses English folk songs and folk dance tunes throughout, being written at a time when Holst needed to rest from the strain of original composition. The opening march movement uses three tunes, the first of which is a lively morris dance. The folk song *Swansea Town* is next, played broadly and lyrically by the euphonium, followed by the entire band playing the tune in block harmonies - a typically English sound. *Claudy Banks* is the third tune, brimming with vitality and the vibrant sound of unison clarinets. The first two tunes are repeated to conclude the first movement. The second movement is a setting for the English folk song *I'll Love My Love*. It is a sad story of a young maiden driven into bedlam by grief over her lover being sent to sea by his parents to prevent their marriage. The *Hampshire Folk song, The Song of the Blacksmith*, is the basis of the third movement, which evokes visions of the sparks from red hot metal being beaten with a lively hammer's rhythm on the blacksmith's anvil. The English country dance and folk song,

*The Dargason*, dating from the sixteenth century, completes the suite in a manner that continues to cycle and seems to have no end. The Elizabethan love tune *GreenSleaves* is intertwined briefly and withdrawn before the final witty scoring of a piccolo and tuba duet four octaves apart.

### **The Alcotts**

Charles Ives was born in 1874 into a tradition of band music. At 13, he was composing simple marches and fiddle tunes and at 14 he became the youngest salaried church organist in Connecticut. He studied composition with Horatio Parker at Yale, where he made barely passing grades in his subjects other than music. In 1898, he went to New York to work for the Mutual Life Insurance Company. He formed an insurance business with Julian Myrik in 1902 and saw the business prosper with his innovations (e.g., estate planning). A successful business man by day, Ives would do his composing in the evenings. He wrote only to please his sense of music and didn't have to depend on it for a living. In 1918, he suffered a heart attack and was forced to give up composing. Ives died in 1954, leaving a legacy that anticipated most of the innovations of the 20th century, including atonality, polytonality, microtones, multiple cross-rhythms, and tone cluster.

*The Piano Sonata No. 2, "Concord, Mass., 1840-1860,"* commonly known as the "Concord Sonata" was composed between 1909 and 1915 and consists of four movements, each bearing the name of a famous mid-19th century resident of Concord. To some degree, each movement is a musical impression of the personality and philosophical attitudes of its subject. "*The Alcotts*" is a section of simple and serene beauty and monumental character - a touching and lovingly etched remembrance of the Alcotts' Orchard House "under the elms" and the spirit of "that human faith melody" which, for Ives, was the root of that time and place. *Program note by Richard E. Thurston.*

### **Harvest: Concerto for Trombone**

John Mackey, born October 1, 1973, in New Philadelphia, Ohio, 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.

"*Harvest: Concerto for Trombone*" is based on the myths and mystery rituals of the Greek god Dionysus. As the Olympian god of the vine, Dionysus is famous for inspiring ecstasy and creativity. But this agricultural, earth-walking

god was also subjected each year to a cycle of agonizing death before glorious rebirth, analogous to the harsh pruning and long winter the vines endure before blooming again in the spring. The concerto's movements attempt to represent this dual nature and the cycle of suffering and return.

The concerto is set in three connected sections, totaling approximately 18 minutes. The first section begins with a slow introduction, heavy on ritualistic percussion, representing the summoning of Dionysus's worshipers to the ceremony. The rite itself builds in intensity, with Dionysus (represented, of course, by the solo trombone) engaging in call and response with his followers, some of whom are driven to an ecstatic outcry -- almost a "speaking in tongues" -- represented by insistent woodwind trills. But when Dionysus transitions to a gentler tone, his frenzied worshipers do not follow. Their fervor overcomes them, and they tear their god to shreds in an act of ritual madness.

This brutal sacrifice by the ecstatic worshipers -- the pruning of the vine -- is followed without pause by the second section, representing Dionysus in the stillness of death, or winter. The god is distant, the music like a prayer.

The shoots of spring burst forth in the final section, following again without pause. The earth is reborn as Dionysus rises again, bringing the ecstasy and liberation that have been celebrated in his name for centuries.

"Harvest: *Concerto for Trombone*" is dedicated to Joseph Alessi.

*Program note provided by composer.*

*Now in its second century, the Ithaca College School of Music affirms its fundamental belief that music and the arts are essential components of the human experience. The School of Music prepares students to be world-class professionals and the music leaders of tomorrow - ready to transform individuals and communities by advancing the art of music.*

## **Biographies**

### **Joseph Alessi**

Joseph Alessi was appointed Principal Trombone of the New York Philharmonic in the spring of 1985. He began musical studies in his native California with his father, Joseph Alessi, Sr. As a high school student in San Rafael, California, and was a soloist with the San Francisco Symphony before continuing his musical training at Philadelphia's Curtis Institute of Music. Prior to joining the Philharmonic, Mr. Alessi was second trombone of The Philadelphia Orchestra for four seasons, and principal trombone of L'Orchestre symphonique de Montreal for one season. In addition, he has performed as guest principal trombonist with the London Symphony Orchestra in Carnegie Hall led by Pierre Boulez.

Mr. Alessi is an active soloist, recitalist, and chamber music performer. In April 1990 he made his solo debut with the New York Philharmonic, performing Creston's Fantasy for Trombone, and in 1992 premiered Christopher Rouse's Pulitzer Prize-winning Trombone Concerto with the Philharmonic, which commissioned the work for its 150th anniversary celebration. His most recent appearance with the Philharmonic as soloist was in world premiere performances of Melinda Wagner's Trombone Concerto in February of 2007.

Mr. Alessi has been a guest soloist with the Lincoln Symphony, National Repertory Orchestra, Colorado Symphony Orchestra, Syracuse Symphony Orchestra, Virginia Symphony, Alabama Symphony Orchestra, Santa Barbara Symphony, South Dakota Symphony, New Japan Philharmonic, Seoul Philharmonic, Orchestra of Teatro Massimo Bellini in Catania, Sicily, Mannheim National Theater Orchestra, National Symphony of Taiwan, Puerto Rico Symphony, Hague Philharmonic, Helsinki Philharmonic, and the Hartford Symphony. Mr. Alessi has also participated in numerous festivals, including the Festivale Musica di Camera in Protogruaro, Italy; Cabrillo Music Festival; Swiss Brass Week; and Lieksa Brass Week in Finland. He was featured in the 1997 International Trombone Festival in Feldkirch, Austria, and the International Meeting of Brass Instruments in Lille, France. He is a founding member of the Summit Brass ensemble at the Rafael Mendez Brass Institute in Tempe, Arizona. In 2002 Mr. Alessi was awarded an International Trombone Association Award for his contributions to the world of trombone music and trombone playing.

Mr. Alessi is currently on the faculty of The Juilliard School; his students now occupy posts with many major symphony orchestras in the U.S. and internationally. As a clinician for the Edwards Instrument

Co., he has also given master classes throughout the world and has toured Europe extensively as a master teacher and recitalist. He has performed as soloist with several leading concert bands, including the U.S. Military Academy Band at West Point, U.S. Army Band (Pershing's Own), and the U.S. Marine Band (President's Own).

Mr. Alessi's discography includes many releases on the Summit record label, including the recent Trombonastics, and a disc with New York Philharmonic Principal Trumpet Philip Smith entitled Fandango; he also recorded New York Legends on the Cala label. His live recording of the Rouse Concerto with the New York Philharmonic can be heard on Volume II of the recent release, An American Celebration, on New York Philharmonic Special Editions, the Orchestra's own recording label. Three new recordings are scheduled for release in 2007: Return to Sorrento, on the Naxos record label, and two recordings on the Summit record label that feature Mr. Alessi with Columbus State University Wind Ensemble and the Imperial Brass Band. In addition, conductor/composer Bramwell Tovey recently recorded a piece written especially for Mr. Alessi, entitled Urban Cabaret with Mr. Alessi as soloist.

Mr. Alessi was invited by the International Trombone Association to record a solo disc of newly composed works, which was distributed to the Association's membership of 5,000 trombonists in early 1999 and is now available as Beyond the End of the Century through Summit Records. Recently, his recording of George Crumb's Starchild on the Bridge record label, featuring Mr. Alessi as soloist, won a Grammy Award for 1999-2000. Other recordings featuring Mr. Alessi are with the Canadian Brass (Sony Classical and Philips Records). Further information about Mr. Alessi can be found on his website, [www.slidearea.com](http://www.slidearea.com).



## **Stephen G. 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, Luxembourg, and Qatar. For many years he served as a new music reviewer for *The Instrumentalist Magazine*. He is a member of the Music Educator's National Conference, 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. Beginning in 2013, he will serve as president of the College Band Directors 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.

## Personnel

### **Piccolo**

Savannah Clayton

### **Flute**

\*Sandi O'Hare  
\*Maya Holmes  
Caitlin Phillips

### **Oboe**

\*Elizabeth Schmitt  
Candace Crawford  
Jeff Porzio

### **E-Flat Soprano Clarinet**

Katie Hurd

### **Clarinet**

\*Emily Dobmeier  
Alyssa Barna  
Terrance Griswold  
Michelle McGuire  
Jimmy Conte  
Emily Pecoraro

### **Bass Clarinet**

Stephen Fasteau

### **Bassoon**

\*Amanda Nauseef  
Sean Harkin  
Stanley Howard

### **Contrabassoon**

Stanley Howard

### **Alto Saxophone**

\*Sara Emery  
Erika St. Denis

### **Tenor Saxophone**

Jason Juliano

### **Baritone Saxophone**

Eric Troiano

### **Trumpet**

\*Nathaniel Sodeur  
Aaron Scoccia  
Keli Price  
Micaela Connelly  
Thomas Pang  
Alexandra Payton

### **French Horn**

\*Colin Speirs  
William Llach  
Alyssa A'Hearn  
Lauren Maaser  
Aubrey Landsfeld

### **Trombone**

\*Josh Zimmer  
Matt Confer

### **Bass Trombone**

Elizabeth Waltman

### **Euphonium**

\*Steve Vaughn  
Michael Horsford

### **Tuba**

\*Seth Magee  
Kevin Kozik

### **Percussion**

\*Andrew Dobos  
Daniel Pessalano  
Jonathan Pereira  
Keegan Sheehy  
Aaron Walters

### **Timpani**

Christopher Demetriou

### **Double Bass**

Sam Verneuille

### **Piano**

Brian Diller

### **Graduate Assistants**

Brian Diller  
Kevin Peters

\* Denotes Principal Player

## **Ithaca College School of Music**

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 and divisions. 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 universities and colleges; teachers in school systems through 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 <http://www.ithaca.edu/music>

## Upcoming Events

### March

- 10** - Ford - 8:00pm - Cayuga Chamber Orchestra
- 19** - Ford - 8:15pm - Frank Campos and Djug Django
- 20** - Hockett - 8:15pm - Ithaca Bach Ensemble
- 21** - Ford - 5:00pm - Susan Milan, flute masterclass
- 21** - Hockett - 8:15pm - Ithaca Jazz Quartet
- 22** - Ford - 7:00pm - Community Band
- 22** - Hockett - 8:15pm - Susan Milan, flute
- 23** - Ford - 8:15pm - ICC: Borealis Wind Quintet with pianist Leon Bates
- 24** - Ford - 10:00am - ICC: Borealis Wind Quintet and Leon Bates masterclasses
- 24** - Ford - 8:15pm - Choir
- 25** - Ford - 4:00pm - Saxophone Studio Recital
- 26** - Hockett - 7:00pm - Composition Premieres IV
- 28** - Hockett - 7:00pm - Velvet Brown, tuba
- 31** - Ford - 8:15pm - Gospel Festival