



Cornell University Symphonic Band
James Patrick Miller, conductor
Cornell University Wind Ensemble
Cynthia Johnston Turner, conductor

"Where the Wild and Gentle Things Are"

Symphonic Band

Magneticfireflies (2001)

Augusta Read Thomas
(b. 1964)

Alligator Alley (2003)

Michael Daugherty
(b. 1954)

Farid Ben Amor and Elizabeth Newbold, bassoons

From Chaos to the Birth of a Dancing Star (1983)

Allan Bell
(b. 1953)

Cynthia Johnston Turner, guest conductor

The Pride of the Wolverines (1926)

John Philip Sousa
(1854–1932)

Dinosaurs (1991)

Daniel Bukvich
(b. 1954)

Robert Whalen, student conductor

Russian Christmas Music (1947)

Anne Jorstad, English horn

Alfred Reed
(b. 1921)

Intermission

Wind Ensemble

Petite Symphonie (1885)

I. Adagio and allegretto
II. Andante cantabile
III. Scherzo
IV. Finale

Charles Gounod
(1813–1893)

Tones (1998)

Catharina Palmer
(b. 1963)

Soft (2004)

Kyle Blaha
(b. 1981)

Do Not Go Gentle into that Good Night (1979)

Elliot Del Borgo
(b. 1938)

G. Peter Lepage, Dean of the College of Arts and Sciences, will precede the performance of this piece with a reading of Dylan Thomas' poem of the same name.

Chorale and Alleluia (1954)

Howard Hanson
(1896–1981)

Marice Stith, guest conductor

Timepiece (2000)

Cindy McTee
(b. 1953)

FORD HALL
ITHACA COLLEGE
Saturday, December 11, 2004 – 8:00 PM

Program Notes

Thomas: *Magneticfireflies*

Augusta Read Thomas is one of the most distinguished and recognized living American composers. The following is a brief excerpt from an interview between conductor Reed Perkins and composer Thomas:

Perkins: "Bands and wind ensembles are often the most prominent 'new music' ensembles on our campuses and they have a voracious appetite for serious new works. My colleagues in the band world tell me that many leading composers either are not interested in composing for this medium or, when they do, the results are seldom as interesting as the same composer's orchestral works. What are your thoughts on the medium, and when can we expect another substantial new wind ensemble work from you?"

Thomas: "Composing for wind ensemble and band is something to which I am naturally attracted, in part because I grew up playing in one. My piece *Magneticfireflies* was a wonderful experience for me since it was commissioned by twenty-five high school bands, all of whom played it in the first year. This work has also been played by college bands, for which I am grateful. It is a six-minute zinger! Lots of brass, fluttertonguing and grace-notes. Needless to say, I felt deeply honored for that commission. Jack Delaney and the Southern Methodist University Wind Ensemble have commissioned me for a new work that I will compose this year."

Augusta Read Thomas is currently composer-in-residence with the Chicago Symphony Orchestra and a professor on the composition faculty at Northwestern University. She serves on the Board of Directors of the American Music Center and has taught previously at the Eastman School of Music. She studied composition at Northwestern University with Alan Stout and Bill Karlins, at Yale University with Jacob Druckman, and at the Royal Academy of Music.

Daugherty: *Alligator Alley*

"Alligator Alley" is the nickname for the east-west stretch of Interstate 75 between Naples and Fort Lauderdale in the Florida Everglades National Park. The two main themes in this work represent first the Alligator, introduced by the bassoons, and second the Hunter, always performed by brass and percussion. The two themes eventually mold into a crazy mess of rhythm, percussion, and noise with the alligator snapping its jaws furiously throughout. *Alligator Alley* was commissioned by the American Composers Forum in 2002 and was premiered in the fall of 2003. The work is dedicated to Michael Daugherty's daughter Evelyn, who in his own words, "plays a mean bassoon."

Born in 1954 in Cedar Rapids, Iowa, Michael Daugherty is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. He studied music composition at North Texas State University (1972–76) and Manhattan School of Music (1976–78) and computer music at Pierre Boulez's IRCAM in Paris (1979–80). He received his doctorate from Yale University in 1986. During this time he also collaborated with jazz arranger Gil Evans in New York and pursued further studies with composer György Ligeti in Hamburg, Germany (1982–84). After teaching music composition for several years at the Oberlin Conservatory of Music, Daugherty joined the School of Music at the University of Michigan (Ann Arbor) in 1991, where he is currently professor of composition. In 1999 he began a four-year tenure as composer-in-residence with the Detroit Symphony Orchestra.

Bell: *From Chaos to the Birth of a Dancing Star*

In describing the creative process, Friedrich Nietzsche wrote that it is only through chaos that there can be the birth of a dancing star. This work follows the program of the title, from the violence of the opening, through the introduction of a short melodic motive and its development as a melody with orchestrational variations, to its serene conclusion.

Allen Bell was born in Calgary in 1953. He has been commissioned by the Canada Council,

Canadian Broadcasting Corporation, Alberta Composers Commissioning Program, the Canadian Band Directors' Association, and Aquitaine Oil. His works have been performed by the Calgary Philharmonic Orchestra, Canadian Chamber Orchestra, and the Anore String Quartet.

Sousa: The Pride of the Wolverines

Two thousand four marks the sesquicentennial anniversary of John Philip Sousa's birth, and this march is presented in honor of Sousa and his extraordinary contribution to American music.

In 1926, when *The Pride of the Wolverines* was written, Sousa had already left his post as director of the U.S. Marine Band to begin his own band (The Sousa Band) with philanthropist David Blakely. While touring, Sousa continued to follow his dream of becoming an opera composer, frequently presenting his operas on stages across the country; equally as frequently, unfortunately, his operas were coolly received. The tunes from arias, choruses, and recitative passages in his operas eventually found themselves in his marches. In fact, one of Sousa's greatest known marches, *El Capitan*, steals not only tunes from his operas, but the title of the opera as well.

While on one of many train tours of America, Sousa was inspired to compose a march for the mayor of Detroit, John W. Smith. The march, which uses the nickname for the state of Michigan, is certainly one of Sousa's finest.

Dinosaurs: Bukvich

Daniel Bukvich was commissioned to write *Dinosaurs* by the Moscow Junior High Band in Moscow, Idaho. The conductor, Dale Kleinert, requested a piece involving singing, accessory instruments, and challenging percussion parts. Bukvich went a step farther, visiting the school and taking special note of some of the dilapidated percussion instruments. He incorporated the school's broken drums into the work, featuring them throughout. *Dinosaurs* depicts the brontosaurus, triceratops, stegosaurus, and the swamp of the iguanadon, concluding with a depiction of the tyrannosaurus battling a pterodactyl. Each section incorporates different and often unusual compositional techniques, and a large majority of the piece is composed in "graphic notation" (pictures and images instead of traditional notes and rests).

Daniel Bukvich is currently professor of music at the Lionel Hampton School of Music, University of Idaho in Moscow, Idaho. Born and raised in Butte, Montana, he received his bachelor's degree in music education from Montana State University and a master's degree in composition from the University of Idaho. Upon completion of his master's degree, he accepted a teaching position at the University of Idaho and has remained there since, enjoying a flourishing career in education and composition. He is best known for his powerful 1986 work, Symphony No. 1: *In Memoriam Dresden*, which has been performed and recorded numerous times.

Reed: Russian Christmas Music

As a young composer and arranger for the United States Armed Forces, Alfred Reed penned *Russian Christmas Music* in only three weeks. More than fifty years later the piece is regarded a standard of the wind repertoire and remains his most performed and beloved work. Reed has become the most frequently performed composer of wind music in the world, has provided bands and wind ensembles with several repertoire staples, and is recognized by scholars as the foremost authority in transcribing the music of J. S. Bach for winds.

Although the majority of the piece is original material, Alfred Reed quotes an ancient Russian Christmas carol, *The Carol of the Little Russian Children*, in *Russian Christmas Music*. Several motives heard later in the work are taken from the liturgical services of the Eastern Orthodox Christmas sequences. The piece is divided into four sections: Children's Carol, Antiphonal Chant, Village Song, and Cathedral Chorus.

Gounod: Petite Symphonie

Charles Gounod enjoyed great success in his lifetime, crowned by the lasting acceptance of his opera *Faust*, produced in 1859. Though Gounod wrote little instrumental music, the two symphonies of 1855, the *Petite Symphonie* of 1885, and a handful of late string quartets are all skillfully wrought essays in traditional forms, graceful and unpretentious. We can be grateful to the flutist Paul Taffanel, who commissioned the *Petite Symphonie* for a Paris concert series devoted to wind chamber music. Gounod took the Mozartian wind octet consisting of pairs of clarinets, oboes, horns, and bassoons and added a single prominently-featured flute to the mix. With an overall character of elegant conversation, the work features a Haydnesque slow introduction to a lively allegro and a slow movement like an operatic aria for flute over sonorous winds. In the Scherzo and Finale, the musical ideas are beguiling both in their charm and in the manner of their distribution amongst the players.

Palmer: Tones

In a vocally or instrumentally created “tone,” several tones actually sound—called the overtone series. The difference in tone quality between different instruments is due to the structure of their particular overtone series. This fact is the basis for the composition *Tones*. The work’s tonal material is the overtone series, and the music experiments with the different timbres that occur when one manipulates the balance between the different tones in the series. Other central aspects of *Tones* are the polarity between two different overtone series set apart by a tritone and the introduction of deliberate “mis-intonation” by microtones, as well as an orchestrated vibrato. *Tones*, for symphonic wind band, was written in 1991. The composition is an early attempt at spectral thinking as well as an investigation of the special timbre of the wind band.

– Catharina Palmer

Blaha: Soft

Originally from Belleville, Illinois, Kyle Blaha recently graduated from the Eastman School of Music. He ended his undergraduate studies from Eastman with a Bachelor of Music in composition and minor in German language. Currently, Mr. Blaha is pursuing a master’s degree at the Juilliard School in New York City, where he studies with Samuel Adler.

Mr. Blaha recently received a 2004 ASCAP Morton Gould Young Composer Award for his orchestral work *Light (dark)*. This work was also awarded the 2004 Howard Hanson Orchestral Prize by the Eastman School of Music composition faculty in April. His work, *Sections*, which is scored for nine clarinets, was premiered by the Eastman Wind Ensemble under Mark Davis Scatterday in April 2003 and received honorable mention for the Morton Gould composition prize.

Soft was commissioned and premiered by the University of Rochester Wind Symphony under the direction of Cynthia Johnston Turner in 2004. The work explores the use of timbre, color, and a limited pitch series.

Del Borgo: Do Not Go Gentle into that Good Night

The Dylan Thomas poem *Do Not Go Gentle into that Good Night* was the motivation for Elliot Del Borgo’s composition of the same name. While not a programmatic depiction of the poem, the work attempts to recreate the essence of the poem in sound. The opening motive, representative of the life force, permeates much of the work. An Ivesian use of sound layers—in the form of polytonal hymns—calls to mind the struggles and persistence of the human spirit and its refusal to “go gentle.” Commissioned in memory of Jill Marie Waterland and Mandy Doel, two students killed in a car accident, *Do Not Go Gentle into that Good Night* confronts the emotions associated with tragedy and loss.

Elliot Del Borgo is a professor of music at the Crane School of Music at Potsdam.

Hanson: Chorale and Alleluia

Chorale and Alleluia was completed in January 1954 and was the composer's first of many works for symphonic band. It was premiered at the American Band Masters Association the same year by the United States Marine Band, Colonel William Santelmann conducting. The composition opens with a warm, flowing chorale soon joined by the joyous and uplifting "Alleluia" theme. A bold statement of a new melody makes its appearance in the horns and lower brasses in combination with the previous themes. The effect is one of cathedral bells, religious exaltation, solemnity, and great dignity.

Guest conductor Marice Stith was professor of music and director of bands at Cornell University from 1966–1989, taught brass instruments and a course in electronic music and recording technology, and recorded approximately twenty concerts per year for the Department of Music.

McTee: Timepiece

Much of my recent thinking about music is informed by the writings of Carl Jung who, in the words of Anthony Storr, "felt that the whole energy of mental functioning" sprang from the tension between the oppositions of conscious and unconscious, of thought and feeling, of mind and body, of objectivity and subjectivity. So too have the integration and reconciliation of opposing elements become important aspects of my work: the frequent use of circular patterns, or *ostinati*, offer both the possibility of suspended time and the opportunity for continuous forward movement; carefully controlled pitch systems and thematic manipulations provide a measure of objectivity and reason, while kinetic rhythmic structures inspire bodily motion; discipline yields to improvisation; and perhaps most importantly, humor takes its place comfortably along side the grave and earnest.

I wish both to enlighten and to entertain, to communicate wholeness, and above all, to celebrate life!

– *Cindy McTee*

Guest Conductor

Marice Stith, Professor of Music Emeritus, received degrees from Capital University and Ohio State University and did additional study at Southern Illinois University, Syracuse University and Eastman School of Music. He taught eleven years in the public and parochial schools of Ohio and New York. In 1954 he became a Professor of Music and director of the Marching Band and Men's Glee Club at Syracuse University. During his seven years there, he played trumpet in the Syracuse Symphony and the faculty brass quintet, played for many shows, circuses, and some thirty movie stars and recording artists, and conducted the Syracuse Wind Ensemble. At Cornell University, Marice Stith was Professor of Music and Director of Bands from 1966-1989, taught brass instruments and a course in electronic music and recording technology, and recorded approximately twenty concerts per year for the Department of Music. Under his direction, the Cornell Wind Ensemble produced forty-two commercial recordings and nine trumpet recordings that were sold in forty-three countries. Professor Stith played in the Cayuga Chamber Orchestra under Karel Husa and gave trumpet recitals at Cornell, Syracuse University, and numerous other universities. He was a champion of new music and premiered over two hundred works for wind ensemble, trumpet, brass ensembles and choirs—some by Robert Palmer and Karel Husa. Professor Stith's final Cornell University Wind Ensemble, Marching Band, and Alumni Band concert was held in Carnegie Hall in May 1989.

Cornell University Wind Ensemble

Piccolo

Lindsay Parham, *Science and Technology* '08

Flute

Jennifer Frohlich, *Biology* '06 *
Alex Tsiatas, *Civil Engineering* '08
Min Ji Kim, *Chemistry* '08
Elsbeth Lo, *Biology/Undecided* '08
Katy Jamison, *Psychology/History* '07

Oboe

Abbie Morgan, *Chemistry* '08 *
Margaret Hoctor, *Biology* '08
Jason McCuistion, *Engineering* '06

Bassoon

Andrea Desai, *Biology* '07 *
Joanna A. Ain, *History* '05

Clarinet

Michelle Pavlis, *Biology* '05 * #
Matthew Fontana, *Undecided* '07
Jenna Bromberg, *Hotel Management* '08
Kristen Derhaag, *Chemical Engineering* '08
Eli Rosofsky, *Computer Science* '05
Jonathan Sierant, *ORIE* '07
Tiffany Yao, '07
Tom Jackson, *Physics*, '08

Bass Clarinet

Brian Connolly, *Urban and Regional Studies* '08

Alto Saxophone

Emily Looney, *Biology* '07 *
Daniel Nelson, *Music* '06

Tenor Saxophone

Justin DeWitt, *Computer Science* '05
Timothy Vadas, *Environmental Engineering* '05

Baritone Saxophone

David Lifson, *Computer Science* '05

French Horn

Claire DeBergalis, *Natural Resources* '05 *
Johanna Ullrich, *Archeology* '05
Lucy Ooi, *Astronomy/Chemistry* '08
Audrey Frantz, *Ithaca College*

Trumpet

Alex Swanson, *Entomology* '05 *
David Porter, *Mechanical Engineering* '08
Hannah Hirschland, *Human Development* '05
John Mezzina Hannigan, *Music* '08
Greg Vesper, *Astronomy/Math* '07
William Wright

Trombone

Andrew Pollock, *ORIE* '05 *

Euphonium

Lauren Forconi, *English* '06

Tuba

Kyle Story, *Physics/Math* '07 *
Daniel Lepage, *Math/Computer Science* '07

Double Bass

Lee Leviter, *Industrial and Labor Relations* '08

Piano

Alisa Mo, *Biology* '08

Percussion

Patrick Yu, *Mechanical Engineering* '06 *
Peanut Wai-Ping Wong, *Biology/Chemistry* '08
Peter Zeitler, *Economics* '07
Robert Michael Whalen III, *Music* '06
Kirk Kelewae, *Hotel Administration* '08

* Principal

Also performing on E-flat clarinet

Cornell University Symphonic Band

Robert Whalen, undergraduate assistant

Piccolo

Eric Powell
Sarah Ridenour

Flute

Heejung Choi
Erin Connolly
Kelly Corbett
Lorraine Gregory
Vivian Ho
Rami Hussein
Danielle Merket
Jennifer Park
Lisa Raylesberg *
Ying Ying Zeng

Oboe

Casey Berson
Janet Bittner
Anne Jorstad
Julie Kaplan
Megan Owen
Mary Raum *

English Horn

Anne Jorstad

Clarinet

Aaron Bloomfeld
Adam Breitman
Galen Chan
Emile Chin Dickey *
Sandy Czelusniak
Tom Dimiduk
Rachel Donocoff
Jenna Kessler
Edward Kim
Sally Kim
Elliot Pinkus
Rebecca Priebe
Nausheen Rokerya
Dawn Saepia
Barbara Speck
Hilary Thorsen
Fouad Zakharia

Bass Clarinet

Elizabeth Bennett
Liz Marcil *

Bassoon

Farid Ben Amor *
Elizabeth Newbold

Alto Saxophone

Reina Engle-Stone
Trevor Ngo
Jonathan Tuzman *

Tenor Saxophone

Jeff Juhasz

Baritone Saxophone

Daniel Kerr

French Horn

Kelly Cosman
Renee Grinnell
Lucy Ooi
Amy Saltzman *
Becky Van Tassell

Trumpet

Mark DeLuca
Griffin Dorman
Adam Fleisher
Heidi J. Miller #
Daniel Saper
Chris Sosa *
Noah Stein
Bill Wright

Trombone

Kevin Foster
Mike Gifford
Daniel Isaac
Karen Kamprath *

Bass Trombone

Keith Thomas

Euphonium

Lauren Forconi *
Michael Lerario

Tuba

Aaron Gonzalez
Andrew Kraszewski *
Matthew Tucker

Percussion

Brian Gainor
Zach Jauvtis
Larrison Linsner
Matthew Turner
Robert Whalen
Matthew Whaley *

Piano

Alisa Mo

Organ

Erik Kibelsbeck #

* Section leader

Guest musician

Spring 2005 Cornell Wind Bands Concert Season
*All concerts take place at 8:00 PM in Ford Hall, within the
James J. Whalen Center for Music on the Ithaca College campus.*

FRIDAY, MARCH 4, 8:00 PM

Symphonic Band: featuring Carl Schroeder, guest composer

Paulus: *Over 100 Years*

Carl Schroeder: *The Minnesota Portraits*

Carl Schroeder: *The Willing* (world premiere)

Ogren: *Symphonies of Gaia*

**Wind Ensemble: featuring Shawn Allison, guest soloist, and Chris Younghoon Kim,
guest conductor**

Reed: *Armenian Dance*

Mercure: *Pantomime*

Chance: *Incantation and Dance*

Husa: *Concerto for Alto Saxophone*

Lamb: *Ring Grooves of Change*

Shostakovich (Hunsberger): *Folk Dances*

SATURDAY, MAY 7, 8:00 PM

Symphonic Band

Saint-Saens: *Orient et Occident*

Bolcom: *Concert Suite for Alto Saxophone*

Yasuhide Ito: *Gloriosa*

Wind Ensemble: featuring William Kraft, guest composer, and Judith Kellock, guest soloist

Beethoven: *Geschwindmarch*

Hindemith: *Parody on Geschwindmarch*

Hailstork: *American Guernica*

Lauridsen: *O Magnum Mysterium*

Kraft: *Dialogues and Entertainments*