



# *CU Winds*

*Cynthia Johnston Turner and  
James Patrick Miller, conductors*

## **Symphonic Band**

*Orient et Occident*, op. 25 (1869)

Camille Saint-Saëns (1835–1921)

Concert Suite for Alto Saxophone and Band (1998)

William Bolcom  
(b. 1938)

I. Lively

II. Like an Old Folksong

IV. Introduction and Jump

Ian Jeffress, alto saxophone

*Gloriosa* (1990)

Yasuhide Ito  
(b. 1960)

I. Oratio

II. Cantus

III. Dies Festus

Eric Powell and Sarah Ridenour, piccolo

*Intermission*

## **Wind Ensemble**

Canzona 26, "La Negrona" (c. 1600)

Pietro Lappi (c. 1575–1630)  
trans. C. Johnston Turner

*GeschwindMarsch* No. 1 in F (1809)

Ludwig van Beethoven (1770–1825)  
ed. John Boyd

*GeschwindMarsch by Beethoven Paraphrase* (1947)

Paul Hindemith (1895–1963)

*American Guernica* (1982)

Adolphus Hailstork (b. 1941)

*O Magnum Mysterium* (1994)

Morten Lauridsen (b. 1943)  
trans. H. Robert Reynolds

James Patrick Miller, guest conductor

*Dialogues and Entertainments* (1980)

William Kraft  
(b. 1921)

I, Interlude, II, III

Judith Kellock, soprano

## **Exit Music**

Jazz Suite No. 2

Dmitri Shostakovich (1906–1975)  
arr. Johan DeMeij

Finale

Brandon Loveall, accordion

**FORD HALL  
ITHACA COLLEGE  
Saturday, May 7, 2005 – 8:15 PM**

## Program Notes

### **Saint-Saëns: Orient et Occident, op. 25**

The French Revolution had a profound effect on wind music, helping shift the focus from small chamber settings of double reeds, single reeds, and horns (or *Harmonie*) to a larger, expanded instrumentation including battery percussion. It was in 1789 that Bernard Sarete formed the band of the "Garde Nationale," consisting of almost fifty musicians, and eventually becoming the largest, most prolific band in France during that period. *Orient et Occident* was composed for "Harmonie Militaire," or an instrumentation closely resembling that of the band of the "Garde Nationale."

Camille Saint-Saëns composed only one original work for wind band, *Orient et Occident*, or "East and West." Ironically, he did not visit Egypt or Algeria, the "east" represented in this work, until many years after its completion. Instead, the middle section reflects characteristics of nineteenth-century French ballet and opera music set in the "Orient," including the almost haunting unison melody with triangle, side drum, cymbal, and gong rhythms heard in the distance.

The "west" is represented in the opening section with a lively march followed by a lyrical song in the horn and clarinet. The final material includes a brief return of the *Occident* march in a *fugato*, and the work culminates with both melodies occurring simultaneously.

*Orient et Occident* was seldom performed in the early twentieth century due to its unusual scoring for instruments such as saxhorns, E-flat bugles, and the bass saxophone. David Whitwell created a manuscript version for the wind band of the "common era" in 1979, but it remained unpublished and unedited. It was not until 1995 that Timothy Reynish and Bruce Parry fully edited a new score, including cues for the original instrumentation, and published their revision.

### **Bolcom: Concert Suite for Alto Saxophone and Band**

Born in Seattle, Washington, Pulitzer Prize-winning composer William Bolcom entered the University of Washington at age eleven, where he studied piano and composition. Further studies followed with Darius Milhaud at Mills College and at the Paris Conservatoire. He completed his doctorate in composition at Stanford University in 1964.

Bolcom's work has been twice nominated for a Grammy award, including his Fourth Symphony (for Leonard Slatkin and the Saint Louis Symphony Orchestra) and *Orphee-Serenade* (recorded by the Orpheus Chamber Orchestra with Bolcom as piano soloist). Other recent awards and honors include: the Michigan Council for the Arts Award, the Governor's Arts Award from the State of Michigan, investiture in the American Academy of Arts and Letters, honorary doctorates from the San Francisco Conservatory of Music and Albion College, and the Pulitzer Prize in Music in 1988 for his 12 New Etudes for Piano. Bolcom has taught composition at the University of Michigan since 1973.

Concert Suite for Alto Saxophone and Band was commissioned by the University of Michigan Band Alumni Association and has been performed and recorded by several leading saxophonists and wind ensembles. The opening movement, Lively, contrasts several fanfare gestures between soloist and ensemble with a playful melody appearing first in the saxophone. The ascending and descending chromatic scale first established in this movement is an important melodic and harmonic tool throughout the work. The second movement is a simple, lush folksong-like melody original to the composer. The movement features the solo saxophone with a euphonium and tuba duet underneath, climaxing in a powerful statement of the tune. The final movement begins with a slow, jazzy Introduction and culminates in a fast and rather aggressive dance, or Jump.

### **Ito: Gloriosa**

During the beginning of the Edo era in Japan (c. 1603-1867), the Shogunate Government feared that the growing Christian population was gaining in political influence and issued an edict banning the religion altogether. Mass arrests and executions of nearly 6,000 Christians soon followed between 1614 and 1639.

In the introduction to the novel *Silence* by Shusako Endo, Englishman Richard Cooks writes about October 1619: “. . . I saw 55 persons of all ages and both sexes burned alive on the dry bed of the Kamo River in Kyoto . . . When the firewood was kindled, the martyrs said farewell to the 30,000 onlookers who began to intone the *Magnificat* and the *Laudate pueri Dominum* . . .”

Yasuhide Ito’s work depicts this time in Japanese history and includes quotations from several traditional Latin chants. The first movement, *Oratio*, sets a traditional chant and provides thirteen variations following. The second movement, featuring the piccolo imitating the Japanese *Ryuteki* flute, is a sad song based on a chant of Saint Juan, often sung by Christians, or *Kirishitan*. The final movement, *Dies Festus*, incorporates the traditional folk song *Nagasaki Bura-Bura Bushi*, concluding in a triumphant statement of the tune heard in the first movement.

– JPM

### **Lappi: Canzona 26, “La Negrona”**

Pietro Lappi’s *Canzona 26* is an antiphonal canzona in eight parts composed around the end of the sixteenth century. Like his more famous contemporary Giovanni Gabrielli, Lappi exploits the color contrast of the *cori spezzati* (“broken choirs”) tradition at the Basilica of St. Mark. Groups of instruments are pitted against one another in alteration, one group echoing another, or repeating contrasting textures of sound in a spatially oriented style.<sup>1</sup> William Kraft momentarily quotes *Canzona 26* in his *Dialogues and Entertainments*, later in the program. Probably originally composed for a consort of recorders, the work has been transcribed in its entirety here for two choirs of double reed instruments.

### **Beethoven: Geschwindmarsch No. 1 in F Major, WoO 18**

*Geschwindmarsch* simply means “quick march,” and in the world of military bands it was recognized as a specific category between the slower, majestic *Parademarsch* or *pas ordinaire* and the furiously fast *Sturmmarsch* or *pas de charge*. The particular march here, the *March in F Major, WoO 18*, which Ludwig van Beethoven composed in 1809, was originally entitled, *March for His Imperial Highness, Archduke Anton*. Later that year he renamed it *March for the Bohemian Militia* and wrote a new march for Archduke Anton. In 1810, he rescored both marches for an equestrian display put on in honor of Empress Maria Ludovica. In 1818 or 1819 the two marches were published as part of a “Collection of Marches for Full Band for the Prussian Army.” We hear the march without trio and in its 1810 scoring (minus one flute) for flute and piccolo, three clarinets, two horns, two trumpets, two bassoons and contrabassoon, snare drum, and bass drum.

### **Hindemith: Geschwindmarsch by Beethoven—A Paraphrase**

Paul Hindemith enjoyed incorporating borrowed marches in his compositions. *Geschwindmarsch by Beethoven—A Paraphrase* is one of five or six examples, and as deft and witty as any of them. While breaking up the separate melodic phrases of his model, Hindemith continues the process of motivic reduction which Beethoven himself applied in this seemingly simple piece.

### **Hailstork: American Guernica**

Originally from Rochester (N.Y.), Adolphus Hailstork received his doctorate in composition from Michigan State University where he was a student of H. Owen Reed. He had previously studied at Manhattan School of Music under Vittorio Giannini and David Diamond, at the American Institute at Fountainebleau with Nadia Boulanger, and at Howard University with Mark Fax. *American Guernica* was awarded first prize in a national contest sponsored by the Virginia College Band Directors in 1983. The work is dedicated to “Carol, Addie Mae, Cynthia and Denise,” four young girls killed in a bomb explosion at the 16th Street Baptist Church in Birmingham, Alabama, in 1963.

<sup>1</sup> See *The New Harvard Dictionary of Music*

## Lauridsen: O Magnum Mysterium

Morten Lauridsen's *Dirait-on* (from *Les Chansons des roses*) and *O Magnum Mysterium* ("O Great Mystery") are the all-time best selling choral octavos distributed by Theodore Presser Company, in business since 1783. A faculty member of the Thornton School of Music, Mr. Lauridsen chaired the composition department there from 1990-2002 and was Composer-in-Residence of the Los Angeles Master Chorale from 1994 to 2001. Lauridsen's choral setting of *O Magnum Mysterium* has become one of the world's most performed and recorded compositions since its 1994 premiere by the Los Angeles Master Chorale. About his setting, Lauridsen writes, "For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text with its depiction of the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy." H. Robert Reynolds has arranged the symphonic winds version with the appreciation of the composer.

## Kraft: Dialogues and Entertainments

William Kraft counts Claude Debussy and Igor Stravinsky among his greatest compositional influences and dubs himself an "American Impressionist." His youth spent as a jazz piano player and drummer and his long career as a "classical" percussionist have equally influenced his compositions. Commissioned and premiered by H. Robert Reynolds and the University of Michigan Symphonic Wind Band in 1980, *Dialogues and Entertainments* marked Kraft's first and hugely successful foray into composition for the wind ensemble. Beginning almost imperceptibly (not unlike a work by Debussy), Kraft immediately presents the first "dialogue" in the piece—a muted conversation between timpani and graduated drums that spell the names of Michigan colleagues in Morse code. A haunting statement by the euphonium concludes the first movement and provides the structural motive that unifies the entire work.

The Interlude, composed for percussion only, utilizes some of the harmonic and motivic devices found in the first movement. It exploits some of the timbral and dynamic possibilities of graduated tam-tams, cymbals, and drums and might best be described as . . . unpredictable.

The second movement was inspired by Kraft's experience conducting Renaissance antiphonal canzonas while in St. Mark's Cathedral with the Los Angeles Philharmonic. Off-stage choirs of contrasting colors, as well as a variety of "bell" sounds, invite the listener to share in Kraft's memory of a memory—not an exact recreation of the experience but an impression of a moment in time.

In the third movement the text, shared by soprano soloist and members of the ensemble, helps define the form and alternating moods of the movement:

Let not the black sun deceive you.  
The leaves, the leaves. . .  
*Tree at my window, window tree,*  
*My sash is lowered when night comes on;*  
*But let there never be curtain drawn*  
*Between you and me.*  
The leaves, the leaves shall bear their truths.

The text in italics is the first verse of a four-verse poem by Robert Frost entitled, "Tree at my Window," and the non-italicized text is the composer's own invention. Kraft continues the final movement with the sense of dialogue that has pervaded the other movements. His interest in experimental timbres to convey atmospheres is obvious from the opening measures and continues throughout the movement. The final messages of "truth," "love," and "peace" are spelled indeterminately (in Morse code) in mallet percussion to conclude the work.

## Guest Artists

Saxophonist **Ian Jeffress** recently completed a master's degree at Ithaca College, where he served as a graduate teaching assistant. He has performed throughout the Eastern U.S., including presentations at the World Saxophone Congress XIII, the 2003 Navy Band Saxophone Symposium, and several conferences of the North American Saxophone Alliance. In addition, he has been a semifinalist in the Fischhoff Chamber Music competition with the New Heritage Saxophone Quartet and a finalist in the Music Teachers National Association young artist woodwind competition.

Ian is an active proponent of new music and has commissioned new works by composers including James Matheson, Shih-Hui Chen, John Macdonald, Shawn Allison, and Tom Schneller. This fall he will be beginning doctoral study at the University of South Carolina. His teachers have included Steven Mauk, Clifford Leaman, and Connie Frigo.

Soprano **Judith Kellock** has been described in the press as "a singer of rare intelligence and vocal splendor, with a voice of indescribable beauty." A primary influence in her musical life was the late Jan DeGaetani, with whom she studied for many years. Ms. Kellock has been featured with the St. Louis Symphony, Minnesota Orchestra, Brooklyn Philharmonic, New World Symphony, Honolulu Symphony, the Pro Arte Chamber Orchestra, Greek Radio Orchestra, Cayuga Chamber Orchestra, the West Virginia Symphony, Los Angeles Philharmonic Green Umbrella Series, and orchestras throughout New York and New England. At the Aspen Festival she has been soloist with the Symphony Orchestra as well as in chamber music and oratorio. Other festival performances include Monadnock, Arcady, Stockbridge Chamber Concerts, the Music Festival of the Hamptons, Windham Chamber Music and SongFest, in southern California. Highly acclaimed for her song recitals and chamber music performances, she is also sought after by composers for her interpretation of contemporary music. Ms. Kellock is also a frequent interpreter of the music of J. S. Bach. Recent performances have included the *St. John Passion* under the direction of Peter Schreier and, as resident artist with the Oboe Repertory Festival in France, the Cantatas with double reeds. Ms. Kellock's recordings for the Koch International, Fleur de Son, Gasparo, and Albany labels have received much critical acclaim. Ms. Kellock has sung major operatic roles in Italy and Greece, toured with the Opera Company of Boston and performed with the Mark Morris Dance Company at the Theatre de la Monnaie in Brussels. She serves on the performing faculty of Cornell University.

## Guest Composer

**William Kraft** (b. 1923, Chicago) has had a long and active career as composer, conductor, percussionist, and teacher. As of June 30, 2002, he retired as chairman of the composition department and holder of the Corwin Chair at the University of California, Santa Barbara. From 1981-85, Mr. Kraft was the Los Angeles Philharmonic's Composer-in-Residence—for the first year under Philharmonic auspices and the subsequent three years through the Meet the Composer program. During his residency, he was founder and director of the orchestra's performing arm for contemporary music, the Philharmonic New Music Group. Mr. Kraft had previously been a member of the Los Angeles Philharmonic for twenty-six years—eight years as percussionist and the last eighteen as principal timpanist. For three seasons, he was also assistant conductor of the orchestra and, thereafter, frequent guest conductor.

His principal composition instructors were Jack Beeson, Seth Bingham, Henry Brant, Henry Cowell, Erich Hertzmann, Paul Henry Lang, Otto Luening and Vladimir Ussachevsky. He received his training from Morris Goldenberg (percussion) and Saul Goodman (timpani) and studied conducting with Rudolph Thomas and Fritz Zweig.

During his early years in Los Angeles, he organized and directed the Los Angeles Percussion Ensemble, a group that played a vital part in premieres and recordings of works by such renowned composers as Ginastera, Harrison, Krenek, Stravinsky, Varese, and many others. As percussion soloist, he performed the American premieres of Stockhausen's *Zyklus* and Boulez's *Le Marteau sans Maître*, in addition to recording *Histoire du soldat* under Stravinsky's direction.

Mr. Kraft has received countless awards and commissions, most notably, two Kennedy Center Friedheim Awards, two Guggenheim Fellowships, two Ford Foundation commissions, fellowships from the Huntington Hartford Foundation and the National Endowment for the Arts, and the ASCAP Award. Commissioning bodies include the Library of Congress, U.S. Air Force Band, St. Paul Chamber Orchestra, Kronos Quartet, the Schoenberg Institute, and the Los Angeles Philharmonic, among others. In 1986, United Airlines commissioned a work expressly to accompany a lumetric sculpture by Michael Hayden titled *Sky's the Limit* for their pedestrian passageway at Chicago-O'Hare International Airport. In November 1990, Mr. Kraft was inducted into the Hall of Fame of the Percussive Arts Society.

Compact discs devoted to Mr. Kraft's music can be found on Harmonia Mundi, CRI, Cambria, Crystal, Albany, and Nonesuch labels. Other works can be found on GM, Crystal, London Decca, Townhall, EMI, and Neuma. Recent works include *Brazen*, commissioned by the San Francisco Symphony Orchestra, and *Quintessence Revisited* and *Concerto for Four Percussion Soloists and Symphonic Wind Ensemble*, premiered and recorded by the New England Conservatory Wind Ensemble, Frank Battisti conducting.

*CU Winds would like to thank William Kraft, Loralyn Light, Dane Marion, Ann Tillman, Jane Belonsoff, the Department of Music, Cornell Council for the Arts, Student Assembly Finance Commission, Gordon Stout, Erik Kibelsbeck, and the Ithaca College School of Music.*

### **Highlights for the CU Winds 2005-2006 Concert Season**

*Grand Pianola Music* by John Adams, world premiere of visiting Costa Rican composer Eddie Mora's *Concerto for Saxophones, Winds, Brass and Percussion*, written for CU Winds, plus works by Steven Stucky, David Lang, Edgard Varese, Bright Sheng, Felix Mendelssohn, Joseph Schwantner, J. S. Bach, Cindy McTee, Michael Daugherty, Donald Grantham, and many more.

## CU Winds Student Executive

David Lifson, *president*  
Jennifer Frohlich, *vice president*  
Andrea Desai, *secretary*  
Patrick Yu, *treasurer*  
Emily Looney, *audience and student relations*  
Justin DeWitt, *website*  
Joanna Ain, *social*  
Robert Whalen, *alumni relations*

## Cornell University Wind Ensemble

### Piccolo

Lindsay Parham, *Science and Technology '08*

### Flute

Jennifer Frohlich, *Biology '06 \**  
Alex Tsiatas, *Computer Science '08*  
Min Ji Kim, *Chemistry '08*  
Elsbeth Lo, *Biology/Undecided '08*  
Christine Marschilok, *CALS '08*  
Erin Connolly, *Biology '05*

### Oboe

Abbie Morgan, *Chemistry '08 \**  
Margaret Hoxtor, *Biology '08*  
Anne Jorstad, *Mathematics '05 + #*

### English Horn

Jason McCuiston, *Engineering '06*  
Mary Raum, *Animal Science '05 +*

### Bassoon

Andrea Desai, *Biology '07*  
Joanna A. Ain, *History '05*  
Farid Ben Amor, *Science and Technology '06 + #*  
Elizabeth Newbold, *International Agriculture '06 #*

### Contrabassoon

Jennifer Meyer, *Ithaca College*

### Clarinet

Matthew Fontana, *Mathematics '07 \**  
Jenna Bromberg, *Hotel Management '08*  
Kristen Derhaag, *Chemical Engineering '08*  
Jonathan Sierant, *ORIE '07*  
Tiffany Yao, *Biology/Economics '06*  
Tom Jackson, *Physics '08*  
Alex Nothorn, *Spanish '05*  
Eliot Pinkus, *Arts and Sciences '06*

### 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*

### Horn

Claire DeBergalis, *Natural Resources '05 \**  
Johanna Ullrich, *Archaeology '05*  
Lucy Ooi, *Astronomy '08*  
Mark Sandeen, *Mechanical Engineering '06*  
Gretchen Snedeker #  
Kelly Cosman, *HBHS '05 #*  
Becky Van Tassel '08 #  
Audrey Frantz #

### Trumpet

Alex Swanson, *Entomology '05 \**  
David Porter, *Mechanical Engineering '08*  
Hannah Hirschland, *Human Development '05*  
Greg Vesper, *Astronomy/Math '07*  
Michael Stephen Jessup

### Trombone

Andrew Pollock, *ORIE '05 \**  
Christine Garvey, *CALS '08*  
Zack Maben, *CALS '08*

### Euphonium

Lauren Forconi, *English '06*

### Tuba

Daniel Lepage, *Math/Computer Science '07 \**  
Andrew Kraszewski, *Engineering '05*

### 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*  
Yann Wong, *Physics/Philosophy '05*  
Matthew Whaley, *Arts and Sciences '06*  
Brian Gainor, *Linguistics '07 #*

\* Section leader

+ Canzona 26 only

# *Dialogues and Entertainments* only

# Cornell University Symphonic Band

Robert Whalen, undergraduate assistant

## Piccolo

Eric Powell  
Sarah Ridenour #

## Flute

Heejung Choi  
Pamela Chuang \* +  
Kelly Corbett  
Lorraine Gregory  
Vivian Ho  
Rami Hussein  
Laura Kroon  
Danielle Merket  
Cristina Munk  
Jennifer Park  
Lisa Raylesberg  
Emily Trunkely  
Ying Ying Zeng #  
Samantha Zhang

## Oboe

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

## English Horn

Anne Jorstad

## Clarinet

Jenica Abram  
Aaron Bloomfeld  
Adam Breitman #  
Galen Chan  
Sandy Czelusniak  
Emile Chin Dickey \* +  
Tom Dimiduk  
Krista Donald  
Kim Gillece  
Jeremy Kerman  
Edward Kim  
Sally Kim  
Dana Lin  
Elliot Pinkus  
Rebecca Priebe  
Nausheen Rokerya  
Dawn Saepia  
Fouad Zakharia

## Bassoon

Farid Ben Amor \* +  
Elizabeth Newbold

## Alto Saxophone

Reina Engle-Stone #  
Akifumi Kita  
Alan Levy  
Trevor Ngo  
Jonathan Tuzman \* +

## Tenor Saxophone

Kris Holgerson \*  
Eric Rittmeyer

## Baritone Saxophone

Hal Budnick  
Daniel Kerr \*

## Bass Clarinet

Liz Marcil \*

## Horn

Kelly Cosman  
Renee Grinnell  
Kaitlin Mallouk \* +  
Lucy Ooi  
Amy Saltzman  
Becky Van Tassell

## Trumpet

Max Aubain  
Mark DeLuca  
Griffin Dorman  
Adam Fleisher  
Trevor Goff  
Jesse Koehler  
Justin Musaffi  
Daniel Saper  
Sarah Sorenson  
Chris Sosa + #  
Noah Stein  
Laura Suttle  
Bill Wright \*

## Trombone

Kevin Foster \* +  
Mike Gifford  
Daniel Isaac  
Andrea Moffitt  
Michael Murray

## Bass Trombone

Tau Kung  
Keith Thomas

## Euphonium

Lauren Forconi \*  
Michael Hsu  
Eric Kollig

## Tuba

Aaron Gonzalez \* #  
Eric Heumann  
Craig Smith  
Matthew Tucker +

## Percussion

Zach Jauvtis  
Devon Story  
Matthew Turner  
Matthew Whaley \* +

## Organ

Erik Kibelsbeck

\* Principal  
+ Section leader  
# CU Winds Symphonic  
Band representative