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Concert: Ithaca College Concert Band: "Made in America"

Ithaca College Concert Band

Brian Diller

Christopher Hughes

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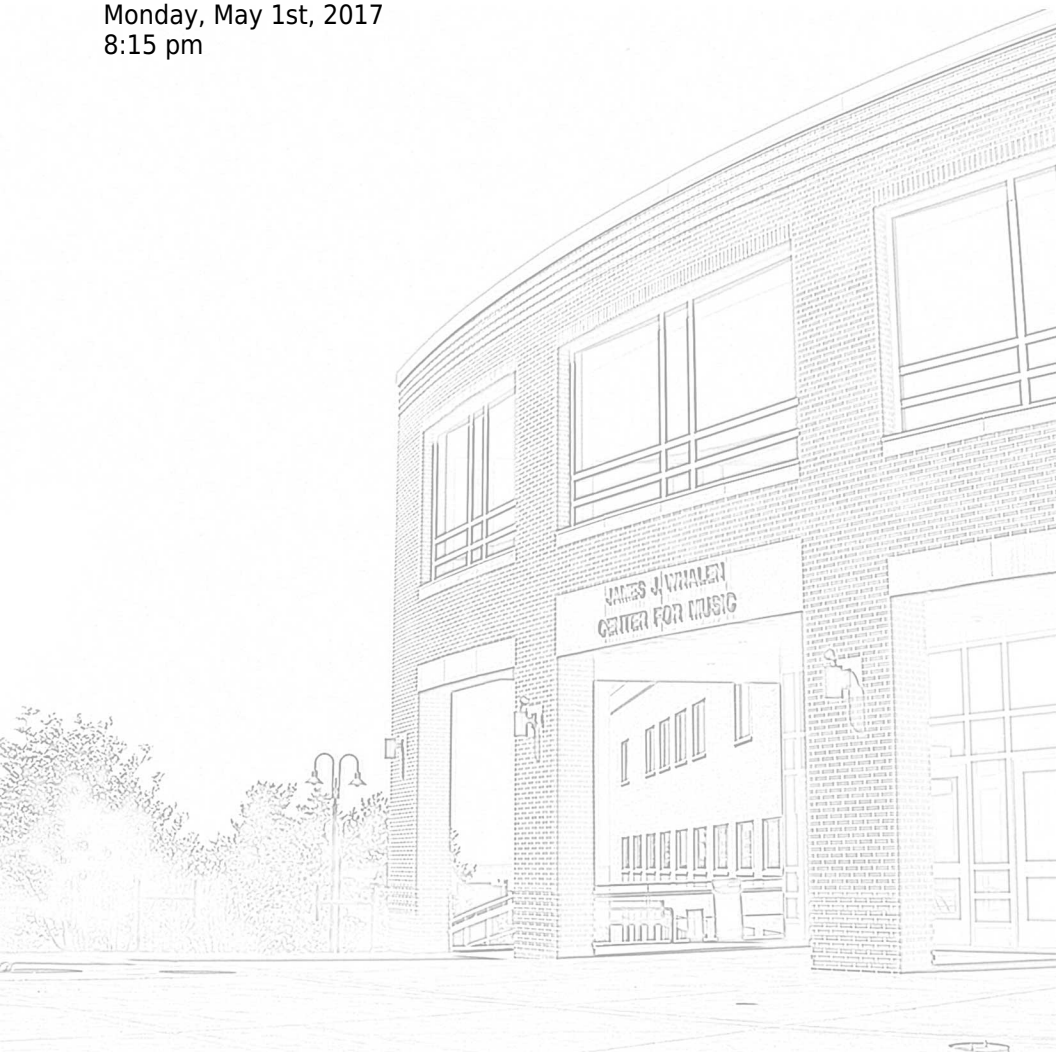
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Ithaca College Concert Band "Made in America"

Brian Diller, conductor
Chris Hughes, guest conductor

Ford Hall
Monday, May 1st, 2017
8:15 pm



ITHACA COLLEGE

School of Music

Program

Esprit de Corps

Robert Jager
(b. 1939)

Elegy for a Young American

Ronald Lo Presti
(1933-1985)

Chris Hughes, guest conductor

Vesuvius

Frank Ticheli
(b. 1958)

Intermission

Chorale and Alleluia

Howard Hanson
(1896-1981)

Symphony for Band "West Point"

1. Epitaphs
2. Marches

Morton Gould
(1913-1996)

His Honor

Henry Fillmore
(1881-1956)

Biographies

Dr. Christopher Hughes joined the IC School of Music Faculty this fall as Director of Bands and Associate Professor of Conducting. He came to Ithaca from New Mexico State University where he was Director of Bands and coordinator of the graduate program in conducting. Dr. Hughes conducted the NMSU Wind Symphony and Chamber Winds while mentoring aspiring conductors and, in April, 2016 conducted the Wind Symphony in performance at the Kennedy Center in Washington, D.C. Prior to this position, Dr. Hughes served as Chair of the Conducting Faculty for the College of Music at Mahidol University, a conservatory setting in Bangkok, Thailand. Hughes was conductor of the Wind Symphony while guiding the graduate programs in conducting and, in addition to his university responsibilities, he was resident guest conductor for the Thailand Philharmonic Orchestra.

Developing an impressive international profile, Dr. Hughes has conducted ensembles on four continents including Europe, Asia, Australia and North America. In constant demand as a guest conductor, engagements have taken him to several US states and ten foreign countries. Dr. Hughes led the Mahidol Wind Symphony in a critically acclaimed performance during the proceedings of the 15th World Saxophone Congress. This subsequently led to an invitation for the musicians to appear as the guest artist ensemble for the Australian National Band Championships. Known for his sensitive interpretations, Hughes's conducting has drawn praise from composers all around the world. Dr. Hughes's former students hold conducting positions in China, Thailand, Singapore, Malaysia, Taiwan, The Philippines, Burma, Mexico, and throughout the US.

Dr. Brian Diller is Visiting Assistant Professor of Music Education at the Ithaca College School of Music where he conducts the Ithaca College Concert Band and teaches courses in conducting and music education. He was recently awarded the Doctor of Musical Arts degree from the University of Cincinnati College-Conservatory of Music (CCM) where he served as Music Director of the University of Cincinnati Symphony Orchestra. He has previously served on the faculties of the University of Wisconsin-Eau Claire and the University of Dayton.

Diller's scholarly research centers on integrating chamber music in the school music program. He was invited to present a paper on this topic at the 2014 College Band Directors National Association Conference on Music Education. Other research on band pedagogy has appeared as an article in *Teaching Music Through Performance in Band*, volume 10 and two articles in *Teaching Music Through Performance in Middle School Band*, both published by GIA.

Diller received a Masters degree in wind conducting from Ithaca College where he studied conducting with Stephen Peterson and Jeffrey Meyer. From 2007-2010 he served as Associate Director of Bands at Brentwood High School in suburban Nashville, Tennessee. Mr. Diller holds undergraduate degrees summa cum laude in Music Education and Piano Performance from Miami University (OH). While at Miami, he was honored as winner of the Undergraduate Artist Performance Competition and received the 2007 Presser Scholar prize for excellence in music scholarship and performance.

An active pianist, Diller performs regularly as soloist, chamber recitalist, and studio musician; he has completed additional study in piano, chamber music, and conducting at France's Fontainebleau Conservatory. Having prepared arrangements in the recording studios of A. R. Rahman, India's most celebrated film composer, Diller is also an avid arranger and his works have been performed by orchestras, wind ensembles, and choirs across the country. Experienced in the marching milieu, he has also arranged and instructed brass with Nashville's Music City Drum Corps and various high school bands.

Program Notes

Esprit de Corps is a kind of fantasy-march, as well as a tribute to the United States Marine Band and the Marine Corps in general. Full of energy and drama, the composition has its solemn moments and its lighter moments (for example, the quasi-waltz in the middle of the piece). It displays the fervor and virtuosity of the Marine Band and the musical spirit and integrity of their past conductor, Col. John R. Bourgeois.

Robert Jager was born in Binghamton, New York and educated at the University of Michigan. For four years he served as the staff arranger at the Armed Forces School of Music while a member of the US Navy. He has received commissions from some of the finest musical organizations in the world, including all five of the Washington-based military bands and all four of the military academies. Jager is a Professor Emeritus of Music at Tennessee Technological University. He has over 140 published compositions for band, orchestra, chorus, and various chamber combinations.

Elegy for a Young American was written in 1964 and is dedicated to the memory of President John F. Kennedy. The many stages of mourning can be felt as the work unfolds. A quiet adagio sets a tone of respect and solemnity in the beginning. Feelings of shock and denial are reflected by the dynamics and octave jumps in the melody. Anger and remorse express themselves, but they are replaced with a resolution of the loss and an allegro celebration of the contributions of this great American. The maestoso closing reminds us again of our loss.

Ronald Lo Presti was a composer, music educator and clarinetist. Born in Williamstown, Massachusetts, he earned his Bachelor and Master of Music degrees at the Eastman School of Music in Rochester, New York. He was subsequently engaged as a clarinet teacher in public schools. In 1964 he was appointed an instructor in music theory at Arizona State University in Tempe. A Ford Foundation composer-in-residence, he also taught at Texas Technical University and Indiana State College

Vesuvius began in the composer's mind as a wild and passionate dance such as might have been performed at an ancient Roman Bacchanalia. According to Ticheli, "As it grew more explosive and fiery, the piece evolved to become more like a dance from the final days of the doomed city of Pompeii, destroyed by Mt. Vesuvius in A.D. 79." Indeed the mountain is symbolized by the power and energy in this work. The tension and suspense of the impending cataclysm characterizes the introduction of the main themes. Driving rhythms and complex mode changes convey a bacchanalian mood that is interrupted by quotations from the *Dies Irae* of the medieval Requiem Mass, invoked as a symbol of death and destruction. An image of everyday village life in the towns oblivious to the danger, portrayed in a quiet interlude, is disturbed by the first fiery events on the mountain. A final battle of themes builds to a state of extreme agitation, conveying the chaos of the volcanic explosions and suffocating ash.

Frank Ticheli, born in Monroe, LA, is currently Associate Professor of Music at the University of Southern California and Composer-in-Residence of the Pacific Symphony Orchestra.

Chorale and Alleluia is Hanson's most popular wind ensemble composition and his first for that instrumentation. It was completed in January 1954 and premiered at the American Bandmasters Association convention that same year at West Point. The piece opens with a fine, flowing chorale. Soon the joyous *Alleluia* theme appears and is much in evidence throughout. A bold statement of a new melody makes its appearance in the lower brasses in combination with the earlier themes. The effect is one of cathedral bells, religious exaltation, and dignity.

Howard Hanson was a distinguished American composer, conductor, educator, music theorist and ardent advocate of American music. Born in Wahoo, Nebraska to Swedish emigrants, he began music studies at an early age. He studied at the Institute of Musical Art, New York, and at Northwestern University where he played piano, cello and trombone. He became director of the Eastman School of Music and led it for forty years, turning it into one of the most prestigious music schools in America. Hanson was a leading practitioner of American Romanticism, dedicating his professional life to the encouragement, creation and preservation of beauty and emotional expressiveness in music. He cherished these ideals and his conviction that musicians and audiences alike could respond openly to each other with mutual respect. He was awarded the Pulitzer Prize in 1944, one of many honors and distinctions he received in this country and abroad.

Morton Gould's fourth symphony was composed for the West Point Sesquicentennial Celebration, marking 150 years of progress at the United States Military Academy. One of the first landmark symphonies composed specifically for wind band, Gould's Symphony No. 4 is a two-movement masterwork. Gould employs both traditional and modern techniques, adeptly changing colors and styles to engage the listener. He even calls for a marching machine in the first movement. The composer writes, "The first movement, Epitaphs, is both lyrical and dramatic. The quiet and melodic opening statement of the main theme leads directly into a broad and noble exposition of one of the motifs, becoming a passacaglia [a musical form based on continuous variations over a ground bass] based on a martial theme first stated by the tuba. After a series of variations which grow in intensity, the opening lyricism, combined with the passacaglia motif and an allusion to Taps, makes a quiet but dissonant closing to the first movement.

The second and final movement is lusty and lively. The texture is a stylization of marching tunes that parades past in an array of embellishments and rhythmic variants. At one point there is a simulation of a fife and drum corps which, incidentally, was the instrumentation of the original West Point Band. After a brief transformed restatement of the themes in the first movement, the work finishes in a virtuoso coda of martial fanfares and flourishes.

Morton Gould was an American conductor, composer, and pianist. He was recognized as a child prodigy very early in his life, and as a result he published his first composition before his seventh birthday. His talents led him to become the staff pianist for Radio City Music Hall when it opened in 1932. He went on to compose movie soundtracks, Broadway musicals, and instrumental pieces for orchestra and band while also cultivating an instrumental career as a conductor. Among the honors he received were the 1995 Pulitzer Prize, the 1994 Kennedy Center Honor, a 1983 Gold Baton

Award, and a 1966 Grammy Award. By the time of his death in 1996 he was widely revered as an icon of American classical music.

Cincinnati native **Henry Fillmore** was prolific composer and arranger and a beloved band leader whose music and performances delighted audiences.

He started his own professional band (the Fillmore Band) in Cincinnati in the 1930s, one of the last great professional bands of its kind. He was also prolific in creating pseudonyms, including Harold Bennett (whose young band books were famous), Will Huff, Al Hayes, Gus Beans, Henrietta Hall (a rare female name), Ray Hall, Harry Hartley, and others. Over the span of his 50 year career, he (and his pseudonyms) wrote more than 250 original compositions, including 113 marches. He also created more than 750 arrangements for band, many of which are gold standards of the genre. After a long career in Ohio, he moved to Miami, Florida and became involved with the bands at the University of Miami, where he had a lasting impact and where he left most of his estate.

His Honor is one of his many famous marches. Written in 1933, it is a brisk circus march with challenges for every instrument. Fillmore dedicated the work to Mayor Russell Wilson of Cincinnati and it was probably played for the first time by the Fillmore Band during their concerts at the Cincinnati Zoological Gardens in August 1933.

Personnel

Piccolo

Ashley Watson

Flute

Laurel Albinder
Marguerite Davis
Emily Eakins
Stephanie Feinberg
Abby Ferri
Hannah Morris
Georgia Peace
Catherine Sangiovanni
Leandra Stirling, principal

Oboe

Hailey Dziendziel, principal
Courtney Webster
Giulia Zurlo

E-flat Clarinet

Griffin Charyn

Clarinet

Hannah Blanchette, principal
Rebecca Butler
Jacob Friga
Thea Hollman
Zachary Kalik
Tessa Perchansky
Rebecca Rice
Ciara Solby
Mikaela Vjonik
Morgan Volk
Caleb Will

Bass Clarinet

Barbara Chelchowski
Alec Targett

Bassoon

Aiden Braun
Emily Roach, principal

Alto Saxophone

Scott Byers
Alex Clift
Chiara Marcario
Rachel Moody
Travis Murdock, principal
Gregory Waloski

Tenor Saxophone

Matt Kiel
Sara Mercurio

Baritone Saxophone

Jared Banker

Trumpet

Jason Bennett
Kevin Biernat
Hayden Bustamante
Alec Donowitz
Thomas Iandolo
Mari Larcheveque
Caitlin Mallon
Andrew Nolish
Nick Paraggio
Austin Rannestad
Stephen Ryan
Michael Salamone
Jason Springer
Alex Stuart
Kristen Warnokowski, principal

Horn

Abby Bracco
Sarah Capobianco
Christian DeFreeze, principal
Kayla Shuster

Trombone

Hunter Burnett
Eric Coughlin, principal
Steve Obetz, bass
Ben Sherman

Euphonium

Justin Chervony, principal

Tuba

Ryan Masotti
Nik Seger, principal
Cameron Seib

Timpani

Caitlin Mellen

Percussion

Kelsey Bocharski
Ben Brown-McMillin, principal
Keegan Fountain
Giancarlo Levano
Julia Lavernoich
Jacob Staffin
Chris Tenore-Nortrup