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Concert: Ithaca College Concert Band "Vocal Traditions"

Ithaca College Concert Band

Andrew M. Benware

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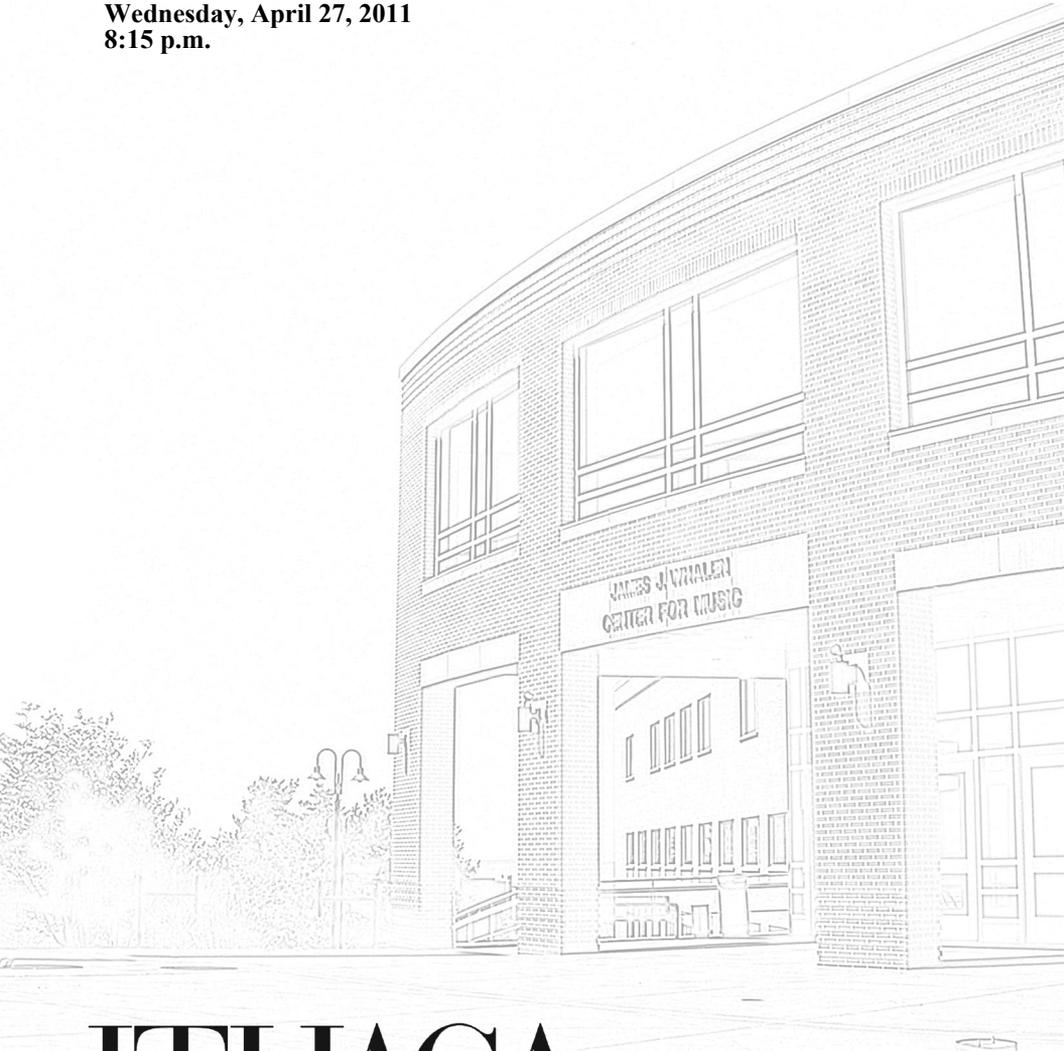
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Ithaca College Concert Band "Vocal Traditions"

Andrew M. Benware, conductor

Ford Hall
Wednesday, April 27, 2011
8:15 p.m.



ITHACA

SCHOOL OF MUSIC

Program

- Chester Overture for Band
William Schuman
(1910-1992)
- Do Not Go Gentle Into That Good Night
Elliot Del Borgo
(b. 1938)
- O Magnum Mysterium
Morten Lauridsen
(b. 1943)
trans. H. Robert Reynolds
- Jericho Rhapsody for Band
Morton Gould
(1913-1996)

Intermission

- Carmina Burana (*Cantiones Profanae*)
Carl Orff
(1895-1982)
arr. John Krance

1. *O Fortuna, velut Luna (O Fortune, variable as the moon)*
2. *Fotrune plango vulnera (I lament Fortune's blows)*
3. *Ecce gratum (Behold the spring)*
4. *Tanz-Uf dem anger (Dance - On the lawn)*
5. *Floret silva (The noble forest)*
6. *Were diu werlt alle min (Were the world all mine)*
7. *Amor volat undique (The God of Love flies everywhere)*
8. *Ego sum abbas (I am the Abbot)*
9. *In taberna quando sumus (When we are in the tavern)*
10. *In trutina (I am suspended between love and chastity)*
11. *Dulcissime (Sweetest boy)*
12. *Ave formosissima (Hail to thee, most beautiful)*
13. *Fortuna Imperatrix Mundi (Fortune, Empress of the World)*

- On the Mall Concert March
Edwin Franko Goldman
(1878-1956)

Notes

Program Notes

The music of William Billings, the early American composer, provides the basic material for William Schuman's set of three pieces for concert band: the **New England Triptych**. Included in this set are the following pieces which can serve independently: *Be Glad Then America*, *When Jesus Wept*, and *Chester*. Billings, on whose themes each movement is based, wrote many simple sturdy tunes that were popular with the colonists, and he organized singing schools, composing music for them. Some of these singing school tunes were published in 1778 in a book called *The Singing Master's Assistant*.

The tune on which *Chester* is based was a famous American Revolutionary hymn and marching song of the same name. It was practically the unofficial national anthem during the war. Schuman developed and extended the orchestral version, making *Chester* into an overture for band, and it has become one of the great classics of band music in the United States. In the first section, Schuman introduces the tune first in the woodwinds and then in the brasses. In the next section, the melody is given a more contemporary setting with mid-20th-Century rhythmic and harmonic devices utilized to sustain interest. The closing section brings back the hymn-like treatment of the theme and the work is brought to a dramatic close. (notes by Norman E. Smith)

Do Not Go Gentle Into That Good Night was commissioned in memory of Jill Marie Waterland and Mandy Doel by Glenn Hull and the Peninsula High School Band of Gig Harbor, Washington. Although the piece attempts to recreate the essence of the original poem by Dylan Thomas, the composer did not intend for the score to be directly programmatic. To achieve musical unity the conductor and players must tie the work together with the opening motif, the rhythmic pattern of an eighth note followed by a longer note, and the parallel triads. To develop a life force, Del Borgo borrows the traditional hymn *A Mighty Fortress is Our God* and also the familiar carol *In Dulci Jubilo*. An Ivesian use of sound layers calls to mind the struggle and persistence of the human spirit and its refusal to "go gentle." The piece closes with a strong sense of affirmation and continuance. (Notes by Norman E. Smith)

Of his setting of the religious text **O Magnum Mysterium**, composer Morten Lauridsen writes the following: "For centuries, composers have been inspired by the beautiful *O magnum mysterium* text with its juxtaposition of the birth of the new-born King among 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." The text can be translated "O great mystery and wondrous sacrament that animals should see the new-born Lord, lying in their manger! Blessed is the Virgin whose womb was worthy to bear the Lord Jesus Christ. Alleluia!"

Jericho Rhapsody was composed for the Pennsylvania School Music Association (now PMEA) in 1939 at the request of George S. Howard. In this work, Gould uses jazz rhythms and modern chords, antiphonal trumpets, and

heavy percussion to emphasize the various sequences in the familiar Old Testament story of Joshua at Jericho. Moving without pause, the rhapsody includes: Prologue, Roll Call, Chant, Dance, March and Battle, Joshua's Trumpets, The Walls Came Tumblin' Down, and Halleluja. (Notes by Norman E. Smith)

The overriding challenge of twentieth-century music has been progress with integrity. Once tonality had run its course, some pursued further innovation through bypassing traditional notions of melody, harmony, rhythm and structure altogether, but they alienated much of their audience in the process. Most of the best-known composers averted that peril by clinging to the popular models of the past and lapsed into recycling formulae of the previous century. Carl Orff, though, looked back even further, to the era before tonality had begun.

Rather than remain just another one among the legions of minor composers of his time, Orff redirected his work toward a far more lasting goal. The key to the Orff method is so simple it now seems obvious – recognizing that kids are kids rather than miniature adults and that they must first experience and internalize music on a meaningful level before formal training. Orff thoroughly integrated music into gymnastics, dance and play through bodily movements and speech patterns that trace the development of music from its primordial roots. The predominant force is rhythm, derived from the subconscious patterns of nature – heartbeats, breathing, walking.

After a decade of working with children, Orff came upon the means to apply his method to the theatre – an 1847 collection of 200 13th century poems written in Latin, German and French, that had been found in the library of the Bavarian Benediktbeuern monastery, near Munich, where Orff spent his entire life. Essentially counterculture protest songs, they had been written by the Golliards, a roving band of students and lapsed clerics who mocked authority and celebrated the pleasures of life. For his 1935 **Carmina Burana** Orff selected two dozen of the Golliard poems. They all share the quality of the best folk music – deceptively simple but implying a remarkable depth of reflection upon the human experience.

Inspired by his educational work, Orff applied the same principles to simplify his musical vocabulary and to craft a seemingly new but timeless style, with a sound that was fresh yet firmly rooted in the past. Plain phrases are repeated rather than developed; rhythms remain constant with little tempo change within a piece; harmonies are rudimentary, with no counterpoint; keys are firmly established with little modulation or chromatic coloration; and the instrumentation is dominated by a huge percussion section.

On The Mall is a sing-along/whistle-along march written in 1923 for the dedication of the Elkan Naumburg Bandshell in Central Park. The title derives from the park's spacious mall, where the bandstand is located, and where New Yorkers enjoy gathering to listen to concerts. The march was composed and arranged in collaboration with Mayhew Lake in 1923 and rearranged by Erik

Leidzen in 1937. Richard Franko Goldman (a well-known composer in his own right) stated in a letter that his father "did not think much of the march at that time and was astonished that it became the most popular of all of his compositions." In January of 1956, Goldman conducted this march as an encore at the Nels Vogel Clinic in Moorhead, Minnesota. It was the last piece he would ever conduct.

Like many of Goldman's other marches, **On The Mall** has explicit expression marks, including staccato quarter notes and accented half notes. In his book "Band Betterment," he was rather insistent on another point: he wanted his marches played at a tempo between 120 and 128 beats per minute. (Notes by Norman E. Smith)

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Personnel

Piccolo

Cori Shirk

Flute

Christina Santoro
Savannah Clayton
Emily Ball
Justine Stephens
Sophia Ennocenti
Isabel Kaufman

Oboe

Jeff Porzio
Candace Crawford
Katie Jessup-McDermott
Catie McGovern

English Horn

Candace Crawford

Bassoon

Stanley Howard
Ross Triner
Shaina Zevallos

E-flat Clarinet

Devon LePore

Clarinet

Christopher Peña
Stephanie Pruden
Thomas Bonomo
Michelle Breitenbach
Stephen Fasteau
Jacqueline Burd
Luben Daniel
David Geary
Allison Smetana

Bass Clarinet

Samantha Underwood

Contrabass Clarinet

Luben Daniel

Alto Saxophone

Jason Juliano
Christopher Miley
Andrew Loretz
Alec Staples

Tenor Saxophone

Erika Friedman
Daniel Cohen

Baritone Saxophone

David DeHority

French Horn

Ryan Chiaino
Alyssa A'Hearn
Elizabeth Stella
Anne Wilson
Jenna Geracitano

Trumpet

Gregory Tilden
Kevin Cope
Micaela Connelly
Mason St.Pierre
Matthew Recio
Jason Ferguson
James Rose
Kevin Guest
Ryan McKenna

Trombone

Matthew Confer
Timothy Taylor
Danielle Fraser
Andrew Tunguz-Zawislak
Chad Von Holtz
Alexis Carr
TJ Schaper
Sondra Thorn
Riley Goodemote
Matt Gillen
Peter Wall
Ian Bertucci

Euphonium

Eric Weller
Joseph Calderise
Gregory Mantone

Tuba

Joseph Sastic
Ryan Flynn
Ryan Hart
John Berwick
Nicole Kukieza

Double Bass

John Romey

Timpani

Taylor Eddinger

Percussion

Ian Cummings
Keegan Sheehy
Eric Brown
Heather Hill
Collin T. Smith
Colleen Harwood

Piano

Joseph Calderise

Biographies

Andrew M. Benware, conductor

Andrew Benware is an Assistant Professor of Instrumental Music Education at the Ithaca College School of Music in Ithaca, NY, where he teaches courses in wind instrument pedagogy, instrumental conducting, and secondary instrument methods. Additionally, he supervises student teachers, conducts the Brass Choir and will serve as a sabbatic leave replacement as conductor of the Concert Band. He also serves as accompanist and guest conductor for the Campus Chorale and accompanist and collaborative instructor for the Musical Theater Workshop. He is a native of Northern New York State where he has served several years as a public school music educator, both as Director of Instrumental Music at Saranac Lake (NY) High School and as Director of Choral Activities at the Peru (NY) Middle/High School. Benware is active as a lecturer and clinician, having recently presented at the NYSSMA Winter Conference in Rochester, NY, and is in frequent demand as a guest conductor for honors ensembles throughout New York State. He is also active as a performer, exemplified by his membership in the Cayuga Vocal Ensemble, Ithaca's professional choir, and as a church organist at All Saints Church in Lansing, NY. He holds both a Bachelor of Music degree in Music Education with a concentration on the Trumpet and a Master of Music degree in Choral Conducting from the Ithaca College School of Music.

On the Mall

