

5-3-2014

Concert: Campus Band and Campus Jazz Ensemble

Ithaca College Campus Band

Ithaca College Campus Jazz Ensemble

Dan Isbell

Bill Tiberio

Corey Seapy

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Campus Band

Dan Isbell, conductor

Corey Seapy, graduate conductor

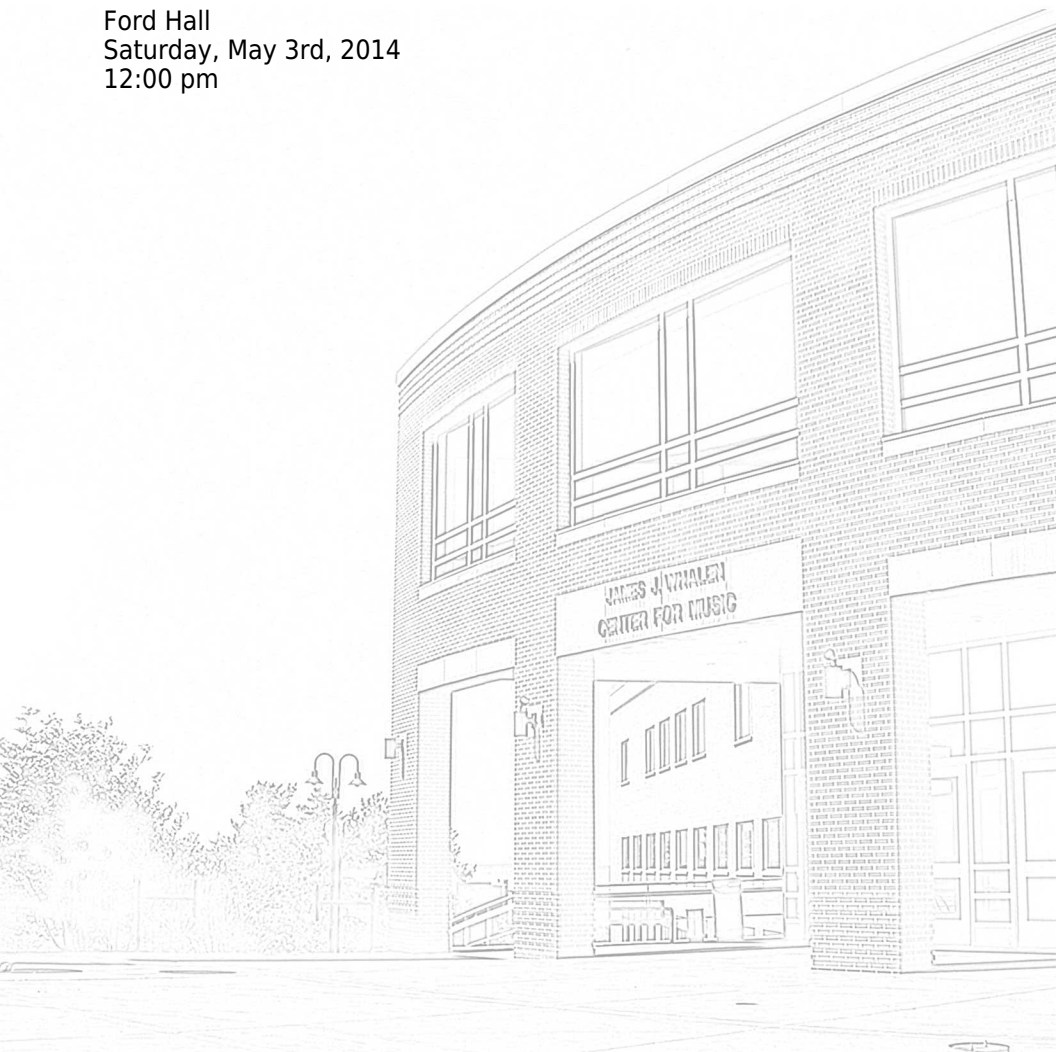
Campus Jazz Ensemble

Bill Tiberio, conductor

Ford Hall

Saturday, May 3rd, 2014

12:00 pm



ITHACA COLLEGE

School of Music

Program

Campus Band

Flourish for Wind Band	Ralph Vaughn Williams (1872-1958)
Chorale and Shaker Dance	John Zdechlik (b. 1937)
October	Eric Whitacre (b. 1970)
Festivo	Václav Nelhýbel (1919-1996)
With Quiet Courage	Larry Daehn (b. 1939)
Shadow Rituals	Michael Markowski (b. 1986)
Foundry	John Mackey (b. 1973)
Whip and Spur	Thomas S. Allen (1876-1919)

Intermission

Campus Jazz Ensemble

Program will be announced from stage.

Program Notes

Flourish for Wind Band

Ralph Vaughan Williams was an influential British composer and folk-song collector. His powerful and expressive orchestral music is notable for its very “English” sound. Vaughan Williams wrote *Flourish for Wind Band* in 1939 as the opening to the pageant *Music and the People* in the Royal Albert Hall in London. It was subsequently lost, only to be rediscovered and finally published in 1971. Arranger Roy Douglas created versions of the piece for brass band and for symphony orchestra, but it has become part of the basic literature of the wind band for which it was created.

Chorale and Shaker Dance

This 1971 composition combines a simple chorale theme, introduced by the woodwinds, with variations of the well known Shaker Hymn “Simple Gifts.” There is a progression of instrumental timbres and chord textures as the themes alternate and commingle. Brief solos for flute, clarinet, saxo-phone, and trumpet occur at tempo changes. The brass and woodwinds exchange the themes as time signatures cause an increase in both tempo and intensity. Sustained brass sections play the chorale with woodwinds performing a fiery obligato based on the Shaker hymn as the development peaks. A demanding timpani part punctuates the dramatic ending.

October

October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughan Williams and Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds.

Program Note by Eric Whitacre

Festivo

Václav Nelhýbel, whose distinguished and prolific output rank him as one of the most influential composers of the 20th century, was a champion of music for less experienced players. Indeed, all of his works contain valuable and effective teaching points that aid in helping students grow and flourish in their art. *Festivo* has been played and conducted by generations of school and professional musicians. Nelhybel's characteristic modal style and driving rhythmic signature are quite apparent in this colorful pageant of woodwind, brass, and percussion dialog.

With Quiet Courage

*Her life was heroic, but without fanfare.
She worked and hoped and inspired.
She loved and was loved.
Her life was a noble song of quiet courage.*

With those words, Larry Daehn dedicated this composition to the memory of his mother. He describes her as a brave woman who raised her family through the hardships of farm life in Wisconsin. Despite the loss of both legs due to diabetes, she lived with nobility and quiet courage. She loved to sing. These qualities are evident in this composition, which was written in the summer of 1995 following Lois Daehn's death. It is a song that is passed between the horns, saxophones, a solo trumpet, percussion, and finally to the full ensemble. Building from a quiet pianissimo to the strength of a fortissimo, it concludes with the gentle chords symbolic of the open Wisconsin farmland and a full and rewarding life. *With Quiet Courage* was premiered by the U.S. Navy Band in our nation's capital in 1995.

Shadow Rituals

I can remember sitting in my junior high school band reading through my first Frank Ticheli piece; I remember it because I found his style so unlike the other arrangements and “standards” that we performed. Now, several years later, I realize the remarkable inspiration Ticheli’s music has made on my own writing and growth as a musician. Because of this, *Shadow Rituals* was written particularly for the Manhattan Beach Music Frank Ticheli Composition Contest and I dedicate it humbly to Frank Ticheli. *Shadow Rituals* is rhythmic, energetic, and challenges the performer to constantly stay engaged in the music. The piece is a dark and mystical dance — a reflection of something primitive or ancient.

Program Note by Michael Markowski

Foundry

The idea with *Foundry* was to make a piece that celebrates the fact that percussionists have this ability to make just about anything into an “instrument.” Snare drums and bass drums are great, but why not write a whole piece featuring non-traditional percussion — things like salad bowls and mixing bowls and piles of wood? In some cases, I was specific about what instrument to play (timpani, xylophone, etc.). With many of the parts, though, I only described what *sound* I wanted (play a “clang” — a metal instrument, probably struck with a hammer, that creates a rich “CLANG!” sound), and allowed the percussionist to be creative in finding the best “instrument” to make the sound I described. It won’t be surprising that *Foundry*, for concert band with “found percussion,” much of it metallic, ends up sounding like a steel factory. The composer thanks the required 10–12 percussionists for allowing his ridiculous requests to continue. Clang.

Program Note by John Mackey

Whip and Spur

Thomas S. Allen's music is reflective of his life as a professional musician in the world of entertainment. His performing experiences vary from playing with symphony orchestras, to touring as director of an orchestra for a traveling burlesque show. Although Allen wrote a considerable amount of music for a variety of dances, acrobatic acts and short dramatic sketches, most all is forgotten. Only a few rags and galops are still heard in rodeos, circuses and concerts. Some titles occasionally heard include: General Mixup, U.S.A., Blue Streak Galop, Horse Marines Battle Royal, and Majestic. *Whip & Spur* was written to be played during an old time rodeo. It is usually taken in one, or a very fast two beats per bar, thus it sounds "difficult." However, the notes are all quarter and eighth notes, and fall easily under a player's fingers. It is an exciting little galop, fun to play and certainly fun for the audience to listen to.

Personnel

Campus Band

Piccolo

Emily Hensler
Chelsea Warren

Flute

Emily Hensler
Chelsea Warren
Moriah Petty
Megan Siegle
Madeleine King
Jessica
MacKimm
Olivia Ohlsten
Julia Rossi
Amanda
Catanzaro
Shae Varmette
Matt Sidilau
Kristen
Mansfield
Ashley Schmidt
Kestrel Curro

Oboe

Marcell Fischler

Clarinet

Nicholas Bianchi
Jonah McKeown
Lizzie Cox
Judelle White
Lauren Delia
Ella Sciocchetti
Shianne
Shanahan
Elena Roig

Bass Clarinet

Amanda
Hutchinson
Taylor
Zambrano

Bassoon

Jennifer Pham
Kailey
Schnurman

Alto Sax

Graham Terry
Joshua Enderle
Frances Galgan
Megan Day

Tenor Sax

Ellie Suttmeier
Carl Jamieson

Baritone Sax

Tyler Keith
Dana Kempf

Trumpet

Joseph Heiland
Neal Anderson
Jared Saltzman
Joshua Yanowitz
Darya Barna
Teresa Diaz
Cienna Lyon

French Horn

Allie Littrell
Joshua Twomey
Cienna Lyon

Trombone

Matthew
Sadowski
Nick Gallaro
Ryan Bonelli
Noah
Pomerselig

Euphonium

Christophe
Vosatka
Kevin Coldren
Kyle Melick

Tuba

Jillian Francis
Katie Jessup
McDermott

Percussion

Gregory
Broslawski
Alex Carpino
Joshua Hoffman
Bill Hurley
Lucas Knapp
James Landahl
Angela
Leonardo
William Link
Chanhee Shin
Alexander Wolf
Joe LoCascio
Matt Birnbaum
Scott Walle