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## Concert: Ithaca College Concert Band

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Brian Diller

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# Ithaca College Concert Band

Brian Diller, conductor

Ford Hall  
Thursday, December 1st, 2016  
8:15 pm



**ITHACA COLLEGE**

School of Music

# Program

Suite Francaise

I. Normandie

II. Bretagne

III. Ile de France

IV. Alsace-Lorraine

V. Provence

Darius Milhaud  
(1892-1974)

Al Fresco

Karel Husa  
(b. 1921)

## Intermission

Notturmo

Felix Mendelssohn  
(1809-1847)

Russian Christmas Music

Alfred Reed  
(1921-2005)

## Conductor

**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**

### **Suite Francaise**

Darius Milhaud wrote the Suite Francaise in 1944 on commission from the publisher, Leeds Music Corporation, as part of a contemplated series of original works for band by outstanding contemporary composers. His first extended work for winds, Suite Francaise was premiered by the Goldman Band in 1945. The composer provided the following notes about the Suite:

The five parts of this suite are named after French provinces, the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country - Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence. I used some folk tunes of the provinces. I wanted the young Americans to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders who in less than seventy years have brought war, destruction, cruelty, torture, and murder, three times, to the peaceful and democratic people of France.

### **Al Fresco**

Perhaps no other composer has had such an impact on the development of the contemporary wind band than has Karel Husa. In this, the year of his 80th birthday, it is clear that Husa's music has influenced com-posers, conductors, performers and audiences like very few composers of this century. Born in Prague on August 7, 1921, Husa was headed for a career in engineering. The Nazi occupation of Czechoslovakia, however, forced him into seeking a position in the Prague Conservatory of Music in 1941, where he studied composition with Jaroslav Ridky. In 1946 he traveled to Paris under a fellowship by the French Government where he studied composition with Arthur Honegger, Nadia Boulanger and Darius Milhaud, as well as conducting with Andre Cluytens. He joined the music faculty at Cornell University in 1954, teaching composition and theory, as well as conducting the university orchestra. His association with Ithaca College began in 1967, where he was a lecturer in composition until his retirement in 1986. He would subsequently retire from Cornell in 1992 after 38 years of distinguished teaching. Husa's most famous composition for band remains his ground-breaking Music for Prague 1968, which was commissioned and premiered by Ithaca College and premiered. His other band compositions have had an equally important effect.

When Ithaca College decided to begin a commissioning series of original band compositions, they turned to their own faculty member, Karel Husa, to write the first work. The Walter Beeler Memorial Commission Series, as it was to be called, was designed to create

works of a serious nature in honor of the man who came to symbolize bands and Ithaca College for over forty years. The work received its first performance at the MENC Convention in Philadelphia on April 19, 1975 by the Ithaca College Concert Band with the composer as guest conductor. Husa was approached with this commission only one year prior to the concert, which left him very little time to compose an original work of quality. Since the performance was only one year from when he was first approached about writing something for the series. *Al Fresco* is a revision of his earlier composition *Fresques for Orchestra, Op. 7*, which he wrote in 1947. The composer has supplied the following notes: “*Al Fresco* has no programmatic content. However, the title indicates my admiration for the art of painting, especially mural painting on wet plaster. And I have always been greatly moved by the forceful, even grandiose and rough, mysterious pictures dealing with primitive life, war and pageantry.

## **Notturmo**

This work was first composed in 1824 for the resident wind ensemble at Bad Doberan, a fashionable seaside resort near Rostock in northern Germany. Mendelssohn, age 15, was vacationing there with his father when he heard the group perform. In a letter home to his sister Fanny, young Felix listed the instrumentation as 1 flute, 2 oboes, 2 C clarinets, 2 bassoons, 2 C horns, 1 C trumpet, and English bass horn, which he described as a large brass instrument with a beautiful deep tone that looked like a big jug or syringe. He even included a drawing of the instrument. The original 1824 score to *Nocturno* was lost but recopied (apparently from memory) by the composer in 1826. The recopied score was also lost until the early 1980s when it was discovered, after a time lapse of more than 150 years, in a Berlin library. In 1838 Mendelssohn completed a new version of the work for 23 winds plus percussion and retitled it *Overture for Band*. All rehearsals for tonight's performance of *Notturmo* have been entirely student-led.

## **Russian Christmas Music**

Alfred Reed was a 23 year old staff arranger for the 529th Army Air Corps Band when he was called upon to create what has become a masterpiece of the wind literature. It was in 1944, when optimism was running high with the successful invasion of France and Belgium by the Allied forces. A holiday band concert was planned by the city of Denver to further promote Russian-American unity with premiers of new works from both countries. Roy Harris was placed in charge and planned the second movement of his *Sixth Symphony* (the “*Abraham Lincoln Symphony*”) to be the American work. The Russian work was to have been Prokofiev's *March, Op. 99*, but Harris discovered that it had already been performed in the United States (by Reed's own

organization). With just 16 days until the concert, Harris assigned Reed, already working for Harris as an aid, to compose a new Russian work for the concert. Scouring the Corp's music library, Reed found an authentic 16th-century Russian Christmas Song "Carol of the Little Russian Children" to use for an introductory theme. Drawing on his investigations of Eastern Orthodox liturgical music for other thematic ideas, he completed the score of Russian Christmas Music in 11 days. The music was first performed on December 12, 1944, on a nationwide NBC broadcast. A concert performance was given in Denver two days later.

The liturgical music of the Eastern Orthodox Church is entirely vocal, admitting no instrumental music into the services. Alfred Reed has captured the sonorities, rhythmic inflections, clarity, and flowing phrases of the human voice in his composition. Although the work is in the form of a single movement, four distinct sections can be recognized. The opening "Carol" sets a restrained and gentle mood. The chant from the trombones and trumpets climaxes into the "Antiphonal Chant" carried by the woodwinds. The rhythm picks up for the "Village Song," which is presented in two bar phrases that rise and fall with the liturgy. The church bells herald the final "Cathedral Chorus" that builds in a steady crescendo, pausing for a soft and sonorous chorale, before continuing with the introduction of additional instruments until all of the colors and intensity of the celebration fill the hall.

# Personnel

## **Piccolo**

Robyn Leary

## **Flute**

Laurel Albinder

Emily Eakins

Stephanie Feinberg

Abbi Ferri

Madeleine King

Catherine Sangiovanni

Leandra Stirling, principal

## **Oboe**

Hailey Dziendziel, English horn

Meagan Priest, principal

Courtney Webster

Giulia Zurlo

## **E-flat Clarinet**

Hannah Blanchette

## **Clarinet**

Griffin Charyn

Barbara Chelchowski

Katherine Filatov, principal

Zachary Kalik

Tessa Perchansky

Rebecca Rice

Ciara Solby

Alec Targett

Morgan Volk

Mikaela Vjonik

Caleb Will

## **Bass Clarinet**

Rebecca Butler

Thea Hallman

## **Bassoon**

Aiden Braun

Emily Roach, principal

Emma Whitestone

## **Alto Saxophone**

Scott Byers

Chiara Marcaro

Travis Murdock, principal

Gregory Waloski

## **Tenor Saxophone**

Matt Kiel

Sara Mercurio

## **Baritone Saxophone**

Jared Banker

## **Trumpet**

Jason Bennett

Kevin Biernat

Hayden Bustamante

Keara Doherty

Alec Donowitz

Thomas Iandolo, principal

Caitlin Mallon

Nick Paraggio

Stephen Ryan

Austin Rannestad

Michael Salamone

Jason Springer

Dan Yapp

## **Horn**

Abby Bracco

Sarah Capobianco

Kayla Shuster

Evan Young, principal

## **Trombone**

Hunter Burnett

Ryan Brady

Samantha Considine

Eric Coughlin, principal

Steve Obetz, bass

Josh Twomey

Lucas Wood

## **Euphonium**

Matthew Della Camera, principal

Colleen Grady

## **Tuba**

Ryan Masotti

Nik Seger, principal

Cameron Seib

## **String Bass**

Adam Siegler

## **Piano**

Xiaoyi Shen

## **Timpani**

Caitlin Mellen

## **Percussion**

Kelsey Bocharski

Ben Brown-McMillin, principal

Keegan Fountain

Giancarlo Levano

Julia Lavernoch

Jacob Staffin