11-6-2002

Concert: Ithaca College Concert Band & Symphonic Band

Ithaca College Concert Band

Ithaca College Symphonic Band

Mark Fonder

Henry G. Neubert

James Miller

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“It is my plan to build a school of music second to none.”

—William Grant Egbert (1867–1928) Founder, Ithaca Conservatory of Music

SCHOOL OF MUSIC
ITHACA
ITHACA COLLEGE CONCERT BAND
Mark Fonder, conductor

"Days of our Lives"

Rocky Point Holiday (1969)  Ron Nelson  
(b. 1929)

Allerseelen (All Souls' Day) (1882)  Richard Strauss  
(1864-1949)  
Arranged by Albert Oliver Davis

A Glorious Day, op. 48 (1933)  Albert Roussel  
(1869-1937)

The Last Days of Summer (2001)  Gregg Wramage  
(b. 1970)

Circus Days March (1944)  Karl L. King  
(1891-1971)

INTERMISSION

ITHACA COLLEGE SYMPHONIC BAND
Henry G. Neubert, conductor
James Miller, graduate conductor

(b. 1929)

Decoration Day (1912)  Charles Ives  
(1854 - 1954)  
Transcribed by Jonathan Elkus

Awayday (1996)  Adam Gorb  
(b. 1958)

Ford Hall
Wednesday, November 6, 2002
8:15 p.m.
**PROGRAM NOTES**

*Carpe Diem!* Seize the day! Tonight's program provides a glance of wind band music composed to symbolize or celebrate the days in which we live. Composers respond to the rhythms of our lives, how they vary and how they stay the same. Certainly the rhythm of the sunrise, the active day, the daily happenings that define our existence followed by the sunset provide intriguing inspiration. Then there are the holidays, those special days that define us and provide us all reasons to celebrate and contemplate.

*Rocky Point Holiday* is one of 5 "holidays" from the pen of award-winning composer Ron Nelson. It is an exciting virtuoso work commissioned by the University of Minnesota Concert Band. Nelson is professor emeritus at Brown University where he taught composition and orchestration for 37 years. Rocky Point is a wind-blown seaside resort on the coast of Rhode Island and Dr. Nelson used this venue to compose some of his best works.

Although *Allerseelen* was originally an art song, it was arranged for orchestra several times and has been standard band fare since Davis arranged it for band in 1955. In the commemorative spirit of the title, the message is not one of lamentation but of piety and respect toward the departed. The work contains melodic surges throughout, much in the style of Wagner and Strauss's own tone poems such as *Don Juan* and *Ein Heldenleben*.

In the 1930s, Edwin Franko Goldman, president of the fledgling American Bandmasters Association, wrote personal letters to numerous established composers inviting them, even imploring them, to write for the wind band. The repertoire received an important boost for legitimacy when composers including Darius Milhaud, Sergei Prokofiev, Ottorino Respighi, Aaron Copland and one, Albert Roussel responded to his request. *A Glorious Day* is an excellent example of music from Paris between the wars. It successfully uses a contemporary harmonic language yet in a whimsical, almost march-like way. Although intended to describe an American day, it is unmistakably French in style.

Gregg Wramage has won numerous composition awards including the Delius Composition Contest and the Jacob Druckman Aspen Music Festival Composition Prize in 2000. He studied composition at the American Conservatory at Fountainebleau with Richard Danielpour and David Del Tredici. *The Last Days of Summer* is his first work for...
the wind band medium and describes the fervent, raucous and heady last gasp of the season. Listen for the quote from "O Danny Boy" in the euphonium stating: "the summer's gone..."

_Circus Days_ is one of the all-time favorite works by America's great bandmaster and composer Karl King. King lived the boyhood dream that most only experienced as a fantasy: he literally did run away to join the circus! There he became a virtuoso baritone player and had his first compositions published at the age of 17. He went on to be a famous circus bandmaster and this break-neck gallop seems to sum up his feelings about his days under the big top.

_Sonoran Desert Holiday_ is a quasi-programmatic piece, the final in a series of eight overtures that began in 1953 with Savannah River Holiday. (Previously on tonight's program you heard Rocky Point Holiday.) Although no specific program is intended, there are gestures and allusions to night, to sunrise, to Native American and Hispanic influences, to wide open southwestern expanses, and to the remarkable variety of holiday experiences available in this diverse and beautiful part of our country. The form of the overture is ABA with an atmosphere introduction and a short coda.

Ron Nelson

Here is Charles Ives postface to _Decoration Day_:

In the early morning the gardens and woods about the village are the meeting places of those who, with tender memories and devoted hands, gather the flowers for the Days Memorial. During the forenoon as the people join each other on the Green there is felt, at times, a fervency and intensity—a shadow, perhaps, of the fanatical harshness—reflecting old Abolitionist days. It is a day as Thoreau suggests, when there is a pervasive consciousness of Nature's kinship with the lower order—man.

After the Town Hall is filled with the Spring's harvest of lilacs, daisies and peonies, the parade is slowly formed on Main Street. First come the three Marshals on plough horses (going sideways); then the Warden and Burgesses in carriages, the Village Cornet Band, the G.A.R., two by two, the Militia (Company G), while the volunteer Fire Brigade, drawing the decorated horsecart, with its jangling bells, brings up the rear—the inevitable swarm of small boys following. The march to Wooster Cemetery is a thing a boy never forgets. The roll of muffled drums and Adeste Fideles answer for the dirge. A little girl on the fencepost waves to her father and wonders if he looked like that at Gettysburg.
After the last grave is decorated Taps sounds out through the pines and hickories, while a last hymn is sung. Then the ranks are formed again and we all march back to town to a Yankee stimulant—Reeves inspiring Second Regiment Quickstep—though to many a soldier, the somber thoughts of the day underlie the tunes of the band. The march stops—and in the silence, the shadow of the early morning flower-song rises over the Town, and the sunset behind West Mountain breathes its benediction upon the Day.

Decoration Day is the second (spring) movement of Ives symphony Four New England Holidays. These Recollections of a boys holidays in a Connecticut country town, wrote Ives, ...are separate pieces and can be thought of and played as such. The transcription for band is based on Ives copyist Emil Hankes full score, as emended by Ives and corrected from the holograph sources by Kenneth Singleton. Editorial choices and deviations from the Hanke score are my own.

Jonathan Elkus

Awayday (1996)  Adam Gorb (b. 1958)

In 1977 English born Adam Gorb enrolled at Cambridge University to study music. His teachers included Hugh Wood and Robin Holloway. After graduating in 1980 he divided his time between composition and working as a musician in the professional theatres. In 1987 he met Paul Patterson and started studying with him privately. He began to devote more time to composition and in 1991 started the Advanced Composition course at the Royal Academy of Music, gaining an M.M. degree in 1992.

Compositions include a viola concerto, Metropolis for wind band, which has won several prizes including the Walter Beeler Memorial Prize (Ithaca College, 1994) Prelude, Interlude and Postlude for piano, Kol Simcha (a ballet), a violin sonata premiered at the Spitalfields Festival in 1996, and Awayday for wind band, which has received over 100 performances since its premiere in 1996.

Awayday is a challenging, energetic work that is derived from three main ideas. The first, stated immediately, is a unison rhythmic pattern of brittle, biting clusters of sound accented by percussion. This motive reappears throughout the work and often occurs as supporting material underneath melodies. The second idea, and also the principal melody, is a jazzy tune introduced first by the trombones, horns, and trumpets. This tune is developed throughout the piece, giving the work its attitude. This jazz influenced style slowly shifts towards hard rock as piece develops, only to return to the original style in its final statement.
The third idea is a lyrical theme introduced, and most often scored for, saxophone choir. This melody features interplay between voices, passing the higher-tertian melody through the woodwind and brass choirs simultaneously.

_Awayday_ contains a great deal of exposed, soloistic playing in extreme registers for woodwinds, contrasted with aggressive, accented motives for the brass. Gorb also interrupts the composition with a wild percussion section solo, announcing the return of the first material.

Commissioned by The Royal Northern College of Music Wind Ensemble (Manchester, England), Timothy Reynish, conductor emeritus, Adam Gorb delivered a work combining rock and jazz idioms with traditional British Band elegance.

Note compiled by James Miller
ITHACA COLLEGE CONCERT BAND
Mark Fonder, conductor

Piccolo
Tiffany Sue Desmond

Flute
Lauren Avellino
Doug Han
Cari Chapin
Lisa Phillips
Heidi Kolb
Michelle Casareale
Melissa Weirzbowski
Amanda Zawadzki
Soyun Kil
Sharon Brandman

Oboe/English Horn
Whitney Dorman
Cassie Winterhalter
Jessica Willett
Nicole Zawada

Bassoon
Nicole Kosar
Katie Barker
Jennifer Meyers

Contrabassoon
Lauren Dillon

Clarinet
Kristen Rightnour
Caryn Poulin
Ben Smith
Heidi Miller
Jennifer Coleman
Meghan McNamara
Kris Williamson
Jessica Shaw
Amy Johnson
Christy Voytko
Amanda Chandler

Bass Clarinet
Larry Whitney

Soprano Saxophone
Rocco Carbone

Alto Saxophone
Allison Drumgold
Rocco Carbone
Christine Kothe
Michael Furstoss

Tenor Saxophone
Michael Buckley
Michael Furstoss

Baritone Saxophone
James Maxson
Timothy Rosenberg

Bass Saxophone
Timothy Rosenberg

Cornet/Trumpet
Kristen Meyers
David VanGelder
Greg Harris
Kevin Byrne
James Sanderson
James Ahern
Katie Clemmens
Abbey Clark
Ian Rafalak

Horn
Beth Sasso
Karl Siewertsen
Alison Zalneraitis
Matthew Beale
Ryan Meuhlbauer

Trombone
Andrea Shaut
Sarah Paradis
James Darling
Emily Selman
Scott Cho

Euphonium
Beth Fredmund
Esther Sackett
Jess Roberto

Tuba
William Plenk
Diana Dodd

Keyboard
Cassie Winterhalter
Doug Han

String Bass
Josef Lorenz

Timpani
Ryan Socrates

Percussion
Patrick Roland
Alyssa Cadwalader
Katie Jurewicz
Brian Messier
Taryn Lott
Laurie Lott
Kristen Wieskotten
<table>
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<tr>
<th>Instrument</th>
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<tr>
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<td>Elena Pardo</td>
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<tr>
<td>Flute</td>
<td>Kristina Little, Elaine Olschesky, Heather Byrne, Tiffany Carson, Kim Setteducati, Nikki Barnum, Diana Mathis, Krista Beth Donough, Carla Strauss, Shannon Wheel, Emily Watson, Daniel Zayets</td>
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<td>Soprano Saxophone</td>
<td>Jennifer Klauda</td>
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<td>Alto Saxophone</td>
<td>Adam Ramsay, Jennifer Klauda, Jason Bellott, Nolan Camp, Jared J. Smith</td>
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<td>Tenor Saxophone</td>
<td>Rob Flack</td>
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<td>Baritone Saxophone</td>
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<td>French Horn</td>
<td>Kaitlyn Hamilton, Lindsey Keck, Megan Webster, Ryan Muehlbauer</td>
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<td>Trumpet</td>
<td>Michael Treat, Aaron Evens, Jeffrey Hoffman, Laura Rubin, Michael Rostafin, Kellee Koenig, Ben Dransfield, Adam Blackwell</td>
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<td>Double Bass</td>
<td>Patrick O'Connell</td>
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<td>Matt Kurt Haines, Frank Ring Cook, Lauren Minis, Leslie Brennan, Scott Cho, Dan Whittemore, Cass Barbour</td>
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<td>Euphonium</td>
<td>Heather Rosner</td>
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<td>Mason A. S. Dafinee, Lesley Bannister, Bryan A. Lewis</td>
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<td>Timpani</td>
<td>Alan Dust</td>
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<td>Percussion</td>
<td>Jennie Herreid, Brian Ente, Kevin Grabowski, Graham Rothenberg, Laurie Sklar, Christopher Thaw</td>
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<td>Oboe</td>
<td>Christopher Neske, Emily Mure, Jennifer Hood, Emily Hood</td>
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