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Concert: Ithaca College Concert Band & Wind Ensemble

Ithaca College Concert Band
Ithaca College Wind Ensemble
Keith Kaiser
Stephen Peterson
Kim Dunnick

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ITHACA COLLEGE CONCERT BAND
Keith Kaiser, conductor

ITHACA COLLEGE WIND ENSEMBLE
Stephen Peterson, conductor
Kim Dunnick, trumpet

FORD HALL
THURSDAY, FEBRUARY 5, 2004
8:15 P.M.
ITHACA COLLEGE CONCERT BAND
Keith Kaiser, conductor

Peterloo Overture, op. 97 (1967)  
Malcolm Arnold  
(b. 1921)  
arr. Charles Sayre

Divertimento for Band (1999)  
Ira Hearshen  
(b. 1948)

I. Ragtime  
II. Blues  
III. Mambo Loco  
IV. Susan’s Song  
V. March of the Little People

ITHACA COLLEGE WIND ENSEMBLE
Stephen Peterson, conductor  
Kim Dunnick, trumpet

Ballad for Band (1946)  
Morton Gould  
(1913-1996)

Leader Lieder (2002)  
Dana Wilson  
(b. 1946)

Lighting the Way  
Consoling  
Responding

Kim Dunnick, trumpet

Combined Wind Ensemble and Concert Band

Dioyniaques, op. 62 (1913)  
Florent Schmitt  
(1870-1958)
Program Notes

Born on October 21, 1921, Sir Malcolm Arnold’s talents were recognized at a young age. To foster his musical gifts, he was provided violin, piano, and composition lessons, and after hearing a recording of Louis Armstrong, he became interested in learning how to play the trumpet. At the age of 16, he began formal study at the Royal College of Music, and for a brief period, he served as principal trumpet of the London Philharmonic Orchestra. Arnold studied composition with Patrick Hadley and Gordon Jacob, and, in a life-changing event, he was awarded the Mendelssohn Scholarship. This scholarship resulted in a year-long trip to Italy—the beginning of when Arnold quickly gained recognition as an eloquent, versatile, and accomplished composer and orchestrator.

Malcolm Arnold’s contributions are prodigious and varied, and they include several operas, nine symphonies, film scores, works for children and amateurs, chamber works, ballets, numerous works for solo wind instruments, and numerous work for larger ensembles: orchestra, chorus, brass band, and wind band. In the wind band genre, Arnold’s music is best known through arrangements of his English, Scottish, and Cornish Dance Suites, along with Prelude, Siciliano, and Rondo (arr. John Paynter)—originally, Little Suite for Brass Band.

Arnold’s music exhibits numerous musical influences and his deep desire to utilize music as a source of expression for and reflection of humankind. “Music is a social act of communication among people, a gesture of friendship, the strongest there is.”

“Peterloo is the derisive name (from Waterloo) given to an incident on 16 August 1819, in St. Peter’s Fields, Manchester, when an orderly crowd of some 8,000 people met to hear a speech on political reform. On the orders of the magistrates they were interrupted by the Yeomanry, attempting to seize the banners they carried, and to arrest their speaker, Henry Hunt. Cavalry were sent in, and eleven people were killed and four hundred injured in the ensuing panic.

This overture attempts to portray these happenings musically, but after a lament for the killed and injured, it ends in triumph, in the firm belief that all those who have suffered and died in the cause of unity amongst mankind will not have done so in vain.”

Malcolm Arnold

Often utilized by Mozart and Haydn, the divertimento became prominent as a musical term/form during the classical period. During
this period, this compositional term and form were associated with secular instrumental compositions, music cast in 5 movements, and both serious and light works. While there has been debate over the meaning, many contemporary composers have embraced the divertimento as a musical form, including Béla Bartók and Gunther Schuller. In utilizing the *Divertimento* to create this work, it seems that Ira Hephsen has embodied all of the traits listed above. In addition, he has utilized the five-movement form, in this case influenced by Persichetti’s *Divertimento*, to blend popular and traditional styles native to Europe, Cuba, and the United States. Thus, Hephsen’s Divertimento is a multi-movement work reflecting the multicultural influences and music of America and of the American experience: *Ragtime, Blues, Mambo-Loco* (a mambo), *Susan’s Song* (a ballad for his wife), *March of the Little People* (in march style based on the “minor-third” childhood chant).

Ira Hephsen was born on November 30, 1948 in Detroit, Michigan. Beginning trumpet in the fifth grade, he received degrees in theory and composition from Wayne State University and moved to Los Angeles in 1972, where he began to play professional trumpet and study commercial and film scoring. During this time, he played trumpet in the Latino club scene and studied film composition with Albert Harris and counterpoint with Allyn Ferguson. His Symphony on *Themes of John Philip Sousa*, another work for wind band, was nominated for the 1997 Pulitzer Prize in Music.

Program Notes by Keith Kaiser

Commissioned by the Goldman Band, *Ballad for Band* is based on the style and elements of the Negro spiritual, though it does not contain any direct quotes from existing spiritual melodies. Instead, it is an original expression of what Gould called, “the Negro folklore idiom” that intrigued the composer: “The spirituals have always been the essence, in many ways, of our musical art, our musical spirit. The spiritual is an emotional, rhythmic expression. The spiritual has a universal feeling; it comes from the soul; from the gut.”

Morton Gould’s musical career began at the age of four when he started piano lessons. His first published composition was at the age of six (entitled *Just Six*), and at eight he was awarded a one-year scholarship to The Institute of Musical Art, which would later combine with The Julliard School of Music. Gould’s childhood memories of bands being poor and out of tune discouraged him for writing for the ensemble; however, in the early 1940s, after a series of conducting appearances with the University of Michigan Band, Gould “realized what a great music-making machine we had.” From that point on, Gould wrote several pieces for band, including many works that have become standards of the repertoire.
Throughout the world, the trumpet has been associated with leadership since at least the time of the ancient Egyptians, its image having been found, for example, inscribed in the tomb of Tutankhamen and burial grounds in ancient Peru. For centuries, it's clear and forthright sound has announced the presence of nobility, suggesting physical strength as well as strength of character. In battle, the trumpet became the embodiment of leadership in signaling charge and retreat.

During the Renaissance, the trumpet’s purity of sound became important to music ensembles. Later, as its valves developed and its resemblance to the human voice became apparent, its focused and penetrating lyricism inspired composers to cast it in the role of hero—the majestic force that can overcome all evil and uncertainty. Interestingly, through Taps, the trumpet is also called upon to express grief and compassion in public mourning. In jazz, it takes on myriad persona, particularly with the aid of mutes.

Good leadership is in large part the art of leading us in a better direction while we have a sense that our own wishes are being fulfilled and our needs met. Particularly in times of crisis, we turn to our leaders to inspire us to act nobly and firmly, to direct our grieving, and to respond to our needs.

This concerto is an exploration of those relationships, with the trumpet soloist in the role of leader. In the first movement, the trumpet takes charge of the ensemble “masses” and ends up—via call and response—directing them to action. The second movement reveals a leader amidst tragedy and is a meditation on the grief and compassion that a leader must express for the group. The third movement begins with the trumpet’s response to community fears and concerns, and works very gradually and arduously toward the leader’s confluence with the body politic—perhaps (since in reality this is rarely the case) revealing the concerto’s unerring hope for better leaders and, in turn, a better world.

Dana Wilson currently serves on the Ithaca College faculty as the Charles A. Dana Professor of Composition. His wind band awards include the Sudler International Composition Competition Prize and the American Bandmasters Association/Ostwald Composition Prize, and performances of his music are increasing throughout Australia, Europe, the Far East, and the United States. Wilson began studying music at the age of six. He holds degrees from Bowdoin College, the University of Connecticut, and the Eastman School of Music. In addition to his work at Ithaca College, he is active as a jazz pianist, conductor, clinician, and author. He has received a number of commissions from professional and educational ensembles, as well as numerous grants from music and arts organizations such as the National
Endowment for the Arts, the New York Foundation for the Arts, the New England Foundation for the Arts, the New York State Council for the Arts, Arts Midwest, and Meet the Composer.

Kim Dunnick is a Professor of Music (trumpet) at Ithaca College in Ithaca, NY where he performs with The Ithaca Brass and the Cayuga Chamber Orchestra and, during the summers, the Skaneateles Chamber Music Festival. He is a recipient of a Dana Fellowship for excellence in teaching at Ithaca College.

A former member of The United States Army Band, (Washington, D.C.), the Knoxville Symphony, the Elmira Symphony, and The Brasswind, Dunnick has also performed with the Syracuse Symphony, the Binghamton Symphony, The B.C. Pops, the Hof (Germany) Symphoniker, and, for ten years, was principal/solo trumpet of the Victoria Bach Festival Orchestra.

Dunnick earned his bachelor and doctoral degrees from Indiana University in Bloomington, and his masters from Catholic University in Washington, D.C. His teachers include Louis Davidson, Herbert Mueller, Charles Gorham and David Flowers.

Dr. Dunnick has performed as a guest artist and/or clinician in Sweden, England, Russia, Australia, Switzerland, Germany and the Ukraine. He was on the panel of judges for the Moscow International Trumpet Competition (2000), the Kiev International Trumpet Competition in the Ukraine (1998) and the Vassily Brandt International Trumpet Competition in Saratov, Russia (1996)). He has presented master classes at the Royal Northern Academy of Music in Manchester, England, the Gnessin’s Academy in Moscow, Russia and at The Curtis Institute of Music in Philadelphia.

A Past President of the International Trumpet Guild, Dr. Dunnick served as Book Review Editor for the ITG Journal from 1976 through 1996. He is co-author Teaching Brass to Beginners and co-editor of the autobiography of Russian trumpet virtuoso Timofei Dokshizer, The Memoirs of Timofei Dokshizer.

Florent Schmitt is a native of northeastern France. When he was 19, he went to the Paris Conservatory to study composition with Massenet and Faure. In 1900 he won the prestigious Prix de Rome with his cantata *Semiramis*. In 1906 he settled in Paris, where most of his early compositions were impressionistic in style, while his later writing displayed colorful and complex scoring. Schmitt visited the United States in 1932 and continued to compose a variety of instrumental and choral works until shortly before his death at the age of 87. His music is characterized by vigor, eloquence, and passion.
Composed in 1913 for the 100 member Garde Républicaine Band of Paris, *Dionysiaques* was not premiered until 1925. The title refers to the Greek god of drama and wine, Dionysus, similar to the Roman god Bacchus. *Dionysiaques* is a tone poem of tremendous scope, and is one of the masterworks for winds. The piece demands incredible technique and flexibility from the ensemble. It is reminiscent at times of the music of Stravinsky, French Impressionistic composers, and Italian bel canto opera. Tonight's performance combines the Concert Band with the Wind Ensemble to create an ensemble similar in size to the Garde Républicaine Band.

Program notes by Kevin Zamborsky
ITHACA COLLEGE CONCERT BAND
Keith Kaiser, conductor

Piccolo
Melissa Bravo

Flute
Lisa Phillips
Mary Parsnick
Heather Byrne
Megan Postoll
Mary Jarchow
Rebecca Frost
Tracy Kirschner
Shannon Wheel

Oboe
Luke Conklin
Emily Mure
Cassie Winterhalter

Bassoon
Chrissa Masse
Mandi Jacobson
Nick Ashley

E-Flat Clarinet
Kristopher Williamson

Clarinet
Rebecca Frye
Kristopher Williamson
Katelyn Alcorn
Meghan McNamara
Larry Whitney
Kelly Bochynski
Jordanna Bergman
Meagan Frost
Bill Chapin
Jessica Shaw
Sandy Hales

Bass Clarinet
Diego Vasquez
Anne Woodard

Alto Saxophone
Kevin Marshall
Heidi Bellinger
Michael Furstoss
Matt Chielli
Jared Smith

Tenor Saxophone
Jennifer Klauda
Rob Flack

Baritone Saxophone
James Maxson
Deanna Loertscher

Bass Saxophone
James Maxson

Cornet/Trumpet
Michael Treat
Nick Kunkle
Calvin Rice
Mike O'Connell
Nikola Tomic
Kellee Koenig
Ian Rafalak
Adam Richwalder
James Ahern
Abbey Clark
Bridget Colgan
Jesse Kleingardner
Vanessa Graniello

Horn
Karl Siewertson
Bethanie Keen
Abby Church
Chelsey Hamm
Lindsey Keck
Ryan Meuhlbauer
Brian Long

Trombone
Andrea Shaut
Francis Ring Cook
Sarah Tyler Schoen
Emily Beth Selman
Jim Darling
John H. Schliermacher
Lloyd M. Duggar
Patrick Bradley
Nick H. Smarz

Euphonium
Heather Rosner
Sarah Drew
Natasha Keller

Tuba
Jessica Mower
Susan Wheatley

Timpani
Alan Dust

Percussion
Alyssa Cadwalader
Nicola Cappellini
Billy Chou
Laurie Sklar
ITHACA COLLEGE WIND ENSEMBLE
Stephen Peterson, conductor
Heidi J. Gilbert, graduate assistant conductor
Kevin Zamborsky, graduate assistant conductor

Piccolo
Tiffany Carson

Flute
Lauren Avellino
Elaine Olschesky*
Melissa Wierzbowski

Oboe
Julia Capurso
Noelle Drewes
Alex Hughes*

English Horn
Noelle Drewes

B-flat Clarinet
Alexandria Hanessian

B-flat Clarinet
Sarah Bennett
Eric Callahan
Will Cicola
Wolcott Humphrey
Amanda Kellogg
Matthew Libera
David Minot
Caryn Poulin
William Stevens*

Bass Clarinet
Diana Hall

Contrabassoon
Katie Barker

Alto Saxophone
Joel Diegert *
Allison Dromgold

Tenor Saxophone
Christine Kothe

Baritone Saxophone
Adam Ramsay

Bass Saxophone
Timothy Rosenberg

Trumpet
Aaron Evens
Heidi J. Gilbert
Jesse Hazzard-Watkins
Jesse King *
Kristen Meyers
Jeremy Schlegel
Christopher Yee

Horn
Leah Jones
Carlie Kilgore
Tyler Ogilvie*
Liz Spang
Jenna Troiano

Trombone
Sarah Paradis
Ryan Zawel*

Bass Trombone
Mark D. Walsh

Euphonium
Alan Faiola
Phil Giampietro*

Tuba
Christian Carichner*
Bryan Lewis

Timpani
Nicholas Galante

Percussion
Ian Craft*
Brian Ente
Taryn Lott
Josh Oxford
Lee Treat

Double Bass
Patrick O'Connell