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Concert: Ithaca College Concert Band

Arnald D. Gabriel

Kenneth Sharp

Ithaca Brass Quintet

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ITHACA COLLEGE CONCERT BAND
Kenneth Snapp, Conductor
Arnald D. Gabriel, Guest Conductor
The Ithaca Brass Quintet, Soloists

Washington, D.C.
January 31, 1969
8:00 P.M.
ITHACA COLLEGE CONCERT BAND

KENNETH SNAPP, Conductor

Assisted by The Ithaca Brass Quintet:
James Ode, Trumpet
John Covert, Horn
Calvin Weber, Trumpet
Reginald Fink, Trombone
James Linn, Tuba

PROGRAM

Overture: “The Corsair” (Opus 21) . . . . . . Hector Berlioz
Transcribed by Walter Beeler

First Band Performance

Diptych for Brass Quintet and Band (1964) . . . . . . Gunther Schuller

Commando March (1943) . . . . . . . . . . . . Samuel Barber
Conducted by Lt. Colonel Gabriel

Music for Prague (1968) . . . . . . . . . . . . Karel Husa

Introduction and Fanfare
Aria
Interlude
Toccata and Chorale

First Performance

Music for Prague (1968) was commissioned by the Ithaca College Concert Band and composed during the summer and fall of 1968 for the capital city of Czechoslovakia.

Three main ideas bind the composition together. The first and most important is an old Hussite song from the 15th century, “Ye warriors of God and His Law,” a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized also by many Czech composers, including Smetana in “My Country.” The beginning of this war chorale is announced very softly in the first movement by the timpani and concludes in a strong unison (Chorale). The song is never used in its entirety.

The second idea is the sound of bells throughout; Prague, named also the City of “Hundreds of Towers,” has used its magnificently sounding church bells as calls of distress as well as of victory.

The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the Aria.

Different techniques of composing as well as orchestrating have been used in the Music for Prague and some new sounds explored, such as the percussion section in the Interlude, the ending of the work, etc. Much symbolism also appears; in addition to the distress calls in the first movement (Fanfares), the unbroken hope of the Hussite song, sound of bells, or the tragedy (Aria), there is also the bird call at the beginning (piccolo solo), symbol of the liberty which the City of Prague has seen only for moments during its thousand years of existence.
KENNETH SNAPP joined the Ithaca College faculty in the fall of 1967 after thirteen years as director of bands at Baldwin-Wallace College in Berea, Ohio. Prior to that he was visiting director of bands at Indiana University, where he was awarded the Ph.D. degree in 1953.

Snapp graduated from the University of Miami (Fla.) *cum laude* in 1939 and received his Master of Music degree from the University of Michigan in 1947.

His public school experience dates from 1939, when he became director of the Cross City, Florida, band. After a four-year (1942-46) tour of duty with the Air Force, in which he attained the rank of major, he returned to teaching in the public schools of Clayton, Missouri. During his four years there, Snapp was a member of the St. Louis Philharmonic Orchestra. He taught trumpet at the University of Michigan in the summer of 1948.

For thirteen summers, from 1949 to 1961, he served on the faculty of the National Music Camp at Interlochen, Michigan, as director of bands and teacher of brass instruments.

Snapp is a member of many professional and honorary organizations, including Pi Kappa Lambda and the American Bandmasters Association. In 1966 he was chosen by Baldwin-Wallace as co-recipient of the Strossacker Award for Excellence in Teaching. He is active as a guest conductor and adjudicator in an area ranging from Virginia to Hawaii, and he has been a contributor to numerous educational music magazines.

KAREL HUSA, born in Czechoslovakia in 1921 and an American citizen since 1959, attended the Prague Conservatory and the Prague Academy of Music and studied under the Czech composer J. Ridky. In 1946 he was granted a five-year scholarship by the French government to attend the Paris Conservatory and the Ecole Normale de Musique; there he studied conducting with Eugene Bigot, Jean Fournet and André Cluytens, and composition with Arthur Honegger and Nadia Boulanger.

In 1954 Husa joined the music faculty at Cornell University where, as professor of music, he teaches conducting and composition and directs the Cornell Symphony and Chamber Orchestras. For the past two years he has also been lecturer in composition at Ithaca College’s School of Music.
Husa has conducted many European orchestras, including the Prague Symphony, Orchestre de la Suisse Romande, NDR Orchestra of Hamburg, Oslo Philharmonic and the Grand Orchestre Symphonique of Brussels. In the United States, he has been guest conductor, on numerous occasions, of the Buffalo and Rochester Philharmonic Orchestras, the Baltimore and Cincinnati Symphony Orchestras, and others.

Frequent performances of Husa's compositions have been given at many European music festivals, and they are widely performed in this country as well.

Husa has been the recipient of Czech Academy and Lili Boulanger composition prizes, a Guggenheim fellowship and, among others, a UNESCO commission.

The Ithaca Brass Quintet, a resident faculty ensemble at Ithaca College, is comprised of James Ocie and Calvin Weber, trumpets; John Covert, horn; Reginald Fink, trombone; and James Linn, tuba.

Ocie has been soloist and first trumpet with the Eastman Wind Ensemble, Sioux Falls Symphony and 9th Division Army Band, and was a member of the Colorado Springs Symphony, Rochester Philharmonic Orchestra and Rochester Brass Quintet. Weber, a former member of the University of Illinois Concert Band, played professionally in bands and orchestras in Texas and the Philadelphia area.

Covert has played in the Eastman Philharmonic and Wind Ensemble, Rochester Philharmonic and Rochester Brass Quintet. He was first horn with the Memphis Symphony. Fink was formerly principal trombonist with the Oklahoma Symphony. Linn played tuba with the United States Navy Band and taught in the Navy Band School.

The Ithaca Brass Quintet performs throughout New York State and New England under the auspices of the New York State Council on the Arts and Young Audiences, Inc. Their new recording has recently been released by Mark Records.
**The Concert Band** is one of four student bands at Ithaca College. It is composed of sixty-eight students enrolled in the School of Music.

One of the top performing and recording bands in the United States, the Ithaca College Concert Band has played on national radio networks and has appeared by request at many national and state teacher conventions. It tours annually on the Atlantic Seaboard.

The band's recordings for Crest and Century Records are numerous and successful, representing every phase of band music from marches to symphonies. A six-record album, the *Band Development Series*, has been adopted as required listening in many high schools, teacher-training colleges, and by branches of the armed forces.

The band originated with the formation, shortly after World War I, of the Ithaca College Band School by the famed bandmaster Patrick Conway. He was succeeded by Ernest Williams, trumpet virtuoso and principal trumpet player of the Philadelphia Orchestra. Walter Beeler, now assistant dean of the School of Music, served with distinction as director of bands at Ithaca College from 1932 to 1967, when he was succeeded by the present director, Dr. Kenneth Snapp.

The purpose of the band is to give professional experience to students in the School of Music. These young men and women are the school music directors of tomorrow, and the high caliber of performance of the Ithaca College bands will be reflected in their teaching efforts.

The School of Music at Ithaca College is dedicated to the belief that fine performance is a requisite to fine teaching. It is housed in Walter Ford Hall, a beautiful, spacious building on the all-new campus of Ithaca College. There are over four hundred students in the School of Music, nearly all of whom are engaged in teacher-training.
THE CONCERT BAND

*Piccolo*
- Lenore Lesh
- Katherine Mankey

*Flute*
- Kathy Gifford
- Susan Lake
- Marcia Wahl

*Contra-Bass Clarinet*
- Gerard Roman

*Oboe*
- Sharilyn Day
- Paul Brewer

*E•Clarinet*
- James Piekart

*B•Clarinet*
- Robert Hayden
- Anthony Pietricola

*Bass Clarinet*
- Ardis Leyburn
- Earl Noel
- Stephen Jones

*English Horn*
- Donald Mealy

*Baritone Saxophone*
- Robert Franchi

*Bassoon*
- Julie Green
- Robert Wallis
- Karen Dembow
- Robert Kromer
- Frank Phillips
- Gretchen Bennett
- Alan Kjellman
- Beverly Hart
- Gregory Cunningham
- Charles Hack
- Judith Pauley

*Alto Clarinet*
- Wendy Parker
- Karl Kumme

*Alto Saxophone*
- Thomas Fura
- Gary Lai-Hipp

*Tenor Saxophone*
- Robert Franchi

*Oboe*
- Gary Lai-Hipp
- Paul Brewer
- Dennis Scarles

*Clarinet*
- James Eylward
- Thomas Fura
- Gary Lai-Hipp
- Gary Lai-Hipp

*Baritone Saxophone*
- Robert Franchi
- Robert Albreten
- Robert Garrison
- Frank Phillips
- Robert Fehring
- Robert Fehring
- Carl DeCicco
- Gregory Trone
- Donald Riale
- Loren Parker
- Robert Kromer
- Robert Phillips
- Gretchen Bennett
- Alan Kjellman
- Beverly Hart
- Gregory Cunningham
- Charles Hack
- Judith Pauley

*Trumpet*
- Albert Harris
- Gregory Rodgers

*Baritone*
- Robert Franchi
- Robert Albreten
- Robert Garrison
- Frank Phillips
- Robert Fehring
- Robert Fehring
- Carl DeCicco
- Gregory Trone
- Donald Riale
- Loren Parker
- Robert Kromer
- Robert Phillips
- Gretchen Bennett
- Alan Kjellman
- Beverly Hart
- Gregory Cunningham
- Charles Hack
- Judith Pauley

*Horn*
- Martha Glaze
- Cathy Eisenberg
- Constance Whitehead
- Martha McCool
- Carol Kitts

*Trumpet*
- Albert Harris
- Gregory Rodgers

*Percussion*
- Gary Rockwell
- John Farrell
- Stephen Gates
- Gregory Proios
- Susan Kosinski

*String Bass*
- Bertram Bloch
- William Damaska

*Timpani*
- William Damaska

*Tour Manager*
- Duane Truex