4-29-2004

**Concert: Ithaca College Concert Band**

Ithaca College Concert Band

Keith Kaiser

Heidi Gilbert

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ITHACA COLLEGE CONCERT BAND

Keith Kaiser, conductor
Heidi Gilbert, graduate conductor

FORD HALL
THURSDAY, APRIL 29, 2004
8:15 P.M.
PROGRAM

Fanfare for a New Era (1995)  
Jack Stamp  
(b. 1954)

Three Dances: 
*Italian Polka* (ca. 1937)  
Sergei Rachmaninoff  
(1873-1943)  
arranged by Leidzen

*English Waltz from “Youthful Suite”* (ca. 1940)  
Percy Grainger  
(1882-1961)  
setting by Mark Rogers  
Jacques Press  
(b. 1903-1985)  
scored by Johnston  
edited by Fennell

*Wedding Dance from “Hasseneh”* (1967)

Symphony No. 3 (1958)  
Vittorio Giannini  
(1903-1966)

INTERMISSION

Folksongs for Band No. 3 (1991)  
David Stanhope  
(b. 1952)

I. Droylsden Wakes  
II. Lord Bateman  
III. Three Ships and Lisbon

Heidi Gilbert, graduate conductor

Cartoon (1990)  
Paul Hart  
(b. 1945)
PROGRAM NOTES

Fanfare for a New Era is a brief and lively composition written by Jack Stamp to commemorate Lt. Col. Lowell E. Graham's appointment as Commander and Conductor of the United States Air Force Band. The work was premiered during the 1995 Mid-West Band and Orchestra Clinic, and the composer states the following regarding the composition, "As I envisioned the piece, I knew that I heard something energetic and vibrant, highlighting the talents of this fine ensemble..."

A composition student of Fisher Tull and Robert Washburn, Dr. Stamp is currently on the faculty at Indiana University of Pennsylvania. He is Conductor of Bands and teaches conducting and percussion courses. An active composer, clinician, and conductor, Stamp has made significant contributions to the wind band repertoire, including Gavorkna Fanfare, Era the World Began to Be, Aloft!, and Divertimento in F.

As part of this evening's concert, the Ithaca College Concert Band has programmed three contrasting dances to be performed as a three-movement continuous Dance Suite. Erik Leidzen's arrangement of Sergie Rachmaninoff's Italian Polka was a direct result of conversations between Rachmaninoff and the famous band leader, Edwin Frank Goldman:

"December 27, 1937

Mr dear Dr. Goldman:

About thirty years ago, in Italy, I heard an old street-organ, drawn by an old donkey, to play a Polka. Who was the author of that tune – I do not know, but I liked it and, upon return to my hotel, I wrote it for the piano.

Later on, in Russia, a friend of mine, the leader of the Imperial Marine Guard Band, heard me play this 'Italian Polka', liked it, and asked my permission to orchestrate it for his band.

To his score of this Polka I added only the Fanfares, and when the Imperial Marine Guard band performed the "Italian Polka" I liked it very much and found that the Fanfares were especially effective. The whole performance had a great success with the audience."
It occurred to me that perhaps you would like to do the same thing for your band. If you do - I would be glad to send you the piano part of the Polka which has been published long ago in Russia, and so far as I know, is unobtainable in this country.

Sincerely yours,
(signed) S. Rachmaninoff” (the score notes)

*English Waltz* is the 5th movement from Percy Grainger’s “Youthful Suite,” originally composed for orchestra; although Grainger began each of the pieces that comprise the work around the turn of the century, “Youthful Suite” was compiled during the 1940's. Grainger began to work on this waltz between 1899-1903 and returned to it in 1940.

“In Grainger’s own words: ‘*English Waltz*’ reflects, to some extent, popular English waltz-types of the 1890’s. Some of its phrases are cast in the 5-tone (pentatonic) scale so characteristic of English-speaking melody, instead of the 7-tone (diatonic) scale more usual in Viennese, German, French, Belgian, Spanish, and Russian waltzes.” Mark Rogers – (score notes)

Unfortunately, it was during this time in Grainger’s career that he was becoming acutely aware of the slow acceptance of his literature within the band community. He went so far as to apologize to the publishers of Lincolnshire Posy – offering to buy the printing plates “when” the work went out of print. It is thought that this, along with his declining health, is the reason that he did not set works, like *English Waltz*, for band. Fortunately, scholars like Mark Rogers have received access to Grainger’s libraries and materials and have been given permission to create authentic editions.

Jacques Press was a Russian-born composer, arranger, and conductor who immigrated to the United States in 1926. Press quickly became a leading arranger and composer for the motion picture industry. Both this success and his ability to write in a variety of styles resulted in an appointment to the Radio City Music Hall in New York and, later, led to a career in Hollywood. During his time in Hollywood, Press wrote the symphonic suite, “Hasseneh.” A programmatic work depicting the sights and sounds of a Jewish wedding and related Klezmar music, *Wedding Dance* is the final movement from this suite.
Born in 1903, Vittorio Giannini was raised in a musical family. As a young child, he took violin lessons with his mother in their Philadelphia home, and his father, Ferruccio Giannini, was a well-known concert and opera singer. At the age of nine, Giannini was awarded a scholarship to attend the Royal Conservatory in Milan, Italy. Upon returning to the United States, he completed graduate studies at Julliard and later served as a faculty member at the Julliard School of Music, the Manhattan School of Music, and the Curtis Institute. Giannini was a recipient of the American Prix de Rome, and he said the following about his Symphony No. 3 for Band:

“The Symphony No. 3 was composed on a commission by the Duke University Band...during the summer of 1958, in Rome, Italy, where I was spending my vacation. It is my second work for band; the first, Preludium and Allegro, was commissioned by Richard Franko Goldman.

I can give no other reason for choosing to write a Symphony to fulfill this commission than that I ‘felt like it,’ and the thought of doing it interested me a great deal.

...I follow no ‘isms’ when I compose; I try to project and communicate a feeling, a thought that is in me at the time, using whatever technique is suggested by mood to achieve this communication.

There is no program – only what I heard and felt at that time. I hope it makes music.”

Folk Songs for Band, Set 3 was premiered by the Australian National Wind Orchestra in 1991. The composer, David Stanhope, is considered one of Australia’s preeminent composers, conductors, and pianists, and this three-movement set is reflective of both Stanhope’s background and the influences on his compositional style.

Born in England and immigrating to Australia with his family at a young age, David Stanhope began playing piano at age five; he began his professional career as a professional horn and trombone player. During his time as a performing musician, Stanhope became interested in composition and his primary focus shifted to writing music. An Australian, Stanhope was greatly influenced by the compositional style of Percy Grainger: harmony, timbre and instrumental colors, use of folk
tones, and canonic development. All three sets of his *Folk Songs for Band* are dedicated to the memory of Percy Grainger.

*Set 3* is a 3-movement work that includes both original melodies and an assortment of folk tunes. The first movement is a setting of *Droylsden Wakes* – an expressive verse and chorus piece; Droylsden is an old village in Lancashire. The second movement is *Lord Bateman*; it is a spirited and technical setting during which one can almost imagine the give and take of folk songs being performed and sung across the countryside. *Three Ships and Lisbon*, movement three, utilizes two folk songs and an original melody. As the movement begins, the listener hears the sounds of distant town bells. The approaching visitors continue to whistle their melody as they approach but, upon entering the town, they are overcome by the melody of *Three Ships*. During the last three measures, Stanhope, in tribute to Grainger, utilizes phrases from *Lincolnshire Posy*.

Paul Hart is acclaimed as one of Europe’s leading contemporary musicians and composers/arrangers. He is probably best known as a regular featured musician with well-known entertainers, Cleo Lane, John Dankworth, Sky, and John Williams, for whom he wrote the *Concerto for Guitar*. Hart is considered England’s most prolific jingle writer, and he has written music for many television shows and feature films. *Cartoon* was written in 1990 as a commission to the Royal Tournament Series – named after the very popular military and musical skills tournament which is held each year at Earls Court, London.

Saturday morning cartoons, cartoon series, print cartoons, and, now, animated film have an enduring place in American culture; these sights and sounds bring special meaning to each and give pause for historical and personal reflection – reflection of days “gone by.” For many, we can remember the Saturday morning race to the television and the ability to get lost in our favorite cartoon. Cartoons often provide an avenue for the imagination to take over, and in many cases, the musical sounds and sound effects amplify the experience. *Cartoon* celebrates this tradition and genre, and “it’s all here! The big opening credits, the cat and mouse tease and chase, the strutting swagger, and of course, the Big Finale!”
## ITHACA COLLEGE CONCERT BAND

**Keith Kaiser, conductor**  
**Heidi Gilbert, graduate 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

### English Horn  
Mandy Mure

### Bassoon  
Mandi Jacobson  
Nick Ashley

### E-Flat Clarinet  
Christopher Williamson

### Clarinet  
Rebecca Frye  
Christopher Williamson  
Kaitlyn Alcorn  
Meghan McNamara  
Kelly Bochynski  
Jordanna Bergman  
Megan Frost  
Bill Chapin  
Lisa Shaw  
Andy Hales

### Bass Clarinet  
Diego Vásquez  
Anne Woodard

### Alto Saxophone  
Kevin Marshall  
Joe Civiletti  
Matt Chilelli  
Jared Smith

### Tenor Saxophone  
Michael Furstoss  
Rob Flack

### Baritone Saxophone  
James Maxson  
Deanna Loertscher

### Cornet/Trumpet  
Nick Kunkle  
Calvin Rice  
Mike O'Connell  
Nikola Tomic  
Ian Rafałak  
Adam Tomic  
James Ahern  
Abby Clark  
Bridget Colgan  
Jesse Kleingardner  
Vanessa Graniello

### Horn  
Karl Siewertsen  
Bethanie Keem  
Abby Church  
Chelsey Hamm  
Lindsey Keck  
Ryan Muehlbauer  
Brian Long

### Trombone  
Andrea Shaut  
Francis Ring Cook  
Sarah Tyler Schoen  
Emily Beth Selman  
Jim Darling  
John Henry Schleiermacher  
Lloyd M. Duggar  
Patrick Bradley  
Nick H. Smarcz

### Euphonium  
Heather Rosner  
Sarah Drew

### Tuba  
Jessica Mower  
Susan Wheatley

### Timpani  
Alan Dust

### Percussion  
Alyssa Cadwalader  
Nicola Cappellini  
Billy Chou  
Laurie Sklar
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<td>7:00</td>
<td>Glimmerglass Opera Young American Singers</td>
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<td>May 15</td>
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