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Concert: Ithaca College Campus Band

Dan Isbell

Corey Seapy

Ithaca College Campus Band

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Ithaca College Campus Band

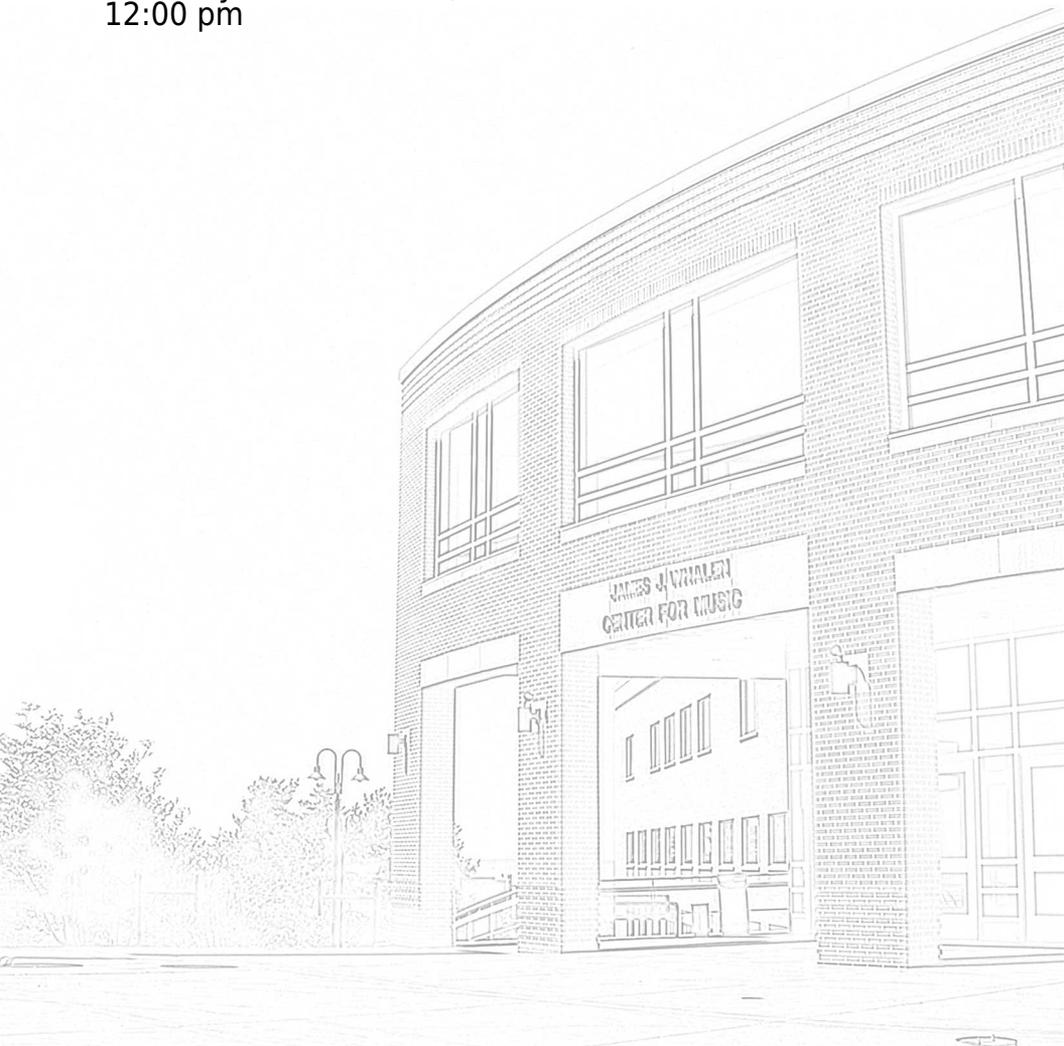
Dr. Dan Isbell, conductor

Corey Seapy, graduate conductor

Ford Hall

Saturday December 1st, 2012

12:00 pm



ITHACA COLLEGE

School of Music

Program

Cenotaph	Jack Stamp (b. 1954)
In the Forest of the King I. Le Furet II. The Laurel Grove III. King Dagobert	Pierre La Plante (b. 1943)
Chester Overture for Band	William Schumann (1910-1992)
If Thou Be Near	J.S. Bach (1685-1750) arr. Alfred Reed
Mercury Rising <i>percussion ensemble</i>	Nathan Daughtrey (b. 1975)
Black and White Rag	George Botsford (1874-1949) arr. Larry Daehn
Hands Across the Sea	John Philip Sousa (1834-1932)
Christmas Time	Jan Van der Roost (b. 1956)

Program Notes

Cenotaph

Dr. Jack Stamp (b. 1954) is Professor of Music and Director of Band Studies at Indiana University of Pennsylvania (IUP), where he conducts the Wind Ensemble and Symphony Band and teaches courses in undergraduate and graduate conducting. His compositions have been commissioned and performed by leading military and university bands across the United States. His piece cenotaph is one of his many compositions. A cenotaph is defined as, "A statue or monument to a person not buried there." The Lincoln Memorial and Washington Monuments are familiar examples of cenotaphs. This fanfare connotes a breathtaking structure such as one of these. After an explosive percussion introduction, the work begins with a five-part fugue. An accelerando leads to a layering of ostinati and when the original subject returns in the end it is augmented and harmonized in chorale style. Cenotaph was commissioned by Mitchell Fennell and the California State University at Fullerton Bands for the 1992 Southern California All-State Band. (note provided by publisher)

In the Forest of the King

In the Forest of the King (Originally titled Trois Chansons Populaires) is a three movement suite of contrasting movements based on traditional French folksongs. "*Le Furet*" (the ferret) is an old childrens' song that can be used in a circle game. A ring on a string is passed around while a child in the middle tries to guess where it is. The ring might be the ferret as the Children sing:

He runs, he runs,
the forest ferret, my ladies.
He runs, he runs,
The ferret of the pretty woods.

"*Nous n'irons plus au bois*" or "*The Laurel Grove*" has existed in many variants for hundreds of years and has appealed to both children and adults, but at different levels of understanding and interpretation. The tune in this version was very popular during the 18th Century, especially at the Court of Versailles. The imagery is both pastoral and festive:

No longer shall we go to the woods,
The laurel trees are cut.
Here is the fair one who
Who will gather them...
Enter in the dance,
See how we dance,
Jump, dance
Embrace who you will.
And Jean the shepherdess
With her white basket.
Going to pick the strawberries.
And the flower of the wild rose...

The setting opens and closes in a quiet manner suggesting a time and place that now only exists in one's memory. This movement is truly expressive. Trumpets and drums announce the arrival of King Dagobert and his entourage as they prepare for the hunt. The opening fanfare is pompous and quasi exaggerated. "*King Dagobert*" may have been a medieval troubadour's ditty poking fun at royalty (note provided by publisher):

The good King Dagobert has his trousers on backwards.
The Grand Saint Eloi said,
"Oh, My King, you are badly dressed."
"You are right," said the King.
"I'm going to put them on right."

Chester Overture for Band

The tune on which this composition is based, was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings called "The Singing Master's Assistant." This book became known as "Billings's best" following as it did his first book called "The New England Psalm Singer," published in 1770. Chester was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around the campfires of the Continental Army and played by fifers on the march. The music and words, both composed and written by Billings, expressed perfectly the burning desire for freedom which sustained the colonists through the difficult years of the Revolution (note provided by publisher):

Let tyrants shake their iron rod,
And Slav'ry clank her galling chains,
We fear them not, We trust in God,
New England's God forever reigns.
The Foe comes on with haughty stride,
Our troops advance with martial noise,
Their Vet'rans flee, before our Youth,
And Gen'ral's yield to beardless Boys.
What grateful Off'ring shall we bring?
What shall we render to this Lord?
Loud Hallelujah let us sing,
And praise His Name on Ev'ry Chord.

Mercury Rising

Composer and percussionist Nathan Daughtrey (b. 1975) has distinguished himself in recent years as an artist of great range with over 50 publications for percussion, concert band, and orchestra. In his percussion ensemble piece, Mercury Rising, he features a balanced ensemble of keyboard and battery percussion. In essence this piece is a double fugue that gives all players the opportunity to shine. After a brief anticipatory introduction, the tempo picks up and the keyboard percussion introduces the primary fugue theme (or subject), with entries by the marimba, the xylophone, and then the vibraphone. The battery joins the excitement before taking over the fugue

subject, featuring the snare drum and concert toms. By the time the timpani takes over the subject, all members of the ensemble have entered leading to a climactic explosion .After a brief developmental section, in which fragments of the fugue subject are strewn about the ensemble, intensity continues to build to the end of the piece, as the theme appears in its loudest and fastest presentation yet. (note provided by publisher)

If Thou Be Near

If thou be near (Bist Du Bei Mir) is a beautiful and sensitive adaptation of a song that Bach supposedly wrote for his second wife, consoling himself with the fact that he could even face death if his beloved was with him. The melody is also part of an opera "Diomedes, oder die triumphierende Unschuld" that was performed in Bayreuth on November 16, 1718. The opera score is lost and this aria was considered lost in World War II until it was rediscovered in 2000 in the Kiev Conservatory. The song has become a very popular choice for wedding ceremonies and other such occasions and now takes form in many arrangements including Alfred Reed's for wind band.

Bist du bei mir, geh ich mit Freuden
zum Sterben und zu meiner Ruh.
Ach, wie vergnügt wär so mein Ende,
es drückten deine schönen Hände
mir die getreuen Augen zu!

Translation:

If you are with me, then I will go gladly
unto [my] death and to my rest.
Ah, what a pleasant end for me,
if your dear hands be the last I see,
closing shut my faithful eyes to rest!

Black and White Rag

Of Botsford's many rags, primarily composed from 1908 to 1913, most contained at least some of the secondary rag pattern, or repeated three over four, of which Black and White Rag of 1908 is a prime example. As a result of this pattern, Black and White Rag was easy and enjoyable to play for the average pianist, and it became a runaway hit in short order. It has remained his most enduring syncopated work, and was also one of the first piano rags ever recorded to cylinder, as well as being ubiquitously in use in early sound cartoons of the 1930s. The piece further enjoyed many recordings during the ragtime revival of the 1950s and 1960s. (note provided by ragpiano.com)

Hands Across the Sea

This march was composed in 1899 and premiered at the Philadelphia Academy of Music that same year. The origin of the title is uncertain. It is certainly representative of the good will that the Sousa Band evoked on its multiple European and World tours. Sousa biographer Paul Bierley believes that Sousa discussed the justification of the Spanish-American War in a conversation using John Hookham Frere's line "A sudden thought strikes me -- let us swear an eternal friendship." The vision of Hands Across The Sea came to Sousa as an enactment of that concept. (note provided by windband.org)

Personnel

Ithaca College Campus Band

Piccolo

Chelsea
Warren

Flute

Rebecca
Lyczkowski
Emily Hensler
Kelly Christian
Krystina
Drasher
Kathryn Krick
Leeza
Goldenberg
Emily Bacher
Genevieve
Harris
Katylyn Adams
Alexandra
Langdon
Tessa Edwards
Erica Kauffman
Rachel Darcy

Oboe

Jennifer Pham
Lexus Lomison
Krysten
Geddes

Clarinet

Alicia Gallen
Robert Nichols
Laura Trafidlo
Aimee
DeLorenzo
Nicholas
Bianchi
Kay Ortega
Frances
Galgan

Jordan Haulton
Amanda
Brzezowski
Jamie
Mac Donald
Brian Pulling
Justine Tucker
Brianna
Meddaugh
Colleen Feeny

Bass Clarinet

Joshua Page
Jade Blodgett

Bassoon

Rachael
Rushing

Alto Sax

Kathleen
Comber
Jordan Darkow
Karly Placek
Daniel Leibell
Jessica Kelly
Robert Tolette

Tenor Sax

Michaela
Clouden
Nicholas Stern
Alisha Linton
Maev
Tibbetts

Baritone Sax

Tyler Keith
Bethany
Syracuse

Trumpet

James Annand
David Jaffe
Jacob Thorpe
Jesse Law
Kristin Russo
Sarah Sawyer
Joshua
Yanowitz

French Horn

Eddie Odio
Gregory
LaPierre
Kyle Stapleton
Lauren Maaser
Allie Littrell

Trombone

Daniel
Schuster
Alyssa Walker
Kirsten Wise
Elise Daigle
Matthew Dezii
Katie Jessup
McDermott
Richard Gaunt
Rachel Snyder

Baritone

Teresa Diaz

Tuba

Jimmy Hays
Katrina Kuka

String Bass

Sebastian
Meltz

Percussion

William Benoit
Gregory
Broslawski
Sophia
Ennocenti
Alexander
Greenberg
William Hurley
Lucas Knapp
Angela
Leonardo
Alexander Wolf