

4-24-2010

## Concert: Ithaca College Campus Band

Dan Isbell

Timothy Arnold

Ithaca College Campus Band

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ITHACA COLLEGE

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SCHOOL OF MUSIC

**ITHACA COLLEGE CAMPUS BAND**

**Dan Isbell, conductor**  
**Tim Arnold, graduate conductor**

**Ford Hall**  
**Saturday, April 24, 2010**  
**12:00 p.m.**

**ITHACA**

## PROGRAM

The Hounds of Spring (1980)

Alfred Reed  
(1921-2005)

Sea Songs (1924)

Ralph Vaughan Williams  
(1872-1958)

Ye Banks and Braes O'Bonnie Doon (1936)

Percy Grainger  
(1882-1961)

Rollo Takes a Walk (1985)

David Maslanka  
(b. 1943)

Puszta (1988)

Jan Van der Roost  
(b. 1956)

- I. *Andante Moderato-Presto*
- II. *Tranquillo*
- III. *Allegro Molto*
- IV. *Presto*

On a Hymn Song for Phillip Bliss (1989)

David Holsinger  
(b.1945)

Fairest of the Fair (1908)

John Philip Sousa  
(1854-1932)

In the Center Ring (2003)

Robert Sheldon  
(b. 1954)

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## PROGRAM NOTES

**Alfred Reed (1921-2005)** During his three and a half years of service with the 529th Army Air Corps Band Alfred Reed produced nearly 100 compositions and arrangements for band. After his discharge, he enrolled at the Juilliard School of Music and studied composition. In 1953, he enrolled at Baylor University where he conducted the Symphony Orchestra and went on to earn Bachelor and Master of Music degrees. After serving as executive editor of Hansen Publishing from 1955 to 1966, he became a professor of music at the University of Miami until his retirement in 1993.

The Hounds of Spring is based on a 19th century poem based on ancient Greek mythology by Alernon Charles Swinburne.

When the hounds of spring are on winter's traces,  
The mother of months in meadow or plain  
Fills the shadows and windy places  
With lisp of leaves and ripple of rain

And soft as lips that laugh and hide  
The laughing leaves of the trees divide,  
And screen from seeing and leave in sight  
The god pursuing, the maiden hid.

Alfred Reed's three-part overture interprets the exuberance of youth with a brilliant and driving opening section. The lyric and melodic middle section conveys the sweetness of tender love. A fugue-like conclusion has the rhythmic energy that introduced the composition and combines the two themes introduced earlier.

**Ralph Vaughan Williams (1872 - 1958)** in addition to works for bands, the English composer Vaughan Williams has written for symphonies, chamber groups, operas, choirs, and film. An avid collector of English folk music, he influenced many future composers as he set many folk songs arrangements as hymn tunes while he was editor of the English Hymnal. His fascination with folk music remained with him throughout his life and is reflected in many of his original compositions as well.

Sea Songs was written for British military band in 1924. It is a single-movement composition based on three English sailing songs. The first of these, Princess Royal, briskly begins the work. The melody is delightful, with a lightly played eighth-note accompaniment propelling this section effortlessly onward. The second melody, Admiral Benbow, also referred to as The Brother Tar's Song, is bold in nature, continuing the allegro tempo of the opening. The melody of the final ballad, Portsmouth, is written in an expressive and flowing cantabile style. A quick repeat of the first two songs brings the work to its conclusion.

**Percy Grainger** (1882-1961) is an Australian-born composer who began his musical career early as a pianist. He came to the United States 1915 and enlisted as an army bandsman playing the saxophone. As a composer, Grainger attempted to retain the original flavor of British folk songs and their singers. He was an innovative musician who anticipated many forms of twentieth century music well before other composers had established them.

**Ye Bank and Braes O' Bonnie Doon** The river Doon flows gracefully between the Loch Doon and the Firth of Clyde in Stirlingshire, Scotland. It was the inspiration for Robert Burns' poem *The Banks of Doon*, written in 1783, telling of a forsaken young woman of rank who bore a child without the sanction of the Church. Burns, a scholar of Scottish tunes, set the poem to music a few years later.

Ye banks and braes o' bonnie Doon,  
How can ye bloom sae fresh and fair?  
How can ye chant ye little birds,  
And I sae weary, fu' o' care?  
Ye'll break my heart, ye warbling birds,  
That wanton through the flow'ry thorn,  
Ye 'mind me o' departed joys,  
Departed never to return.

Grainger's setting gives continuous harmonic support to the melody, implying the steady flow of the river past its banks and hillsides (braes). The piece was originally scored in 1903 for a chorus of single voices, whistlers, and harmonium.

As a high school student, **David Maslanka** studied at the New England Conservatory. His Bachelor of Arts degree from Oberlin Conservatory included a year of study at the Hochschule Mozarteum in Salzburg. He received his Masters and Doctorate in composition from Michigan State University. His principal teachers in composition were Joseph Wood and H. Owen Reed. In addition to his many popular works for winds and percussion, Maslanka has also written a wide variety of chamber, orchestral, and choral pieces.

Of *Rollo Takes a Walk*, Maslanka writes "Rollo is a fictional character created by the American composer Charles Ives who lived from 1875 to 1953. Ives used Rollo in his writings about music as the model of an average person with conservative musical tastes. Ives would say "Rollo would really like that tune!" or "Rollo wouldn't like that one at all!" Rollo was Ives' measuring stick for a level of American popular taste. The irony was that Rollo wouldn't have liked most of Ives' own music. So, "Rollo Takes a Walk": he moves about among tunes that he likes, and some stuff that's hard for him. Finally, "Rollo" is simply a quirky little bit of fun, a bit of a musical cartoon."

**Jan Van der Roost** is a Belgian composer, conductor, and music educator born in 1956. At the Lemmens Institute, he received a thorough music education, including a triple laureate diploma for trombone, music history, and music education. In 1979, he continued his studies at the Royal Conservatories of Ghent and Antwerp, culminating in a diploma for composition. Currently he teaches at the Lemmens Institute where he conducts the wind band.

His works for band are particularly popular, but he has also written for a wide range of styles and genres, including oratorios, a guitar concerto, and a lieder cycle for baritone.

Puszta is Hungarian for an empty, bare, grassy plain where gypsies used to dance. The piece, written in 1988, is subtitled "Four gypsy dances", though all of the melodies heard are originals. The first movement begins with a fluid melody and is followed by a dance passage with a strong and regular beat. The second movement is lyrical, reflective, and graceful and is followed by another frenetic dance in the third movement. This movement concludes with the return of the playful music heard at the beginning. Movement four begins heavily, but this is followed by a light dance theme that gradually increases in tempo and leads to a triumphant and festive conclusion.

**David Holsinger** studied at the University of Kansas where he also arranged music for the university bands and show choir. In 1999, he completed 15 years of service as music minister and composer in residence to the Shady Grove Church in Prairie Texas and joined the School of Music faculty at Lee University, Cleveland, Tennessee, where he conducts the Lee University Wind Ensemble and teaches conducting and composition. He is twice the recipient of the prestigious Ostwald Composition Prize of the American Bandmasters Association.

On a Hymn Song of Philip Bliss The frantic tempos, the ebullient rhythms we associate with Holsinger are replaced with a restful, gentle, and reflective composition based on the 1876 Philip Bliss and Horatio Spafford hymn, "It is Well With My Soul". Written to honor the retiring Principal of Shady Grove Christian Academy, On A Hymn Song Of Philip Bliss was presented as a gift from the SGCA Concert Band to Rev. Steve Edel in May of 1989. This composition presents the theme two times: once in the brass and woodwinds and again as a brass chorale.

**John Philip Sousa** (1854-1932) was an arranger, a composer, a conductor, a businessman, and a patriot. Although respected for all his musical achievements, he is particularly honored for his marches and his concert bands. His cornet soloist, Herbert L. Clarke, once wrote that "in addition to his March King title, Sousa should have been called the king of the Concert Band." In 1880, he was appointed the leader of the Marine Band, a position he held for almost twelve years

before organizing his own professional band. In addition, Sousa had an extraordinary compositional output, including 136 marches, but also many works for other mediums, including, 15 operettas, 15 suites, 70 songs, 11 waltzes, 3 orchestral fantasies, and 4 overtures (to name a few).

One of Sousa's favorite sayings was "A horse, a dog, a gun, a girl, and music on the side. That is my idea of heaven." When all of his march titles are examined, Sousa's appreciation of the fairer sex is obvious. In *Fairest of the Fair*, the subject was a pretty girl who worked at the annual Boston Food Fair. Even though the March King never met the young lady, her memory inspired the title when he was preparing a new march for the food fair in 1908. The work is generally regarded as one of his most melodic and best-written marches.

**Robert Sheldon** (b. 1954) has taught instrumental music in the Florida and Illinois public schools, and has served on the faculty at Florida State University where he taught conducting and instrumental music education classes, and directed the university bands. As concert band editor for Alfred Music Publishing, he also maintains an active composition and conducting schedule. Sheldon received the Bachelor of Music in Music Education from the University of Miami and the Master of Fine Arts in Instrumental Conducting from the University of Florida.

In the Center Ring is a musical snapshot of a variety of circus performances, ranging from the antics of the jugglers and clowns to the elegance of the high-wire trapeze performers. You will imagine that you are at the circus watching the clowns, jugglers and other performers as you hear this delightful march.

**Dan Isbell** is currently an assistant professor of music education at Ithaca College where he teaches undergraduate and graduate courses, supervises music student teachers, and conducts the campus band. He received his Ph.D. in music education from the University of Colorado, Boulder, his Master of Music Education from the University of New Mexico and his Bachelor of Music Education and Trumpet Performance from Ithaca College. Dr. Isbell has taught public school music in New York and Colorado and has performed on trumpet with the Steamboat Springs Jazz Quartet, Steamboat Springs Chamber Orchestra, Pikes Peak Philharmonic. His research has been published in a variety of journals and he is the author of the book, *Understanding Music Teacher Preparation*. He currently serves on the editorial board of *Visions in Music Education*. He continues to present his research at national and international conferences and plays trumpet in the Swamp College Brass Quintet.

# ITHACA COLLEGE CAMPUS BAND

Dan Isbell, conductor

Tim Arnold, graduate conductor

## Piccolo

Kelly Christian

## Oboe

Lily Deveau

## Flute

Sarah Bratt

Sophia Cardinali

Julia Catalano

Jenna Darkow

Krystina Drasher

Margaret Duffy

Genevieve Harris

Isabel Kaufman\*

Rebecca Lyczkowski

Shelby McElrath

Elizabeth Previte

## Clarinet

Jayme Bednarski

Caylena Cahill

Marin Cherry

Jared Dionne

Rachel Gaewski

Alicia Gallen\*

Megan Groll\*

Olivia Maddock

Rachel Mikol

Joshua Page

Laura Traftidlo

Chelsea Truax

Sarah Zuhlsdorf

## Bass Clarinet

Alyssa Hume

Michelle Montgomery

## Bassoon

Michelle McGuire

## Alto Saxophone

Jessica Blanca

Kim Callahan\*

Tammie Harris

Kirstie Ingmundson

Matthew Jones

James Rose

## Tenor Saxophone

Stephanie Carminati

Megan Carpenter

## Bari Saxophone

Kagan Magnoli

Ryan Sharpstene

## Trumpet

James Annand

David Bourne

Giuseppe Cappello

Brennin Cummings

Danielle D'Avanzo

William Delehanty

Megan Gaul

Cole Lecheiter\*

Sophie Leeds

Andrew Lucks

Hannah Schack

Kathleen Smith

## Horn

Emily Grant\*

Seval Kanik\*

Lauren Maaser\*

Kaitlyn Wetmore

## Trombone

Collin Myers

Brendan Vavra\*

Alyssa Walker

Paul Weiss

## Euphonium

Beth Biglin

Nathaniel Harne

## Tuba

Ryan Ende

Jymmy Hays\*

## Percussion

Chris Accardo

Alexis Farugia

Anna Lawrence

Jonathan Powers

Jay Salbert

Gregory Schulz

Mike Severo

## Graduate Assistant

Tim Arnold

\* Senior