4-23-2005

Concert: Ithaca College Symphonic Band Farewell Concert

Ithaca College Symphonic Band

Henry Neubert
ITHACA COLLEGE SYMPHONIC BAND
Henry G. Neubert, conductor

Farewell Concert

Ford Hall
Saturday, April 23, 2005
8:15 p.m.
PROGRAM

Symphonic Movement (1964)  
Vaclav Nelhybel (1919-1996)

From A Dark Millenium (1981)  
Joseph Schwantner (b. 1943)

INTERMISSION

Whatsoever Things... (1996)  
Mark Camphouse (b. 1954)

Piece of Mind (1988)  
Dana Wilson (b. 1946)

I. Thinking  
II. Remembering  
III. Feeling  
IV. Being

Comments by Arthur Ostrander, Dean

A Neubert Portrait  
Aaron Copland (1900-1990)

—apologies to both Lincoln and Copland. . .

Mark Fonder and Steve Peterson  
co-narrators/conductors

March of the Steelmen (1937)  
Charles Belsterling (1874-1959)  
Scored by Harry Alford
Thank you for joining me for my last concert at Ithaca College. After 33 years here I have decided to step aside. This will be an emotional evening for me. Therefore I will find it impossible to speak to you from the stage. Please accept my apology. I would, however, like to speak about the significance of the works I have programmed tonight.

Each of the works on tonight's concert (except the march) were written during my adult life. Each is an important work in the windband repertoire. Several of the works have a Northwestern University connection and one has a strong Ithaca College connection.

**Symphonic Movement**, written by Vaclav Nelhybel, is dedicated to John P. Paynter and the Northwestern University Symphonic Band. Mr. Paynter was my conducting teacher, esteemed and feared mentor, and, later, my good friend. During my undergraduate and graduate days at Northwestern I had the distinct pleasure and honor of working on a daily basis with Mr. Paynter for five years. He was a major influence in my life. I played in the premiere performance of Symphonic Movement while it was still in manuscript. I have performed it many times at Ithaca College and it remains one of my favorite works in the windband repertoire.

**From A Dark Millenium** is one of Joseph Schwantner's most popular works. It is an intriguing composition which calls for the band members to sing and to whistle. The amplified piano and celeste are very important voices. The percussion section is featured throughout, playing a variety of drums and keyboards and bowing the bars of the vibraphone. Joseph Schwantner and I received our Masters degrees from Northwestern University on the same day in 1966.

John P. Paynter died in early 1996, shortly after realizing his dream of accompanying the Northwestern University Football Team and Wildcat Marching Band (under the direction of my close friend and Ithaca College Director of Bands Dr. Stephen Peterson (who I met for the first time during the game)) to the Rose Bowl. I was in attendance at Pasadena and spent a good part of the football game watching Mr. Paynter as he stood on the sidelines. The look on Mr. Paynter's face will always stay with me.

After Mr. Paynter's death the Revelli Foundation established the "Paynter Project". The first commission in that series was **Whatsoever Things...** written by Northwestern graduate and prolific
composer Mark Camphouse. The common thematic thread for the composition is the employment of the Northwestern University Alma Mater, the famous "St. Anthony Chorale", quoted by Franz Joseph Haydn in one of his wind divertimenti and Brahms in his "Variations on a Theme by Haydn". If you are a true Northwestern football fan (I, for one, almost never miss a game) you will hear the fight song "Go U Northwestern" played by the chimes under the saxophone statement of the alma mater very near the end of the piece.

Mark Camphouse writes:

"John Paynter had a unique ability to provide virtually all facets of our beloved profession with visionary leadership, steeped in the traditions of personal, educational, and artistic integrity. If there were more personal role models such as John Paynter, I am quite certain we would live in a world and work in a profession having greater truth, honesty and justice. If we had more musical role models such as John Paynter, I am equally certain we would live in a world and work in a profession having greater purity and loveliness...indeed more worthy of good report, great virtue and high praise. We must always think on these things."

Dana Wilson is a member of the Ithaca College Faculty. He is a brilliant person and a brilliant composer. I am proud to list him among my friends. I have tried to play one of his works each year with the Symphonic Band. Tonight marks the second time I am programming his award-winning Piece of Mind. I will include Dr. Wilson's program notes here.

**Piece of Mind** is a musical pun on an old expression. It is a representation of the workings of the human mind. The first movement, *Thinking*, begins with a very simple four-note idea which grows seemingly of its own inertia - as thinking about something often does - while sometimes being joined or overwhelmed by other, related ideas.

*Remembering*, the second movement, is structured in a manner similar to the way memory serves most of us - not as complete, logical thought, but as abrupt flashes of images or dialogue. In this case, the flashes provide a view of the original four-note idea through various musical styles vividly entrenched in the composer's own memory and hopefully that of much of the audience.
The third movement, *Feeling*, explores various states throughout the emotional spectrum, and the final movement, *Being*, addresses a mental state that is rarely considered in our culture. Non-Western - particularly East Indian - musical styles are called upon to shape the four-note idea so as to conjure up and celebrate this marvelous attribute (this piece, this peace...) of mind.

*Piece of Mind* won the Sousa Foundation's 1988 Sudler International Wind Band Composition Competition and the 1988 ABA/Ostwald Prize. The work was premiered in New York City and later recorded for Mark Records by the Ithaca College Wind Ensemble, Rodney Winther conductor, to whom it is dedicated.

Each year at Northwestern University the finale of the final halftime show of the last home football game features the *March of the Steelmen*. In my five years marching at Northwestern I looked forward to the end of the marching season but also knew I would miss those late autumn afternoons busting my chops on a cold parking lot. I have tried to bust my chops (and sometimes those of the 2000 members of the Symphonic Band!) during my 33 years at Ithaca. I will miss these kids tremendously. I left Northwestern and immediately married Gail. That was almost 39 years ago. Now I look forward to spending the rest of my life with her as we watch Taylor and Aubryn grow, attend the games which Hank and Tom coach, and enjoy the company of the best two daughters-in-law ever, Amanda and Jessica. God Bless you and thank you for being with me tonight.

Henry G. Neubert
ITHACA COLLEGE SYMPHONIC BAND
Henry Neubert, conductor
Heidi J. Miller, graduate conductor

Piccolo
Nikki Barnum

Flute
Melissa Wertheimer
Becca Frost
Emily James
Whitney Kaiser
Jennifer Rodgers
Darren Simonson
Esther Paek

Oboe
Luke Conklin
Corinne Landrey
Margaret Westreich

English Horn
Margaret Westreich
Corinne Landrey

Eb Clarinet
Anne Woodard

Bb Clarinet
Kelly Bochynski
Jonathan Smith
Anne Woodard
Jessie Shaw
Corinne Waite
Matthew Gibson
Miranda Selover
Laura Caruthers
Allegra Smith
Spencer Blumenfeld
Kimberly Fleming

Bass Clarinet
Miranda Selover
Matthew Gibson

Bassoon
Jeff Ward
Kristen Schussler
PJ Coward

Contrabassoon
PJ Coward

Soprano Saxophone
Adam York

Alto Saxophone
Adam York
Rob Flack
Andrew Lawrence
Kevin Marshall
Shannon Burns

Tenor Saxophone
Sam Podell
Andre Baruch

Baritone Saxophone
Tom Hauser

French Horn
Andrea Silvestrini
Michelle LeRoy
Gina Zurlo
Bethanie Keem
Chelsey Hamm

Trumpet
Omar Williams
Bridget Colgan
Matthew Sprague
Abbey Clark
Calvin L. Rice
Katherine Hancock
Vincent Venitelli
Stephen Pysnik
Jesse Kleingardner

Fluegelhorn
Omar Williams

Trombone
Paul Barton
Lloyd Dugger
Leslie Ann Brennan
Emily Selman
John Schleiermacher
Scott Cho
Ashley Taylor
Nicholas H. Smarcz
D. Phillip Truex
Daniel Bacigalupi

Euphonium
Mike Vecchio
Sarah Drew

Tuba
Bryan Lewis
Nicholas Gann
Timothy Then

Timpani
Jason E. Taylor

Percussion
Alyssa Cadwalader, principal
Laurie Sklar
Evan Peltier
Lauretta Noller

Piano
Chris Nickelson

Celeste
Abigail Shenkle

Double Bass
Christopher White