4-28-2005

Concert: Ithaca College Concert Band

Ithaca College Concert Band

Elizabeth Peterson

Andrew Krus

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ITHACA COLLEGE CONCERT BAND

Elizabeth B. Peterson, conductor
Andrew Krus, graduate conductor

Ford Hall
Thursday, April 28, 2005
8:15 p.m.
PROGRAM

Florentiner

I. The Portals
II. Children's Gallery
III. The Kings of France
IV. The Nativity Paintings
V. Finale

Scenes From the Louvre

Julius Fucik
(1872-1916)

Norman Dello Joio
(b. 1913)

In Wartime

David Del Tredici
(b. 1937)

Hymn
Battlemarch

INTERMISSION

Children's March

Percy Grainger
(1882-1961)

Andrew Krus, conductor

Southern Harmony

Donald Grantham
(b. 1947)

I. The Midnight Cry
II. Wondrous Love
III. Exhilaration
IV. The Soldier's Return
Program Notes

Opening with a trumpet fanfare, this "Grande Marcia Italiana" is perhaps one of Julius Fucik's best known compositions along with "Entry of the Gladiators" (Instant Circus) and the march officially adopted by the German Army, "Children of the Regiment". According to Frederick Fennell who edited this arrangement of Fucik's march, "He [Fucik] developed his own wide-ranging style of writing marches, a popular dual profession among bandmasters amidst the on-going nationalism then flourishing in Europe."

"Scenes from the Louvre" was originally composed for orchestra to accompany an NBC television special about the Louvre gallery and was aired in 1964. Norman Dello Joio's contribution to music education and the world of bands are many as he was actively involved in the Contemporary Music Project of the late 1950's which placed young composers in residence at various high schools across the country. His "Scenes from the Louvre" depicts specific galleries of the famous Parisian museum and includes a variety of styles from playful and light to grand, noble and dramatic.

David Del Tredici is perhaps most known for his series of pieces based on Lewis Carroll's "Alice" books. Del Tredici was awarded a Pulitzer Prize in 1980 for "In Memory of a Summer Day". His music blends surrealism and nostalgia in an instantly recognizable mixture and he is noted for his superlative writing for large orchestral forces.

He writes about In Wartime, "my first piece for wind symphony was begun on November 16, 2002, and completed on March 16, 2003 – as momentous a four-month period in US history as I have experienced. November's dramatic congressional mandate for war had become, by March, the shocking international reality of war. Composing music at such a time served to keep me sane, stable and sanguine, despite the world's spiraling maelstrom."

In Wartime is comprised of two connected movements – Hymn and Battlemarch. The first, Hymn, has the character of a chorale prelude, with fragments of Abide With Me embedded suggesting a prayer before the call of war. Heralded by a long, ominous roll on the snare drum, Battlemarch announces the start of war. As the music builds into a climactic frenzy, the Persian national song, "Salamati, Shah!" is sounded amidst quotes from Wagner's opening of Tristan and Isolde. With East battling West in musical terms, this trio section of the march builds to the climax of the piece. As the overwhelming wash of sound subsides, the opening march theme returns, now battle-weary but growing nevertheless to a full-throttled recapitulation and finale – marked, inevitably, by a wail of pain.

Percy Aldridge Grainger was a genius whose unorthodox beliefs and lifestyle may be attributed to both his genes and his childhood environment. When his grandparents sailed from England to Australia in 1847, his grandmother tied herself to the ship's mast during a storm so that she could witness the ferocity of the elements. As a child, Percy studied piano with his mother and later with Louis Pabst (a pupil of Anton Rubenstein) and Adelaide Burkitt in Melbourne. He soon established himself as an international virtuoso. He immigrated to America in 1914, and at the outbreak of World War I, he enlisted as an army
bandsman— it is here that Grainger learned to play and appreciate most of the wind and percussion instruments.

As a composer Grainger was remarkably innovative, using irregular rhythms before Stravinsky did, pioneering in folk music collections at the same time as Bartok, writing random music in 1905, and predating Varese in experimentation with electronic music. He composed, set, arranged, and edited some 400 works; counting all the versions of these works, the number exceeds 1000. The Children's March was scored for band by Grainger in 1919 from a piano solo which he had composed between 1916 and 1918. It generally is accepted as the first band work utilizing piano. The march features the low reeds—especially the bassoon and baritone saxophone—during the opening minutes. In the Rodgers arrangement, some instrumentalists serve as singers in the central section of the work. Although the melodies are folk like, the work is entirely original.

Donald Grantham's music has been praised for its "elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism." He is the winner of several prestigious awards and prizes in composition, including the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, First Prize in the Concordia Chamber Symphony's Award to American Composers, the NBA/William D. Revelli Composition Contest (two first prizes), three awards from the National Opera Association's Biennial Composition Competition, three awards from the National Endowment for the Arts, and a Guggenheim Fellowship.

The Southern Harmony, a setting of tunes, which makes up the basis of this work by Grantham is perhaps the most well known of religious source texts in early America. Based on a shaped note, there were four distinctive shapes each used to represent the tones fa, so, la and mi; also known as “fasola notation”. Many great tunes have come from this shaped note tradition including Amazing Grace and Wondrous Love. Each year, to this day, in Benton Kentucky, The Southern Harmony is the single document used in the ‘Big Singing’ festival which preserves this shaped note practice of mid-nineteenth century singing.

The text for the first movement, “The Midnight Cry”, speaks of “salvation, the coming of the end of the world and the preparation to go to heaven”. “Wondrous Love”, the second movement is a lamentation set in a chorale style. The text is:

What wondrous love is this, Oh my soul!
Oh my soul! What wondrous love it this?
That caused the Lord of bliss, to bear the dreadful curse for my soul, for my soul, for my soul,
To bear the dreadful curse for my soul.

“Exhilaration” was written to depict the excitement and zeal of a religious camp meeting while the fourth movement pairs two distinct tunes, “Thorny Desert” with “The Soldier’s Return”. 

Program notes compiled and written by:
Andrew Krus
Beth Peterson
with credit to William Stowman
ITHACA COLLEGE CONCERT BAND
Elizabeth B. Peterson, conductor

Piccolo
Melissa Bravo

Flute
Megan Postoll
Adrienne Baker
Lindsay Fetzer
Julie Pannoni
Emily Watson
Heather Byrne
Tracy Kirschner

Oboe
Emily Mure
Jenn Hood
Toni-Ann Mastracchio

English Horn
Jenn Hood

Bassoon
Jennifer Micelli
PJ Coward
Lauren Kasper

Contra-Bassoon
PJ Coward

Eb Clarinet
Julie Pacheco

Clarinet
Caryn Poulin
Colleen White
Andrea Vos
Jordanna Bergman
Meaghan Garbay
Meghan McNamara
Lori Bonin
Kelly Helin
Erin Grieder
Alicia McMahon
Christine Inserra
James Rogers

Bass Clarinet
Amanda Jenne
Kris Williamson

Contra-Bass Clarinet
Kris Williamson

Alto Saxophone
Jason Bellot
Matt Chilelli
Deanna Loertscher
Robin Jackson
Hart Linker
Brett Fleury

Tenor Saxophone
Carrie Piazza
Caitlin Kopsik

Baritone Saxophone
Nolan Camp
Steve Mathews

Cornet/Trumpet
Randi Westervelt
Greg Harris
Chris Yee
Christine Gregory
Alejandro Bernard
-Papachryssanthou
Jason Graf
Jon Riss
Janelle Varin
Judson Hoffman
Alex Lee-Clark

Horn
Lindsey Keck
Jennifer Slowey
Allison Perotti
Rebecca Guion
Meg Webster

Trombone
Sarah Paradis
Mark Joseph Lalumia
Sarah Tyler Schoen
Rick McGrath
Alice Rogers
Erin Lindon
Ryan Pangburn
Cass Barbour

Euphonium
Matthew P. Feinberg
Heather Rosner
Greg Lewandowski

Tuba
Jessica Mower
Diana Dodd
Mel Chayette

Timpani
Edith Resnik

String Bass
Patrick O'Connell
Andrew Krus

Harp
Myra Kovary

Celeste
Billy Chou

Percussion
Valerie Vassar
Alison Hannah
Billy Chou
Ernest Backus
Elliott Beck
Vincente Malafonte
Evan Peltier