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Concert: Ithaca College All-Campus Band

Ithaca College All-Campus Band

Richard Edwards

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ITHACA COLLEGE

SCHOOL OF MUSIC

ITHACA COLLEGE ALL-CAMPUS BAND

Richard Edwards, conductor

Ford Hall
Saturday, April 25, 2009
12:00 p.m.

ITHACA

PROGRAM

In the Forest of the King (2000)

Pierre LaPlante
(b. 1934)

- I. *Le Furet (The Ferret)*
- II. *The Laurel Grove*
- III. *King Dagobert*

October (2000)

Eric Whitacre
(b. 1970)

Prelude, Siciliano, and Rondo (1979)

Malcolm Arnold
(1921-2006)
Arr. John Paynter

- I. *Prelude*
- II. *Siciliano*
- III. *Rondo*

Russian Christmas Music (1944)

Alfred Reed
(1921-2000)

INTERMISSION

Valdres (1904)

Johannes Hanssen
(1874-1967)

American Elegy (2000)

Frank Ticheli
(b. 1958)

Entry March of the Boyars (1895)

Johan Halvorsen
(1864-1935)
arr. Frederick Fenn

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Program Notes

Pierre LaPlante (b. 1934) was born in Milwaukee, Wisconsin. He received a Bachelor and Master of Music degrees from the University of Wisconsin at Madison. His compositional interests have stemmed from a desire to expand the limited repertoire of quality literature for young bands. LaPlante recently retired from teaching elementary general music and beginning band after twenty-five years at the Pecatonica Elementary School in Blanchardsville, Wisconsin.

In the Forest of the King is subtitled "A Suite of Old French Folksongs" with each of the three contrasting movements depicting a traditional French folk song. LaPlante originally scored the work for woodwind quintet and later expanded it into its current setting for concert band. The first movement is based on an old children's song about a ferret. The second movement portrays the slow and lyrical mood of "The Laurel Grove," an 18th century song popular with the Court of Versailles. The third and final movement, "King Dagobert," is a satirical representation of a confused king who is about to go on a hunting trip but is hampered by wearing his trousers backwards.

Malcolm Arnold (b. 1921-2006) has created for himself a significant and somewhat unique position in contemporary British music. At a time when much new music is foreboding or despairing, his optimistic outlook and high spirits are the more welcome. This is, however, only one facet of Arnold's art, albeit the best-known one. He has an exceptional facility and his list of works is most impressive. It includes six symphonies, ten concertos, much chamber music, two ballets, and music for several films — he received a Hollywood Oscar for his music for the 1958 film, *Bridge on the River Kwai*.

Prelude, Siciliano, and Rondo was originally written for the brass bands for which England is well-known and was first titled, *Little Suite for Brass*. John Paynter's arrangement expands it to include woodwinds and additional percussion, but faithfully retains the breezy effervescence of the original composition. All three movements are written in short, clear five-part song forms. The ABACA design will be readily apparent to the listener while giving the imaginative melodies of Malcolm Arnold a natural, almost folk-like setting. The *Prelude* begins bombastically in fanfare style, but reaches a middle climax, and winds down to a quiet return of the opening measures that fades to silence. The liltingly expressive *Siciliano* is both slower and more expressive, affording solo instruments and smaller choirs of sound to be heard. It, too, ends quietly. The rollicking five-part *Rondo* provides a romping finale in which the technical brilliance of the modern wind band is set forth in boastful brilliance.

Born in 1970, **Eric Whitacre** is quickly becoming one of the bright stars of the American music scene. He has received awards from ASCAP, the American Choral Directors Association, the Dale Warland Singers Commissioning Program, and was a finalist for the Ostwald Award. Whitacre is an active guest conductor of bands, choruses and orchestras and has numerous commissions to his credit. He studied composition with

John Corigliano and David Diamond, conducting with Virko Baley and John Morris Russell, and holds a Master of Music in Composition from the Juilliard School of Music.

About *October*, Whitacre has written:

October is my favorite month. Something about the crisp autumn air and the subtle change in the light always makes me a little sentimental, and as I started to sketch, I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughan Williams and Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there isn't enough lush, beautiful music written for winds.

October was premiered on May 14, 2000 and was commissioned by the Nebraska Wind Consortium.

Alfred Reed (1921-2005) is a native of New York City and began playing trumpet professionally during high school. While serving in the Army Air Force Band in World War II, Reed became very interested in band music and began writing for band. After the war, he studied with Vittorio Giannini at the Juilliard School of Music. Later, Reed began composing and arranging for radio, film, and television music. Alfred Reed has over 300 works published and his music is performed frequently by bands throughout the country.

Originally written in November, 1944, the *Russian Christmas Music* was first performed in December of that year at a special concert in Denver, Colorado, by a select group of musicians from five of the leading Service Bands stationed in that area. Two years later the music was revised and somewhat enlarged, and in this form was one of the three prize-winning works in the 1947 Columbia University contest for new, serious music for the Symphonic Band. First performances of this second version subsequently took place in 1948; the first, by the Juilliard Band under Donald I. Moore, and the second by the Syracuse University Symphonic Band under Harwood Simmons, to whom the work was dedicated. Since then, this music, although not previously published, has remained in the repertory of the concert band consistently, and has established the composer as one of the most important writers for the contemporary band or wind ensemble. An ancient Russian Christmas Carol ("Carol of the Little Russian Children"), together with a good deal of original material and some motivic elements derived from the liturgical music of the Eastern Orthodox Church, forms the basis for this musical impression of Old Russia during the jubilant Christmas season. Although cast in the form of a single, continuous movement, four distinct sections may be easily recognized, which the composer originally sub-titled: Children's Carol, Antiphonal Chant, Village Song, and the closing Cathedral Chorus. All of the resources of the modern, integrated Symphonic Band are drawn upon to create an almost overwhelming sound picture of tone color, power, and sonority.

Valdres (1904), although largely unknown in America, is the most famous composition of Johannes Hanssen (1874-1967), one of Norway's most gifted composers, teachers, and bandmasters. The premiere performance of the march was not very well received and the score was later sold to a publisher for twenty-five Kroner, or about five dollars. Today the march is played often by many high school and college ensembles. The title has both a geographical and musical reference. Valdres is that region in Norway which is just north of the halfway point on the train ride between Oslo and Bergen - one of the most beautiful regions in northern Europe. The opening trumpet melody of *Valdres* contains the old signature fanfare for the Valdres Battalion, which is based on an ancient lur melody (the lur was a straight wooden trumpet, long enough that the player could play from the third to the sixth partial - the same range used by modern amateur buglers). Other melodies in the march suggest folksongs and, in the Trio, a characteristic trait of Norwegian music - the drone bass - is heard beneath a simple tune based on the pentatonic scale.

Born in Monroe, Louisiana, Frank Ticheli (b. 1958) received his MM and DMA in Composition from the University of Michigan, where he studied with Leslie Bassett and William Bolcolm. He is currently an Associate Professor of Music at the University of Southern California. His works have been performed by ensembles around the world and have won awards such as the Charles Ives Scholarship and the Walter Beeler Prize.

American Elegy (2000) had its premiere performance by the Columbine High School Band, April 23, 2000, with the composer conducting. About this work, Ticheli has written:

American Elegy is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings. The work begins at the bottom of the ensemble's register, and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods - hope, serenity, and sadness - become intertwined throughout the work, defining its complex expressive character. A four-part canon builds to a climactic quotation of the Columbine *Alma Mater*. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice - a heavenly message. The full ensemble returns with a final, exalted statement of the main theme.

Johan Halvorsen was born in Drammen, Norway in 1864 and died in Oslo in 1935. He studied violin and composition at the Stockholm Conservatory, and was appointed conductor of the Christiania National Theatre (1899-1929) where he conducted more than 25 operas in addition of regular concerts. Employing a distinctive flair for flamboyant orchestration, Halvorsen's compositions contributed to the Norwegian Romantic style of composers such as Grieg and Svendsen.

Frederick Fennell's arrangement of *Entry March of the Boyars* (1990) is based on the original Halvorsen concert march composed in 1895. The Boyars were Russian aristocrats, a privileged class from Romania.

Originally from Willoughby, Ohio, **Dr. Richard Edwards** currently serves as an assistant professor at Ithaca College teaching graduate and undergraduate music education courses, supervising student teachers, and conducting the All Campus Band. He has recently accepted a tenure track position beginning this fall as assistant professor and coordinator of music education at Ohio Wesleyan University in Delaware, Ohio. He completed the Ph.D. in Music Education at UNC Greensboro (2008), the Master of Music in Music Education at UNC Greensboro (2002) and received the Bachelor of Music degree from Ohio University (1996). His research interests include neuroscience, psychology, philosophy and the pedagogy of music education. Dr. Edwards has taught for six years in the public schools of Ohio and North Carolina as both a high school band director and an elementary music teacher. He is a member of MENC, Phi Mu Alpha Sinfonia, Pi Kappa Lambda, The College Band Director's National Association, The College Music Society, and the Society for Music Perception and Cognition.

ITHACA COLLEGE CAMPUS BAND
Richard Edwards, conductor

Piccolo

Jocelyn Simons

Flute

Shanna L. Andrews
Sarah Bratt
Shawna Rose Brown
Christa Calkins
Laura Catapano
Jenna Darkan
Jennifer Figueroa
Deena Gerstenhaber
Sara Holmes
Alycia Ippolito
Jen Lato
Isabel Kaufman*
Julie Many
Cathy Roberts
Amanada Rock
Jocelyn Simons

Oboe

Bartholomiew Comegys
Stephanie Pruden

Clarinet

Jayne Bednarski
Marin Cherry
Laura Coleman
Cornell Conca
Joanna L. Cook
Shannon Cox
Amelia Cragle
Whitney Fland
Megan Groll
Ann Henry*
Diana Hutton
Bridget McKeon
Melissa Montgomery
Anna Novine
Michael Tate
Katie Zimmerman

Bass Clarinet

Alyssa Hume
Michelle Montgomery
Arielle Pinsker
Gabrielle Wunderlich

Bassoon

Elizabeth Biglin

Alto Sax

Grace Foster
Tammie Harris
Fred Kelly
Kaitlin J. Kohberger*
Thomas Rice

Tenor Sax

Stephanie Carminati
Theresa Jakob
Erik Johanson

Baritone Sax

Bryant Kuehner

Trumpet

Robert Anderson
Jason Gallagher
Megan Gaul*
Cole M. Lechleiter
Andrew Lucks
Melinda Ryder
Hannah Schack
Briana Shemroske
Kathleen Smith

Horn

Jacqueline Best
Sarah-Claire Jordan
Sarah J. MacArthur
Sierra Shorey
Peter Srinivasan*

Trombone

Peter Falango
Kevin Madden
Tyler Noreika
Andrew Sherwood*

Euphonium

Lucien Delabuere
Meredith L. Wunderlich
Emily Zepp

Tuba

Ryan Ende
James Hays
Kylene Planer

Percussion

Anna Lawrence
Jonathan Powers
Gregory Schulz*
Michael Severo

* denotes principal