11-20-1997

Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Lawrence Dale Harper

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“It is my plan to build a school of music second to none.”

—William Grant Egbert (1867–1928) Founder, Ithaca Conservatory of Music

SCHOOL OF MUSIC

ITHACA
ITHACA COLLEGE WIND ENSEMBLE
Lawrence Dale Harper, conductor

Ciacona in e-minor “An Altböhmischen Choral” (1922) Zdenek Jonák (b. 1917)

Scherzo alla Marcia (1956) from Symphony No. 8 Ralph Vaughan Williams (1872-1958)

Joseph Caminiti, graduate conductor

If Rachael in a Yellow Rose (1997) Nancy Galbraith (b. 1951)

I. $\frac{4}{4} = 84$
II. $\frac{3}{4} = 108$
III. $\frac{4}{4} = 200$

INTERMISSION


I. Slow—Fast
II. Moderately Slow
III. Fast
IV. Light and Lively

Ford Hall Auditorium
Thursday, November 20, 1997
8:15 p.m.
Program Notes

Ciacona in e-minor, subtitled “Ein Altböhmischen Choral” (An Old Bohemian Chorale), uses the ancient Hussite war hymn “Ye Warriors of God” as the chaconne melody. This is the same theme used by Karel Husa in his Music for Prague, 1968, and by Smetana in his magnum opus Ma Vlast. The chaconne theme is stated at the outset of the piece in the trombone and remains evident almost continuously throughout the work. The piece was composed for the Internationale Festliche Musik Tage Uster (Switzerland) and premiered by the Wind Orchestra of the Royal Northern College of Music (Manchester, England) in 1993. The composer Zdenek Jonák (b. 1917, Czech Republic) has composed several works for the wind medium.

If Rachael in a Yellow Rose was commissioned by the Waukesha Area Symphonic Band and received its premiere performance in May, 1997. It opens with a pulsating figure in the tuba and bass clarinets which becomes layered with different musical ideas, creating a polyrhythmic texture. The marimba and xylophone introduce a short melodic phrase that builds into a huge climax that closes the opening section. The middle section develops this melodic phrase and introduces a tonal melody in the flutes which is answered by the horns and saxes. Repeated chords in the brass announce the end of the development and the beginning of the recapitulation. The end of the movement is marked by a piano solo and moves without pause into the second movement.

The euphonium presents the melodic theme of Movement II. After the saxes continue this theme with the flutes now accompanying, the solo oboe makes a very simple melodic statement which is gradually built into a great climax in the brass. The piano returns, this time accompanying a brass chorale that fades away, closing the second movement.

Movement III opens with a vivacious driving fanfare. After this material recapitulates, the piece concludes with the fanfare motive played by the trombones accompanied by a snare drum ostinato.

Nancy Galbraith earned degrees from Ohio University and West Virginia University and has done additional study at Carnegie Mellon University, where she now teaches composition and theory. Her work has been praised for its energetic combination of melody and rhythm, its bright orchestral palette, and its lyrical finesse. Her music is characterized by its appealing sounds, which are applied in an original, striking, and thoroughly contemporary fashion.

1988, the Pittsburgh Symphony Orchestra premiered Galbraith’s Second Symphony, Morning Litany, conducted by Gennady Rozhdestvensky. Conductor Lukas Foss subsequently hailed the work as an “epic piece,” and said that its “celebration of color and light is impressive.” Galbraith’s fourth symphonic work, Danza de los Duendes, was commissioned by the Orquestra Sinfónica de Tucumán (Argentina) and given its United States premiere by the Pittsburgh Symphony Orchestra in 1992. Her Piano Concerto No. 1, performed
by the Cincinnati Chamber Orchestra, was hailed by critics as "a major contribution to the twentieth-century concerto literature."

Galbraith has received numerous honors and awards including: a Creative Advancement Award to attend the Warsaw International Festival of Contemporary Music in Poland; the Ohio University Achievement in Music Award for outstanding alumni; and a 1994 ASCAP award. In addition, numerous commissions, recordings, and performances of her music attest to her reputation as one of today's most distinguished American composers.

A hymn for all children, *Watchman, Tell Us of the Night*, portrays the loneliness, loss of innocence, and yet enduring hope of the survivor of child abuse. Often dreamlike in nature, the work is a musical tribute to survivors as seen through the eyes of the child. With this work, Mr. Camphouse responds to the shockingly widespread national tragedy of child abuse. Victims often suffer life-long effects mentally, physically, and socially. This shameful societal illness must be faced openly, honestly, and compassionately.

The title, taken from John Bowring's 1825 text setting of George Elvey's church hymn, "Watchman, Tell of the Night" is also known as the Thanksgiving hymn "Come Ye Thankful People, Come."

Watchman, tell us of the night.
For the morning seems to dawn;
Traveler, darkness takes its flight;
Doubt and terror are withdrawn.

Watchman, let thy wanderings cease;
Hie thee to thy quiet home.
Traveler, yes; it brings the day.
Healing wholeness now has come!

*Terpsichore* is based upon dances from the Court of Henry IV of France, first published by Michael Praetorius in Germany in 1612. A reference to the Greek Muse of dancing, *Terpsichore* is actually a virtuoso showpiece for the modern wind orchestra.

The beginning of the work is a quiet invocation to the spirit of ancient dance and is followed by a street scene depicting wild and savage goings-on. The energy level and tunes are explosive, with speed, power and agility dominating. Toward the middle of the first movement, a brass quintet plays the original Renaissance music upon which the movement is based. The invocation reappears and the music ends in a florid swirl of notes.

The second movement begins with a quintet of gently chirping flutes, followed by a slow Spanish dance. Next comes a brazen ballet, "Amazons,"concluding with a loud chime that introduces a scintillating and vibrant jumping dance, or "Volte," bringing the movement to a breathless and abrupt close.
ITHACA COLLEGE WIND ENSEMBLE
Lawrence Dale Harper, conductor

Flute/Piccolo
Kristin Bacchiocchi
Kelly Jepson
Aiven O’Leary
Sarah Paysnick
Yuko Yamamoto

Oboe
Joanne Nelson
Lauren Urban

English Horn
Leanna Munce

Eb Clarinet
Crescent Lonnquist

Bb Clarinet
Adam Berkowitz
Karen Brown
Peter Norman
Natalie Noyes
Tracey Snyder
Tiffany Twitchell

Bass Clarinet
Rebecca Weissman

Eb/Bb Contra-Bass Clarinet
Elizabeth Feck
Anna Pruett

Bassoon
Mark Hekman
Kelly Ward

Contra-Bassoon
Suzanne Snyder

Alto Saxophone
Jeffrey Saunders
John Wagner

Tenor Saxophone
Stephen Katsaounis

Baritone Saxophone
Todd Pray

Horn
Joseph Caminiti
Katie Mason
Kevin O’Connor
Michael Plum

Trumpet
Aaron Brown
Jennifer Dearden
Emily Kluga
Alex Meixner
Mathew Oram
Amanda Whitten

Trombone
Colleen Curry
Eric Davidson
Kate Donnelly
James Peer

Euphonium
Matthew Borek
David Seibert

Tuba
Andrew Tobin
Matthew Wilson

Personnel are listed in alphabetical order to emphasize each player’s contribution to the ensemble.
Timpani
Emily Lemmerman

Percussion
David Boisvert
Michael Correa
Brian Hibbard
David Mayotte
Daniel Meunier
Sloane Treat

String Bass
Chris Jevens
Audrey Wang
Michael Ward

Piano/Synthesizer
Elizabeth Johnson

Organ
Timothy Tuller

Harp
Barbara Dechario†

guest artist