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Concert: Ithaca College Campus Band

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Heidi Miller

Philip Giampietro

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ITHACA COLLEGE CAMPUS BAND

Heidi Johanna Miller, conductor
Philip Giampietro, undergraduate conductor

Ford Hall
Saturday, April 22, 2006
12:00 p.m.
PROGRAM

Procession of Nobles (c. 1892) by Nikolai Rimsky-Korsakov (1844–1908)
arr. Erik W. G. Leidzén

Blessed Are They (1867) by Johannes Brahms (1833–1897)
tr. Barbara Buehlman

Havendance (1983) by David Holsinger (b. 1945)

Philip Giampietro, undergraduate conductor

Cajun Folk Songs (1991) by Frank Ticheli (b. 1958)
Mvt. I – La Belle et le Capitaine
Mvt. II – Belle

INTERMISSION

Slavonic Dance No. 7, Op. 72 (1886) by Antonín Dvorák (1841–1904)
arr. Kenneth Amis

Daydream (1989) by Timothy Mahr (b. 1956)

The Jig is Up (2003) by Daniel Kallman (b. 1956)

The Gallant Seventh (1922) by John Philip Sousa (1854–1932)
PROGRAM NOTES

On March 18, 1844 Nicolai Rimsky-Korsakov was born in St. Petersburg. His family belonged to the high aristocracy, and therefore he was expected to enter a profession that suited his station. He displayed extraordinary compositional talent at an early age, however, and so he was allowed to study piano and cello while enrolled at the Naval College of St. Petersburg. His naval career did not keep him from music, and when he retired from the navy in 1873, he devoted the rest of his time to composition. He is perhaps best known as a member of the “Mighty Handful,” a group of five Russian nationalist composers that also included Mussorgsky, Cui, Glinka, and Balakirev.

The opera-ballet Mlada was originally intended as a joint compositional venture between Cui, Borodin, Mussorgsky, all leading representatives of the new Russian school. This project fell through, but twenty years later Rimsky-Korsakov decided to resurrect the idea and make it his own. The opera was completed in 1892 and produced for the first time in 1893, with limited success—partially due to the extensive space needed to accommodate its performance. Rimsky-Korsakov later arranged a suite of five numbers from Mlada's music, the last of which is the Procession of Nobles.

Erik W.G. Leidzen, born in Stockholm, Sweden in 1894, moved to the United States in 1915. He became active in New York City as a teacher, conductor, arranger, and composer, and developed a strong relationship with Dr. Edwin Franko Goldman. Through this association he became interested in band music and provided the Goldman Band with many excellent transcriptions and arrangements, including the brilliant Procession of Nobles.

Johannes Brahms is certainly one of the greatest composers in the history of Western art music. He had great success in many genres of classical music; his output includes art songs, piano and organ music, choral works, concerti, orchestral and chamber music. His four symphonies are monumental in scope, but his cautious nature did not allow him to enter that compositional arena until 1877, at the age of 44. His German Requiem, completed in 1868, came before all four of his symphonies—yet demonstrates just as much musical maturity.

Brahms conceived of this piece differently than the traditional Latin Requiem, which is a plea for the peace of the souls of the dead. He instead chose his own texts, in his vernacular German tongue, with the aim of providing consolation for those left behind. He once said he could happily omit the word “German” from the title and instead use “Human.” The text from the first movement, entitled “Blessed Are They That Mourn,” speaks directly to the bereaved; Brahms set the text with warm, dark instrumental colors and excluded the violins entirely from the movement.

Barbara Buehlmam, the arranger, taught in the public schools in Illinois until 1983, when she left to become the Executive Administrator of the Midwest Clinic. She held bachelor's and master's degrees from Northwestern University, where she was a student of John Paynter. She played principal horn in the Northshore Concert Band for over thirty years, and was one of the first female members of the band. She became the business manager of the ensemble and continued to assist with conducting and running the group until her death in 1997. Her arrangement of this movement from Brahms' Requiem makes this sublime music available to students playing in wind groups, and her orchestration truly does the piece justice. The form is not present in its entirety; some repeated material has been taken out, but the essence of the music remains. The text is as follows:

Blessed are they that mourn, for they shall be comforted.
They that sow in tears shall reap in joy.
They that go forth and weep, bearing precious seed,
shall doubtless come again with rejoicing, bringing their sheaves with them.

-HJM

David Holsinger has written a “dance piece” for each of his three children: Haven, Grayson, and Niles. Havendance was the first of these pieces to be composed, written to capture the carefree, rambunctious nature of his then-eight-year-old daughter.

Holsinger writes:

I was teaching at the time of its composition in Chillicothe, Missouri... I was asked to write pieces for an anniversary concert of a North Central
Missouri honor band. Haven was eight and constantly leaping and dancing about the house and she seemed the perfect subject for a “dance” piece. From semi-jazz rhythm and accents to sudden changes in volume and style, Havendance bristles with the unpredictability of a young child. Although the punctuated texture relaxes occasionally, the pulse is relentless and never slows, depicting Haven’s endless energy.

Cajuns are the descendants of exiles from the French colony of Acadia, which is present-day Nova Scotia. This province was settled by French colonists in the early 18th century, but soon became a British possession. When the British authorities insisted in 1755 that the Acadians renounce their Roman Catholic faith and swear allegiance to the crown, they refused; mass exile followed. Many of these people ended up in the predominantly French territory of Louisiana, where they settled down along the swamps and bayous and made their living by fishing, trapping, and farming. The word “Cajun” derives from their original title of “Acadian.”

In 1934, ethnomusicologists John and Alan Lomax traveled to south Louisiana to record Cajun folk music for the Archive of Music in the Library of Congress. Frank Ticheli chose two contrasting songs from this collection to set in his Cajun Folk Songs. “La Belle et le Capitaine” tells the story of a young girl who feigns death to avoid being seduced by a captain. The movement begins with a solo alto saxophone singing its plaintive melody, which then passes through the ensemble; during the last statement of the melody, Ticheli adds his own countermelody which complements the original beautifully. “Belle” tells of a man who goes away to Texas only to receive word of his sweetheart’s illness, forcing him to return to Louisiana. Finding her unconscious when he returns, he pawns his horse to try to save her — but to no avail. Despite the melancholy of the story, this movement is bright and full of rhythmic vitality.

Frank Ticheli was born in Monroe, Louisiana, and grew up in Texas. He holds degrees from Southern Methodist University and the University of Michigan, and has received many honors including a Charles Ives Scholarship, a Goddard Lieberson Fellowship, the Ross Lee Finney Award, the Walter Beeler Prize, and a residency at the MacDowell Colony. From 1991 – 1998 he was composer-in-residence with the Pacific Symphony Orchestra, and he is currently Professor of Composition at the University of Southern California. He is collaborating with his publisher, Manhattan Beach Music, on a project to raise money for the people affected by Hurricane Katrina — many of which are living in the same area from which these folk songs originated.

Antonin Dvořák is regarded as one of the great nationalist Czech composers of the 19th century. His Slavonic Dances were part of what brought the world’s attention to him, and much of that thanks is due to Johannes Brahms. Brahms recommended Dvořák to the publisher Simrock in 1877, who commissioned Dvořák to write a set of eight Slavonic Dances for piano duet. This set (opus 46) became so popular and widely performed that Simrock requested another set. These Dvořák completed in 1886 as opus 72. Dvořák’s melodies are his own; he relied on the spirit and style of different Slavic dance forms rather than actual folk melodies. Slavonic Dance No. 7, opus 72 is based on a Serbian chain-dance called a Kolo.

Kenneth Amis was born and raised in Bermuda. He played the piano from an early age, and took up the tuba upon entering high school. He developed an interested in performing and writing music, and enrolled at Boston University to major in composition at the age of sixteen. He went on to earn a master’s degree in composition from the New England Conservatory.

Amis has received commissions from numerous organizations, including the University of Scranton, the New England Conservatory Wind Ensemble, and the College Band Directors National Association. This transcription was commissioned by the Belmont High School Band under the direction of Frederick Harris, Jr.

Timothy Mahr says the following about his composition Daydream: “It is intended to be a musical daydream, with introspective sound eliciting mood changes and shifting images. I hope to conjure up in the listener the sense one perceives when he or she “pulls out” of a daydream, returning to reality after a transient mental trip to places of flight and fancy.” The piece is largely an introspective work, with only one moment halfway through the work where the ensemble plays homophonically. This is the climax
of the piece, which quickly pulls back to the otherworldly music contained in the rest of
the composition. The use of the melodic tritone in the beginning, the ethereal writing
for percussion and piano, and the repeated non-directional motives in the wind writing
combine to create a watercolor wash of sound—indeed, a musical daydream.

Mahr is highly acclaimed as a composer, conductor and clinician throughout the United
States, Canada, and Norway. He is currently Professor of Music at St. Olaf College in
Northfield, Minnesota, where he conducts the St. Olaf Band and teaches classes in
conducting, composition, and music education. He also serves as conductor of the
Minnesota Symphonic Winds, and was President of the North Central Division of the
College Band Directors National Association from 1999 – 2001. Mahr began his career
teaching instrumental music at Milaca High School (MN), and went on to become
Director of Bands at the University of Minnesota – Duluth, where he remained for ten
years before joining the faculty at St. Olaf. Mahr holds degrees from the University of
Iowa and St. Olaf College.

Minnesota-born composer Daniel Kallman writes music for a variety of genres,
including orchestra, winds, chorus, and chamber ensembles. His music has been
performed by the National Symphony Orchestra, the Minnesota Orchestra, and the
Plymouth (MN) Music Series, and he has received support from the McKnight and
Jerome Foundations and the American Composers Forum. He has collaborated with
Philip Brunelle and Garrison Keillor and received commissions from events such as the
International Special Olympics and the Pax Christi Award Ceremony. His setting of the
liturgy, "Light of Christ," is featured in the Lutheran hymnal With One Voice. Kallman
attended Luther College in Decorah, Iowa, and continued on to the University of
Minnesota, where he studied composition with Paul Fetler and Dominick Argento. He
lives in Northfield, Minnesota, where he has served on the faculty of St. Olaf College and
been active as a church musician, but is now composing and arranging full-time.

Kallman originally intended The Jig is Up as an homage to Percy Grainger, whose music
he has always admired. He planned for the piece to be a lighthearted tune and dance,
which indeed it is for a majority of the work—although he admits that in spite of the
original Irish folk idea, "... other ethnic elements found their way into the work,
particularly in the percussion "jam" the underscores a large portion of the middle and
end of the composition." The main "jig" theme has a distinctly Irish flavor, and it builds
to quite a frenzy when combined with the percussion section and hand-clapping, lap­
slapping, and foot-stomping from the rest of the ensemble. A beautiful brass chorale
emerges in the middle of the piece and provides a temporary relaxation from the dance
—but not for long! The jig comes back and builds all the way to the end, and the piece
concludes with a flourish.

John Philip Sousa stands as one of the most prominent American composers ever to
have lived, and while he had success in many genres of music, he will always be known as
the March King—for it is his marches that live on in the repertoire and have stood the
test of time. The high point of Sousa's career occurred when the spirit of the United
States was bright and optimistic, and his marches are inseparably linked with that
dynamic. The Sousa Band had an enormous influence on this country; they took not
only band music but also transcriptions of orchestral repertoire through cities and towns
that otherwise would not have heard this music at all. Since he was able to enlist some of
the finest symphony orchestra musicians to join his band, the ensemble was on par with
the top orchestras in the country.

Sousa's output includes 136 marches—a number which does not take into account
march melodies found in his suites and operettas or some of his songs that he
transformed into marches without adding new material. Of these, The Gallant
Seventh, written in 1922, is considered one of his finest. The march is titled after the 7th
Regiment, 107th Infantry of the New York National Guard, which traces its history back
to the Civil War. The conductor of the 7th Regiment band was Major Francis Sutherland,
who formerly played cornet in the Sousa band but left to enlist in the army. He became
bandmaster in the U.S. Field Artillery, and at the war's end accepted the position as
bandmaster for the 7th Regiment—who then requested a march from Sousa. At the first
performance, both bands played together onstage in the New York Hippodrome. It is
amazing after hearing the vitality in this march to know that Sousa wrote it while
recovering from a broken neck—a fact that did not keep the march from success. Sousa
was named the honorary bandmaster of the regiment, and Sutherland later became a
founder of the Sousa Band Fraternal Society.
ITHACA COLLEGE CAMPUS BAND
Heidi Johanna Miller, conductor

Piccolo
Dorreen Brune

Flute
Shanna Andrews
Betty Bauman
Dorreen Brune
Christa Calkins
Laura Catapano
Sarah Degen
Chelsea Dobson
Allison Gainza
Corey Hill
Tracy Kirschner
Julie Many
Caitlin McCarthy
Kelly McCarthy
Katherine Nolan
Kristen Sabat
Ryan Salisbury
Heather Schuck

Oboe
Carol Cogliano
Sarah Ganzhorn

Clarinet
Megan Armenio
Melanie Bayes
Amy Cohen
Diane Duby
Elizabeth Espada
Kanaru Fukushima
Rebecca Goodling
Omar Najmi
Pamela Ronco

Bass Clarinet
Kelly Bochynski

Bassoon
Grant Hedin
Lauren-Rae Romero
Benjamin Tietz

Soprano Saxophone
Jennifer Henion

Alto Saxophone
Shawn Bean
Sarah Brylinsky
Christopher Davidson
Beth Emnett
Gregory Frank
Rebecca Frost
Sarah Grunberg
Jennifer Henion
Elisabeth Komito
Ed Pietzak
Jared Smith
Max Steinmetz

Tenor Saxophone
Rachel Barker
Jessica Braun
Kimmery Geane

Baritone Saxophone
Paulos Ashebir
Timothy Burke

Trumpet
April Baird
Ashley Bookheimer
Gavin Cummings
Angela Haas
Mark Harty
Megan Henry
Ellen Juskewitch
Brian Kaiser
Evan Lovely
Steve McDonald
Matthew Merenda
Matthew Monkan
Daniel Swartout
Katherine Ulicky
Brian Waldron
Chase Weyer

Horn
Adam Bartow
Robert Beswick
Katherine Ellingsen
Christopher Fink
Carrie Hall
Sarah MacArthur
Emily Mitchell

Trombone
Dan Clements II
Philip Giampietro
Rebecca Guion
Christine Harris
Lisa Markowitz
Matthew Shea
Kate Tomlinson

Euphonium
Brandon Coon
Chelsey Hamm
Kevin Madden

Tuba
Philip Byers
Erica Hendry
Matthew Willis

String Bass
Maggie Fisk

Piano
Kevin Kirner

Percussion
Kevin Buntaine
Mel Chayette
Lauren Jones
Kevin Kirner
Stephanie Lyons
Caitlin Marcotte
Vishal Pallasena
Erika Spaet
David Syracuse