12-13-2000

Concert: Windband Classics

Ithaca College Symphonic Band

Henry Neubert

Ithaca College Concert Band

Mark Fonder

Tiffany Engle

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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
"WINDBAND CLASSICS"

ITHACA COLLEGE SYMPHONIC BAND
Henry G. Neubert, conductor

Fanfare and Allegro (1956) Clifton Williams (1923-1976)

O Cool Is the Valley, op. 118 (1972) Vincent Persichetti (1915-1987)

American Overture for Band (1955) Joseph Willcox Jenkins (b. 1928)

INTERMISSION

ITHACA COLLEGE CONCERT BAND
Mark Fonder, conductor
Paige Morgan, oboe
Tiffany Engle, graduate conductor

Toccata Marziale (1924) Ralph Vaughan Williams (1872-1958)

Tiffany Engle, graduate conductor

Concerto for Oboe, K. 314 (K. 271)(1776) Wolfgang Amadeus Mozart (1756-1791)

Allegro aperto
Adagio non troppo
Rondo-Allegretto

transcribed by Robert W. Rumbelow

Paige Morgan*, oboe
Symphony No. 6, op. 69 (1956)

Vincent Persichetti
(1915-1987)

Adagio-Allegro
Adagio Sostenuto
Allegretto
Vivace

* Ithaca College faculty

Ford Hall
Wednesday, December 13, 2000
8:15 p.m.
**PROGRAM NOTES**

_Fanfare and Allegro_ was the first composition to win the Ostwald Award for original band literature. The award was presented at the American Bandmasters Association convention in 1956. It is written in an exciting contemporary style with brilliant scoring. The work opens with a declamatory fanfare section that leads directly to the allegro movement. It features ostinato figures, brilliant brass, and percussion. Although rhythmically complex, the music is impressive and straightforward, and its resonance and sonority are ideally suited to the medium of the modern band.

_O Cool is the Valley_ parallels the mood of the James Joyce poem. It is a colorful but quiet piece requiring meaningful melodic playing and sensitive phrasing. The opening motive generates the pastoral musical textures of two contrasting themes. This work was commissioned by the Ohio Music Education Association and first performed by the Bowling Green State University Band, the composer conducting, in Columbus, Ohio on February 5, 1972.

> O cool is the valley now  
> And there, love, will we go  
> For many a choir is singing now  
> Where Love did something go.  
> And hear you not the thrushes calling,  
> Calling us away?  
> O cool and pleasant is the valley  
> And there, love, will we stay.  

_James Joyce_

_American Overture_ for Band was written for the United States Army Field Band and dedicated to its conductor at the time, Chester E. Whiting. The piece is written in a neomodal style being flavored strongly with both Lydian and Mixolydian modes. Its musical architecture is a very free adaptation of sonata form. The musical material borders on the folk tune idiom although there are no direct quotes from any folk tunes. The work calls for near-virtuoso playing by several sections, especially the French horns, and is a favorite of advanced high school and university bands. Although _American Overture_ was Jenkin’s first band piece, it remains his most successful work, and in his words, he is “hard-pressed to duplicate its success.”
Born in Gloucestershire in 1872, Ralph Vaughan Williams soon became one of England's leading twentieth-century composers. He received his education from Charterhouse (London), Trinity College (Cambridge), and finally, the Royal College of Music. Vaughan Williams dedicated much of his musical career to his own compositions, as well as the research and publication of English folk songs. Though he composed works in a variety of genres, wind bands are grateful for his contributions to the literature. Along with Gustav Holst and Percy Grainger, Vaughan Williams was a driving force in the effort in standardizing band instrumentation, and more importantly, in promoting the wind band as a viable concert medium. His other works for concert band include Flourish for Wind Band, Sea Songs, and English Folk Song Suite.

Composed for the Commemoration of the British Empire Exhibition of 1924, Toccata Marziale is a contrapuntal masterpiece. This composition is through-composed, reflecting the formal style of early Baroque virtuostic keyboard works. Vaughan Williams demands subtleties in contrasting dynamics and articulations from each member of the ensemble. The primary melodic material, first presented by the low brass and reeds, is often embellished with a fanfare in parallel triads. A folk-like melody provides a lyrical element to the piece, with all styles later combined leading to the climax of the composition. Often Vaughan Williams shifts the notated 3/4 pulse, resulting in a 2/4 or even 3/8 metric feel. Through unique orchestration, Vaughan Williams accentuates the various colors found within the ensemble. With these characteristics, it is not surprising that Toccata Marziale helped to lay a firm foundation for a natural growth and development of wind band literature.

Wolfgang Amadeus Mozart is known as one of the most gifted and influential figures of Western music history. A child prodigy, young Mozart toured extensively throughout Europe with his father and sister. He spent most of his life in Salzburg, and later moved to Vienna in 1781 for the final decade of his life. Of his prolific output, his symphonies and operas are best regarded. Mozart also composed pieces solely for winds. Prime examples are his serenades, which demonstrate the Harmoniemusik style popular during the eighteenth century.

From his earliest contact with players in Salzburg, Mozart demonstrated a fascination with winds. As instruments improved through advanced technology, standards for performance dramatically increased, as did the demand for appropriately challenging new music. Mozart composed solo concerti for horn, bassoon, clarinet, flute, and oboe. Of these, the Concerto in C Major for Oboe and Orchestra, K. 315
is the subject of intriguing controversy. Though there is evidence that Mozart wrote a concerto for oboe, the score has since been lost. In 1920, Bernhard Paumgartner discovered old parts in the Archive of the Mozarteum in Salzburg titled, “Concerto in C Oboe Prinipale...del Sigre W. A. Mozart.” From these findings, Paumgartner concluded that "the question to be decided was whether this was the original or an arrangement of the work."

The similarities between this piece and the Concerto in D Major for Flute can not be ignored. It is known that Mozart wrote an oboe concerto during the summer of 1777 for Guiseppe Ferlendis, principal oboist of the Salzburg Court Orchestra. Yet it is also known that Mozart received a commission, around that same time, to write some flute works for a wealthy Dutchman Ferdinand de Jean. Paumgartner believes that Mozart arranged the oboe concerto to make the flute concerto part of this commission. As of today, most musicologists share his opinion.

Vincent Persichetti was born in Philadelphia in 1915. He earned his bachelor of music degree from Combs College, and completed a master of music and doctor of music administration at the Philadelphia Conservatory. Persichetti studied composition with Paul Nordoff and Roy Harris, as well as conducting with Fritz Reiner during his study at the Curtis Institute. From 1941-1947, he was head of the composition at the Philadelphia Conservatory. Following this appointment, Persichetti joined the faculty of the Juilliard School of Music, and in 1963 became head of the Literature and Materials Department. He also served as Director of Publications at Elkan-Vogel Music for several years. A virtuoso pianist and composer, Persichetti was also a highly respected music critic and author. Prior to his death in 1987, Persichetti wrote numerous works in nearly every medium, including nine symphonies and twenty "parables" for solo instruments. He was also one of the first established composers to write serious music for wind band. Some of his works include Masquerade, Divertimento, Psalm for Band, and Pageant.

Symphony for Band was written during the winter of 1955-56 at the request of the Washington University (St. Louis) Chamber Band. The work was premiered by the commissioning ensemble, conducted by Clark Mitze at the national convention of the Music Educators' National Conference on April 16, 1956.

Persichetti adheres to classical pattern forms in the Symphony for Band. The first movement opens with a slow introduction, in which Persichetti presents both primary themes. The first theme, stated by
the solo horn, recurs in all subsequent movements of the piece. The second, featuring an ascending scale pattern, is stated and developed first in the allegro section. The beautiful second movement is taken from "Round Me Falls the Night," an original hymn found in Persichetti’s Hymns and Responses for the Church Year. The dance element of the symphony is represented in the ABC form of the third movement. The finale is a free rondo that draws upon the thematic material presented in the previous three movements.

Persichetti did not find the concept of solely writing for winds and percussion all that unusual. In an article found in the Journal of Band Research (fall 1964), he made an important statement about the wind band and its repertoire: "Band music is virtually the only kind of music in America today (outside the pop field) which can be introduced, accepted, put to immediate wide use, and become a staple of the literature in a short time." This is undoubtedly true of his Symphony for Band.

About the Soloist

Paige Morgan is currently assistant professor of Oboe at Ithaca College. She is also finishing a Doctor of Musical Arts degree at the Eastman School of Music in Rochester, New York. Since 1997, Ms. Morgan has served on the faculty of the Brevard Summer Music Festival in Brevard, North Carolina. She has also been the resident oboist with the Garth Newel Chamber Players in Hot Springs, Virginia for the past 10 years. From 1989 to 1994, she was the Instructor of Oboe at the University of Virginia, Principal Oboist of the Charlottesville Symphony Orchestra, a member of the Albemarle Ensemble, and played regularly with the Richmond Symphony. Her Master of Music degree and Performer’s Certificate are from the Eastman School of Music, and her principal teachers have included Richard Killmer, Evelyn Barbirolli, Linda Strommen and Susan Hicks Brasher. Ms. Morgan also served as Principal Oboist with the Midland/Odessa Symphony and has played with the Buffalo Philharmonic, Rochester Philharmonic, Evansville Symphony, San Angelo Symphony and Lawrence Chamber Players. She has recorded on the SONY label with the Eastman Wind Ensemble, the Musical Heritage label with the Bach Aria Group and on the AmCam Recordings label with the Albemarle Ensemble.
ITHACA COLLEGE SYMPHONIC BAND
Henry G. Neubert, conductor

Piccolo
Jennifer Trimble

Flute
Jane Newsome
Kristina Little
Lauren M. Avellino
Tiffany Carson
Gwendolyn Mathis
Aria Montcrieff
Elaine Olschesky
Daniel Zayets
Adam Lafield

Oboe
Nikolai Busko
Brian Cassognol

English Horn
Brian Cassognol

Bb Clarinet
Elizabeth Kelly
Sara DelVillano
Leslie Kerchner
Pamela Goodison
Jessi Tranter
Jennifer Coleman
Zachary Stamler
Diana Hall
Ann Harenda

Bass Clarinet
Ben Smith

Bassoon
Jessica Shore
Brian Jack
Rebecca Hammontree
James Thiesen

Contrabassoon
James Thiesen

Alto Saxophone
Kevin P. Bouley
Daniel Shaut
Laurel Feldman
Jennifer Klauda

Tenor Saxophone
Jacob Hardesty

Baritone Saxophone
Adam Ramsay
Michael Furstoss

French Horn
Jeffrey Rubin
Noelle Williams
Patrick Votra
David Mayer
Maria Fulgieri
Lauren Ponzoni
Erin L. Beagley
Matthew Beale

Trumpet
Keith David Reeves
Jesse Hazzard-Watkins
Michael Treat
Torin Washington
Andrew Benware
Bram Tobey
Kellee Koenig
Heather Goehner
Ryan Francini
Michael Rostafin
Ian Rafałak
Aaron Evens
Nathan Lincoln-DeCusatis
Jared Hellman

**Trombone**
Kristina Carol Westin
Jason DeVoe Macy
Nicola Kathryn McLean
Timothy Robert Smith
Christopher F. DeGraw
Francis Ring Cook
Andrea Shaut
John Lavoie

**Euphonium**
Timothy Orrico
Ryan C. Banda
Beth Fredmund

**Tuba**
Eric H. Snitzer
Sean Conor Anderson
Aaron Vogel

**Timpani**
Mary Gardner

**Percussion**
Heather Thorn
Kevin Grabowski
Larissa Venzie
Kevin Hill
Christopher Thaw
Graham Rothenberg
ITHACA COLLEGE CONCERT BAND
Mark Fonder, conductor

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<td>Piccolo</td>
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<td>Oboe/English Horn</td>
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<td>David Van Gelder</td>
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<td>Robert Paterson</td>
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* indicates group leader
Horn
Deana Saada*
Allison Zalneraitus*
Andrew Smith
Elizabeth Sasso
Kara Pangburn
Ryan E. Muehlbauer

Trombone
Dan Pattee
Brian Lane
Erica Howard
Beth Biersdorf
Scott Hoffman
Jeff Ball
Adam Honzl
Christopher H. Meredith

Euphonium
Matthew P. Feinberg
Matthew P. Bufis
Alex Friedman

Tuba
Kevin Besig
Andy Smith
Matt Franco
Lesley Ann Bannister

Timpani
Brian Messier*

Percussion
Patrick Gehlhoff
Luci Curry
Adam Garcia
Katie Jurewicz
Thomas Kline
Kristen Weiskotten

* indicates Mozart Personnel