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Concert: Ithaca College Concert Band

Benjamin Rochford

Ithaca College Concert Band

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Ithaca College Concert Band

Benjamin Rochford, conductor

Ford Hall
Wednesday, March 4th, 2020
8:15 pm



ITHACA COLLEGE

School of Music

Program

Chester

William Schuman

Canterbury Chorale

Jan Van der Roost

La Lira de Pozuelo

Luis Serrano Alarcón

Of Sailors and Whales

W. Francis McBeth

I. Ishmael

II. Queequeg

III. Father Mapple

IV. Ahab

V. The White Whale

Dr. Michael Galvan, Narrator

The Fairest of the Fair

John Philip Sousa
Ed. Frederick Fennell

Fantasy on a Theme by Sousa

Andrew Boysen, Jr.

Program Notes

Chester

The tune on which this composition is based was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings called *The Singing Master's Assistant*. This book became known as *Billings' Best* following as it did his first book called *The New England Psalm Singer*, published in 1770. *Chester* was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around the campfires of the colonists through the difficult years of the Revolution:

*Let tyrants shake their iron rod,
And Slav'ry clank her galling chains,
We fear them not, we trust in God,
New England's God forever reigns.*

*The Fore comes on with haughty Stride;
Our troops advance with martial noise,
Their Vet'rans flee before our Youth,
And Gen'ral's yield to beardless Boys.*

*What grateful Off'ring shall we bring?
What shall we render to the Lord?
Loud Halleluiahs let us Sing,
And praise his name on Ev'ry Chord.*

- Program note by William Schuman

La Lira de Pozuelo

La Lira de Pozuelo is a symphonic pasodoble commissioned by the Asociación Músico-Cultural La Lira of Pozuelo, in Madrid, for celebrating the XX anniversary of the establishment of this society. Although the piece has a very common structure (a first theme in F minor and a Trio in F major connected by a long transition), *La Lira de Pozuelo* is a very particular and personal pasodoble: The Composer explores harmonic and tonal ways very unusual in the classical pasodobles but without distorting the genuine flavor that is found throughout the piece.

- Program note by Luis Serrano Alarcón

Of Sailors and Whales

Of Sailors and Whales is a five-movement work based on scenes from Herman Melville's *Moby Dick*. It was commissioned by and is dedicated to the California Band Directors Association. The work is sub-dedicated to Lanon White, Commander USN (Ret.), who went to sea as a simple sailor. The composer provided these notes for each movement:

I. Ishmael - "I go to sea as a simple sailor."

II. Queequeg - "It was quite plain that he must be some abominable savage, but Queequeg was a creature in the transitory state - neither caterpillar nor butterfly."

III. Father Mapple - "This ended, in prolonged solemn tones, like the continual tolling of a bell in a ship that is foundering at sea in a fog - in such tones he commenced reading the following hymn; but changing his manner towards the concluding stanzas, burst forth with a pealing exultation and joy."

*The ribs and terrors in the whale arched over me a dismal gloom
While all God's sunlit waves rolled by, and lift me lower down to
doom.*

*In black distress I called my God when I could scarce believe Him
mine,*

*He bowed His ear to my complaint, no more the whale did me
confine.*

*My songs forever shall record that terrible, that joyful hour,
I give the glory to my God, His all the mercy and the power.*

IV. Ahab - "So powerfully did the whole grim aspect of Ahab affect me that for the first few moments I hardly noted the barbaric white leg upon which he partly stood."

V. The White Whale - "Moby Dick seemed combinedly possessed by all the angels that fell from heaven. The birds! - the birds! They mark the spot.. The whale, the whale! Up helm, up helm! Oh, all ye sweet powers of air, now hug me close... He turns to meet us ... My God, stand by me now!"

- Program note from score

The Fairest of the Fair

One of Sousa's favorite sayings was "A horse, a dog, a gun, a girl, and music on the side. That is my idea of heaven." In this instance the subject of the title of this march was a pretty girl who worked at the annual Boston Food Fair. Even though the March King never met the young lady, her memory inspired this title when he was preparing a new march for the food fair in 1908. This work is generally regarded as one of his most melodic and best-written marches.

- Program note by Norman Smith

Fantasy on a Theme by Sousa

Fantasy on a Theme of Sousa was commissioned by the Cedar Rapids (Iowa) Jefferson High School Band Parents Association in honor of the career of former Director of Bands Earle Dickinson. The composer stated, "as one of hundreds of alumni of the Jefferson Band program under Earle Dickinson, I was enormously honored to be given the opportunity to compose a work in his honor. The course of my life was affected greatly by this wonderful person and, although he would be hesitant to admit it, the same is true of many who passed through the "Band of Blue". I am very proud of my alma mater and the degree to which the band has developed since my time in the 1980s. How then to write a piece that would appropriately pay tribute to Mr. D? I asked Thad Driskell and Andy Houk (present directors), and even Mr. D himself, for their opinions. I wanted to write something that Mr. D would like, and so I asked him what pieces he enjoyed the most throughout his career. One of the things he mentioned was his recent interest in the music of John Philip Sousa. This prompted me to think of my favorite Sousa march, *Fairest of the Fair*, written in 1908. I decided that a composition based on that theme might be able to incorporate many of the things Mr. D loves most. The resultant piece includes additional tributes to Mr. D: much of the material presented by Mr. D's instrument, the trombone; there are quotations from the beginning of Jefferson High School's Alma Mater; and there are also two instances where repeated notes ring in the chimes twenty-two times, representing the twenty-two years in which Mr. D served as director of bands."

- Program note by Andrew Boysen, Jr.

Ithaca College Concert Band

Personnel

Flute

Joy Greene
Leah Missall
Emilie Morgan
Jessica Packes
Amit
Rosenberg-Rappin,
piccolo
Hannah Schultz
Alexandra
Stewart
Lila Weiser

Oboe

Katherine Moore
Courtney
Webster

Clarinet

Mariana Batista
Alec Chasin
Caitlin Dansereau
Julie Kratz
Emily Mildner,
bass
Meghan Siergiey
Cassidy Triolo
Elizabeth Ukstins
Morgan Volk, bass
Zachary Yip,
E-flat

Bassoon

Cam Billings
Hannah De
Oliveira
Julian Gorring
Paige Ramkissoon
Noah Stroka

Saxophone

Adam Battershell,
alto
Alex Dietz,
baritone
Louis Disen, alto
Nikki Millman,
alto
Stephanie Pond,
tenor

Horn

Trevor Britton
Monica Ciley
Christian
DeFreese
Sara Hendi
Sarah Pulver
Kayla Shuster

Trumpet

Jason Bennett
Jacob Boseley
Matthew Gallego
Jay Healy
Amy Heil
Elise Hoerbelt
Rebecca Moore
Nathaniel
Oczkowski
Olivia Powell
Alex Stuart
Emma Vakiener
Tobin Whitener

Trombone

Eli Bartlow
Julianna
Bourgeois
Aiden Bradley
Luke Devore
Lea LaChance
Justin Lordi
Richie Michael
Tara Stoddard
Aaron Suttle

Euphonium

Cormac Callan
Jack Goodenough
Nick Ionta
Ben Jennings
Isaac Schneider

Tuba

Jonathan Aldave
Joseph Mignosa

Piano

Yuhe Wang

Percussion

Maverick Beeman
Ben Berkowitz
Ian Muir
Jacob Reed
Allison Ross
Jake Staffin

Timpani

Nora Maupin

The IC Bands extend a very special thanks to...

Karl Paulnack, Dean, Ithaca College School of Music

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Becky Jordan, Manager of Library of Ensembles Music and Kinyon Music Education Collections

Kristina Shanton, Music Librarian

Ithaca College School of Music Woodwind, Brass, Percussion, String, and Keyboard Faculty