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Concert: Ithaca College Campus Band

Ithaca College Campus Band

Richard Edwards

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ITHACA COLLEGE

SCHOOL OF MUSIC

ITHACA COLLEGE CAMPUS BAND

Richard Edwards, conductor

**Ford Hall
Saturday, April 26, 2008
12:00 p.m.**

ITHACA

PROGRAM

Flourish for Wind Band
Alan Dust, graduate conductor

R. Vaughan Williams
(1872-1958)

Chorale and Alleluia

Howard Hanson
(1896-1981)

Irish Tune from County Derry

Percy Aldridge Grainger
(1882-1961)

William Byrd Suite
Selected from the Fitzwilliam Virginal Book

Gordon Jacob
(1895-1984)

I. The Earle of Oxford's March

III. Jhon come kiss me now

IV. The Mayden's Song

VI. The Bells

INTERMISSION

Montana Fanfare

Thomas Doss
(b. 1966)

The Black Horse Troop

John Philip Sousa
(1854-1932)

Rent

Jonathan Larson
(1960-1996)
arr. by Jay Bocook

Strathcarron:
Sword Dance from Hymn of the Highlands

Philip Sparke
(b. 1951)

PROGRAM NOTES

Ralph Vaughan Williams (1872-1958) was born in Gloucestershire, England and studied at the Royal College of Music in London. He also studied with Max Bruch in Germany and was close friends with Gustav Holst. Vaughan Williams was very interested in the folk songs of his native land and much of his music reflects this.

Flourish For Wind Band was originally composed as an overture to the pageant *Music and the People*. It was first performed in the Royal Albert Hall of London in 1939.

Howard Hanson (1896-1981) exerted widespread influence as a composer, conductor, and educator. Born in Wahoo, Nebraska, in 1896, Hanson studied music at Luther College, at the Institute of Musical Art (Juilliard School of Music) in New York, and at Northwestern University. At the age of twenty, he accepted an appointment as dean of the Conservatory of Fine Arts, College of the Pacific in San Jose. In 1924, he became the director of the Eastman School of Music, a position he held until 1964.

Chorale and Alleluia (1954) was Hanson's first work for symphonic band. The composition opens with a lush and somber chorale in the brass which is soon transformed into a joyous alleluia repeated several times in ascending keys. The effect of cathedral bells, religious exaltation, dignity, and Hanson's own inner intensity are displayed throughout the work.

Percy Aldridge Grainger (1882-1961) is among the most beloved and frequently performed composers for the band. Initially achieving fame as a concert pianist, Grainger carved out a second career as an eccentric, creative and skilled composer with an unusual gift for colorful scoring. Grainger's position in the ranks of twentieth century music is difficult to assess. He was a remarkable innovator, using irregular rhythms before Stravinsky and was a true pioneer in the collection of folk music, along with Bartok. Additionally, Grainger, always the adventurer, experimented with electronic music composition even before Varese.

Irish Tune from County Derry (1918) was published, along with *Shepherd's Hey*, as "Lovingly and reverently dedicated to the memory of Edvard Greig." To many people, Grainger's name immediately brings to mind the *Irish Tune*, popularly known as "Londonderry Air" or "Danny Boy." The original tune, collected by Miss J. Ross, was first published in the *Petrie Collection of the Ancient Music of Ireland* in Dublin in 1855. In addition to the setting for military band, Grainger also scored the tune for string orchestra.

Gordon Jacob (1895-1984), a native of London, was educated at the Royal College of Music, and for many years was a teacher of counterpoint, orchestration, and composition at the college. As a composer, his orchestral and choral works include a ballet, a concert overture, two symphonies, numerous concertos for wind and string instruments, many pedagogic works for piano and for chorus, a variety of chamber works, songs, and film music. Jacob ranks as one of the foremost contributors to the expanding repertoire of original works for band through his compositions for military band - the English term for a wind group of complete instrumentation as opposed to the British Brass Band.

The *William Byrd Suite* was written in 1923 in honor of the tercentenary of Byrd's death in 1623. Byrd originally wrote these tunes for the virginal, a small keyboard instrument from the harpsichord family that could be played resting on the performer's lap or upon a table. While each movement presents a distinctly different mood, the complete work maintains tonal Renaissance harmonies with traditional English folk music styles.

Thomas Doss (b. 1966) attended the Bruckner Conservatory in Linz, the Academy of Music in Vienna, the Mozarteum in Salzburg, and the conservatory in Maastricht, where he studied the trombone, composition, and conducting. At age 24, he was appointed chief conductor of the State Symphonic Orchestra of Quedlinburg, Germany. He maintains an active schedule as a guest conductor, lecturer and composer of both wind and orchestral music.

Montana Fanfare (2002) was inspired after a mountain hike through the Salzkammergut region of upper Austria. Rather than depicting a region of the western United States, Doss intended this work to convey the breathtaking views following a long mountain hike to the precipice of an Austrian valley.

John Philip Sousa (1854-1932) was more than a musician; he was a symbol of an era. Arriving upon the American musical scene at precisely the right moment in history, he was truly the musical spokesman of a proud new nation. Sousa's energetic melodies were a source of patriotism throughout the country and when asked his occupation he was apt to reply, "Salesman of Americanism." In his own inimitable way, he heralded America's entry into the world of culture. It is a matter of record that he did more to promote good music in America than any other person of his time. As Sousa's band traveled the world, millions flocked to see the man called "The March King."

Originally written in 1924 for Troop A of Cleveland's Ohio National Guard Cavalry, *The Black Horse Troop* (1924) is a classic example of military regimental march style based on the use of 6/8 meter and the regimental field calls used in the trumpet parts.

Jonathan Larson (1960-1996) developed in the musical and theatre arts from an early age before majoring in acting at Adelphi University in New York. As a young graduate, he struggled as a composer and waiter while living in an unheated loft apartment in Lower Manhattan along with a cadre of eclectic roommates. His experiences living in New York City ultimately lead to the inspiration for the musical *Rent* (1996) which he nearly lived to see produced off-Broadway. Tragically, Larson died of a brain aneurism the day before opening night. Since its debut, *Rent* has received continuous engagements and recognition. For his work on *Rent*, Larson was posthumously awarded many prizes including the Pulitzer Prize for Drama, the Tony Award for Best Musical and Best Original Score, and three Obie Awards for Outstanding Book, Outstanding Lyrics, and Outstanding Music.

Philip Sparke (b. 1951) was born in London and studied composition, trumpet, and piano at the Royal College of Music where he wrote several works for the College Wind Orchestra. He has numerous works for brass and wind bands to his credit and his conducting and adjudicating activities have taken him to most countries of Europe and Scandinavia as well as the USA, Australia, New Zealand and Japan.

Strathcarron: Sword Dance from Hymn of the Highlands (2002) is an energetic Scottish sword dance intended to represent the village of Strathcarron at the head of Loch Carron, near the Isle of Skye. Alternating between slow and fast tempi, the piece concludes with an accelerating push toward its dramatic climax.

ITHACA COLLEGE CAMPUS BAND

Richard Edwards, conductor

Piccolo

Anjni Amin

Flute

Shanna L. Andrews
Shawna Rose Brown
Laura Catapano
Chelsea M. Dobson
Elsa Hall
Isabel Kaufman
Julie Many
Katherine Parkin
Sarah E. Pasick
Heather Pusey
Shannon M. Sly
Kate Zimmerman*

Oboe

Shannon Burns
Kiel Clark
Morgann Clark

Clarinet

Megan Armenio
Melanie Bayes
Laura Coleman
Joanna L. Cook
Amelia Cragle
Whitney Fland
Megan Groll
Ann Henry
Diana Hutton
Anna Novine
Amanda Perlman
Pamela Ronco*
Kristin Tursky
Kerryellen Willard

Bass Clarinet

Alyssa Hume
Adam Iaizzi
Gabrielle Wierzbicki

Bassoon

Elizabeth Faranda
Grant E. Hedin
Katrina C. Pineda

Alto Saxophone

Grace E. Foster
Kaitlin J. Kohberger*

Tenor Saxophone

Jessica Braun
Bryant E. Kuehner
Christopher Virgil
Amanda L. Wong

Baritone Saxophone

Bryan Lewis**

Trumpet

April A. Baird
Leneth Borneman
Mike Cantillo
Megan Henry
Sarah-Claire Jordan
Cole M. Lechleiter
Gordon D. Rankin
Brian Waldron

Horn

Emily J. Grant
Sarah J. MacArthur
Peter Srinivasan

Trombone

Christine M. Harris
Christopher Loomis
Kevin Madden
Alicia McMahan
Andrew Sherwood*

Euphonium

Lucien Delabruere
Jennie So
Meredith L. Wu
Emily Zepp

Tuba

Jacqueline Best
Philip Byers
Jen Strayer

Electric Bass

Bryant Kuehner

Percussion

Ryan Convertini
Peter Massey
Kristen Prachniak
Gregory Schulz

Guest Conductor

Alan Dust**

Band Librarian

Jacqueline Best

* denotes principal

** graduate student

ITHACA COLLEGE

SCHOOL OF MUSIC

GRADUATE LECTURE RECITAL:

Aaron Gainer, classical guitar

Iger Lecture Hall
Saturday, April 26, 2008
6:00 p.m.

ITHACA