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Concert: Ithaca College Campus Band

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Ben Rochford

Kaitlyn Laprise

Richard Laprise

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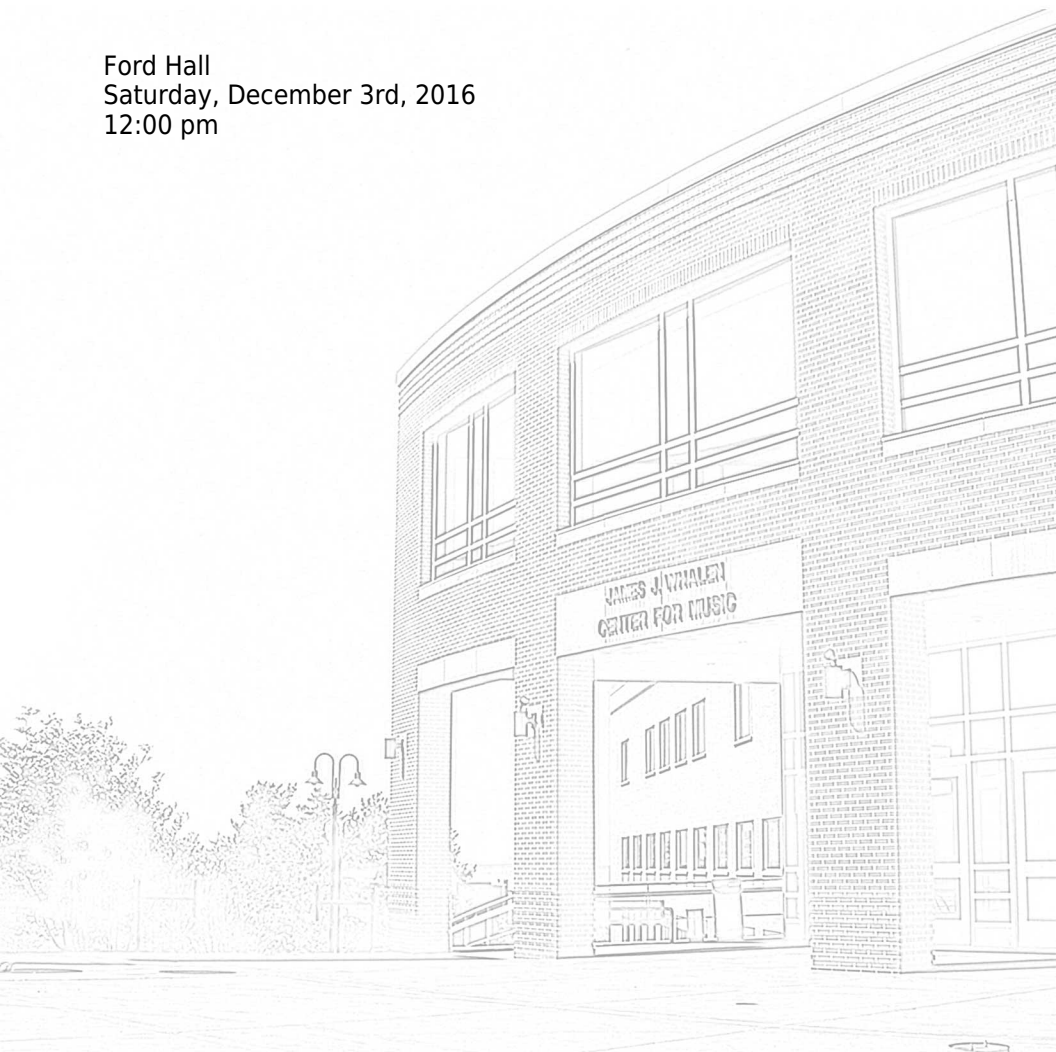
Ithaca College Campus Band

Ben Rochford, conductor

Kaitlyn Laprise, guest conductor

Richard Laprise, guest conductor

Ford Hall
Saturday, December 3rd, 2016
12:00 pm



ITHACA COLLEGE

School of Music

Program

- Overture Jubiloso* Frank Erickson
(1923-1996)
- American Riversongs* Pierre La Plante
(b. 1943)
- "Blessed Are They"
from *A German Requiem* Johannes Brahms
Arr. Barbara Buehlman
(1833-1897)
- Norwegian Rhapsody* Clare Grundman
(1913-1996)
Kaitlyn Laprise, guest conductor
- Yorkshire Ballad* James Barnes
(b. 1949)
Richard Laprise, guest conductor
- Mystery on Mena Mountain* Julie Giroux
(b. 1961)
- Cajun Folk Songs* Frank Ticheli
(b. 1958)
I. La Belle et le Capitaine
II. Belle
- Galop* Dmitri Shostakovich
Trans. Donald Hunsberger
(1906-1975)

Program Notes

Overture Jubiloso

Frank Erickson grew up in Spokane, Washington, where he played trumpet and wrote his first concert piece for band. During World War II he arranged for army bands and, following the war, worked as a dance band arranger while studying composition. Erickson studied composition at the University of Southern California and taught at the University of California at Los Angeles and San Jose State University. He was a member of the American Bandmasters Association, Phi Mu Alpha Sinfonia, Kappa Kappa Psi, and was associated with quality compositions for school bands for over four decades.

- Steven Ledbetter

American Riversongs

American Riversongs is based on traditional and composed music of an earlier time, when the rivers and waterways were the lifelines of a growing nation. The piece begins with a rousing setting of "Down The River," followed by an expansive and dramatic treatment of "Shenandoah," or "Across the Wide Missouri," as it is sometimes called. After a brief transition, a brass band is heard playing a quadrille-like version of Stephen Foster's "The Glendy Burk." As the "Glendy Burk" travels along, a second theme is introduced by piccolo, flutes and tambourine. The second theme is based on a Creole bamboula tune that probably originated in the Louisiana delta region. The bamboula theme is marked by an incessant syncopated ragtime rhythm and used to good effect in the coda to bring *American Riversongs* to a rowdy, foot-stomping close!

- Pierre La Plante

Blessed Are They from "A German Requiem"

For many years Brahms had been preoccupied with the idea of composing a Requiem, but only in 1866, when he was 33, did he begin serious work on it. It was completed the following year with the exception of the fifth movement, which he added later in order to achieve a more balanced structure. In its incomplete form *Ein Deutsches Requiem* was first heard in Bremen Cathedral on Good Friday 1868. The final version was performed the following year at Leipzig's famous concert-hall, the Gewandhaus. *Blessed Are They* comes from the requiem's opening movement, the text of which is one of the beatitudes from the Sermon on the Mount, begins in hushed and somber mood, reflected in the orchestration by the temporary absence of the violins. As the music proceeds, however, mourning is transformed into comfort.

- Mark Hindsley

Norwegian Rhapsody

Norwegian Rhapsody, written in 1979, is based on six old Norse folk melodies. Two of these are *Halling* tunes (the *Halling* is a lively, capering dance). Grundman also uses the tunes, "Bissam, Bissam Baadne", "The Landsian and His Mare", "Eg Beisla Min Styvel, Bakvend Sadt," and "Surendalen Wedding Day." The remainder of the rhapsody is made up of free development of the various folk melodies.

- Clare Grundman

Yorkshire Ballad

Yorkshire Ballad was premiered by Claude Smith and the Kansas Intercollegiate Band at the KBA conference in July, 1985. The work was inspired by the composer's visit to the beautiful Yorkshire Dales of northern England. This setting on an original melody that represents the folklike tradition of that region.

- James Barnes

Mystery on Mena Mountain

Mystery on Mena Mountain is based on a legend told in the Ozark Mountains in Arkansas. As an actual fact, two children did disappear in that region in 1940. According to that legend, the children, having heard old stories, set out to meet the angels, who were believed to live in the clouds that hang in the sky above Mena Mountain. They never returned home.

- Julie Giroux

Cajun Folk Songs

Cajuns are descendants of the Acadians, a group of early French colonists who began settling in Acadia (now Nova Scotia) around 1604. In 1755 they were driven out by the British, eventually resettling in South Louisiana. Today there are nearly a million French-speaking descendants of the Acadians living in Louisiana and parts of Texas, preserving many of the customs, traditions, stories, and songs of their ancestors. Alan and John Lomax traveled to South Louisiana in 1934 to collect and record numerous Cajun folksongs in the field for the *Archive of Folk Music* in the Library of Congress. By doing so, they helped to preserve Cajun music in its original form as a pure and powerful expression of Louisiana French Society. "La Belle et le Capitaine" tells the story of a young girl who feigns death to avoid being seduced by a captain. Its Dorian melody is remarkably free, shifting back and forth between duple and triple meters. "Belle" is about 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 upon his return, he pawns his horse to try to save her, to no avail.

- Frank Ticheli

Galop

Galop is from the operetta *Moscow, Cheremushky*. Admirers of Shostakovich's dramatic symphonies and concertos are likely to be unaware that the composer also wrote a very substantial quantity of lighter music as well, never scorning the possibility of creating a hit song. In his early days he composed incidental music and songs for many plays and even created a full-fledged operetta in the 1930s. He composed film music throughout his career as well, for both tragic and comic tales. In 1958, Shostakovich returned to the operetta for a full-scale three-act work, *Moskva, Cheryomushki* (the title refers to a region in the city of Moscow), which opened on January 24, 1959, to substantial success.

- Steven Ledbetter

Personnel

Ithaca College Campus Band

Flute

Eliana Berger
Javay Fraser
Erin Heilveil
Julia Muller
Ellen O'Neill
Erin O'Rourke
Ashley Stacey
Rebecca Szlajen
Laura Tarone
Jeremy Werner

Oboe

Marcell Fischler
Alex Kosick

Clarinet

Jessica Carr
Olivia Fletcher
Amy Kruzan
Caleb Laubacher

Bass Clarinet

Katlyn Cummings
Brittany Mechler
Raffaele
Nicoletta

Alto Saxophone

Teri Discavage
Marcelo Lu
Ryley MacKay
Madeline Strauch
Joshua Vitckoski

Tenor Saxophone

Meredith Husar
Jackie Peterson

Baritone Saxophone

Mina Hubert

Trumpet

Hayden
Bustamante
Alec Donowitz
Phoebe Holland
Anderson Ozello
Stephen Ryan
Jared Saltzman
Mary Stephenson

Horn

Michael Hayes
Megan Holman
Cienna Lyon
Dante Marrocco

Trombone

Nicholas Denton
Gabriel Kaufman

Euphonium

Cameron Costello
Victor Esposito
Andrew Knapp

Tuba

Francesco DiLello

Percussion

Christopher
Atanasoff
Alexander
Carpino
Harrison
Margalotti
Alex Spanos
Jonathan Stockton
Daniel Sullivan