

12-7-2006

Concert: Ithaca College Concert Band and Ithaca College Symphonic Band, "An Anglo-American Alliance"

Ithaca College Concert Band

Ithaca College Symphonic Band

Elizabeth Peterson

John Whitwell

Dominic Hartjes

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ITHACA COLLEGE

SCHOOL OF MUSIC

ITHACA COLLEGE CONCERT BAND
Mark Fonder, conductor
John Whitwell, Colonel Arnald Gabriel '50,
HDRMU '89 Visiting Wind Conductor
Dominic Hartjes, graduate conductor

and

ITHACA COLLEGE SYMPHONIC BAND
Elizabeth Peterson, conductor
John Whitwell, Colonel Arnald Gabriel '50,
HDRMU '89 Visiting Wind Conductor

"An Anglo-American Alliance"

Ford Hall
Thursday, December 7, 2006
8:15 p.m.

ITHACA

ITHACA COLLEGE CONCERT BAND
Mark Fonder, conductor

Overture Saturnalia (1992)

Malcolm Binney
(b. 1945)

Dominic Hartjes, graduate conductor

Cotillon (1938)

A Suite of Dance Tunes

Arthur Benjamin
(1893-1960)

Trans. by Silvester

Introduction and Lord Hereford's Delight

Daphne's Delight

Marlborough's Victory

Love's Triumph

Jigg It E Foot

The Charmer

Nymph Divine

Tattler

Argyle

First Suite in E-Flat, op. 28, No. 1 (1909)

Gustav Holm
(1874-1934)

Chaconne

Intermezzo

March

John Whitwell, Colonel Arnald Gabriel '50,
HDRMU '89 Visiting Wind Conductor

INTERMISSION

ITHACA COLLEGE SYMPHONIC BAND

Elizabeth Peterson, conductor

Chester (1957)

William Schuman
(1910-1992)

John Whitwell, Colonel Arnald Gabriel '50,
HDRMU '89 Visiting Wind Conductor

Amazing Grace (1994)

Frank Ticheli
(b. 1958)

John Whitwell, Colonel Arnald Gabriel '50,
HDRMU '89 Visiting Wind Conductor

Organ Fugue in g minor ("The Little")

Johann Sebastian Bach
(1685-1750)
Arr. by Lucien Cailliet

Zion (1994)

Dan Welcher
(b. 1948)

Hands Across the Sea (1899)

John Philip Sousa
(1854-1932)
Ed. by Frederick Fennell

John Whitwell, Colonel Arnald Gabriel '50,
HDRMU '89 Visiting Wind Conductor

About the Program

Saturnalia was commissioned by Alan Hutt and the Kent Youth Wind Orchestra and was completed in the spring of 1992. The title is taken from a word describing the ancient Roman festival of Saturn, a time of "unrestrained merrymaking" and a predecessor of our modern Christmas-tide. It opens with a strident introduction which, clothed in festive spirit, explores one of the major themes of the main movement. What follows is a "classic" first movement sonata form. The music is characterized by a strong sense of direction, pulsating accompaniments and an unrelenting tempo, all descriptive of the excitement of the Roman festivities. Even the second subject with its lampoonish character moves forward with pace and energy. An intricate development, elaborate in its exploration of the preceding ideas, leads to the climax of the work. The recapitulation reverses the two subjects, the whole culminating in a short coda proclaiming the revelry and euphoria of the Roman feast.

A "Cotillon" is a formal ball, especially one at which young women are presented to society. Arthur Benjamin, a professor of piano at the Royal College of Music, wrote this suite for the BBC Symphony orchestra who premiered the work in 1939. It was derived from "The Dancing Master," a collection of dance tunes published in London in 1719. Australian by birth, Benjamin entered the Royal College of Music at age 18 with considerable composition skills. Many talented pupils studied with him including Benjamin Britten. William Silvester, the wind ensemble conductor at the College of New Jersey, completed this transcription for winds in 1991. It was revised for publication in 2004.

In the notebook in which he kept a record of his compositions from 1895 until his death, Holst entered the "*First Suite for Military Band Op. 28A*" on the page for 1909. This is the only evidence we have of the work's origin, for there is no certain record of any performance before 1920, nor is there any evidence of for whom the work was written. The same anomaly appears with his *Second Suite*, composed in 1911, but not performed until 1922. It is strange that these two masterpieces of band writing should not have entered the repertoire at once. Economical in its use of thematic material, Holst provided the wind band with a model that influenced composition for that medium for the next two generations.

The tune from which "Chester" is based was born during the American Revolution, appearing in Billings' "The Singing Master's Assistant". Chester became so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around campfires of the Continental Army and played by fifers on the march. The music and words, both composed by Billings, expressed perfectly the burning desire for freedom which sustained the colonists through the difficult years of the Revolution.

Notes from William Schuman

This setting of "Amazing Grace" was commissioned by our guest conductor John Whitwell, in loving memory of his father John Harvey Whitwell (1920-1993). Ticheli writes, "I wanted my setting of Amazing Grace to reflect the powerful simplicity of the words and melody - to be sincere, to be direct, to be honest. . . I believe that music has the power to take us to a place that

words alone cannot. And so my own feelings about "Amazing Grace" reside in this setting itself. The harmony, texture, orchestration, and form are inseparable, intertwined so as to be perceived as a single expressive entity". The spiritual, "Amazing Grace", was written by John Newton (1725-1807), a slave-ship captain. Mr. Newton, after years of transporting slaves across the Atlantic Ocean to the New World, suddenly saw through divine grace the evilness of his acts. First published in 1835 by William Walker in 'The Southern Harmony', "Amazing Grace" has since grown to become one of the most beloved of all American spirituals.

Not the least conspicuous among Bach's monumental organ works, which stand out as eternal memorials to his genius, are the fugues, including as they do, some of the finest examples of contrapuntal writing. Since a large instrumental group can most nearly approximate the majestic tone of the organ, these compositions lend themselves admirably to transcription. The G minor fugue (BWV 578) is based on one of the most extended subjects found in any of Bach's keyboard works and, as such, says much for the young virtuoso's aims and ambitions. This fugue is generally considered one of the earliest of his great organ fugues.

Notes by Christoph Wolff, Lucien Cailliet

Zion was the winner of the 1996 ABA/Ostwald prize and is the third and final work in a series of pieces for wind ensemble inspired by national parks in the western United States, collectively called, "Three Places In The West". Welcher says, "it is my intention to convey more an impression of the feelings I've had in Zion National Park in Utah than an attempt at pictorial description. Zion is a place unrivalled in natural grandeur, being a sort of huge box canyon in which the traveler is constantly overwhelmed by towering rock walls on every side."

The piece opens with a three verse statement of "Zion's Security, a stern tune in F# minor which is full of resolve. This melody alternates with a fanfare tune and is followed by a driving rhythmic ostinato based on a 3/4 -4/4 alternating meter scheme. This pauses at its height to patterns in the flutes, clarinets, and percussion – until the sun warms the ground sufficiently for the second hymn to appear. "Zion's Walls" is set in 7/8, unlike Copland's 9/8-6/8 meters and is introduced by a warm horn solo with low brass accompaniment. The two hymns vie for attention from here to the end of the piece, with the glowingly optimistic "Zion's Walls" finally achieving prominence.

Notes from Dan Welcher

According to Frederick Fennell, "Hands Across the Sea, composed in 1899, might well be considered as Sousa's farewell to the nineteenth century that had been so crucial to the evolution of the United States of America. The two final decades of that century had also been very good to Sousa, for in those years he emerged as a world-famous music personality. His magnificent band was one of the first American success stories in music, for it captured audiences wherever it played. Sousa, his band, and his thrilling marches spoke for all of us. Together they just might possibly have been the ambassadors for the Republic since Benjamin Franklin. Hands Across the Sea could also have been Sousa's sincerely confident and patriotic view of the years ahead at the dawn of what he hoped might be a bright new era for mankind."

About the Guest Conductor

John L. Whitwell

Colonel Arnald Gabriel '50, HDRMU '89 Visiting Wind Conductor

John L. Whitwell is Director of Bands Emeritus at Michigan State University, where he served as Professor of Music, Chair of the Conducting area, conducted the Wind Symphony, and guided the graduate degree programs in Wind Conducting prior to his retirement in 2006.

Prior to his appointment at Michigan State University, Professor Whitwell held positions at Stephen F. Austin State University and Abilene Christian University. He also taught in the public schools of Michigan as band director at Ann Arbor Huron and Northwest Jackson high schools.

His bands have performed for the College Band Directors National Association Convention, Texas Music Educators Association Clinic-Convention, Midwest Band and Orchestra Clinic, and Midwestern Conference on Vocal and Instrumental Music. He is a member of the Board of Directors of the Midwest Band and Orchestra Clinic, past-president of the Big Ten Band Directors Association, and past-president of the North Central Division of the College Band Directors National Association.

Professor Whitwell maintains an active schedule as a guest conductor and clinician throughout the United States and has held resident seminars at the University of Michigan, Northwestern University, University of Minnesota, Cincinnati Conservatory, Ithaca College, University of Arizona, Wichita State University, Arkansas State University, Interlochen Arts Academy, Interlochen Arts Camp, Bands of America and many others.

Whitwell has received many honors, including: being named the Michigan recipient of the A. R. MacAllister "Mac" Award in 1978, "Band Teacher of the Year" Award by the Michigan School Band and Orchestra Association in 1979, "Citation of Excellence" Award by the National Band Association in 1980 and 1985, Distinguished Graduate "Hall of Fame" Award by Wyandotte Roosevelt High School in 1998, Honorary Doctor of Laws degree from Rochester College in 1999, Kappa Kappa Psi "Distinguished Service to Music" Award in 2000, American School Band Directors National Association "Edwin Franko Goldman" Award in 2001, the Michigan State University "Distinguished Professor" Award in 2002, and the MSU "Paul Varg" Award for teaching excellence in 2003.

He is extremely active in the commissioning of new music and has participated in commissioning projects with composers Samuel Adler, Fred Allen, Kenneth Amis, William Averitt, Steve Barton, Susan Botti, Timothy Broege, Daryl Burghardt, Michael Colgrass, Kenneth Amis Donald Crockett, James Curnow, Richard Danielpour, Michael Daugherty, Eric Ewazen, Michael Finnissy, Michael Gandolfi, David Gillingham, Daniel Godfrey, Michael Golemo, Adam Gorb, Donald Grantham, Murray Gross, Daron Ari Hagen, Sam Hazo, David Heckendorn, Jennifer Higdon, Sydney Hodkinson, Jere Hutcheson, Robert Jager, Ian Krouse, Timothy Mahr, John Mackey, Daniel McCarthy, David Maslanka, Gregory Mertl, Cindy McTee, John Moss, Lior Navok, Ron Newman, James Niblock, Robert Xavier Rodriguez,

Charles Ruggiero, Joseph Spaniola, Eric Stokes, James Syler, Frank Ticheli, Joan Tower, Joseph Turrin, Michael Weinstein, Eric Whitacre, Dana Wilson, and Charles Rochester Young.

Col. Arnald D. Gabriel '50—three-time winner of the Legion of Merit, the country's highest peacetime honor—returned to his alma mater to guest conduct two performances by ensembles from the Ithaca College School of Music last year. Gabriel retired from the United States Air Force in 1985 following a distinguished 36-year military career, at which time he was awarded his third Legion of Merit for his service to the Air Force and to music education. His previous Legion of Merit awards recognized the success of a goodwill tour of Latin America and his efforts to improve international relations through music among nations in Europe, the Middle East, and North Africa.

During his air force career, Gabriel served as commander/conductor of the internationally renowned U.S. Air Force Band as well as the air force's symphony orchestra and the Singing Sergeants. After his retirement, he was conductor and music director of the McLean Orchestra in Virginia and chaired the music department at George Mason University.

Gabriel's professional honors include the first Citation of Excellence awarded by the National Band Association, and the Midwest Clinic's Gold Medal of Honor and Distinguished Service to Music Award. A past president of the American Bandmasters Association, Gabriel has performed in all 50 states and 49 countries around the world and continues to be in great demand as an adjudicator, clinician, and conductor. Among the hundreds of major ensembles he has conducted are the Minneapolis and Pittsburgh Symphonies, the Tokyo Kosei Wind Orchestra and the Dallas Wind Symphony.

Gabriel is a holder of the Ithaca College Alumni Association's Lifetime Achievement Award, which is presented annually to a graduate who has achieved exceptional professional success. He was awarded an honorary doctorate by the College in 1989.

ITHACA COLLEGE SYMPHONIC BAND
Elizabeth Peterson, conductor

Piccolo

Lindsay MacDowall

Flute

Jacquie Christen

Emily James

Meaghan

McTammany

Kathryn Falato

Elizabeth Krimmel

Oboe

Rachel Seiden

Shelby Apuzzo

English Horn

Shelby Apuzzo

Bassoon

Jillian Bushnell

Meghan Kininger

Margaret Oswald

Allison Crerand

Contra Bassoon

Margaret Oswald

Eb Clarinet

Kim Fleming

Clarinet

Kaitlyn Alcorn

Lori Bonin

Corinne Waite

Sarah Koop

Matt Gibson

Marcus Christian

Mary-Katharine

Huebener

Marielle Zych

Jane Case

Brittney Frank

Bass Clarinet

Mark Wolocki

Erin Grieder

Alto Saxophone

Gabe Fadale

Ryan M. Salisbury

Tenor Saxophone

Seval Kanik

Baritone Saxophone

Tom Hauser

Trumpets

Cyril Bodnar

Judson Hoffman

Anthony Derrick

Jonathan Stewart

Kevin Heggie

Erin Alvey

Christopher Tolbert

Russ Michaud

Ed Elowson

Michael DeWeaver

Brian Binder

Horn

Tom Peters

Laura Francese

Allison Perotti

Rebecca Guion

Trombone

Erin Lindon

Nicholas Kelly

Beth Montroy

Daniel Bacigalupi

JC VonHoltz

Christian Jordan

Bass Trombone

Edward Swider

Euphonium

Aaron Rivkin

Justin Falvo

Jacqui Best

Tuba

Jessica Mower

Alex Mitchell

Gary Walker

Erica Hendry

Dan Timmons

Percussion

Alison Hannah

Benjamin Berry

Beth Faulstick

Peter Kielar

Edith Resnik

Timpani

Colleen Clark

Bass

Paul Feissner

Piano

Kristin Collom

ITHACA COLLEGE CONCERT BAND
Mark Fonder, conductor

Piccolo

Emily Davis

Flute

Barah Kessler
Emily Watson
Maggie Gallagher
Allison Snee
Jocelyn Kraus
Tracy Kirschner

Oboe

Kathleen Michel
Corinne Landrey
Lawrence Collerd

English Horn

Kathleen Michel

Bassoon

Jared Cowing
Kristen Schussler
Alex Levine
AJ Coppola

Contrabassoon

AJ Coppola

E-Flat Clarinet

Amanda Strickland

Clarinet

Meaghan Garbay
Colleen White
Laura Caruthers
Daniel Vesey
Spencer Blumenfeld
Christine Inserra
Alicia McMahon
Brittany Blais
Collin Myers
Mike Colletti
Laurel Stinson
Will Gunn

Bass Clarinet

Nick Rizzo
Andrea Kolbach

Alto Saxophone

Hart Linker
Ian Cruz

Tenor Saxophone

Shannon Burns

Baritone Saxophone

Steve Mathews

Cornet/Trumpet

Greg Harris
Tim Winfield
LJ Neal
Steve Pysnik
Rebecca Graham
Beverly Stokes
Bridget Colgan
Jason Graf
Michael Conerty
Tim Kurtz
Zach Allyn
Peter Falango
Alejandro V. Barnard-
Papachrysanthou

Horn

Ella Nace
Liz Teucke
Maureen Preston
Jennifer Slowey

Trombone

Lloyd Dugger
Ryan Kuehhas
Hank Currey
John H. Schliermacher
Ashley Taylor
Glenn Hodgson
Ben Baron
Alicia Aubin
Philip Truex

Euphonium

Mike Vecchio
Mike Horsford
Greg Lewandowski
Erin Sonsky
Eric Dobmeier

Tuba

Alfred A. Hadinger
Mel Chayette
Kevin Patrick Madder
Tim Then

String Bass

Naomi Williams

Timpani

Valerie Vassar

Percussion

Daniel MacCollum
Ernest Backus
Nathaniel Dominy
Peter Kielar
Edith Resnik

Concert Calendar

December

- | | | |
|----|------|--|
| 8 | 7:00 | String Chamber Ensembles |
| | 8:15 | Jazz Workshop; Steve Brown, musical director
Alex Meixner, trumpet; Rick Hirsch, saxophone |
| 9 | 1:00 | All-Campus Band; Richard Edwards, conductor |
| 10 | 3:00 | Madrigal Singers; Choir; Choral Union; Lawrence
Doebler, conductor; Chorus; Janet Galván, conductor |
| | 7:00 | Brass Choir; Keith Kaiser, conductor |
| 11 | 8:15 | Vocal Jazz Ensemble; Lauri Keegan, musical director |
| 12 | 7:00 | Collaborative Piano/Instrumental Duos;
Charis Dimaras, director |
| | 8:15 | Percussion Ensemble; Gordon Stout, director |
| 13 | 8:15 | Jazz Workshop; Steve Brown, musical director |
| 14 | 7:00 | Early Music Ensemble; Nicholas Walker, director |
| | 8:15 | Percussion Ensemble; Conrad Alexander, director |

Ithaca College Concerts 2006-7 (admission charge)

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|------------|--|
| October 24 | Prague Chamber Orchestra |
| February 2 | Turtle Island Quartet & Assad Brothers |
| March 20 | Imani winds |