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Concert: Ithaca College Concert Band & Ithaca College Symphonic Band

Ithaca College Concert Band

Ithaca College Symphonic Band

Mark Fonder

Elizabeth Peterson

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Ithaca College Concert Band

Mark Fonder, conductor

Ithaca College Symphonic Band

Elizabeth Peterson, conductor

"Wind Band Classics"

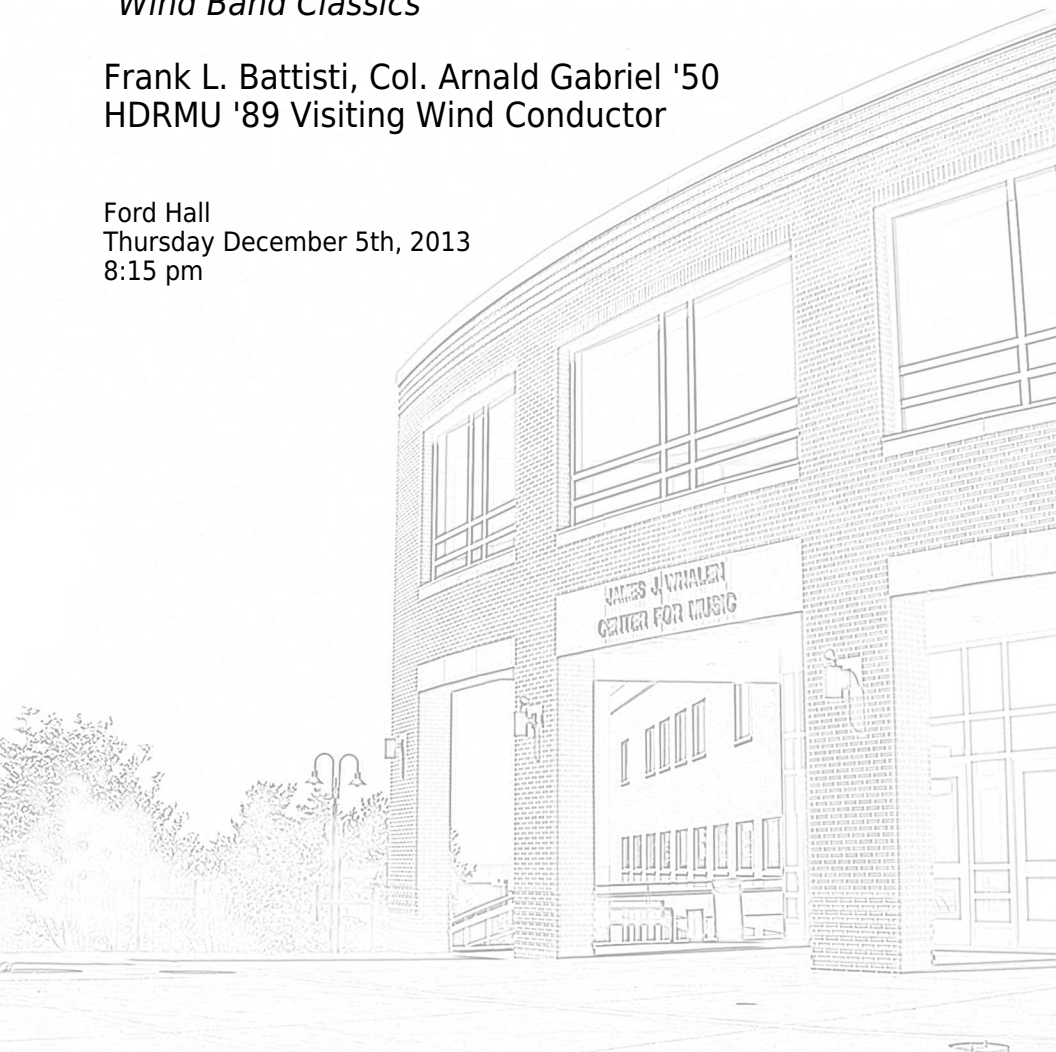
Frank L. Battisti, Col. Arnald Gabriel '50

HDRMU '89 Visiting Wind Conductor

Ford Hall

Thursday December 5th, 2013

8:15 pm



ITHACA COLLEGE

School of Music

Program

December 5, 2013

Ithaca College Concert Band
Mark Fonder, conductor
Frank L. Battisti, guest conductor

Commando March (1943)	Samuel Barber (1910 - 1981) 5'
Elegy for a Young American (1964)	Ronald LoPresti (1933 - 1985) 6'
Symphony for Band, op. 69 (1956) <i>Adagio-Allegro</i> <i>Adagio sostenuto</i> <i>Allegretto</i> <i>Vivace</i>	Vincent Persichetti (1915 - 1987) 16'

Intermission

Ithaca College Symphonic Band
Beth Peterson, conductor
Frank L. Battisti, guest conductor

Smetana Fanfare (1984)	Karel Husa (b. 1921) 3'30
The Promise of Living (1958)	Aaron Copland (1900-1990) 6'
First Suite in Eb (1909) <i>Chaconne</i> <i>Intermezzo</i> <i>March</i>	Gustav Holst (1874-1934) 10'
Strange Humors (2006)	John Mackey (b. 1973) 5'

About the Guest Conductor

Frank L. Battisti's teaching career began as an instrumental teacher in the Ithaca City Public Schools in 1953. He was appointed Director of Bands at Ithaca High School in 1955 and remained in this position until 1967. He also served as chairperson of the Instrumental Music Department from 1961-1967. The Ithaca High School Band, under Battisti's direction, achieved national recognition as one of the finest and most unique high school bands in the nation.

Frank Battisti is Conductor Emeritus on the New England Conservatory Wind Ensemble. Battisti founded and conducted the ensemble for 30 years. Its recordings for Centaur, Albany and Golden Crest records have earned the high critical praise and accolades. Many of the ensembles performances have been broadcast over National Public Radio (NPR) and other classical music radio stations in the United States and throughout the world. Since 2000, Battisti has been the conductor of the Longy Chamber Winds.

Past President of the US College Band Directors National Association (CBDNA), Battisti is also a member of the American Bandmasters Association (ABA) and founder of the National Wind Ensemble Conference, World Association of Symphonic Bands and Ensembles (WASBE), Massachusetts Youth Wind Ensemble (MYWE) and New England College Band Association (NECBA). In 2000 he was appointed the inaugural conductor for the Tanglewood Institute's Young Artists Wind Ensemble. Battisti has served on the Standard Award Panel of American Society for Composers, Authors and Publishers (ASCAP) and been a member of the Music Panel for the Foundation for Advancement of the Arts. For many years he served as editor for various music publishing companies and is currently a consulting editor for *The Instrumentalist* magazine.

Frank Battisti commissioned and premiered over 50 works for wind ensemble by distinguished American and foreign composers including Warren Benson, Leslie Bassett, Robert Celly, John Harbison, Robin Holloway, Witold Lutoslawski, William Thomas McKinley, Vincent Persichetti, Michael Colgrass, Daniel Pinkham, Gunther Schuller, Robert Selig, Ivan Tcheripnin, Sir Michael Tippett, William Kraft, Robert Ward, and Alec Wilder. Critics, composers and colleagues have praised Battisti for his commitment to contemporary music and his outstanding performances.

Battisti often appears as a guest conductor with many university, college, military, professional and high school bands and wind ensembles as well as guest conductor/clinician and teacher throughout the United States, England, Europe, Middle East, Africa, Scandinavia, Australia, China, Taiwan, Canada, South America, South Korea, Iceland and the former U.S.S.R. Recently he has appeared as

a guest conductor with the New World Symphony Orchestra, US Marine Band and the Interlochen Arts Academy Band.

Battisti constantly contributes articles on wind ensemble/band literature, conducting and music education to professional journals and magazines and is considered one of the foremost authorities in the world on wind music literature. He is the co-author of *Score Study for the Wind Band Conductor* (1990) and author of *The 20th Century American Wind Band/Ensemble* (1995) and *The Winds of Change* (2002).

In 1986 and again in 1993, Mr. Battisti was visiting a fellow at Clare Hall, Cambridge University, England. He has received many awards and honors including an Honorary Doctor of Music Degree from Ithaca College in 1992, the first Louis and Adrienne Krasner Excellence in Teaching Award from the New England Conservatory of Music in 1997, the Lowell Mason Award from the Massachusetts Music Educators Association in 1998, the New England College Band Association's Lifetime Achievement Award in 1999 and the Midwest International Band and Orchestra Clinic's Medal of Honor in 2001.

He graduated with a bachelor's degree in music education from Ithaca College in 1953. He received his master's degree in music education from Ithaca College in 1964. In 1989, Ithaca College awarded him an honorary doctorate of music.

Program Notes

Born in West Chester, Pennsylvania, Samuel Barber was one of the titans of twentieth-century American Music. He was a popular musical figure during his lifetime whose lyric and harmonious compositional style resonated with audiences. When he was inducted into the Army in 1942, Barber made efforts to obtain a position in which he might be useful to the war effort and still compose music. *Commando March* was completed in February, 1943 and premiered by the Army Air Forces Technical Command Training Band in May, 1943 in Atlantic City, New Jersey. It has since become a staple in the wind band repertoire. He later adapted the work for orchestra at the request of Serge Koussevitsky, who led this score's first performance with the Boston Symphony in October, 1943.

Ronald LoPresti wrote his *Elegy for a Young American* in 1964 and dedicated it to the memory of President John F. Kennedy. Except for a ten-measure allegro, the tempo of the entire work is that of a lament; an adagio. Contrast and balance are achieved by solo instruments alternating with smaller ensembles of instruments within the full band. LoPresti had been the recipient of numerous Ford Foundation grants to young American composers.

One of America's most respected composers, Persichetti wrote in 1964, "Band music is virtually the only kind of music in American (outside of the pop field) which can be introduced, accepted, put to immediate and wide use, and become a staple of the literature in a short time." The four movements of this symphony have forms with traditional implications. The opening horn call and a following scale-wise passage in the slow introduction become the two principal themes in the subsequent Allegro. The slow second movement is based on "Round Me Falls the Night," from the composer's *Hymns and Responses for the Church Year*. The third movement, in trio form, serves as the traditional dance movement and is followed by a finale in free rondo form. The final movement draws thematic material from the preceding movements.

Smetana Fanfare for Wind Ensemble was commissioned by the San Diego State University for the 1984 Festival of Music honoring the Czech composer Bedrich Smetana. It was first performed on April 3, 1984 in San Diego by the SDSU Wind Ensemble, on the occasion of the centennial celebration of Smetana's death. This short work uses two excerpts from Smetana's symphonic poem *The Wallenstein's Camp*, completed in 1859 in Goteberg, Sweden, during his exile from Prague.

Copland's only full-length opera, *The Tender Land* (1952-1954), tells the story of a young girl, Laurie Moss, who grows up on a Midwestern

farm and is about to leave home. Two numbers from this opera have become choral favorites. The final movement of the suite, *The Promise of Living*, is based largely on the folk song "Zion's Walls" and epitomizes Copland at his most lyrical and direct.

Gustav Holst, of Scandinavian descent, was born in the English town of Cheltenham in 1874 and studied music at the Royal College in London. A formidable trombonist, he spent time performing with the Scottish Symphony and various seaside bands. Holst's *First Suite in Eb* is considered to be one of the masterworks and cornerstones of band literature. Although completed in 1909, the suite didn't receive its official premiere until 11 years later on June 23rd, 1920, by an ensemble of 165 musicians at the Royal Military School of Music at Kneller Hall. During this time period there was no standardized instrumentation among the hundreds of British military bands of the day, and as a result no significant literature had been previously written for the band medium. In order to ensure the suite would be accessible to as many bands as possible, Holst ingeniously scored the work so that it could be played by a minimum of 19 musicians, with 16 additional parts that could be added or removed without compromising the integrity of the work. There are three movements in the suite: Chaconne, Intermezzo, and March. Holst writes, "As each movement is founded on the same phrase, it is requested that the suite be played right through without a break."

Strange Humors represents a merging of musical cultures -- the modal melodies and syncopated rhythms of middle Eastern music with the percussive accompaniment of African drumming. At the heart of the work lies the pulse of the djembe, which remains from the original version. The djembe, an hourglass-shaped drum played with bare hands, is a major part of the customs of west African countries such as Mali and Guinea, where djembe ensembles accompany many functional celebrations of society.

The piece opens with a sultry English horn solo, a line laced with Phrygian influence representing the "typical" melodies of the most northeastern parts of the African continent -- most notably Egypt, but also parts of the Arabian peninsula. Later, the saxophones emulate the snaking lines of the English horn. The addition of brass and auxiliary percussion to the original orchestration makes for particular impact during the shout sections of the piece, and the groove of the djembe combined with the quirky rhythms throughout leave an impression that lingers in the listener's mind long after its conclusion.

Program note by Jacob Wallace

Personnel

Ithaca College Concert Band

Piccolo

Christine Dookie

Flute

Kirsten Schmidt
Ashley Watson
Jillian Francis
Diana Ladolcetta
Mikayla Lydon
Jennie Ostrow
Jennifer Pham

Oboe

Samantha Rhodes
Jordan Rosas
Colleen Maher

Bassoon

Meghan Kelly
Kailey Schnurman

E-flat Clarinet

Michelle Schlosser

Clarinet

Michelle Schlosser
Kestrel Curro
Jill Gagliardi
Bryan O'Hearon
Vivian Becker
Mark Lam
Brianna Ornstein
Nicholas Alexander

Bass Clarinet

Olivia Ford
Carly Schnitzer

Alto Saxophone

Christine Saul
Alexander Judge
Junwen Jia

Tenor Saxophone

Dan Felix
Zachary Forlenza-Bailey

Baritone Saxophone

Alec Miller

Cornet/Trumpet

Alex Miller
Brian Sanyshyn
Stephen Gomez
Michael Cho
Alec Fiorentino
Raymond Fuller
Tyler Capalongo

Horn

Robbie Oldroyd
Elizabeth DeGroff
Jacob Morton Black
Shannon O'Leary

Trombone

Andrew Nave
Matt Nedimyer
Luke Kutler
Kristin Jannotti
Emily Pierson

Bass Trombone

Noah Pomerselig
Mitchel Wong

Euphonium

Steven J. Wasco, Jr.
James Yoon
Erin Stringer

Tuba

Jeffrey Stewart
Chris Circelli
Matthew Bailey-Adams

Timpani

Gabriel Millman

Percussion

Shannon Frier
Nicole Dowling
Lillian Fu
Clare Iralu
Jamie Kelly

Symphonic Band

Piccolo

Chelsea Lanphear

Flute

Krysten Geddes
Chrysten Angerson
Jeannette Lewis
Stephanie LoTempio
Thomas Barkal
Kaitlin Schneider
Elizabeth Suttmeier
Alison Miller

Oboe

Hannah Cerezo
Jimmy Wang
Melissa DeMarinis

English Horn

Melissa DeMarinis

Bassoon

Meghan Kelly
Nicole Lane

E♭ Clarinet

Gladys Wong

Clarinet

Kaleb Lohmann
Miranda Schultz
Nikhil Bartolomeo
Courtne Elscott
Maggie Nabumoto
Nathan Balester
Sarah Zschunke

Bass Clarinet

Jenna DiMento
Emily Nemeth

Alto Saxophone

Stephanie Zhang
Yuyang Zhang
Deniz Arkali

Tenor Saxophone

Will VanDeMark
Alex Clift

Baritone Saxophone

Matthew Snyder

Trumpets

Matt Venora
Max Deger
Chris Walsh
Jon Tompkins
Lauren Marden
Vito Sicurella
Mark Farnum
Brian Sanyshyn

Horn

Alyssa A'Hearn
Grace Demerath
Niki Friske
Emily DeRoo
Matt Ficarra

Trombone

Matt Sidilau
Kiersten Roetzer
Sierra Vorsheim
Teresa Diaz
Mike Nave
Christian Kmetz

Euphonium

Danielle Wheeler
Katie Pfeiffer

Tuba

Andrew Satterberg
Cristina Saltos

Percussion

Corey Hilton
Ashley Gillis
Corinne Steffens
Derek Wohl

String Bass

Andrew Whitford