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Concert: Ithaca College Campus Band

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Heidi Johanna Miller

Dominic Hartjes

Diana Geiger

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ITHACA COLLEGE

SCHOOL OF MUSIC

ITHACA COLLEGE CAMPUS BAND

Heidi Johanna Miller, conductor
Dominic Hartjes, graduate conductor
Diana Geiger, undergraduate conductor

Ford Hall
Saturday, December 3, 2005
12:00 p.m.

ITHACA

PROGRAM

Athletic Festival March (1936)	Sergei Prokofiev (1801-1953)
Elegy for a Young American (1964)	Ronald Lo Presti (b. 1933)
Symphonic Poem (2004)	James Patrick Miller (b. 1979)
Armenian Dances (1943)	Aram Khachaturian (1903 - 1978)
<i>I. Allegro Moderato</i>	Trans. Ralph Satz

INTERMISSION

Rondino (1967)	Warren Benson (1924 - 2005)
Ritmica No. 6 (1930)	Amadeo Roldán (1900 - 1939)
Campus Band Percussion Ensemble Jennie Herreid, undergraduate conductor	
Night Dances (1994)	Bruce Yurko (b. 1951)
Air for Band (1956)	Frank Erickson (b. 1923)
Diana Geiger, undergraduate conductor	
Walls of Zion (1999)	Greg Danner (b. 1958)
Dominic Hartjes, graduate conductor	
Morning Song (2000)	Travis J. Cross (b. 1977)
Folk Dances (1950)	Dmitri Shostakovich (1906 - 1975)
Trans. H. Robert Reynolds	

Program Notes

Sergei Prokofiev was born in 1891 in Sontzovka, Russia. He demonstrated musical talent from an early age, and entered the St. Petersburg Conservatory at the age of thirteen. He was considered talented but rebellious, a personality that comes through in the biting sarcasm of some of his music. His teachers included Nikolai Rimsky-Korsakov for composition and Nicolas Tcherepnin for conducting, among others. Prokofiev left Russia shortly after the 1918 revolution; he lived in the United States for two years and moved to Paris for several more, but returned to Russia permanently in 1936 – the same year his *Athletic Festival March* was performed at the 1936 Olympic Games in Berlin.

The *Athletic Festival March* is the first in a set of four marches written during the years 1935 – 1937 for military band. Its original title was *March for the Spartakiad*, named for a Russian athletic festival inspired by the warriors of ancient Sparta. Prokofiev had a lifelong love for sports, and the celebratory nature of this march is a testament to that love.

Born in 1933 in Williamstown, Massachusetts, **Ronald Lo Presti** is a graduate of the Eastman School of Music. He has held teaching positions at Texas Technical University, Indiana State College in Pennsylvania, and Arizona State University, and has received several grants from the Ford Foundation.

Elegy for a Young American was written in memory of President John F. Kennedy, and the piece paints its emotions on a huge canvas. From the solemn and quiet opening, the piece explores feelings of desolation, rage, and grief; then at the climax of the piece the music celebrates the life of this great American before subsiding back into echoes of the opening. The piece ends on a note of introspective reflection.

Symphonic Poem was commissioned by the St. Paul (MN) Central High School Concert Band, conducted by Matthew Oyen. It received its premiere on May 5, 2004 with Oyen conducting. About the piece the composer writes:

I composed the work between October (2003) and February (2004), attempting to produce a piece of “absolute” music (meaning not related to a story or a program) that introduces musicians to the idea of serial music (or music constructed on a fixed row of pitches). I chose a hexachord with a tonal center of F: (F, C, D flat, B flat, G, A flat) and built the piece on only those 6 pitches, never transposing the row into a different tonal realm. Instead, the work receives its variation from timbre, aleatory (controlled improvisation), and inversion. The row always occurs in the order above, but can begin on any pitch and travel in either direction (always completing the row).

James Patrick Miller holds degrees from Ithaca College and St. Olaf College where he has studied composition with Dana Wilson and Timothy Mahr. His other works for wind band, *Light Fixtures* and *Life Essay*, have received multiple performances in the Midwest and on the East coast. Miller is currently on the music faculty at Cornell University, where he conducts the Chorale and the Wind Symphony.

Aram Ilyich Khachaturian was born in the Georgian capital of Tbilisi in 1903 to Armenian parents. His music was highly influenced by the sound of Armenian, Georgian, and Ukranian folk music; as a young boy, he taught himself to play this folk music on the piano. He also played the tenor horn in his school band at the Bilisi Commercial School, where he was preparing for a career in medicine or engineering. His family moved to Moscow when he was seventeen, and he enrolled in both Moscow University (to study biology) and the Gnessin Musical Technicum School. Music eventually won out for Khachaturian, who was learning cello and becoming increasingly absorbed in his study of composition. He eventually transferred to the Moscow Conservatory, where he later held a professorship. The Soviet government considered him a patriotic citizen, but Khachaturian was not afraid to share his belief in the free expression of all individuals.

Aram Khachaturian wrote several works for military band, one of which is the set of two *Armenian Dances*. They were originally written for a Red Army Cavalry Band; the American musician and scholar Ralph Satz adapted the instrumentation for our modern wind band. The first movement is characterized by the friction between the 6/8 meter and the accented notes that sound in 3/4. The first half of the piece repeats, the second time with fast woodwind notes floating above it, adding a shimmery layer to the texture.

HJM

Warren Benson (1924-2005) was trained as a percussionist and taught at Ithaca College. After 14 years he accepted a post teaching composition at the Eastman School of Music, where he completed a fifty-year teaching career. He is known as a teacher, percussionist, composer, and author. *Rondino* explores the many musical textures that can be achieved through hand clapping.

Amadeo Roldán (1900-1939) was born in Paris to Cuban parents. He studied violin and music theory at the Madrid conservatory, and in 1921 moved to Cuba and became concert master of the Havana Philharmonic. He assumed the post of music director 11 years later. He is considered a leading composer in the Afro-Cubanismo style. Roldán was a contemporary of Varèse, Cage, and Cowell, and was one of the first composers to write for percussion ensemble. *Ritmica No. 6* was written in 1930 and uses South American instruments such as the guiro, timbales, and quijada.

JH

Bruce Yurko holds a Masters degree in performance from Ithaca College, and received his Bachelor of Science in Music Education from Wilkes College. His teachers have included Douglas Hill and John Covert (French horn), Thomas Michalik (conducting), and Karel Husa (composition). He

has written and self-published several works for band and wind ensemble, including *Divertimento for Wind Ensemble*, *Chant and Toccata*, *Rituals*, *Sinfonia No. 3*, *Concerto for Wind Ensemble*, *Concerto for Horn*, and *Concerto for Trombone*.

Night Dances was commissioned by the Dover (New Jersey) Middle School Concert Band. Yurko titled the piece after its completion, and its shifting moods and rhythmic vitality certainly make the title appropriate. Yurko plays back and forth with two completely different affects in the piece. The first is heard immediately in the opening, which begins with percussion alone. As the various groups of instruments add in the piece builds to a climax, only to die away again – but all within an introspective and perhaps sinister soundscape. A few minutes into the piece, however, it all changes as the full ensemble explodes into sound. This new section, full of extroversion and energy, nevertheless connects back to the beginning section through the use of much of the same pitch material. A brief return to the slow, introspective section includes a solo trumpet playing the fanfare motive from the faster section; then once again the ensemble bursts into sound as it builds to its last fortissimo chord – a cluster formed by the combination of three triads stacked on top of one another.

Bruce Yurko has had a very successful career teaching in the public schools, and is currently the Director of Wind Ensembles at both Cherry Hill (New Jersey) East and West High Schools.

HJM

Frank Erickson, born in Spokane, Washington in 1923, has published over 150 works since composing his first concert band piece upon his high school graduation. He composed and arranged several pieces for the army bands during World War II. Erickson received his B.M. and M.M. in composition from the University of Southern California, later returning to teach there. He has also been a clinician, guest conductor, and lecturer in over thirty states.

Air for Band, first published in 1956, begins very softly in the clarinets in c minor, gradually adding instruments to the texture until the apex is reached. The piece ends with a slight recapitulation of the beginning themes in C major. Although not technically difficult, *Air for Band* provides significant challenges in regard to harmony, line and balance throughout the ensemble, giving the musicians an opportunity to focus almost exclusively on expressiveness and musicality.

DLG

The American spiritual tradition has provided the world with many beautiful melodies. *Walls of Zion* is a free setting of the revival spiritual "Zion's Walls." A favorite at camp meetings and revivals during the late 1800s, the melody suggests a noble simplicity coupled with energy and vitality. This setting for band develops the melodic material throughout, with particular emphasis on varied tonal colors and instrumental textures. *Walls of Zion* is dedicated to the composer's daughter, Katie, whose love of this melody suggested the composition.

Greg Danner is Professor of Music at Tennessee Technological University. He received the B.A. degree from Southeast Missouri State University, the M.M. from the Eastman School of Music, and the Ph.D. from Washington University. He has received annual ASCAP awards for composition since 1989. He is the recipient of the Louisiana Music Teachers Association Composer Commission Award, and has won composition contests sponsored by the Taghkanic Chorale (NY) and Sigma Alpha Iota fraternity. Dr. Danner has participated as a resident composer at the Charles Ives Center for American Music and has been an associate in the Kennedy Center for Performing Arts "Performing Arts Centers and Schools" program.

DH

Minnesota composer **Travis J. Cross** began sketching *Morning Song* as a setting of Robert Frost's poem "Nothing Gold Can Stay." This poem speaks of the beauty and innocence of youth as described metaphorically in the golden colors of the early morning. Cross eventually departed from directly setting the text, but remained committed to describing through music what Frost called "nature's first green." *Morning Song* was commissioned by the Valhalla Band at St. Olaf College, founded and conducted by James Miller and Jayce Ogren. It was premiered on May 15, 2000, in Northfield, Minnesota.

Regarded by many as the greatest symphonist of the 20th century, **Dmitri Shostakovich** was born in St. Petersburg in 1906, the son of a scientist. He studied piano and composition at the Petrograd Conservatory, and later taught orchestration and composition at the Leningrad Conservatory. His output includes numerous string quartets, concertos, symphonies, and instrumental and vocal works that have become standard repertoire. His operatic output came up against political interference, which continued to come his way throughout his career despite the outward signs of official favor and recognition.

In 1979 Solomon Volkov published a book entitled *Testimony: the Memoirs of Dmitry Shostakovich as Related to and Edited by Solomon Volkov*, which to this day continues to be a source of controversy. It raises questions as to Shostakovich's relationship with the Communist regime and has prompted much musicological debate, which unfortunately tends to focus on the extra-musical elements of his output rather than the music itself. Regardless of all of the debate surrounding his music, there is no question that he had a tremendous influence over the musical life of the former Soviet Union – and of the Western world.

Folk Dances, originally orchestrated for Russian bands, was not available in the United States until 1979. H. Robert Reynolds adapted the work for American ensembles, altering the scoring and instrumentation as needed. This work is an example of Shostakovich's more light-hearted style. A string of folk melodies is introduced, and they build and gain momentum throughout. Those familiar with Shostakovich's music will recognize the almost frantic energy present for most of the piece, which builds all the way to the final celebratory measures.

HJM

ITHACA COLLEGE CAMPUS BAND

Heidi J. Miller, conductor

Piccolo

Lauren Houdek
Josh Huppert

Flute

Shanna Andrews
Betty Bauman
Selam Bedada
Laura Catapano
Sarah Degen
Chelsea Dobson
Erin Dauchy
Kristen Fredriksen
Chelsea Frisbee
Allison Gainza
Corey Hill
Lauren Houdek
Sarah Hunter
Josh Huppert
Whitney Kaiser
Tracy Kirschner
Julie Many
Teresa Martorella
Suzanne Monaco
Samantha Morin
Ella Nace
Michelle Quirk
Kristen Sabat
Heather Schuck
Claire Seibert
Rachel Senatore

Oboe

Carol Cogliano
Sarah Ganzhorn
Annie Metzger

Bassoon

Grant Hedin
Lauren-Rae Romero
Benjamin Tietz

Clarinet

Megan Armenio
Melanie Bayes
Amy Cohen
Kanaru Fukushima
Meaghen Garbay
Rebecca Goodling
Ariella Green
Rebecca Guion
Catherine MacBlane
Elizabeth McLelland
Omar Najmi
Tahleen Ovia
Valerie Powell
Pamela Ronco
Kristin Tursky

Bass Clarinet

Sarah Leidy
Casey Lewis
Rebecca Ramirez
Brandi Remington

Alto Saxophone

Shawn Bean
Ryan Boyce
Sarah Brylinsky
Can Coler
Brian Doolittle
Beth Emmett
Gregory Frank
Sarah Grunberg
Jenny Henion
Bethanie Keem
Elisabeth Komito
Ed Pietzak
Erica Seiler
Max Steinmetz
Claire Tam

Tenor Saxophone

Rachel Barker
Kimmery Geane

Baritone Saxophone

Paulos Ashebir
Matt Barry

Trumpet

April Baird
Ashley Bookheimer
Callum Borchers
Sean Elligers
Vanessa Graniello
Angela Haas
Mark Harty
Megan Henry
Patrick Hulse
Ellen Juskewitch
Brian Kaiser
Evan Lovely
Matthew Merenda
Russell Michaud
Matthew Monkan
Shawn O'Toole
Michael Schimley
Adam Shamosh
Daniel Swartout
Chase Weyer
Elizabeth Wilcox
Jessica Wilcox

Horn

Adam Bartow
Robert Beswick
Katherine Ellingsen
Christopher Fink
Carrie Hall
Alex Krasser
Deborah Krekeler
Emily Mitchell

Trombone

Chris Carman
Dan Clemens II
Chelsey Hamm
Christine Harris

Euphonium

Brandon Coon
Lucien DeLaBruere
Brendan Vavra

Tuba

James Grandner
Erica Hendry
Nicholas Smarcz
Matthew Willis

String Bass

Maggie Fisk

Percussion

Kevin Buntaine
Mel Chayette
Adam Collins
Michael Fishbein
Brad Geyer
Lauren Jones
Kevin Kirner
Caitlin Marcotte
Vishal Pallasena
Stephen Sanderson
Erika Spaet
David Syracuse
Nicholas J. Zuba

Graduate Conductor

Dominic Hartjes

Undergraduate

Conductor
Diana Geiger