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Concert: Ithaca College Symphonic Band

Ithaca College Symphonic Band

Elizabeth B. Peterson

Dominic Hartjes

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ITHACA COLLEGE

SCHOOL OF MUSIC

ITHACA COLLEGE SYMPHONIC BAND

Elizabeth B. Peterson, conductor
Dominic Hartjes, graduate conductor

Ford Hall
Wednesday, March 1, 2006
8:15 p.m.

ITHACA

Legends!

Wiener Philharmoniker Fanfare (1924)

Richard Strauss

Three Tragic Ballads

Percy Grainger
(1882-1961)

"dished up for concert band" by Chalon L. Ragsdale

Nr. 1 "Danny Deever"

Nr. 2 "The Three Ravens"

Nr. 3 "Father and Daughter"

Ave Maria

Franz Biebl
(1906-2001)
Arr. by Cameron

Savannah River Holiday

Ron Nelson
(b. 1929)

Dominic Hartjes, conductor

INTERMISSION

SLAVA!

Leonard Bernstein
(1918-1990)
Trans. by Clare Grundman

Hary Janos Suite (1926)

Zoltan Kodaly
(1882-1967)
Arr. by Bainum

I. Prelude. The Fairy Tale Begins

II. Viennese Musical Clock

III. Song

IV. The Battle and Defeat of Napoleon

V. Intermezzo

VI. Entrance of the Emperor and his Court

Program Notes

The brass writings of Richard Strauss (1864-1949) are well known for their sonic splendor and emotional appeal. Composed in 1924, the Vienna Philharmonic Fanfare was one of many then unpublished works written between 1900 and 1940. Regardless, this fanfare remains one of the most brilliant works for the large brass ensemble, perhaps overshadowed only by his Festmusik der Stadt Wien (1943).

Grainger wrote, "I have always enjoyed composing. No wretchedness there. But the worth of my music will never be guessed, or its value to mankind felt, until the approach to my music is consciously undertaken as a 'pilgrimage to sorrows'. My tone works are full of hangings, drownings, murders, jailings, death for love's sake, knights mouldering in ditches, and the sad fates of men killed before their time."

Arranger, Chalon Ragsdale wrote, "Grainger was puzzled at being labeled a composer of 'genial and jolly light works'. Knowing he considered his work a 'pilgrimage to sorrow' inspired me to arrange a group of tragic ballads for modern concert band. As per Grainger's claim, the subjects of Three Tragic Ballads include a hanging (Danny Deever), a knight mouldering in a ditch (The Three Ravens) and a murder (Father and Daughter). The orchestration model for the wind writing is Grainger's use of woodwinds and brass in his band writing; the percussion writing is modeled on his orchestral percussion. Additionally, as in the cases of "Danny Deever" and "Father and Daughter" it is hoped that the set provides a performance outlet for two of Grainger's most brilliant pieces that are rarely, if ever performed in their original settings".

Danny Deever, a poem by Rudyard Kipling is No. 12 in Grainger's "Kipling Settings", all of which are "lovingly dedicated" to his mother. It captures beautifully the contrasting moods of boisterousness, horror and "whistling past the graveyard" so common in a soldier's experience.

Danny Deever
(Rudyard Kipling)

"What are the bugles blowin' for?", said Files on Parade.

"To turn you out, to turn you out", the Colour Sergeant said.

"What makes you look so white, so white?", said Files on Parade.

"I'm dreadin' what I've got to watch", the Colour Sergeant said.

For they're hangin' Danny Deever, you can hear the Dead March play,
The regiment 's in 'ollow square – they're hangin' him today;
They've taken of his buttons off and cut his stripes away,
An' they're hangin' Danny Deever in the mornin'.

"What makes the rear rank breathe so'ard?", said Files on Parade.

"It's bitter cold, it's bitter cold", the Colour Sergeant said.

"What makes that front rank man fall down?" said Files on Parade.

"A touch o' sun, a touch o' sun", the Colour Sergeant said.

They are hangin' Danny Deever, they are marchin' of 'im around.
They 'ave 'altd Danny Deever by 'is coffin on the ground;
An 'e'll swing in 'arf a minute for a sneakin' shootin' hound
O they're hangin' Danny Deever in the mornin'.

"Is cot was right and cot to mine", said Files on Parade.
"E's sleepin' out an far tonight", the Colour Sergeant said.
"I've drunk 'is beer a score o'times", said Files on Parade.
"Es drinkin' bitter beer alone", the Colour Sergeant said.

They are hangin' Danny Deever, you must mark 'im to 'is place,
For 'e shot a comrade sleepin' you must look 'im in the face;
Nine 'undred of his county an' the regiments disgrace,
While they're hangin' Danny Deever in the mornin'.

"What's that so black agin the sun?", said Files on Parade.
"It's Danny fightin' 'ard for his life", the Colour Sergeant said.
What's that that whimpers over 'ead?", said Files on Parade.
"It's Danny's soul that's passin' now", the Colour Sergeant said.

For they're done with Danny Deever, you can 'ear the quickstep play,
The regiment's in column, an' they're marchin' us away;
Ho! The young recruits are shakin', an' they'll want their beer today,
After hangin' Danny Deever in the mornin'.

The Three Ravens is number 41 of the British Folk Music Settings and is 'lovingly and reverently dedicated to the memory of Edvard Grieg'. The folksong, "The Three Ravens" was not collected by Grainger; he found the tune in an existing collection. This harmonization, finished in 1902, captures beautifully the transcendental nature of the text, with masterful use of chromaticism and the Grainger 'gliding tones'.

The Three Ravens
(Old English Song)

There were three ravens sat on a tree, *Down a down hey down hey down.*
And they were black as they might be, *with a down.*
Then one of them said to his make; "Where shall our breakfast take", *with a down...*

"Down in yonder green field
There lies a knight slain under his shield;
His hounds they lie down at his feet, so well they can their master keep."
"His hawks they fly so eagerly; There is no fowl dare come him nigh", *with a down...*

But down there came a fallow doe, she was his love you well might know.
O she lifts up his bloody head.
And kissed his wounds that were so red. *With a down.*
So tenderly her love she bore where he might rest for evermore.
She buried him before the prime,
She was dead herself ere evensong time.
Now God send ev'ry gentleman such hounds, such hawks and such a friend.
With a down derry derry down down.

Father and Daughter is number 1 of the 'Settings of Dance-Folksongs from the Faeroe Islands'. Composed in 1908-09 for five solo voices, brass, strings, double mixed chorus and as many mandolins, and guitars as possible; according to John Bird, during the 1912 performance at the Queen's Hall, Grainger received twelve curtain calls and the piece had to be repeated twice! Perhaps it isn't fortuitous that the tale that called forth so much Graingerish exuberance is violent: a father savagely murders his daughter's lover and in retribution is burnt in his house by the girl.

Wilfrid Mellers in *Percy Grainger*

Father and Daughter
(Traditional Danish Folksong)

Father to his daughter said: "Is there a man you wish to wed?"

(Chorus) *Alone in the woods he's sleeping*

Daughter to her father said: 'Never have I seen a man I wish to wed!'

"Tell me, who was the valiant knight rode away from your bower last night?"

'That was never a knight so fair, nobody but my pageboy there.'

"Tell me, whose was the golden spear, glistening in the moonshine clear?"

'That was never a spear of gold, nothing but the rays of the moonshine cold.'

"Tell me, who was that valiant knight stood at the foot of your bed last night?"

'That was never a knightly man, nobody but my handmaid Ann'.

"Who did ever a handmaid see, kilted her skirts above the knee".

'Dew falls heavy on meadow and lea; they kilt their skirts above the knee.'

"Whose little babe within your bower did I hear crying at the midnight hour?"

'That was never a babe you heard, nothing but the cry of my little pet bird'.

"Tell me, whose was the cradle white, standing at the foot of your bed last night?"

'That was never a cradle white; that was the loom of the silk so bright'.

Forth to the woods her father did ride, presently the knight he there espied.
Forth from the scabbard his sword he drew, hacked her lover in pieces two.
Then he severed off the knight's fair hand, and fastened it on to his saddle band.

Then he severed off the head so fair, tied it to the saddle by its golden hair.
Home again her father to his garth did ride; presently his daughter he there espied.

"Tell me whose are the head and the hand, dangling from my saddle band?"

'Sooner shall the waves run dry in the sea than that my lover unavenged shall be'.

She kindled the house with a burning brand, dead lies the father at the daughter's hand.

Grainger notes from Ragsdale

Franz Biebl studied music at the Humanistic Gymnasium in Amberg, Germany and received Master of Music degrees in composition and choral conducting at the State Music Academy in Munich. Biebl supposedly wrote this Ave Maria for a fire fighter who asked Biebl to compose something for a local community choral competition. Biebl's original setting of Ave Maria

exploits the richly sonorous possibilities of the double men's chorus, however, this transcription for band more closely matches the version for mixed choir. The text is as follows:

The angel of the Lord made his annunciation to Mary and she conceived the Holy Spirit.

Hail, Mary, full of grace, the Lord is with thee.

Blessed art thou among women, and blessed is the fruit of thy womb, Jesus.

Mary said: Behold the handmaiden of the Lord. Let it be unto me according to Thy word.

And the Word was made flesh and dwelt among us.

Holy Mary, mother of God, pray for us sinners. Holy Mary, pray for us, now and at the hour of our death, Amen.

Ron Nelson, Professor of Music at Brown University, has gained wide recognition as a composer and conductor. A native of Joliet, Illinois, Professor Nelson earned all his degrees at the University of Rochester. He also studied in France at the Ecole Normale de Musique and the Paris Conservatory under a Fulbright grant. He began working at Brown University in 1956 and was the department chairman from 1963-1973.

Originally composed as an orchestral overture, Savannah River Holiday received its premiere over NBC Radio on March 16, 1953, and subsequently its first public performance at the Founders Day Concert of the 23rd American Music Festival in Rochester, New York. In the music, Dr. Nelson has written two contrasting moods alternating throughout the work. One, "gay and reckless (*allegro vivace*)," opens and closes the Overture. The other, "quiet and reflective (*adagio; andante sostenuto*)," provides a lovely lyrical balance.

When Mstislav Rostropovich ("Slava" to his friends) invited Leonard Bernstein to help him launch his inaugural concerts as Music Director of the National Symphony Orchestra, he also asked him to write a rousing new opening piece for the festivities. This overture was the result, and the world premiere took place on October 11, 1977 with Rostropovich conducting his orchestra at the Kennedy Center for the Performing Arts in Washington, D. C.

The first theme of SLAVA! is a vaudevillian razz-ma-tazz tune filled with side-slipping modulations and sliding trombones. Theme two, which prominently features the soprano saxophone is a canonic tune in 7/8 time. A very brief development section follows after which the two themes recur in reverse order. Bernstein pays tribute to his friend Rostropovich by having the entire ensemble chant the word "Slava", meaning "glory!" at the conclusion of the overture.

Zoltan Kodály was a prominent Hungarian composer, educator, ethnomusicologist, linguist, author and philosopher. Along with Bartók and Ligeti, he is one of the three major figures in Hungarian music this century. Kodály's many compositions show a strong affinity with the folk traditions

of his country and include ballad operas, orchestral works, chamber music, choral works, songs, folk song arrangements and music for children. Kodaly formed this imaginative and witty suite from his comic opera, Hary Janos which was first performed in Budapest in 1926. The suite was premiered in the United by the Philharmonic Society of New York the same year. Kodaly described the Suite as follows:

"The story tells the adventures of Hary Janos, a national hero of Hungarian folklore. A peasant and an ex-soldier, with great powers of imagination, old Hary sits in the village inn day after day telling of the wonderful exploits of his youth. The glorious products of his fancy are presented in terms of extreme realism and naivete, yielding a curious mixture of pathos and comedy. Yet he is not merely a Hungarian Muenchhausen – the apparent swaggerer is in reality an enthusiastic dreamer and rhapsodist. His stories are not true – but that is unimportant!"

The period of history is the era of the Napoleonic wars, and the setting is imperial Vienna and the battlefield.

- I. Prelude: The Fairy Tale Begins. According to an old Hungarian belief, if one person in the listening group sneezes before a story-teller tells his story, then that tale, no matter how fantastic, must be true! The Suite begins with a gigantic instrumental sneeze, and then establishes the mood for the anecdotes that follow.
- II. Viennese Musical Clock. Hary, in amazed delight, stands before the famous clock in the palace in Vienna watching the procession of miniature wooden soldiers in ridiculous but colorful uniforms strutting by and vanishing with each turn of the clock's machinery.
- III. Song. Hary and his village sweetheart, who has also come to Vienna, experience a twinge of homesickness.
- IV. The Battle and Defeat of Napoleon. Hary is in the thick of the battle. He brandishes his sword, and the members of the terrified French army fall before him as though they were toy soldiers. Finally only Napoleon is left and confronted with the indomitable Hary, Napoleon falls to his knees and begs for mercy. The French victory march becomes a dirge, leaving no doubt in the listener's mind as to who was victorious.
- V. Intermezzo. This is an appealing and impressive czardas – a Hungarian dance.
- VI. Entrance of the Emperor and his Court. This movement depicts Hary's exaggerated ideas about the Viennese court. The Emperor Franz makes his entrance to the strains of a grand and eloquent march whose exaggerated pomp is delightfully ironic. Hary stands before the emperor at this, the summit of his career.

ITHACA COLLEGE SYMPHONIC BAND
Elizabeth B. Peterson, conductor

Piccolo

Sarah Ridenour

Flute

Melissa Wierzbowski

Emily James

Lindsay Fetzer

Erin Bean

Whitney Kaiser

Julie Pacheco

Oboe

Whitney Dorman

Jenn Hood

Corinne Landrey

Rebecca Lord

Bassoon

PJ Coward

Jared Cowing

AJ Coppola

Maggie Oswald

E♭ Clarinet

Andrea Vos

Clarinet

John Smith

Jordanna Bergman

Andrea Vos

Corinne Waite

Spencer Blumenfeld

Laura Caruthers

Lori Bonin

Chrissy Inserra

Jessica Shaw

Rob Yapple

Natalie Gamble

Bass Clarinet

Andrea Kolbach

Alto Saxophone

Robin Jackson

Hart Linker

Nolan Camp

Tenor Saxophone

Andre Baruch

Shannon Burns

Baritone Saxophone

Ryan Salisbury

Trumpets

Randi Westervelt

Janelle Varin

Carol Jumper

Jason Graf

Steven Pysnik

Russell Michaud

Vince Venitelli

Horn

Anna Day

Ella Nace

Allison Perotti

Megan Webster

Rebecca Guion

Gina Zurlo

Carlie Kilgore

Jenna Troiano

Trombone

Lloyd Dugger III

Lauren Minis

John Schleiermacher

Ashley Taylor

Daniel Bacigalupi

Erin Lindon

Nick Smarcz

Euphonium

Alan Faiola

Sarah Drew

Mike Horsford

Erin Sonsky

Tuba

Mel Chayette

Kevin Madden

Tim Then

Percussion

Laurie Sklar

Lauretta Noller

Dan MacCollum

Nathaniel Dominy

Ernest Backus

Colleen Clark

Lily Sevier

Timpani

Edith Resnik

Piano

Tracy Kirschner

Bass

Ben Reynolds

Harp

Myra Kovary*

* Guest Artist