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# Concert: Ithaca College Concert Band

Ithaca College Concert Band

Jason M. Silveira

Justin Cusick

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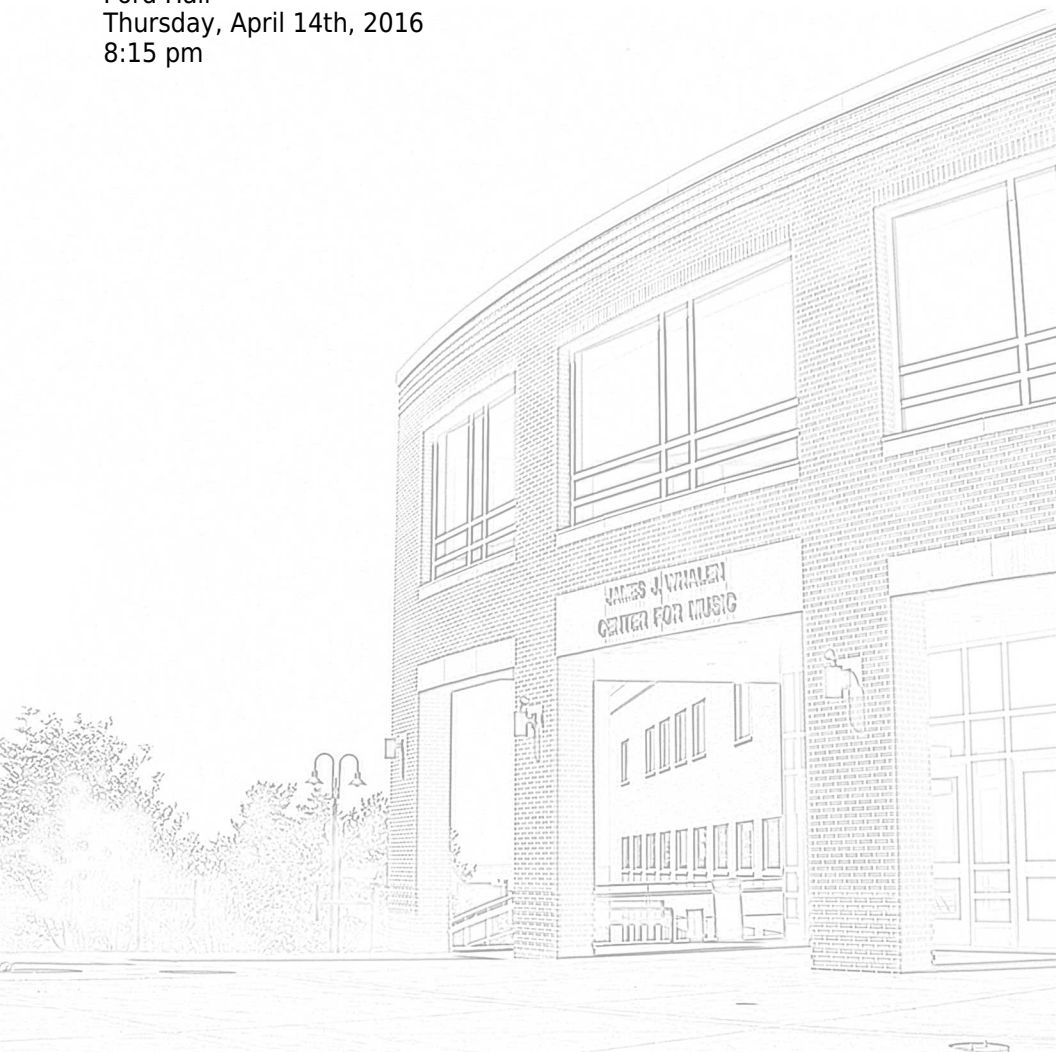
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# Ithaca College Concert Band

## **"Road Trip!"**

Jason M. Silveira, conductor  
Justin Cusick, graduate conductor

Ford Hall  
Thursday, April 14th, 2016  
8:15 pm



# ITHACA COLLEGE

School of Music

# Program

New England Trilogy (1957)

- I. Be Glad Then, America
- II. When Jesus Wept
- III. Chester

William Schuman  
(1910-1992)  
17'

More Old Wine in New Bottles (1977)

- I. Down among the Dead Men
- II. The Oak and the Ash
- III. The Lincolnshire Poacher
- IV. Joan to the Maypole

Gordon Jacob  
(1895-1984)  
11'

*Justin Cusick, graduate conductor*

# Intermission

Four Cornish Dances (1966/1975)

- I. Vivace
- II. Andantino
- III. Con moto e sempre senza parodia
- IV. Allegro ma non troppo

Malcolm Arnold  
arr. Thad Marciniak  
(1921-2006)  
10'

Homecoming (2008)

Alex Shapiro  
(b. 1962)  
7'

The Klaxon (1929/1984)

Henry Fillmore  
arr. Frederick Fennell  
(1881-1956)  
3'

**Jason M. Silveira** is assistant professor of music education at Ithaca College. He received his Bachelor of Music and Master of Music degrees in music education from Ithaca College, and his Ph. D. in music education from Florida State University. Currently, Dr. Silveira teaches a variety of music education classes at Ithaca College, and is also the conductor of the Ithaca College Concert Band. His research interests include music perception and cognition, psychology of music, teacher effectiveness, and psychophysiological responses to music. He has presented research at several national and international venues. Dr. Silveira has been published in *Journal of Research in Music Education*, *International Journal of Music Education*, *Psychology of Music*, *Journal of Music Teacher Education*, *Contributions to Music Education*, *Music Educators Journal*, *Research Perspectives in Music Education*, and the *Oregon Music Educator*.

Prior to his appointment at Ithaca College, Dr. Silveira was an assistant professor at Oregon State University where he taught graduate and undergraduate classes in the Professional Music Teacher Education Program, and also conducted the Wind Symphony and Brass Choir. Dr. Silveira was also a public school music teacher in the state of Rhode Island, and twice received citations from the governor for promoting excellence in music education. He also currently serves as Chair of the Affective Response Special Research Interest Group for the National Association for Music Education. Additionally, Dr. Silveira serves on the editorial boards of the *National Band Association Journal*, served as editor of the *Oregon Music Educator*, and has served as an invited reviewer for *Psychology of Music*, *International Journal of Music Education*, and the National Association for Music Education.

## Program Notes

**New England Triptych** remains **William Schuman's** most frequently heard composition. Originally conceived as an orchestral piece, it was commissioned by André Kostelanetz, well-known as a pops conductor in that era, and completed in 1956. Kostelanetz had asked for a brief piece "in a light vein with a ready appeal for many people," and suggested something "with an American background." In 1944 Schuman had written a concert overture drawing on the music of William Billings (1746–1800), a Bostonian who became one of the new nation's most important composers thanks to his influential choral music. His works, according to Schuman, "capture the spirit of sinewy ruggedness, deep religiosity, and patriotic fervor that we associate with the Revolutionary period. Despite the undeniable crudities and technical shortcomings of his music, its appeal, even today, is forceful and moving. I am not alone among American composers who feel an identity with Billings, and it is this sense of identity that accounts for my use of his music as a point of departure."

Adapting the music originally used to set the anthem "Be Glad Then, America," the first panel begins with an introduction of solo timpani then developed in the winds and brass. Trombones and trumpets begin the main section, while another timpani solo leads to a middle fugal section which combines the themes leading to a climax. There follows a free adaptation of the 'Hallelujah' music with which Billings concludes his original choral piece a final reference to the 'Shout and Rejoice' music from the main section.

"When Jesus Wept," the second panel, also begins with the sound of a drum (a tenor drum) and features subdued scoring for solo cornet and euphonium. The Billings hymn is used in its original form, as well as in new settings of contrapuntal embellishments and melodic extensions. An especially overt example of Schuman's transformations is apparent in the final panel, which begins with a statement of Billings's hymn tune "Chester." During the Revolutionary War, this well-known church hymn was adopted by the Continental Army as a marching song, so Schuman's scoring derives from the spirit of both the hymn and the marching song.

**Gordon Jacob** (1895-1984) was an English composer and

pedagogue. The youngest of ten siblings, he enlisted in the Field Artillery to serve in World War I when he was 19, and was taken POW in 1917, one of only 60 men in his battalion of 800 to survive. After being released he spent a year studying journalism, but left to study composition, theory, and conducting at the Royal College of Music, where he then taught from 1924 until his 1966 retirement, counting Malcolm Arnold, Ruth Gipps, Cyril Smith and Imogen Holst among his students. After his retirement from the Royal College in 1966, he continued to support himself by composing, often on commission. He describes many of the works as "unpretentious little pieces," though some of his most works were published during this time.

The second of two works for instrumental chamber ensemble, **More Old Wine in New Bottles** was composed in 1981. It is a four movement work featuring the old English Folk Tunes: Down Among the Dead Men, The Oak and the Ash, The Lincolnshire Poacher, and Joan to the Maypole. The title aptly describes how Jacob has taken the "old wine" folk songs and ingeniously re-scored them in "new bottles."

**Malcolm Arnold** lived in Cornwall for many years, and it was not long after moving there, in 1966, that he composed **Four Cornish Dances**. Dedicated to his second wife Isobel, the Dances were first performed on August 13, 1966, at one of the famous Henry Wood Promenade Concerts, with Arnold himself leading the London Philharmonic Orchestra. Usually performed in their orchestral setting, the Dances have also been arranged for brass band, and for orchestra supplemented by extra brass. In a program note Arnold referred to the "male voice choirs, brass bands, Methodism, May Days, and Moody and Sankey hymns" of Cornwall, and one can hear hints of these in the Four Cornish Dances. As with the other national dances for orchestra he composed -- English, Scottish, Irish, and Welsh -- Arnold does not quote actual folk songs, but writes his own melodies in the appropriate regional style. A certain nobility characterizes the main theme of the energetic first Cornish Dance, Vivace, despite what has been called the "cheeky insistence" of the tune's repeated notes. Arnold evoked the abandoned copper and tin mines that can be found all over Cornwall, and their "strange and sad beauty," in the atmospheric second movement Andantino. Something of a rustic marching band quality underlies the hymn-like third dance, which ends with a sort of "Amen" passage. In the fourth

and final dance, another hymn theme is heard, this time in alternation with a jig-like melody, heard first in the flute. Starting off in the distance, the music moves closer in a gradual crescendo, leading to one final forceful statement of the hymn theme.

**Homecoming** is a distinctly American piece of music which ventures emotionally from doubt, to hope, and finally to celebration. Written for the soldiers of the U.S. Army TRADOC Band, the piece reflects upon wishes for the safe return of those who serve their country. According to Alex Shapiro, the piece, "begins with shades of concern and resolving with great joy, Homecoming seamlessly flows between traditional styles that originated in the U.S., from post-minimalist concert music to jazz. As the music grows into a waltz rhythm, welcoming smiles dance with it to the end as loved ones are reunited." In this piece, the most simple wind instrument of all, the human voice, echoes meaningful homecomings, wherever home may be and from whatever circumstance one returns.

The Fillmore Band was a professional ensemble founded in 1927 that included musicians from the Cincinnati Symphony Orchestra and other fine instrumentalists from Cincinnati. In 1930 they were the featured ensemble at the Cincinnati Automobile Show. **Henry Fillmore** wrote a new march to be performed at this event, and he called it **The Klaxon** or March of the Automobiles. The dedication on the score reads: "To The Producers of the Klaxon Automobile Horns." Automobile manufacturers sent copies of the sheet music to their dealers all over the country in an effort to stimulate the economy.

Fillmore invented a new musical instrument for use at the show, and it apparently created quite a lot of excitement. It was called a "klaxophone," and it was made up of automobile horns, or klaxons, mounted on a table and powered with an automobile battery. These new automobile horns were replacing the old "aaaO000Ogah-type" horn. While the new musical instrument did not survive, the march did, and it is still a very popular part of the traditional march repertoire.

**Piccolo**

Hannah Morris

**Flute**

Lisa Close  
Catherine  
Sangiovanni  
Claire Park  
Kathleen Barnes  
Laurel Albinder

**Oboe**

Erica Erath  
Stefanie Nicou  
Meagan Priest

**English Horn**

Stefanie Nicou

**Bassoon**

Aiden Braun  
Julia Ladd

**E-flat Clarinet**

Maggie Nobumoto

**Clarinet**

Kevin Harris  
Maggie Nobumoto  
Griffin Charyn  
Emma Grey  
Alec Targett

**Bass Clarinet**

Hannah Blanchette  
Barbara  
Chelchowski

**Contrabass**

**Clarinet**  
Hannah Blanchette

**Alto Saxophone**

Matthew Snyder  
Alissa Settembrino  
Alexander Clift  
Chiara Marcario

**Tenor Saxophone**

Ashley Dookie

**Baritone  
Saxophone**

Frank Iovine

**Cornet/Trumpet**

Kristen  
Warnokowski  
Kristen Kasky  
Andrew Nolish  
Kevin Biernat  
Thomas Iandolo  
Nicholas Paraggio  
Matt Becker

**Horn**

Sydney Rosen  
Hannah Titlebaum  
Seamus Buxton  
Robert Oldroyd

**Trombone**

Dan Wenger  
Ben Sherman  
Ryan Brady  
Sam Considine  
Brian Buttrick  
Hunter Burnett  
Mathew Beeby

**Bass Trombone**

Nich Jones  
Louis Jannone

**Euphonium**

Matthew Della  
Camera  
Christian Dow

**Tuba**

Drake Tubbs  
Justin Chervony

**Guitar**

Kevin Covney

**String Bass**

Thomas Brody

**Keyboards**

Virginia Maddock

**Timpani**

Jacob Close

**Percussion**

Jordan Braverman  
David Hawthorne  
Kelsey Bocharski  
Katie McInerney  
Chelsea Catalone