

11-6-2002

Concert: Ithaca College Concert Band & Symphonic Band

Ithaca College Concert Band

Ithaca College Symphonic Band

Mark Fonder

Henry G. Neubert

James Miller

Follow this and additional works at: https://digitalcommons.ithaca.edu/music_programs



Part of the [Music Commons](#)

Recommended Citation

Ithaca College Concert Band; Ithaca College Symphonic Band; Fonder, Mark; Neubert, Henry G.; and Miller, James, "Concert: Ithaca College Concert Band & Symphonic Band" (2002). *All Concert & Recital Programs*. 2519.
https://digitalcommons.ithaca.edu/music_programs/2519

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.

*“It is
my plan
to build
a school
of music
second
to none.”*

—William
Grant Egbert
(1867–1928)
Founder,
Ithaca
Conservatory
of Music

SCHOOL OF MUSIC

ITHACA

ITHACA COLLEGE CONCERT BAND

Mark Fonder, conductor

"Days of our Lives"

Rocky Point Holiday (1969)

Ron Nelson
(b. 1929)

Allerseelen (All Souls' Day) (1882)

Richard Strauss
(1864-1949)
Arranged by Albert Oliver Davis

A Glorious Day, op. 48 (1933)

Albert Roussel
(1869-1937)

The Last Days of Summer (2001)

Gregg Wramage
(b. 1970)

Circus Days March (1944)

Karl L. King
(1891-1971)

INTERMISSION

ITHACA COLLEGE SYMPHONIC BAND

Henry G. Neubert, conductor

James Miller, graduate conductor

Sonoran Desert Holiday (1995)

Ron Nelson
(b. 1929)

Decoration Day (1912)

Charles Ives
(1854 - 1954)
Transcribed by Jonathan Elkus

Awayday (1996)

Adam Gorb
(b. 1958)

Ford Hall

Wednesday, November 6, 2002

8:15 p.m.

PROGRAM NOTES

Carpe Diem! Seize the day! Tonight's program provides a glance of wind band music composed to symbolize or celebrate the days in which we live. Composers respond to the rhythms of our lives, how they vary and how they stay the same. Certainly the rhythm of the sunrise, the active day, the daily happenings that define our existence followed by the sunset provide intriguing inspiration. Then there are the holidays, those special days that define us and provide us all reasons to celebrate and contemplate.

Rocky Point Holiday is one of 5 "holidays" from the pen of award-winning composer Ron Nelson. It is an exciting virtuoso work commissioned by the University of Minnesota Concert Band. Nelson is professor emeritus at Brown University where he taught composition and orchestration for 37 years. Rocky Point is a wind-blown seaside resort on the coast of Rhode Island and Dr. Nelson used this venue to compose some of his best works.

Although *Allerseelen* was originally an art song, it was arranged for orchestra several times and has been standard band fare since Davis arranged it for band in 1955. In the commemorative spirit of the title, the message is not one of lamentation but of piety and respect toward the departed. The work contains melodic surges throughout, much in the style of Wagner and Strauss's own tone poems such as *Don Juan* and *Ein Heldenleben*.

In the 1930s, Edwin Franko Goldman, president of the fledgling American Bandmasters Association, wrote personal letters to numerous established composers inviting them, even imploring them, to write for the wind band. The repertoire received an important boost for legitimacy when composers including Darius Milhaud, Sergei Prokofiev, Ottorino Respighi, Aaron Copland and one, Albert Roussel responded to his request. *A Glorious Day* is an excellent example of music from Paris between the wars. It successfully uses a contemporary harmonic language yet in a whimsical, almost march-like way. Although intended to describe an American day, it is unmistakably French in style.

Gregg Wramage has won numerous composition awards including the Delius Composition Contest and the Jacob Druckman Aspen Music Festival Composition Prize in 2000. He studied composition at the American Conservatory at Fontainebleau with Richard Danielpour and David Del Tredici. *The Last Days of Summer* is his first work for

the wind band medium and describes the fervent, raucous and heady last gasp of the season. Listen for the quote from "O Danny Boy" in the euphonium stating: "the summer's gone..."

Circus Days is one of the all-time favorite works by America's great bandmaster and composer Karl King. King lived the boyhood dream that most only experienced as a fantasy: he literally did run away to join the circus! There he became a virtuoso baritone player and had his first compositions published at the age of 17. He went on to be a famous circus bandmaster and this break-neck gallop seems to sum up his feelings about his days under the big top.

Sonoran Desert Holiday is a quasi-programmatic piece, the final in a series of eight overtures that began in 1953 with Savannah River Holiday. (Previously on tonight's program you heard Rocky Point Holiday.) Although no specific program is intended, there are gestures and allusions to night, to sunrise, to Native American and Hispanic influences, to wide open southwestern expanses, and to the remarkable variety of holiday experiences available in this diverse and beautiful part of our country. The form of the overture is ABA with an atmosphere introduction and a short coda.

Ron Nelson

Here is Charles Ives postface to *Decoration Day*:

In the early morning the gardens and woods about the village are the meeting places of those who, with tender memories and devoted hands, gather the flowers for the Days Memorial. During the forenoon as the people join each other on the Green there is felt, at times, a fervency and intensity—a shadow, perhaps, of the fanatical harshness—reflecting old Abolitionist days. It is a day as Thoreau suggests, when there is a pervading consciousness of Nature's kinship with the lower order—man.

After the Town Hall is filled with the Spring's harvest of lilacs, daisies and peonies, the parade is slowly formed on Main Street. First come the three Marshals on plough horses (going sideways); then the Warden and Burgesses in carriages, the Village Cornet Band, the G.A.R., two by two, the Militia (Company G), while the volunteer Fire Brigade, drawing the decorated horsecart, with its jangling bells, brings up the rear—the inevitable swarm of small boys following. The march to Wooster Cemetery is a thing a boy never forgets. The roll of muffled drums and *Adeste Fideles* answer for the dirge. A little girl on the fencepost waves to her father and wonders if he looked like that at Gettysburg.

After the last grave is decorated Taps sounds out through the pines and hickories, while a last hymn is sung. Then the ranks are formed again and we all march back to town to a Yankee stimulant—Reeves inspiring Second Regiment Quickstep—though to many a soldier, the somber thoughts of the day underlie the tunes of the band. The march stops—and in the silence, the shadow of the early morning flower-song rises over the Town, and the sunset behind West Mountain breathes its benediction upon the Day.

Decoration Day is the second (spring) movement of Ives *symphony Four New England Holidays*. These Recollections of a boys holidays in a Connecticut country town, wrote Ives, ...are separate pieces and can be thought of and played as such. The transcription for band is based on Ives copyist Emil Hankes full score, as emended by Ives and corrected from the holograph sources by Kenneth Singleton. Editorial choices and deviations from the Hanke score are my own.

Jonathan Elkus

Awayday (1996) Adam Gorb (b. 1958)

In 1977 English born Adam Gorb enrolled at Cambridge University to study music. His teachers included Hugh Wood and Robin Holloway. After graduating in 1980 he divided his time between composition and working as a musician in the professional theatres. In 1987 he met Paul Patterson and started studying with him privately. He began to devote more time to composition and in 1991 started the Advanced Composition course at the Royal Academy of Music, gaining an M.M. degree in 1992.

Compositions include a viola concerto, *Metropolis* for wind band, which has won several prizes including the Walter Beeler Memorial Prize (Ithaca College, 1994) *Prelude, Interlude and Postlude* for piano, *Kol Simcha* (a ballet), a violin sonata premiered at the Spitalfields Festival in 1996, and *Awayday* for wind band, which has received over 100 performances since its premiere in 1996.

Awayday is a challenging, energetic work that is derived from three main ideas. The first, stated immediately, is a unison rhythmic pattern of brittle, biting clusters of sound accented by percussion. This motive reappears throughout the work and often occurs as supporting material underneath melodies. The second idea, and also the principal melody, is a jazzy tune introduced first by the trombones, horns, and trumpets. This tune is developed throughout the piece, giving the work its attitude. This jazz influenced style slowly shifts towards hard rock as piece develops, only to return to the original style in its final statement.

The third idea is a lyrical theme introduced, and most often scored for, saxophone choir. This melody features interplay between voices, passing the higher-tertian melody through the woodwind and brass choirs simultaneously.

Awayday contains a great deal of exposed, soloistic playing in extreme registers for woodwinds, contrasted with aggressive, accented motives for the brass. Gorb also interrupts the composition with a wild percussion section solo, announcing the return of the first material.

Commissioned by The Royal Northern College of Music Wind Ensemble (Manchester, England), Timothy Reynish, conductor emeritus, Adam Gorb delivered a work combining rock and jazz idioms with traditional British Band elegance.

Note compiled by James Miller

ITHACA COLLEGE CONCERT BAND

Mark Fonder, conductor

Piccolo

Tiffany Sue Desmond

Flute

Lauren Avellino

Doug Han

Cari Chapin

Lisa Phillips

Heidi Kolb

Michelle Casareale

Melissa Weirzbowski

Amanda Zawadzki

Soyun Kil

Sharon Brandman

Oboe/English Horn

Whitney Dorman

Cassie Winterhalter

Jessica Willett

Nicole Zawada

Bassoon

Nicole Kosar

Katie Barker

Jennifer Meyers

Contrabassoon

Lauren Dillon

Clarinet

Kristen Rightnour

Caryn Poulin

Ben Smith

Heidi Miller

Jennifer Coleman

Meghan McNamara

Kris Williamson

Jessica Shaw

Amy Johnson

Christy Voytko

Amanda Chandler

Bass Clarinet

Larry Whitney

Soprano Saxophone

Rocco Carbone

Alto Saxophone

Allison Drumgold

Rocco Carbone

Christine Kothe

Michael Furstoss

Tenor Saxophone

Michael Buckley

Michael Furstoss

Baritone Saxophone

James Maxson

Timothy Rosenberg

Bass Saxophone

Timothy Rosenberg

Cornet/Trumpet

Kristen Meyers

David VanGelder

Greg Harris

Kevin Byrne

James Sanderson

James Ahern

Katie Clemmens

Abbey Clark

Ian Rafalak

Horn

Beth Sasso

Karl Siewertsen

Alison Zalneraitis

Matthew Beale

Ryan Meuhlbauer

Trombone

Andrea Shaut

Sarah Paradis

James Darling

Emily Selman

Scott Cho

Euphonium

Beth Fredmund

Esther Sackett

Jess Roberto

Tuba

William Plenk

Diana Dodd

Keyboard

Cassie Winterhalter

Doug Han

String Bass

Josef Lorenz

Timpani

Ryan Socrates

Percussion

Patrick Roland

Alyssa Cadwalader

Katie Jurewicz

Brian Messier

Taryn Lott

Laurie Sklar

Kristen Wieskotten

ITHACA COLLEGE SYMPHONIC BAND

Henry Neubert, conductor

Piccolo

Elena Pardo

Flute

Kristina Little
Elaine Olschesky
Heather Byrne
Tiffany Carson
Kim Setteducati
Nikki Barnum
Diana Mathis
Krista Beth Donough
Carla Strauss
Shannon Wheel
Emily Watson
Daniel Zayets

Oboe

Christopher Neske
Jennifer Hood
Emily Mure

English Horn

Jennifer Hood

E♭ Clarinet

Rebecca S. Frye

B♭ Clarinet

Zach Stampler
Kelly Bochynski
Rebecca S. Frye
Meggan Frost
Amanda J. Kellogg
Matt Pearsall
Jessica Rossi
Erin Grieder
Allison Holst-Grubbe

Bass Clarinet

Will Cicola

Bassoon

Mandi Jacobson
Jennifer Micelli
P. J. Coward

Contra Bassoon

P. J. Coward

Soprano Saxophone

Jennifer Klauda

Alto Saxophone

Adam Ramsay
Jennifer Klauda
Jason Bellott
Nolan Camp
Jared J. Smith

Tenor Saxophone

Rob Flack

Baritone Saxophone

Joe Civiletti

French Horn

Kaitlyn Hamilton
Lindsey Keck
Megan Webster
Ryan Muehlbauer

Trumpet

Michael Treat
Aaron Evens
Jeffrey Hoffman
Laura Rubin
Michael Rostafin
Kellee Koenig
Ben Dransfield
Adam Blackwell

Trombone

Matt Kurt Haines
Frank Ring Cook
Lauren Minis
Leslie Brennan
Scott Cho
Dan Whittemore
Cass Barbour

Euphonium

Heather Rosner

Tuba

Mason A. S. Dafinee
Lesley Bannister
Bryan A. Lewis

Timpani

Alan Dust

Percussion

Jennie Herreid
Brian Ente
Kevin Grabowski
Graham Rothenberg
Laurie Sklar
Christopher Thaw

Piano

Jeremy Barbaro
Doug Han

Double Bass

Patrick O'Connell