

12-12-2002

Concert: Ithaca College Symphonic Band & Concert Band

Ithaca College Symphonic Band

Ithaca College Concert Band

Henry G. Neubert

Mark Fonder

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*“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

"Basically British"
Timothy Reynish, guest conductor

ITHACA COLLEGE SYMPHONIC BAND
Henry G. Neubert, conductor

Children's March: Percy Aldridge Grainger
Over the hills and far away (1918) (1882-1961)
edited by R. Mark Rogers
Timothy Reynish, guest conductor

Mockbeggar Variations (1991) Guy Woolfenden
(b. 1937)

Mannin Veen (1933) Haydn Wood
(1882-1959)

INTERMISSION

ITHACA COLLEGE CONCERT BAND
Mark Fonder, conductor

Orient et Occident, op. 25 (1869) Camille Saint Saëns
Grande Marche pour Grande Harmonie (1835-1921)
edited by Timothy Reynish and Bruce Parry

Danceries (1999) Kenneth Hesketh
(b. 1968)

Lull me beyond thee
Catching of Quails
My Lady's Rest
Quodling's Delight

Timothy Reynish, guest conductor

Prelude on Three Welsh Hymn Tunes (1955) Ralph Vaughan Williams
(1872-1958)
transcribed by James Curnow

Ford Hall
Thursday, December 12, 2002
8:15 p.m.

About the Guest Conductor

Timothy Reynish studied horn with Aubrey Brain and Frank Probyn. He was a music scholar at Cambridge, working under Raymond Leppard and Sir David Willcocks and held principal horn positions with the Northern Sinfonia, Sadler's Wells Opera (now ENO) and the City of Birmingham Symphony Orchestra, At Birmingham in the seventies, he founded the Birmingham Sinfonietta from members of the CBSO and gave a series of contemporary concerts; he also conducted the London Contemporary Players and was Guest Conductor- with the Amsterdam Sinfonia. His conducting studies were with George Hurst, Sir Charles Groves and Sir Adrian Boult on short courses in United Kingdom, and with Dean Dixon in Hilversum and Franco Ferrara in Siena. A prize-winner in the Mitropoulos International Conducting Competition in New York, he has conducted concerts with the City of Birmingham Symphony Orchestra, the Royal Liverpool Philharmonic Orchestra, the Halle Orchestra, the BBC Regional Orchestras and the London Symphony Orchestra as well as in Norway, Holland and Germany. In 1975 he was invited by Sir Charles Groves to become tutor for the Postgraduate Conducting Course at the Royal Northern College of Music. Two years later he succeeded Philip Jones as Head of School of Wind and Percussion, a post he retired from after twenty-one years.

He was awarded a Churchill Travelling Fellowship in 1982 which enabled him to study the development and repertoire of the American symphonic wind band movement. In the past two decades he developed the wind orchestra and ensemble of the RNCM to become recognized as one of the best in the world, commissioning works from composers such as Richard Rodney Bennett, John Casken, Thea Musgrave and Aulis Sallinen, performing regularly in major Festivals such as Aldeburgh, Cheltenham, Huddersfield and Three Choirs Festivals, broadcasting for BBC and Classic FM, playing at three WASBE Conferences and making commercial compact discs for Doyen, Serendipity and Chandos. He has given clinics, lectured, guest conducted and adjudicated in Belgium, Canada, Denmark, Estonia, France, Germany, Hungary, Israel, Japan, Norway, Oman, Sweden, Switzerland, Turkey and the United States. For ten years was Editor of the Novello Wind Band & Ensemble series and he is now Editor with Maecenas Music. His engagements recently have included concerts and conducting clinics in Brazil, Canada, Croatia, Latvia, Ireland, Israel, Sweden, Switzerland and the United States. In 2000 he toured Australia and New Zealand conducting and lecturing on British wind music, and in the fall was a Housewright Scholar at Florida State University; in Spring 2002 he was Visiting Professor at the School of Music, Baylor University, Texas. He is President of WASBE, the World Association for Symphonic Bands & Ensembles.

ABOUT THE PROGRAM

Children's March: Over the hills and far away was scored for band by Grainger in 1919 from a piano solo which he had composed between 1916 and 1918. The band arrangement was begun in 1918 while the composer was a member of the United States Coast Guard Artillery band and was written to take advantage of that band's instrumentation. Generally accepted as the first band composition utilizing the piano, the march features the woodwinds - especially the low reeds - during most of its seven-minute duration. From the introduction to the end, the folk-like melodies make it difficult for the listener to realize that the work was original with Grainger. It was first performed by the Goldman Band on June 6, 1919, with the composer conducting and Ralph Leopold at the piano.

Like many of Grainger's works the march demonstrates both the fierceness and the tenderness of the composer's personality. It was dedicated to my playmate beyond the hills, believed to be Karen Holton, a Scandinavian beauty with whom the composer corresponded for eight years but did not marry because of his mother's jealousy. In 1953, 48 years after they had first met, they saw each other for the last time in Denmark where Grainger had gone for a cancer operation to be performed by Dr. Kai Holton, Karen's brother.

Program Notes for Band

Mockbeggar Variations was commissioned by Berkshire County Music Service for the Berkshire County Youth Band. The first performance took place at the Fifth Annual Conference of Symphonic Band and Wind Ensembles at the Royal Northern College of Music on Saturday 20 July 1991, under the direction of Robert Roscoe. The title of this set of variations is taken from the name of the headquarters of the Berkshire County Music Service in Reading.

Program notes by Guy Woolfenden

Mannin Veen - Dear Isle of Man (in Gaelic) was one of Wood's two works written originally for band. The tone poem is based on four Manx (of the Isle of Man) folk tunes. The first, *The Good Old Way*, is an old and typical air written mostly in the Dorian mode. The second tune, which introduces the lively section of the work, is a reel, *The Manx Fiddler*. The third tune, *Sweet Water in the Common*, relates to the old practice of summoning a jury of 24 men, comprising three men from each parish in the district where the dispute took place, to decide questions connected with watercourses and boundaries. The fourth and last tune is an old hymn, *The Harvest of the Sea*, sung by the fishermen as a song of thanksgiving after their safe return from the fishing grounds.

Program Notes for Band

The French Revolution had a profound effect, not least on the *Harmonie*, the military band of the 18th Century. The cosy chamber wind music of Haydn, Mozart and Beethoven, with its pairs of wind instruments, was expanded enormously when in 1789 Bernard Sarette first raised the band of the Garde Nationale, a group of some 45 players, from which evolved the massive groups to support the great festivals through which the politicians put over their ideals of liberty. It was for these bands that Catel, Jadin and Reicha wrote their revolutionary symphonies and marches. In their hands, the oboe as the main solo instrument by the clarinet and, a little later, the middle of the band was thickened by the addition of saxophones.

Although Saint Saens did not visit Egypt and Algeria until his later years, the assimilation of exotic styles is an important component in his music. The "Occident" is characterized by a fine, sweeping melody of great energy, followed by a trio which might have been written by a British march composer. The "Orient" with characteristic Jannissary accompaniment comes next with the main theme returning in a brief fugato. The restatement of the opening material combined with the oriental material brings the work to a grand close.

The term "dancerics" can be found in a copy of Playford's *Dancing Master*, an extensive collection of folk and popular tunes of the 17th century. This publication was used by master fiddlers to teach the various dance steps of the day to a nobleman's house or king's court. Whilst this present set of "dancerics" cannot be said to be an aid to terpsichorean agility, it is hoped to set feet tapping. The first movement, gentle and lilting, is almost a barcarolle in reverie. The original tune, "Poor Robin's Maggot"—a rather disconcerting title meant whim or fancy in 17th century parlance. Movement two is a colorfully bouyant scherzo on an original melody. The third movement is a tender pavane with Moorish leanings and the fourth is a dramatic and exuberant combination of melodies under the title, "Goddesses."

In the 1950s Ralph Vaughan Williams was asked to serve as chairman for a concert given by the International Staff Brass Band of the Salvation Army in London, England. He was so thoroughly impressed with the musicianship and sonority of the all brass band that he decided to compose a piece especially for them. Captivated by the vocal-like quality of the ensemble, he designed a prelude based on the hymn tunes *Ebenezer*, *Calfaria*, and *Hyfrydol* from the Welsh male chorus singing tradition. The rescoring of this selection was done in 1961 for the University of Illinois Symphonic Band.

Program notes by Timothy Reynish, Kenneth Hesketh and James Curnow

ITHACA COLLEGE SYMPHONIC BAND

Henry Neubert, conductor


Piccolo

Elena Pardo

 Flute

Elaine Olschesky
Kristina Little
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 Stamler
Kelly Bochynski
Rebecca S. Frye
Meggan Frost
Amanda J. Kellogg
Matt Pearsall

 Jessica Rossi

Marin Grieder

Allison Holst-Grubbe

Alto Clarinet

Amanda Kellogg

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

Jeffrey Hoffman
Michael Treat
Aaron Evens
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

Double Bass

Josef Lorenz

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

Baritone Saxophone

James Maxson

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

Trombone

Andrea Shaut

Sarah Paradis

James Darling

Emily Selman

Scott Cho

Euphonium

Beth Fredmund

Esther Sackett

Jess Roberto

Tuba

William Plenk

Diana Dodd

String Bass

Patrick O'Connell

Timpani

Ryan Socrates

Percussion

Patrick Roland

Alyssa Cadwalader

Katie Jurewicz

Taryn Lott

Kristen Wieskotten

Coming Events

Ithaca College Concerts 2002-3

| | |
|-----------------------|-----------------------|
| Tuesday, October 22 | Emanuel Ax, piano |
| Wednesday, February 5 | Nathan Gunn, baritone |
| Friday, April 21 | Midori, violin |