

12-11-2003

Concert: Ithaca College Concert Band & Symphonic Band

Ithaca College Concert Band

Ithaca College Symphonic Band

Frank Battisti

Henry G. Neubert

Mark Fonder

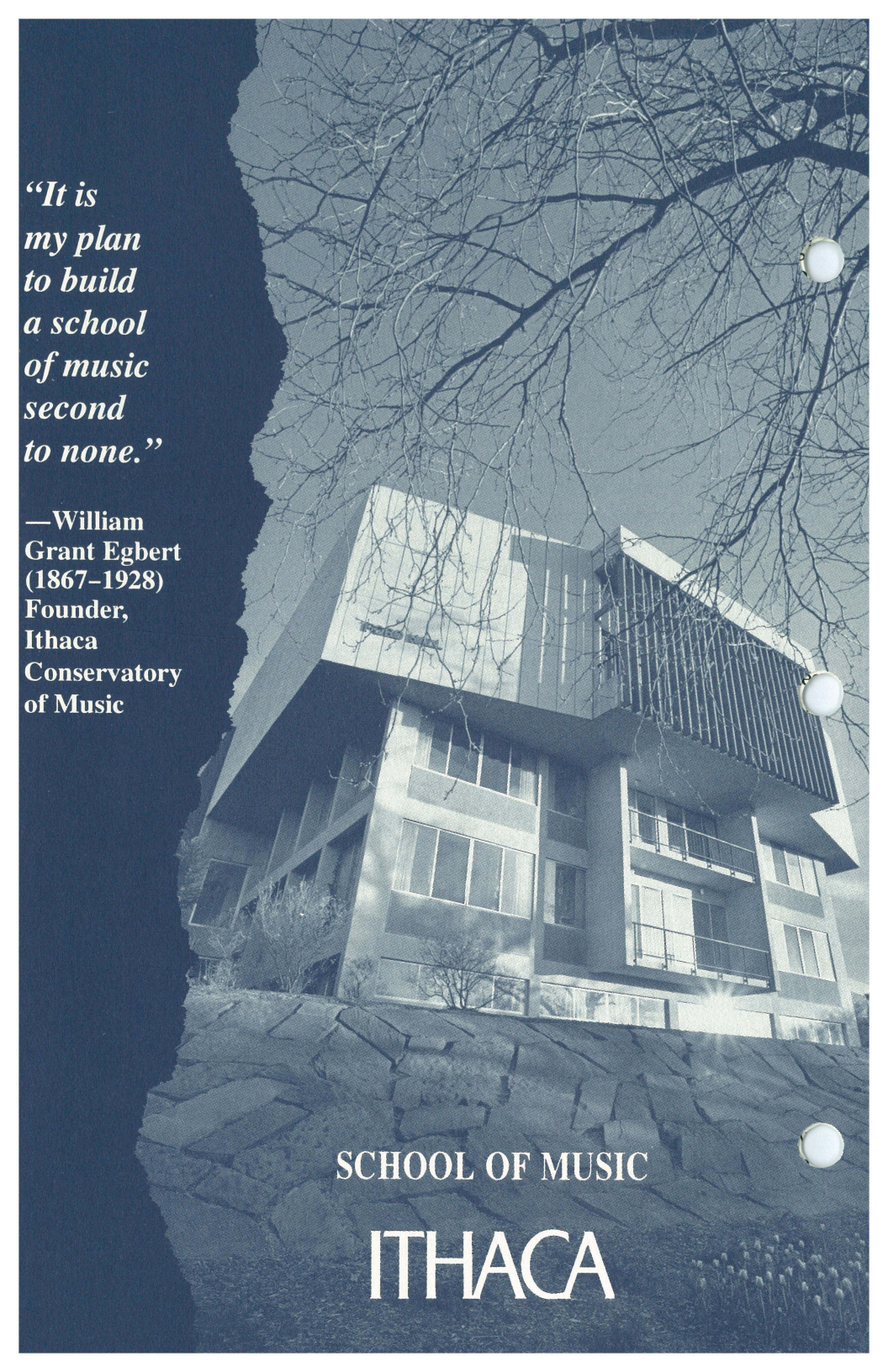
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*“It is
my plan
to build
a school
of music
second
to none.”*

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

SCHOOL OF MUSIC

ITHACA

"Wind Band Classics"
Frank Battisti, guest conductor

ITHACA COLLEGE SYMPHONIC BAND
Henry G. Neubert, conductor

- | | |
|--------------------------------|-----------------------------|
| Canzona (1954) | Peter Mennin
(1923-1983) |
| Ballad for Band (1946) | Morton Gould
(1913-1996) |
| Russian Christmas Music (1944) | Alfred Reed
(b. 1921) |

INTERMISSION

ITHACA COLLEGE CONCERT BAND
Mark Fonder, conductor

- | | |
|----------------------------------|------------------------------------|
| Tunbridge Fair (1951) | Walter Piston
(1894-1976) |
| <i>Intermezzo for Band</i> | |
| Serenade for Band, op. 85 (1961) | Vincent Persichetti
(1915-1987) |
| <i>Pastoral</i> | |
| <i>Humoreske</i> | |
| <i>Nocturne</i> | |
| <i>Intermezzo</i> | |
| <i>Capriccio</i> | |
| La Fiesta Mexicana (1949) | H. Owen Reed
(b. 1910) |
| II. <i>Mass</i> | |
| III. <i>Carnival</i> | |

Ford Hall
Thursday, December 11, 2003
8:15 p.m.

About the Guest Conductor

Guest conductor **Frank L. Battisti's** teaching career began as an instrumental teacher in the Ithaca City Public Schools in 1953. He was appointed Director of Bands at Ithaca High School in 1955 and remained in this position until 1967. He also served as chairperson of the Instrumental Music Department from 1961-1967. The Ithaca High School Band, under Battisti's direction, achieved national recognition as one of the finest and most unique high school bands in the nation.

Frank Battisti is Conductor Emeritus on the New England Conservatory Wind Ensemble. Battisti founded and conducted the ensemble for 30 years. Its recordings for Centaur, Albany and Golden Crest records have earned the high critical praise and accolades. Many of the ensemble's performances have been broadcast over National Public Radio (NPR) and other classical music radio stations in the United States and throughout the world. Since 2000, Battisti has been the conductor of the Longy Chamber Winds.

Past President of the US College Band Directors National Association (CBDNA), Battisti is also a member of the American Bandmasters Association (ABA) and founder of the National Wind Ensemble Conference, World Association of Symphonic Bands and Ensembles (WASBE), Massachusetts Youth Wind Ensemble (MYWE) and New England College Band Association (NECBA). In 2000 he was appointed the inaugural conductor for the Tanglewood Institute's Young Artists Wind Ensemble. Battisti has served on the Standard Award Panel of American Society for Composers, Authors and Publishers (ASCAP) and been a member of the Music Panel for the Foundation for Advancement of the Arts. For many years he served as editor for various music publishing companies and is currently a consulting editor for *The Instrumentalist* magazine.

Frank Battisti commissioned and premiered over 50 works for wind ensemble by distinguished American and foreign composers including Warren Benson, Leslie Bassett, Robert Celly, John Harbison, Robin Holloway, Witold Lutoslawski, William Thomas McKinley, Vincent Persichetti, Michael Colgrass, Daniel Pinkham, Gunther Schuller, Robert Selig, Ivan Tcheripnin, Sir Michael Tippett, William Kraft, Robert Ward, and Alec Wilder. Critics, composers and colleagues have praised Battisti for his commitment to contemporary music and his outstanding performances.

Battisti often appears as a guest conductor with many university, college, military, professional and high school bands and wind

ensembles as well as guest conductor/clinician and teacher throughout the United States, England, Europe, Middle East, Africa, Scandinavia, Australia, China, Taiwan, Canada, South America, South Korea, Iceland and the former U.S.S.R. Recently he has appeared as a guest conductor with the New World Symphony Orchestra, US Marine Band and the Interlochen Arts Academy Band.

Battisti constantly contributes articles on wind ensemble/band literature, conducting and music education to professional journals and magazines and is considered one of the foremost authorities in the world on wind music literature. He is the co-author of *Score Study for the Wind Band Conductor* (1990) and author of *The 20th Century American Wind Band/Ensemble* (1995) and *The Winds of Change* (2002).

In 1986 and again in 1993, Mr. Battisti was visiting a fellow at Clare Hall, Cambridge University, England. He has received many awards and honors including an Honorary Doctor of Music Degree from Ithaca College in 1992, the first Louis and Adrienne Krasner Excellence in Teaching Award from the New England Conservatory of Music in 1997, the Lowell Mason Award from the Massachusetts Music Educators Association in 1998, the New England College Band Association's Lifetime Achievement Award in 1999 and the Midwest International Band and Orchestra Clinic's Medal of Honor in 2001.

He graduated with a bachelor's degree in music education from Ithaca College in 1953. He received his master's degree in music education from Ithaca College in 1964.

Program Notes

Canzona is a short, brisk work which opens with a declamatory idea expressed in massed sonorities. Next a broad melodic line is introduced and supported by powerful rhythmic figurations. This is followed by a cantabile section. These materials are developed and expanded, and the piece closes with the opening statements brought back in a more dramatic presentation.

Peter Mennin

Ballad for Band, composed in 1946, was commissioned by the Goldman Band and was premiered by that ensemble on June 21 of that same year. Based on the style and elements of the Negro spiritual, **Ballad** does not contain any direct quotes from existing spiritual melodies. It is, instead, an original expression of what Gould called "the Negro folklore idiom" that intrigued him as a composer: "The spirituals

have always been the essence, in many ways, of our musical art, our musical spirit. The spiritual is an emotional, rhythmic expression. The spiritual has a universal feeling; it comes from the soul; from the gut."

As an active composer in the 1930s, Gould had not written any works for band. In fact, few American composers had taken the medium seriously enough to devote any attention to producing music for band. However, after having heard the University of Michigan Band under William Revelli, Gould "realized what a great music-making machine we had." *Ballad for Band* is perhaps the earliest example of an original masterwork for band by an American composer. The next selection on tonight's program, *Russian Christmas Music*, pre-dates *Ballad* and is considered by many to be the composition which was the genesis for the next 50+ years of windband music.

Teaching Music Through Performance in Band

Written in 1944, *Russian Christmas Music* was first performed in December of that year in Denver by a band of musicians from several service bands. After a revision the piece was one of three prize-winning pieces in the 1947 Columbia University contest for new, serious band pieces. This revision was premiered by the Juilliard Band under Donald I. Moore and the Syracuse University band under Harwood Simmons, to whom the work is dedicated, in 1948. Although it received numerous subsequent performances, it was not published until 1968. An ancient Russian Christmas carol, "Carol of the Little Russian Children", together with a good deal of original material and some motivic elements derived from the liturgical music of the Eastern Orthodox Church, form the basis for this musical impression of Old Russia during the jubilant Christmas season. Although cast in the form of a single, continuous movement, four distinct sections may be easily recognized, which the composer originally sub-titled: Children's Carol, Antiphonal Chant, Village Song and the closing Cathedral Chorus. All of the resources of the modern, integrated wind band are drawn upon to create an overwhelming sound picture of tone color, power and sonority.

Alfred Reed

Commissioned by the League of Composers in 1950, *Tunbridge Fair* is contrapuntal in texture throughout, utilizing informal early jazzlike rhythms and sonorities in a more formal structural setting. Two subjects are heard. The first is heavily accented and bouncy. The second is more flowing, yet syncopated, and is sounded with a hocket-like alternation of voicing. The work is bright yet quietly underscored with subtle

humor. Its performance demands fine players in all choirs, for it must be played at a rapid pace with chromatic and octave doublings in practically all instrumental lines. Walter Piston's compositions include numerous compositions for orchestra, chamber music and solo instruments but this is his only work for band. His books on music theory are standard in many American schools of music.

Vincent Persichetti is one of America's most respected composers. Biographer Nicholas Slonimsky described his music as being "remarkable for its polyphonic skill in fusing the seemingly incompatible idioms of classicism, romanicism, and stark modernism . . . with Italianate diatonicism, in a lyrical manner." Similar to his 1950 work *Divertimento for Band*, Persichetti's *Serenade for Band* consists of short movements demonstrating humor and nostalgia in a contemporary setting. It was one of many works commissioned by the Ithaca High School Band under the direction of Frank Battisti.

H. Owen Reed's best known composition is *La Fiesta Mexicana* and it is subtitled A Mexican Folk Song Symphony for Concert Band. It was written after Reed had spent a year in Mexico studying folk music and composing on a Guggenheim Fellowship. The entire work depicts a religious festival dedicated to the Blessed Virgin Mary, and it faithfully represents all of the contrasts and contradictions of these festivals. The second movement, titled, "Mass" is of a serious, liturgical nature. The principal theme is chantlike and it is set amid coloristic sections representing the tolling of church bells. The last movement, titled "Carnival," is given over to unceasing entertainment and celebration. At the beginning of the movement we hear the itinerant circus, then the market, the bullfight, the town band, and finally the cantinas with their band of mariachis.

Norman E. Smith

ITHACA COLLEGE SYMPHONIC BAND
Henry Neubert, conductor

Piccolo

Sarah Kessler

Flute

Kim Setteducati
Kristina Little
Carla Strauss
Emily Watson
Nikki Barnum
Adrienne Baker
Leslie Harrison
Jennifer Rodgers
Diana Mathis
Shannon Wheel

Oboe

Becky Lord
Whitney Dorman
Jennifer Hood
Nicole Zawada

English Horn

Whitney Dorman

Clarinet

Caryn Poulin
Heidi Miller
Colleen White
Emily Evangelos
Julie Pacheco
Christy Voytko
Matt Gibson
Lori Bonin
Miranda Selover
Meaghen Garbay
Matt Pearsall
Natalie Gamble

Alto Clarinet

Larry Whitney

Bass Clarinet

Erin Grieder

Contrabass Clarinet

Will Cicola

Bassoon

Jennifer Micelli
PJ Coward
Katie Barker

Contrabassoon

PJ Coward

Alto Saxophone

Joe Civiletti
Jason Bellott
Jared J. Smith

Tenor Saxophone

Sam Podell
Carrie Piazza

Baritone Saxophone

Nolan Camp
Caitlin Kopcik

French Horn

Allison Perotti
Meredith Moore
Megan Webster
Gina Zurlo
Rebecca Guion

Trumpet

Kevin Byrne
Lindsey Jessick
Randi Westervelt
Christine Gregory
Alejandro V. Bernard-
Papachryssanthou

Gregory Harris

Cassandra Large
Alex Lee-Clark
Adam Richwald
Michael Rostafin
Kate Reeves
Vince Venitelli
Jesse Kleingardner

Trombone

Lauren Minis
Paul Barton
Megan Boutin
Scott Cho
Ryan W. Pangburn
Mark J. Lalumia
Ashley Taylor
Matt Barry
Cass Barbour

Euphonium

Jessica Roberto
Esther Sackett
Greg Lewandowski

Tuba

Diana Dodd
Timothy Then

Timpani

Valarie Vassar

Percussion

Vinnie Malafronte
Ernest Backus
Matt Donello
Alison Hannah
Jonathan D. Mack

Double Bass

Christopher White

ITHACA COLLEGE CONCERT BAND

Mark Fonder, conductor

Piccolo

Melissa Bravo

Flute

Lauren M. Avellino

Lisa Phillips

Mary Parsnick

Heather Byrne

Megan Postoll

Mary Jarchow

Rebecca Frost

Tracy Kirschner

Oboe

Julia Capurso

Luke Conklin

Emily Mure

Cassie Winterhalter

English Horn

Luke Conklin

Bassoon

Chrissa Masse

Mandi Jacobson

Nick Ashley

E-Flat Clarinet

Kristopher Williamson

Clarinet

Rebecca Frye

Kristopher Williamson

Katelyn Alcorn

Meghan McNamara

Larry Whitney

Kelly Bochynski

Jordanna Bergman

Meagan Frost

Bill Chapin

Anne Woodard

Bass Clarinet

Diego Vasquez

Jessica Shaw

Alto Saxophone

Heidi Bellinger

Michael Furstoss

Brett Fleury

Matt Chielli

Tenor Saxophone

Jennifer Klauda

Rob Flack

Baritone Saxophone

James Maxson

Deanna Loertscher

Bass Saxophone

James Maxson

Cornet/Trumpet

Jesse Hazzard-Watkins

Nick Kunkle

Calvin Rice

Mike O'Connell

Nikola Tomic

Kellee Koenig

Matt Sprague

James Ahern

Abbey Clark

Bridget Colgan

Horn

Bethanie Keem

Abby Church

Chelsey Hamm

Lindsey Chambers

Matt Beale

Trombone

Andrea Shaut

Francis Ring Cook

Sarah Tyler Schoen

Emily Beth Selman

Leslie Ann Brennan

John Henry Schliermache

Lloyd M. Duggar

Patrick Bradley

Nick H. Smarcz

Euphonium

Heather Rosner

Sarah Drew

Tuba

Jessica Mower

Susan Wheatley

Timpani

Alan Dust

Percussion

Brian Ente

Alyssa Cadwalader

Billy Chou

Laurie Sklar

Kristen Weiskotten