

11-11-2003

Concert: Ithaca College Concert Band & Symphonic Band

Ithaca College Concert Band

Ithaca College Symphonic Band

Mark Fonder

Thomas C. Duffy

Henry G. Neubert

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Recommended Citation

Ithaca College Concert Band; Ithaca College Symphonic Band; Fonder, Mark; Duffy, Thomas C.; Neubert, Henry G.; and Zamborsky, Kevin, "Concert: Ithaca College Concert Band & Symphonic Band" (2003). *All Concert & Recital Programs*. 2924.
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Authors

Ithaca College Concert Band, Ithaca College Symphonic Band, Mark Fonder, Thomas C. Duffy, Henry G. Neubert, and Kevin Zamborsky

*“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

A VETERANS' DAY SALUTE

ITHACA COLLEGE CONCERT BAND

Mark Fonder, conductor

Thomas C. Duffy, guest conductor and composer

Early Light (1999)

Carolyn Bremer
(b. 1952)

Gnomon (1998)

Thomas C. Duffy
(b. 1955)

Marching Song of Democracy (1900)

Percy Aldridge Grainger
(1882-1961)

They are There! (1942)

Charles Ives
(1874-1954)

Arr. by James B. Sinclair

Featuring Members of *Ithacappella*

Epilogue: Lest We Forget (1992)

Robert Jager
(b. 1939)

INTERMISSION

ITHACA COLLEGE SYMPHONIC BAND

Henry G. Neubert, conductor

Thomas C. Duffy, guest conductor

Kevin Zamborsky, graduate conductor

Flag of Stars (1956)

Gordon Jacob
(1895-1984)

And Flights of Angels Sing Thee To Thy Rest (2000)

Thomas C. Duffy
(b. 1955)

Heroes, Lost and Fallen, (1992)
[A Vietnam Memorial]

David R. Gillingham
(b. 1947)

Ford Hall

Tuesday, November 11, 2003

8:15 p.m.

About the Guest Conductor/Composer

Thomas C. Duffy (born June 17, 1955) is Deputy Dean of the School of Music and the Director of Bands at Yale University. He received his Bachelor of Science in Music Education (magna cum laude) and Master of Musical Arts in Composition from the University of Connecticut, and his Doctor of Musical Arts in Composition from Cornell University, where he studied with Karel Husa and Steven Stucky. He has taught music courses at the Hartford Conservatory, the University of Connecticut, the Auburn Maximum Security Correctional Facility, Cornell University, and Yale University.

Recordings and performances of Mr. Duffy's music include those by college bands, orchestras, and wind ensembles throughout the world. Mr. Duffy has conducted bands and orchestras throughout the United States and Japan, England, France, Ireland, and Italy.

He has served as president of the New England College Band Association, president of the CBDNA (College Band Directors National Association) Eastern Division, president of Connecticut Composers Inc., publicity co-chairman for the World Association of Symphonic Bands and Ensembles, chairman of the Connecticut Music Educators Association Professional Affairs and Government Relations Committees, and a member of American Composers Alliance, BMI, and the American Bandmasters Association. Mr. Duffy represents music education in Yale's Teacher Preparation Program. His music is published by American Composers Alliance, Ludwig Music and Bourne Company Music Publishers. In 1996, Dr. Duffy was selected as Outstanding Music Educator of the Year by the Connecticut Music Educators Association. (June 1997)

Duffy's first influence, Charles Whittenberg, was hailed at one point as the primary American scion of the second Viennese School. While studying with Whittenberg, he worked in depth with serialism and the ordering of all parameters of music. Duffy attended Cornell University, attracted by Karel Husa's unique combination of the art of musical composition with themes of contemporary importance. Duffy first came into contact with Husa's quarter-tones and proportional notation as a saxophonist in the Wind Ensemble at the University of Connecticut. While at Cornell, he also studied with Steven Stucky, from whom he contracted an interest in the music of Dallapiccola, Ligeti, Reich, Glass, Xenakis, and Lutoslawski.

Program Notes

In 1783, Benjamin Franklin wrote, "There never was a good war or a bad peace." But wars have happened and continue to happen involving the men and women of our country. The purpose of tonight's concert is to present a tribute to those who have served in our armed forces. Listeners who are

expecting a one-dimensional, flag-waving, patriotic salute might be surprised to hear some music that examines war in a more reverent, less jingoistic sensibility. Music that rouses our patriotic fervor is only one way to honor our veterans. It is sincerely hoped that the music performed tonight gives pause to considering war and its participants from all perspectives.

The compositional material for *Early Light* was largely derived from "The Star-Spangled Banner" and is an optimistic homage to our national anthem. She is the first to admit that this composition has an angle beyond a patriotic tribute however. A passionate baseball fan, Bremer drew upon her feelings of happy anticipation at hearing the anthem played before baseball games. The slapstick heard near the end echoes the crack of the bat on a long home run. The composer is chair of the music composition department at the University of Oklahoma having studied at the Eastman School of Music and CalArts.

"Gnomon" is the Greek word for the pointer of a sundial, and the Kentucky Vietnam Veterans Memorial bears that name with good reason. Designed by Helm Roberts, the monument pays tribute to each and every Kentuckian killed in the Vietnam War. Engraved on the surface of the 215-ton granite plaza are the names of 1074 soldiers killed. Towering above the plaza is the stainless steel gnomon. On the plaza, the name of each Kentuckian is located such that the shadow of the gnomon touches it on the actual anniversary of his death. The names of the 20 soldiers missing in action are etched in front of the gnomon where the shadow never falls, paying special tribute and symbolizing continued vigil.

Grainger's *Marching Song* is a sprawling tone poem that encapsulates the post-romantic expressive qualities of Mahler, Richard Strauss and Bruckner. He was inspired to write it for a chorus of whistlers and singers while attending the Paris Exhibition of 1900. He did not score it for band until 1948. A variety of artistic, philosophical, and musical sources were involved. These included the poetry of Walt Whitman, a statue of George Washington, and his first acquaintance with John Philip Sousa and his band. Perhaps to illustrate that the "march of democracy" is unending, Grainger begins his score with a unison "c" and ends with a unison, unresolving, and unrepentant "F#." While the harmonic language includes some of his densest chromaticism, it is also colored by a clashing of a style he called "free music" -- lines that soar and cross freely with little regard for harmonic results.

Charles Ives is widely recognized as one of America's greatest composers. He was educated at Yale University and chose a professional career as an insurance executive so that he would not have to depend on public support of his advanced musical thought. *They are There!* reflects Ives's lifelong

concern for domestic and world politics. Originally written during the First World War intending it to be a rallying song for the doughboys abroad, he revised it in 1942 for the soldiers of World War II. He wrote, "this song is a rather rough and tough kind of march, especially in the accompaniment as it was started when 'knock-out blows' on the Kaiser were wanted -- and now on an even worse 'Dark Age culprit' (Hitler)" Fragments of former war tunes are heard throughout including, *Columbia, the Gem, John Brown's Body, Dixie, Yankee Doodle, La Marseillaise, Battle Cry of Freedom, Star-Spangled Banner* and many others.

The composer writes: "*Epilogue: Lest We Forget* is not a work of celebration. It is, rather, music to commemorate the decent people who suffered through the agony of World War II, and those who gave their lives for peace and freedom. It is not funeral music, but rather a solemn hymn to the indomitable spirit of those who were touched by tyranny, and who were able to rise above it - both in life and in death. It is these people that we remember." Robert Jager, a native of Binghamton, NY is the only three-time winner of the prestigious Ostwald Composition prize given by the American Bandmasters Association. He is Director of Composition at Technological University and was a former staff arranger for the Armed Forces School of Music.

Program notes by Mark Fonder and the composers

The symphonic overture *Flag of Stars*, a salute to America, was commissioned by Pi Omicron Band Fraternity at the University of Kentucky. Jacob included the following program reference: "The overture was written during the end of 1953 and is intended as a gesture from an inhabitant of the Old World to those of the New. The introductory fanfare and the slow section which follows it recall the sacrifices made by your country in both world wars in the struggle with dark forces of destruction. The allegro is prompted by thoughts of the energy, vitality, and cheerfulness of the American people - young, optimistic, and full of faith in their destiny. The second subject in 3/4 time might perhaps suggest a sort of national song and right at the end there is a brief quotation from the "Star Spangled Banner".

from *Program Notes for Band*

And Flights of Angels Sing Thee to Thy Rest was written to honor the memory of Stanley D. Hettinger, Director of Bands, University of New Hampshire. The title comes from the famous lines in the Shakespeare tragedy, *Hamlet*, where Horatio, witnessing the death by poison of Hamlet, says "Now cracks a noble heart. Good night, sweet prince, and flights of angels sing thee to thy rest! Why does the drum come hither?"

Stan Hettinger heard my piece, *The Quiet Tear*, 1983, and commented on how the ending was "weak" for a memorial piece. I have taken the bulk of that short piece and reworked it, and, in strengthening the ending, reflect the ascending trajectory of the angels that accompany that "sweet prince" to his rest.

Thomas C. Duffy

Heroes, Lost and Fallen is a tone poem for symphonic band based on the following poem by the composer:

From this grueling war.
Let Suffering and Death
Rule no more.

Resolve this conflict
In hearts so sullen
And bring eternal piece
To the heroes, lost and fallen.

The work opens with an air of mysteriousness on a sustained sonority by bowed vibraphone with marimba tremolo. There are interspersed motives suggesting trumpet calls and quotes from the *Star Spangled Banner* and the Vietnamese National Anthem. This beginning section reflects the uncertainty and instability before war. Following is a warm and consonant chorale in the low brass alluding to the world ideal of peace and serenity. This section segues into a sort of slow "march to war." Just as the realization of the inevitability of war increases, so does this section increase in dynamic and dissonant intensity. Climaxing the section are quotes from the *Star Spangled Banner* and *Taps*. The ensuing section expresses the war itself with driving rhythms, dense textures, chaotic accompanimental motives and sinister themes. Growing in intensity, the section culminates with haunting "trumpet calls" alternated between trumpets and horns followed by four hammered articulations of a tone cluster. A thunderous roll of drums then elides into the next section where the consonant chorale of "peace" reasserts itself, this time amidst the continuing conflict of war, suggesting that somehow "Good" will triumph over "Evil". Both the chorale and the conflicting forces fade away and a short dirge-like section follows based on the opening motive of the chorale, signifying destruction, death and aftermath. But, the everpresent force of "Good" emerges and a serene, yet powerful theme is stated, beginning in the horns. The theme grows to a glorious climax, diminishes and settles into C Major, the "key of the earth." A unison "C", with underlying tumultuous articulations by the drums, culminates the work...the drums reminding us that the threat of war will always be present.

David R. Gillingham

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 Schliermacher

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

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
Catalie Gamble

Bass Clarinet

Erin Grieder

Bassoon

Jennifer Micelli
P J 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 Richwalder
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
Lauren Dillon
Alan Dust
Joshua Oxford
Laurie Sklar

Piano

Esther Sackett