

12-9-2004

Concert: Ithaca College Symphonic Band & Concert Band

Ithaca College Symphonic Band

Ithaca College Concert Band

Henry G. Neubert

Mark Fonder

Richard E. Strange

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ITHACA COLLEGE

SCHOOL OF MUSIC

ITHACA COLLEGE SYMPHONIC BAND
Henry G. Neubert, conductor
Richard E. Strange, guest conductor

ITHACA COLLEGE CONCERT BAND
Mark Fonder, conductor
Richard E. Strange, guest conductor

Ford Hall
Thursday, December 9, 2004
8:15 p.m.

ITHACA

WIND BAND CLASSICS

ITHACA COLLEGE SYMPHONIC BAND

Henry G. Neubert, conductor

Richard E. Strange, guest conductor

William Byrd Suite (1921)

Gordon Jacob
(1895-1935)

I. *The Earle of Oxford's Marche*

II. *Pavana*

III. *Jhon come kisse me now*

IV. *The Mayden's Song*

V. *Wolsey's Wilde*

VI. *The Bells*

Entry March of the Boyars, Op. 17 (1911)

Johan Halvorsen
(1864-1935)

Rev. ed. arr. by Frederick Fennell

Sketches on a Tudor Psalm (1973)

Fisher Tull
(1934-1994)

INTERMISSION

ITHACA COLLEGE CONCERT BAND

Mark Fonder, conductor

Richard E. Strange, guest conductor

Introduction and Rondo (1961)

Ingolf Dahl
(1912-1970)

Symphonic Songs for Band (1957)

Robert Russell Bennett
(1894-1981)

Serenade

Spiritual

Celebration

Elsa's Procession to the Cathedral (1850)

Richard Wagner
(1813-1883)
Trans. by Lucien Cailliet

The Stars and Stripes Forever (1896)

John Philip Sousa
(1854-1932)

Dr. Richard E. Strange is Director of Bands/Professor of Music, *Emeritus* at Arizona State University. Presently he is the Music Director and Founding Conductor of the Tempe Symphony Orchestra (Tempe, Arizona). When in Pittsburgh, PA, as Director of Bands at Carnegie-Mellon University (1961-74), he conducted both the Carnegie Civic Symphony Orchestra and the Butler County Symphony Orchestra (also playing oboe with the Pittsburgh Symphony Orchestra on a per-service basis).

Dr. Strange received degrees from Wichita State University, the University of Colorado (Boulder), and Boston University (DMA in Performance). While in Boston he studied with George Madsen (Flute) and Pasquale Cardillo (Clarinet), both members of the Boston Symphony Orchestra. He has conducted, judged or given clinics in Austria, Belgium, Canada, England, France, Germany, Guam, Hong Kong, Italy, Japan, The Netherlands, New Zealand, Sweden, Switzerland, and the United States.

In December 1991, Strange received the *Distinguished Service to Music Medal* given by Kappa Kappa Psi, the National Honorary Band Fraternity (Wichita, KS). In December 1995, he was elected to the *Academy of Wind and Percussion Arts*, an award sponsored by the National Band Association in recognition of a "truly significant and outstanding contribution to the furthering of the excellence of bands and band music." In September 1996, he was presented the *Wichita State University Distinguished Alumnus Award* for "extraordinary accomplishments [that] have enhanced the university's proud history as the university enters its second Century..." In January 1998, the Arizona Music Educators Association named Strange "Music Educator of the Year". The award, given each year since 1964, is the highest honor bestowed by the AMEA. In December 2003, Strange received the *Medal of Honor* "for his Major Contribution to Music Education" from Chicago's Mid-West International Clinic, the largest instrumental music education conference in the world.

Dr. Strange was elected to the American Bandmasters Association in 1968. He is a Past President of that organization, Executive Secretary of the American Bandmasters Association Foundation. He is also a Past President of the College Band Directors National Association.

Program Notes - Symphonic Band

William Byrd (1542 or 3 - 1625) was a pupil of Thomas Tallis. He was known for his choral music, both sacred and secular, and was, in fact, one of the founders of the English Madrigal School. In 1921 Gordon Jacob chose six pieces from the 70 in Byrd's *Fitzwilliam Virginal Book* in commemoration of the tercentenary of the composer's death and set them for military band.

The first movement of the suite, *Earle of Oxford's March*, is taken from a collection of pieces which Byrd conceived as a single work called *The Battell*. The stately magnificence of this steadily measured music captures the great dignity of a distinguished personage. Movement two, *Pavana*, slow and sustained with its long, arching lines, contains especially elegant writing for the winds. Movement three, *Jhon Come Kisse Me Now*,

has that harmonic charm and rhythmic vitality that is so much a part of the English madrigal and keyboard style of Byrd's time; it is a set of seven variations on an eight-bar tune. The fourth movement, *The Mayden's Song*, begins simply enough for a unison of brasses, then unfolds its steady contrapuntal and figurative development toward a masterful agglomeration of sounds that Jacob distributes with affectionate regard for the original. *Wolsey's Wilde* displays the suppleness that Byrd often brought to pieces of limited harmonic possibilities through skillful and imaginative play on that restriction. Jacob adds the element of instrumental texture to point out Byrd's implied dynamic contrasts. The suite concludes with *The Bells (Variations on a Ground)*, in which a simple two-note rising figure persists without interruption and above which is unfolded, in gathering momentum, a set of variations built upon the limited sounds of bells all keyed in B-flat.

Frederick Fennell

Frederick Fennell prepared this revised edition of Entry March of the Boyars from the primary source, the orchestral score of 1895. There is careful reconsideration of the entire score, including a full set of percussion parts and music for the low clarinets. The Fennell edition replaces that by Clifford Barnes. The Boyars were Russian aristocrats, also of a privileged class in Romania.

Sketches on a Tudor Psalm is based on a sixteenth century setting of the Second Psalm by Thomas Tallis (the teacher of William Byrd). The original version was in the phrygian mode with the melody in the tenor voice. A modern adaptation is still used today in Anglican services. Its popularity is evidenced by its employment by Ralph Vaughan Williams for the basis for his Fantasia for String Orchestra in 1910. The introduction sets the harmonic character by emphasizing the juxtaposition of major and minor triads. The theme is first presented by solo alto saxophone, continued by horns, and followed by a fully harmonized version from the brass. The variations begin to unfold in an allegro section with a melody in the clarinets which was constructed from the retrograde of the theme. Subsequently, fragments of the theme are selected for rhythmic and melodic transformation. Finally, the opening harmonic sequence returns in highly punctuated rhythms to herald the recapitulation of the theme beginning in the low woodwinds and culminating in a fully-scored setting of the climactic measures. A coda continues the development as the music builds to a triumphal close on a major chord.

Fisher Tull

Program Notes - Concert Band

Ingolf Dahl described his *Sinfonietta* as "the piece that I had wanted to write all of my life." Although derived from a six-note row (A-flat, E-flat, C, G, D, A), the work is in the major key of A-Flat. It contains many surprises and musical references to the band's traditions. The suite's first movement (performed tonight) opens with the traditional band tuning note, B-flat, features off-stage trumpets, and has a dynamic march lifted from the composer's memories of palace guard bands in Stockholm. The movement ends with an intricate cadenza played by the entire clarinet section (inspired by the USC University Band clarinet section playing the

solo part of the Weber *Concertino*), followed by the well-known marching band "roll-off" in the drum section.

Though famed for his work as orchestrator for more than 300 Broadway musicals, and for dozens of Hollywood films, Bennett was also a Nadia Boulanger student who completed more than 200 compositions. His *Symphonic Songs* (1957) and *Suite of Old American Dances* (1949) are his best-known band works. Bennett wrote: "*Symphonic Songs* are as much a suite of dances or scenes as songs, deriving their name from the tendency of the principal parts to sing out a fairly diatonic tune against whatever rhythm develops in the middle instruments. The Serenade has the feeling of strumming, from which the title is obtained; otherwise it bears little resemblance to the serenades of Mozart. The Spiritual may possibly strike the listener as being unsophisticated enough to justify its title, but in performance this movement sounds far simpler than it really is. The Celebration recalls an old-time country fair, with cheering throngs (in the woodwinds), a circus act or two, and the inevitable mule race."

The outstanding composer of German opera, and one of the crucial figures in the history of nineteenth century music was Richard Wagner. This transcription comes from his opera *Lohengrin*. Elsa's procession, with its medieval color and pageantry, prefaces her betrothal to Lohengrin, mystic Knight of the Holy Grail, to come to deliver Antwerp's people from the Hungarian invaders. In the operatic presentation, a large double chorus (representing the people of Antwerp) augments the solemn praise of the orchestra. It is in this music, mystic yet powerful, that we find Wagner striking out with those intense musical harmonies that were to culminate in *Tristan* and *Isolde* and *Parsifal*.

One hundred and fifty years ago this year, John Philip Sousa was born in Washington, D.C. He was an American phenomenon and the most popular musician of his day. Of his 142 marches, *Stars and Stripes Forever* stands as his most popular and still today is one of the most played, most recognized musical compositions ever written. In fact, a fragment of this march can be found on his grave marker in Washington's Congressional Cemetery. The composition was conceived on Christmas Day, 1896 while Sousa was aboard a steamer returning to the United States from Europe. It was put on paper soon after docking. Sousa himself stated this march was born of homesickness while overseas. He stated, "I began to think of all the countries I had visited . . . and that flag of ours became glorified."

Notes by George Ferencz and Mark Fonder

ITHACA COLLEGE SYMPHONIC BAND

Henry Neubert, conductor

Heidi J. Miller, graduate conductor

Piccolo

Whitney Kaiser

Flute

Melissa Bravo
Melissa Wertheimer
Becca Frost
Emily James
Whitney Kaiser
Jennifer Rodgers
Darren Simonson

Oboe

Luke Conklin
Emily Mure
Margaret Westreich
Corinne Landrey

E♭ Clarinet

Anne Woodard

B♭ Clarinet

Katie Alcorn
Kelly Bochynski
Anne Woodard
Jonathan Smith
Jessie Shaw
Corinne Waite
Lawrence A. Whitney
Laura Caruthers
Allegra Smith
Natalie Gamble
Spencer Blumenfeld

Alto Clarinet

Lawrence A. Whitney

Bass Clarinet

Matthew Gibson
Miranda Selover

Bassoon

Andrew Chapman
Jeff Ward
Kristen Schussler

Contrabassoon

Kristen Schussler

Alto Saxophone

Tim Rosenberg
Adam York
Rob Flack
Andrew Lawrence
Deanna Loertscher
Shannon Burns

Tenor Saxophone

Sam Podell
Andre Baruch

Baritone Saxophone

Caitlin Kopicik
Steve Mathews

French Horn

Megan Burke
Michelle LeRoy
Gina Zurlo
Bethanie Keem
Chelsey Hamm

Trumpet

Omar Williams
Bridget Colgan
Matthew Sprague
Abbey Clark
Calvin L. Rice
Katherine Hancock
Vincent Venitelli
Stephen Pysnik

Trombone

Paul Barton
Lloyd Dugger
Leslie Ann Brennan
Emily Selman
John Schleiermacher
Ashley Taylor
Nicholas H. Smarcz
D. Phillip Truex

Euphonium

Mike Vecchio
Jessica Roberto
Sarah Drew

Tuba

Bryan Lewis
Nicholas Gann
Timothy Then

Timpani

Elliot Beck

Percussion

Alyssa Cadwalader,
principal
Jason E. Taylor
Laurie Sklar
Evan Peltier
Lauretta Noller

ITHACA COLLEGE CONCERT BAND

Mark Fonder, conductor

Piccolo

Julie Pannoni

Flute

Megan Postoll
Adrienne Baker
Lindsay Fetzer
Emily Watson
Heather Byrne
Tracy Kirschner

Oboe

Julia Capurso
Tracy McLaughlin
Jenn Hood
Toni-Ann Mastracchio

English Horn

Tracy McLaughlin

Bassoon

Crissa Masse
Jennifer Micelli
PJ Coward
Lauren Kasper

E-Flat Clarinet

Julie Pacheco

Clarinet

Caryn Poulin
Colleen White
Andrea Vos
Amanda Jenne
Meaghan Garbay
Kris Williamson
Kelly Helin
Alicia McMahon
Erin Grieder
Christine Inserra

Bass Clarinet

Jordanna Bergman
Ori Bonin

Alto Saxophone

Jason Bellott
Matthew J. Chilelli
Robin Jackson
Hart L. Linker
Brett Fleury

Tenor Saxophone

Carrie Piazza
Nicholas Valvo

Baritone Saxophone

Nolan Camp
Thomas Hauser

Cornet/Trumpet

Gregory Harris
Christine Gregory
Jason Graf
Jonathan Riss
Janelle Varin
Judson Hoffman
Ian Rafalak
Alex Lee-Clark
Jesse Kleingardner
Alejandro Bernard-
Papachryssanthou

Horn

Lindsey Keck
Jennifer Slowey
Allison Perotti
Rebecca Guion
Meg Webster

Trombone

Mark Joseph Lalumia
Sarah Tyler Schoen
Lauren T. Minis
Sarah Paradis
Rick McGrath
Alice Rogers
Erin Lindon
Daniel Bacigalupi
Cass Barbour
Ryan Pangburn

Euphonium

Matthew P. Feinberg
Esther Sackett
Heather Rosner
Greg Lewandowski

Tuba

Jessica Mower
Diana Dodd
Mel Chayette

Timpani

Edith Resnik

Percussion

Vincent Malafronte
Valerie Vassar
Alison Hannah
Billy Chou
Ernest Backus

CONCERT CALENDAR

January

- | | | |
|----|-------|--|
| 21 | 7:00 | <i>Guest Recital; Heritage Brass Quintet</i> |
| 22 | 10:00 | <i>United States Military Academy Band at West Point</i> |
| 23 | 8:15 | <i>Annual Concerto Competition</i> |
| 24 | 8:15 | <i>Faculty Recital; Remeleixo—Steve Mauk, soprano saxophone and Pablo Cohen, guitar</i> |
| 28 | 8:15 | <i>Guest Recital; Michael Waldrop, percussion and Ivana Cojbasic, piano</i> |
| 31 | 7:00 | <i>Faculty Recital; Randie Bleeding, baritone</i> |
| | | <i>Faculty Recital; Music of Poulenc, Part II; Patrice Pastore, soprano; Kelly Samarzea, contralto; Angus Godwin, baritone; Rebecca Ansel, violin; Charis Dimaras, piano</i> |

February

- | | | |
|----|------|--|
| 3 | 8:15 | <i>Symphonic Band; Henry G. Neubert, conductor</i> |
| 6 | 4:00 | <i>Faculty Recital; Elizabeth Simkin, violoncello</i> |
| 7 | 6:00 | <i>Chamber Music Coachings; Jamie Laredo, violin</i> |
| | 7:00 | <i>Master Class; Leon Fleisher, piano</i> |
| 8 | 7:00 | <i>Master Class; Leigh Howard Stevens, marimba</i> |
| | 8:15 | <i>The Louis K. Thaler Concert Violinist Series</i> |
| | | <i>Guest Recital; Jamie Laredo, violin and Leon Fleisher, piano</i> |
| | | <i>Robert G. Boehmler Community Foundation Series</i> |
| 9 | 8:15 | <i>Guest Recital; Leigh Howard Stevens, marimba</i> |
| 10 | 8:15 | <i>Percussion Ensembles; Leigh Howard Stevens, marimba</i> |
| | | <i>Gordon Stout and Conrad Alexander, directors</i> |
| 11 | 8:15 | <i>Faculty Recital; Read Gainsford, piano</i> |
| 16 | 8:15 | <i>Faculty Recital; Shawn Puller, tenor</i> |
| 17 | 7:00 | <i>Community Children's Concert</i> |
| 20 | 7:00 | <i>Show Choir from Duke Ellington School of the Arts</i> |
| 21 | 8:15 | <i>Guest Lecture; Stephen Hartke, composer</i> |
| | | <i>2004-5 Karel Husa Visiting Professor of Composition</i> |
| 22 | 8:15 | <i>Wind Ensemble; Stephen Peterson, conductor</i> |
| 23 | 8:15 | <i>Rotary Centennial Concert</i> |
| | | <i>Symphonic Band; Henry G. Neubert, conductor and Chorus; Janet Galván, conductor</i> |
| 24 | 8:15 | <i>Concert Band; Elizabeth Peterson, conductor</i> |
| 26 | 8:15 | <i>Annual Concerto Program</i> |
| 28 | 8:15 | <i>Symphony Orchestra, Jeffrey D. Grogan, conductor</i> |
| | | <i>Guest Recital; Jeff Bradetich, double bass</i> |

March

- | | | |
|----|-------|---|
| 1 | 11:00 | <i>Master Class; Jeff Bradetich, double bass</i> |
| | 8:15 | <i>Women's Chorale; Janet Galván, conductor</i> |
| 2 | 8:15 | <i>Chamber Orchestra; Jeffrey D. Grogan, conductor</i> |
| 3 | 7:00 | <i>Alumni Recital; Ines Draskovic '95, piano</i> |
| 14 | 8:15 | <i>Faculty Recital; Gordon Stout, percussion</i> |
| 15 | 7:00 | <i>Faculty Chamber Recital; Ithaca Brass</i> |
| 16 | 8:15 | <i>Guest Concert: Illinois State University Wind Symphony, Stephen K. Steele, conductor</i> |
| 17 | 8:15 | <i>Faculty Chamber Recital; Ithaca Wind Quintet</i> |
| 19 | 8:15 | <i>Choir; Lawrence Doebler, conductor</i> |
| 20 | 4:00 | <i>Faculty Recital; Angus Godwin, baritone</i> |
| | 7:00 | <i>Faculty Recital; Kelly Covert, flute</i> |
| 21 | 8:15 | <i>Guest Lecture; Stephen Hartke, composer</i> |
| | | <i>2004-5 Karel Husa Visiting Professor of Composition</i> |
| 23 | 8:15 | <i>Faculty Recital; Carol McAmis, soprano</i> |
| 24 | 8:15 | <i>Faculty Recital; Heidi Hoffman, violoncello</i> |

Ithaca College Concerts 2004-5 (admission charge)

- | | |
|------------|-------------------------|
| October 1 | Guarneri String Quartet |
| November 5 | New York Voices |
| April 5 | Yundi Li, piano |