

4-28-2005

Concert: Ithaca College Concert Band

Ithaca College Concert Band

Elizabeth Peterson

Andrew Krus

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Recommended Citation

Ithaca College Concert Band; Peterson, Elizabeth; and Krus, Andrew, "Concert: Ithaca College Concert Band" (2005). *All Concert & Recital Programs*. 4653.

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ITHACA COLLEGE

SCHOOL OF MUSIC

ITHACA COLLEGE CONCERT BAND

**Elizabeth B. Peterson, conductor
Andrew Krus, graduate conductor**

**Ford Hall
Thursday, April 28, 2005
8:15 p.m.**

ITHACA

PROGRAM

Florentiner

Julius Fucik
(1872-1916)

Scenes From the Louvre

Norman Dello Joio
(b. 1913)

- I. *The Portals*
- II. *Children's Gallery*
- III. *The Kings of France*
- IV. *The Nativity Paintings*
- V. *Finale*

In Wartime

David Del Tredici
(b. 1937)

- Hymn*
Battlemarch

INTERMISSION

Children's March

Percy Grainger
(1882-1961)

Andrew Krus, conductor

Southern Harmony

Donald Grantham
(b. 1947)

- I. *The Midnight Cry*
- II. *Wondrous Love*
- III. *Exhilaration*
- IV. *The Soldier's Return*

Program Notes

Opening with a trumpet fanfare, this "Grande Marcia Italiana" is perhaps one of Julius Fucik's best known compositions along with "Entry of the Gladiators" (Instant Circus) and the march officially adopted by the German Army, "Children of the Regiment". According to Frederick Fennell who edited this arrangement of Fucik's march, "He [Fucik] developed his own wide-ranging style of writing marches, a popular dual profession among bandmasters amidst the on-going nationalism then flourishing in Europe."

"Scenes from the Louvre" was originally composed for orchestra to accompany an NBC television special about the Louvre gallery and was aired in 1964. Norman Dello Joio's contribution to music education and the world of bands are many as he was actively involved in the Contemporary Music Project of the late 1950's which placed young composers in residence at various high schools across the country. His "Scenes from the Louvre" depicts specific galleries of the famous Parisian museum and includes a variety of styles from playful and light to grand, noble and dramatic.

David Del Tredici is perhaps most known for his series of pieces based on Lewis Carroll's "Alice" books. Del Tredici was awarded a Pulitzer Prize in 1980 for "In Memory of a Summer Day". His music blends surrealism and nostalgia in an instantly recognizable mixture and he is noted for his superlative writing for large orchestral forces.

He writes about *In Wartime*, "my first piece for wind symphony was begun on November 16, 2002, and completed on March 16, 2003 – as momentous a four-month period in US history as I have experienced. November's dramatic congressional mandate for war had become, by March, the shocking international reality of war. Composing music at such a time served to keep me sane, stable and sanguine, despite the world's spiraling maelstrom."

In Wartime is comprised of two connected movements – Hymn and Battlemarch. The first, Hymn, has the character of a chorale prelude, with fragments of *Abide With Me* embedded suggesting a prayer before the call of war. Heralded by a long, ominous roll on the snare drum, Battlemarch announces the start of war. As the music builds into a climactic frenzy, the Persian national song, "Salamat, Shah!" is sounded amidst quotes from Wagner's opening of *Tristan and Isolde*. With East battling West in musical terms, this trio section of the march builds to the climax of the piece. As the overwhelming wash of sound subsides, the opening march theme returns, now battle-weary but growing nevertheless to a full-throated recapitulation and finale – marked, inevitably, by a wail of pain.

Percy Aldridge Grainger was a genius whose unorthodox beliefs and lifestyle may be attributed to both his genes and his childhood environment. When his grandparents sailed from England to Australia in 1847, his grandmother tied herself to the ship's mast during a storm so that she could witness the ferocity of the elements. As a child, Percy studied piano with his mother and later with Louis Pabst (a pupil of Anton Rubenstein) and Adelaide Burkitt in Melbourne. He soon established himself as an international virtuoso. He immigrated to America in 1914, and at the outbreak of World War I, he enlisted as an army

bandsman-it is here that Grainger learned to play and appreciate most of the wind and percussion instruments.

As a composer Grainger was remarkably innovative, using irregular rhythms before Stravinsky did, pioneering in folk music collections at the same time as Bartok, writing random music in 1905, and predating Varese in experimentation with electronic music. He composed, set, arranged, and edited some 400 works; counting all the versions of these works, the number exceeds 1000. The Children's March was scored for band by Grainger in 1919 from a piano solo which he had composed between 1916 and 1918. It generally is accepted as the first band work utilizing piano. The march features the low reeds-especially the bassoon and baritone saxophone-during the opening minutes. In the Rodgers arrangement, some instrumentalists serve as singers in the central section of the work. Although the melodies are folk like, the work is entirely original.

Donald Grantham's music has been praised for its "elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism." He is the winner of several prestigious awards and prizes in composition, including the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, First Prize in the Concordia Chamber Symphony's Award to American Composers, the NBA/William D. Revelli Composition Contest (two first prizes), three awards from the National Opera Association's Biennial Composition Competition, three awards from the National Endowment for the Arts, and a Guggenheim Fellowship.

The Southern Harmony, a setting of tunes, which makes up the basis of this work by Grantham is perhaps the most well known of religious source texts in early America. Based on a shaped note, there were four distinctive shapes each used to represent the tones fa, so, la and mi; also known as "fasola notation". Many great tunes have come from this shaped note tradition including Amazing Grace and Wondrous Love. Each year, to this day, in Benton Kentucky, The Southern Harmony is the single document used in the 'Big Singing' festival which preserves this shaped note practice of mid-nineteenth century singing.

The text for the first movement, "The Midnight Cry", speaks of "salvation, the coming of the end of the world and the preparation to go to heaven". "Wondrous Love", the second movement is a lamentation set in a chorale style. The text is:

What wondrous love is this, Oh my soul!
Oh my soul! What wondrous love it this?
That caused the Lord of bliss, to bear the dreadful
curse for my soul, for my soul, for my soul,
To bear the dreadful curse for my soul.

"Exhilaration" was written to depict the excitement and zeal of a religious camp meeting while the fourth movement pairs two distinct tunes, "Thorny Desert" with "The Soldier's Return".

*Program notes compiled and written by:
Andrew Krus
Beth Peterson
with credit to William Stowman*

ITHACA COLLEGE CONCERT BAND
Elizabeth B. Peterson, conductor

Piccolo

Melissa Bravo

Flute

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

Oboe

Emily Mure
Jenn Hood
Toni-Ann Mastracchio

English Horn

Jenn Hood

Bassoon

Jennifer Micelli
PJ Coward
Lauren Kasper

Contra-Bassoon

PJ Coward

E♭ Clarinet

Julie Pacheco

Clarinet

Caryn Poulin
Colleen White
Andrea Vos
Jordanna Bergman
Meaghen Garbay
Meghan McNamara
Lori Bonin
Kelly Helin
Erin Grieder
Alicia McMahon
Christine Inserra
James Rogers

Bass Clarinet

Amanda Jenne
Kris Williamson

Contra-Bass Clarinet

Kris Williamson

Alto Saxophone

Jason Bellot
Matt Chilelli
Deanna Loertscher
Robin Jackson
Hart Linker
Brett Fleury

Tenor Saxophone

Carrie Piazza
Caitlin Kopsik

Baritone Saxophone

Nolan Camp
Steve Mathews

Cornet/Trumpet

Randi Westervelt
Greg Harris
Chris Yee
Christine Gregory
Alejandro Bernard
-Papachryssanthou
Jason Graf
Jon Riss
Janelle Varin
Judson Hoffman
Alex Lee-Clark

Horn

Lindsey Keck
Jennifer Slowey
Allison Perotti
Rebecca Guion
Meg Webster

Trombone

Sarah Paradis
Mark Joseph Lalumia
Sarah Tyler Schoen
Rick McGrath
Alice Rogers
Erin Lindon
Ryan Pangburn
Cass Barbour

Euphonium

Matthew P. Feinberg
Heather Rosner
Greg Lewandowski

Tuba

Jessica Mower
Diana Dodd
Mel Chayette

Timpani

Edith Resnik

String Bass

Patrick O'Connell
Andrew Krus

Harp

Myra Kovary

Celeste

Billy Chou

Percussion

Valerie Vassar
Alison Hannah
Billy Chou
Ernest Backus
Elliot Beck
Vincente Malafronte
Evan Peltier