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Concert: Ithaca College Campus Band

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James Patrick Miller

Heidi Miller

Christopher Yee

Nicole Barnum

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ITHACA COLLEGE

SCHOOL OF MUSIC

ITHACA COLLEGE CAMPUS BAND

James Patrick Miller, conductor
Heidi J. Miller, graduate conductor

Nicole Barnum, undergraduate assistant
Christopher Yee, undergraduate assistant

Ford Hall
Saturday, April 23, 2005
12:00 p.m.

ITHACA

PROGRAM

Old Churches (2002) Michael Colgrass
(b. 1932)
Christopher Yee '05, conductor

The Legend of Alcobaça (1991) James Sochinski
(b. 1947)
I. *Prelude*
II. *Inês at Santa Clara*
III. *Coronation of the Dead Queen*
IV. *Postlude*

With Quiet Courage (1995) Larry Daehn
(b. 1939)
Dedicated to the Campus Band Class of 2005

Fantasy on Yankee Doodle (1995) Mark Williams
(b. 1955)
Nicole Barnum '05, conductor

PAUSE

The Willing* (2004) Carl Schroeder
(b. 1982)

Heart Songs (2001) David Maslanka
(b. 1943)
I. *Quiet Song*
II. *Song with Variations*
III. *Heart Song*

Heidi J. Miller, graduate conductor

Alleluia! Laudamus Te (1973) Alfred Reed
(b. 1921)
Erik Kibelsbeck, organ

*World premiere performance

Program Notes

Colgrass: Old Churches

Old Churches by Michael Colgrass was commissioned by the American Composers Forum and released in the summer of 2002 as a part of their *BandQuest* series. *BandQuest* is designed to provide students with engaging new music that represents the immense range and richness of musical traditions. *Old Churches* is based upon one of the earliest forms of notated music, Gregorian chant. Beautifully crafted chant lines with free flowing rhythms and simple melodies are played in traditional call and response fashion. Between these chant statements, Colgrass implements special "graphic notation," or music composed in pictures instead of notes and rhythms, to imitate voices murmuring quietly in a monastery while church bells ring in the distance.

Pulitzer Prize winning composer Michael Colgrass is also a published author and renowned lecturer. He presents personal development workshops around the world for performers, students, and others. He is a graduate of the University of Illinois, a Tanglewood scholar, and twice a Guggenheim Fellow. He won an Emmy for the PBS documentary "Soundings: The Music of Michael Colgrass," which features his unique teaching methods. He currently lives in Toronto making his living internationally as a composer.

- Christopher Yee

Sochinski: The Legend of Alcobaça

I. Prelude - Fourteenth-century Portugal is the setting for one of the greatest of the tragic love stories. Dom Pedro, son of Alfonso IV and heir to the throne, dutifully was betrothed to the Infanta Constanza of Aragon in 1340 in a politically-arranged marriage. The relationship languished when Pedro was taken with the beautiful Inés de Castro, one of the Infanta's ladies-in-waiting. Pedro and Inés soon became lovers, parents, and adoring soul mates.

II. Inés at Santa Clara - The scandal at court was too much for the king and kingdom; Alfonso banished Inés to Spain. But Dom Pedro persisted, installing his lovely Inés and their children in the convent of Santa Clara near Coimbra. For some ten years, Pedro and Inés maintained their extraordinary and blissful relationship, having several children and growing more hopelessly in love all the while. Alfonso, torn between his son's happiness and the political realities of the time, finally yielded to his advisors and allowed Inés and her children to be brutally stabbed to death on January 7, 1355.

Pedro's grief was profound and consuming. Swearing revenge, he raised an army and led a bloody rebellion against his father. The battles raged for several months but Dom Pedro was able to gain neither victory nor revenge. In his terms of surrender, it was required that the three assassins be pardoned. Alfonso died soon after, and the prince ascended to the throne as Pedro I. His first act as monarch was to extradite the assassins and order their torture and the most cruel executions possible.

III. Coronation of the Dead Queen - Still obsessed with grief and a yearning for his dead Inés, Pedro revealed that he and Inés had been secretly married and staged the coronation his queen never had. Inés' body was exhumed, dressed in royal robes, and carried in procession some fifty miles to Alcobaça. Pedro ordered thousands of subjects to line the entire length of the road, each bearing a lighted candle. At Alcobaça, the royal crown was placed upon Inés' head and a magnificent coronation was staged for the "Dead Queen." Legends say that servants of the crown were then asked to kiss the decomposing hand of the Queen as she lay dead in her royal garb.

IV. Postlude - Pedro subsequently commissioned two splendid sarcophagi and ordered their placement in the transept of Alcobaça. Inés was buried to the left; and Dom Pedro was interred on the right in 1367. At Dom Pedro's further command, the tombs were arranged to face one another so that on the day of resurrection, he might finally rise and gaze once again upon his beloved Inés.

James Sochinski has written for nearly every instrumental medium, including compositions and arrangements for the Charlotte Symphony, the Fresno Wind Orchestra, and Banda de Musica da Guarda Nacional Republicana (Portugal). He spent three years as Staff Arranger for the U.S. Army Field Band, Washington, D.C., and has written for several university bands with over 200 special arrangements and compositions for college and university ensembles to his credit. Dr. Sochinski served as Director of Bands at Virginia Tech for 13 years; he was appointed Director of Virginia Tech's Center for Digital Music in the fall of 1991. He teaches music theory at both the undergraduate and graduate level and colloquia in the University Honors College. Additionally, he serves as arranger for Virginia Tech's 330-member "Marching Virginians."

Daehn: With Quiet Courage

Larry Daehn was born in Rosendale, Wisconsin, in 1939 and grew up on a dairy farm. He received a B.A. in Musical Education from the University of Wisconsin at Oshkosh in 1964, and his Masters degree in 1976 from the University of Wisconsin at Platteville. He has been a teacher of music for 33 years; the last 27 of them at the New Glaris (WI) High School. Daehn composed *With Quiet Courage* in memory of his mother roughly based on the following poem he wrote for her following her death:

*Her life was heroic, but without fanfare.
She worked and hoped and inspired.
She loved and was loved.
Her life was a noble song of quiet courage.*

He describes his mother Lois as a brave woman who raised her family through the hardships of farm life in Wisconsin, loved to sing, and always demonstrated strength and courage throughout her battle with diabetes. *With Quiet Courage* was requested for this concert by several members of the class of 2005, and this performance is dedicated to their contributions to the Campus Band over the past four years.

Williams: Fantasy on "Yankee Doodle"

Fantasy on "Yankee Doodle" is an amusing theme and variations based on the tune of "Yankee Doodle." The melody was first sung by the British army to "poke-fun" at the "Yankees" during the American Revolutionary War. *Fantasy* was commissioned by the Bethlehem Central School District Band Festival in Delmar, New York, with the premiere performance taking place on March 16, 1995.

Composer Mark Williams was born in 1955 and is known for his compositions for school bands and orchestras. He graduated from Eastern Washington University with a Bachelor of Arts in Education and a Master of Education degree. He taught elementary school band for twelve years and was inspired to write for young bands by his work rehearsing music of this level. He also worked as the Chief Arranger and a woodwind performer for the 560th Air Force Band. In addition to composing, he is currently the Conductor and Artistic Director for the Spokane British Brass Band.

-Nicole Barnum

Schroeder: The Willing

This afternoon is the world premiere performance of this work commissioned by Ithaca College, Cornell University and St. Olaf College. The composer describes *The Willing* as a "bold fanfare for band," incorporating demanding solo work for the trumpet, piano, and percussion—as well as challenging writing for the saxophones and horns.

The inspiration for the piece comes from the courage and sacrifice of American soldiers currently engaged in combat in the Middle East, and the title refers to their "willingness" to serve in our Armed Forces, despite much political controversy over the current military conflict. Schroeder personally dedicates the piece to a Minnesota National Guard unit containing one of his closest friends, Delta Battery 216th Air Defense Artillery, currently serving in Iraq.

James Miller writes:

"I returned to St. Olaf College in spring 2004 and heard a performance of a piece by Carl Schroeder, and had the unique opportunity of watching him workshop the ensemble on his own music. I was immediately taken with his lyricism, his genuine demeanor about his music, and his clear talent beyond his years. It was that day that I began organizing a joint commission between Ithaca College, Cornell, and St. Olaf College, my *alma mater*. I want to take this opportunity to thank Elizabeth Peterson, music director of the Ithaca College Campus Band, Dr. Arthur Ostrander, Dean of the School of Music at Ithaca College, and the St. Olaf Valhalla Band for their support of this project."

Maslanka: Heart Songs

David Maslanka's works for winds have won national and international acclaim, and many are now recognized as standards for the wind ensemble and band repertoires. His output for winds includes: *A Child's Garden of Dreams*, based on psychologist C.G. Jung's records of a young

girl's dreams, Symphonies No. 2, 3, 4, 5, 7, *Tears*, based on the work of African writer Ahmadou Kourouma, and a *Mass* for chorus, boy's choir, winds, and organ.

Maslanka borrows frequently in his works from the music of J. S. Bach, particularly the 371 Chorales, and he is admittedly fascinated with their melodies and counterpoint. In the second and third movements of *Heart Songs* the composer constructs the melodic material from these Chorales, directly quoting in the third. The first movement introduces three separate sections, each unprepared from the previous, and climaxes in a heroic quotation of his own fourth Symphony.

Heart Songs, in the composer's words, comes from, ". . . the image of watering the tree of life with the blood of the heart. It is my hope to provide a substantial and deeply felt piece. . ."

The Campus Band was fortunate to be able to rehearse *Heart Songs* with David Maslanka this past March, and wishes to extend its thanks to Dr. Stephen Peterson for helping make that occasion possible.

Reed: Alleluia! Laudamus Te

Alfred Reed composed *Alleluia! Laudamus Te* for Malone College in Canton, Ohio on the occasion of its Third Annual Band Festival. It received its first performance on February 24, 1973.

The composer describes the work as a "canticle of praise without words," with the ensemble both serving as a single choir and, at times, broken down into individual choirs. The music is based on three main themes, the first being a brass chorale, the second a long flowing line in the clarinet and horn sections, and the third a quasi-fanfare developed throughout.

Alfred Reed is one of the most celebrated and prolific wind and percussion composers of the 20th century. His works, over 200 of which have been published, comprise the most performed repertory of any single living wind composer in the world. Reed succeeded Frederick Fennell as conductor of the Miami (FLA) University Wind Ensemble and has lived in the Miami area since 1960. Reed also frequently travels to Japan both to conduct and teach, often appearing as a guest with the renowned Tokyo Kosei Wind Orchestra.

- notes by JPM

ITHACA COLLEGE CAMPUS BAND

James Patrick Miller, conductor

Piccolo

Dorreen Brune

Flute

Katrina Antone
Dorreen Brune
Jessica Dee
Sarah Degen
Kristen Fredriksen
Elyse Honikel
Tracy Kirschner
Marissa Kurtz
Alison May
Melanie McKaney
Suzanne Monaco
Samantha Morin
Esther Paek
Jennifer Postlethwait
Kristen Sabat
Adrienne Salopek
Kimberly Sanders
Claire Seibert
Lucia Son

Clarinet

Courtney Boches
Shannon Burns
Amy Cohen
Stephanie Elowson
Ariella Green
Jenn Hood
Cassandra Karpinski
Barbara Knabl
Patti Lemmon
Catie MacBlane
Dan Prior
Pamela Ronco
Tessa Steuerwalt
Kristin Tursky
Amy Zeleznock

Bass Clarinet

Asa Pillsbury
Rebecca Ramirez
Sara Venturi

Contrabass Clarinet

Sara Venturi

Oboe

Carol Cogliano
Jenn Hood

English Horn

Jenn Hood

Bassoon

Jennifer Herbolzheimer
Bethanie Keem
Jakki Kelley
Rachel Schlabach

Alto Saxophone

Kristin Collom
Beth Emnett
Sarah Grunberg
Elli Komito
Jennelle Martin
Julie Savage
Max Steinmetz

Tenor Saxophone

Rachel Barker
Jessica Braun
Joshua Scott
Melissa Whited

Baritone Saxophone

Christopher Burt
Ellen Quinn

Trumpet

April Baird
Amanda Bertrand
Casey Brown
Tom Castellano
Abbey Clark
Reagan Criswell
Vanessa Graniello
Angela Haas
Heidi Miller
Shawn O'Toole
Adam Shamosh
Justine Steenblok
David Ulm

Horn

Nikki Barnum
Adam Bartow
Lindsay Chambers
Katia Ellingsen
Jennifer Fogg
Chelsey Hamm
Jesse King
Debbie Krekeler
Emily Mitchell

Trombone

Matt Barry
Kevin Bussolini
Kaitlin T. DeRoo

Euphonium

Nicholas Gann
Bryan Lewis
Jessica Mower
Chris Yee

Tuba

Phil Byers
James Grandner
Matthew Willis

String Bass

Naomi Williams

Percussion

Alexander G. Cain
Sean Cator
Mel Chayette
Lauren Jones
Stephanie Lyons
Adreck McDonald
Kimberly Powers
David Syracuse
Nicholas J. Zuba

Piano

Kristin Collom