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## Concert: Ithaca College Concert Band

Ithaca College Concert Band

Mark Fonder

Alexander Shuhan

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ITHACA COLLEGE

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SCHOOL OF MUSIC

**ITHACA COLLEGE CONCERT BAND**

**Mark Fonder, conductor  
Alexander Shuhan, horn**

**Ford Hall  
Wednesday, April 26, 2006  
8:15 p.m.**

**ITHACA**

## "Celebrations"

Music for a Festival (1951)

Gordon Jacob  
(1895-1984)

- I. Intrada*
- II. Overture*
- III. Round*
- IV. Air*
- XI. Finale*

The Solitary Dancer (1970)

Warren Benson  
(1924-2005)

Concerto No. 1, Op. 11 (1883)

Richard Strauss  
(1864-1949)  
Trans. John Anderson

*Allegro*  
*Andante*  
*Allegro*

Alexander Shuhan, horn

### INTERMISSION

Celebrations (1991)

John Zdechlik  
(b. 1937)

Gloriosa (1990)

Yasuhide Ito  
(b. 1960)

*Oratio*  
*Cantus*  
*Dies Festus*



## About the Program

Originally consisting of eleven movements, *Music for a Festival* was commissioned by the Arts Council of Great Britain for the Festival in Britain in 1951. The general structure of the composition is an alteration of movements between a brass choir and full band. The writing for brass players calls on their several resources: brilliance, fullness and at times, a choral style. The sections for band are written as a contrast to the brass demanding careful articulation and attention to intonation. The suite is reminiscent of the classical suite both in arrangement and in the style of several of the movements. In this performance the brass choir trumpeters are Alexander Lee-Clark, James Covington, Christopher Post and Judson Hoffman. Brass choir trombonists are Alice Rogers, Nicholas Kelly and Ryan Pangburn with Jason Taylor on timpani.

*The Solitary Dancer* is considered a masterpiece in economy of resources, sensitivity for wind and percussion colors and subtle development and recession of instrumental and musical frenzy. The work refers to "the quiet, poised energy that one may observe in a dancer in repose, alone with her inner music," Benson stated about the work, "like when a group of people get together and whisper, there is a lot of intensity and excitement, but it never gets loud. It never goes anywhere in that sense. It may bubble and cook but it never really blows the lid off. There are a lot of situations in life like that – just quiet moments."

Richard Strauss was the first major composer after Mozart to bring the horn out from the shadows and to promote it to a central musical figure. With a sensitivity to instrumental innovations, Richard Wagner magnificently exploited the technical possibilities of the valved horn, which had been developed around 1820. From Wagner, the 19-year-old Richard Strauss found a model in 1883 for his Horn Concerto No.1 in E-Flat Major, op.11. Also a powerful influence was Strauss' father, Franz, who was the first horn player of the Munich Court Opera. Franz initiated his son into the horn's wealth of expression and color, immense tonal range, and technical tricks. The First Horn Concerto captures much of the heroic quality we find in mature Strauss compositions, especially in the fanfare-like introduction. Nonetheless, the texture and style of composition hearken back to Mozart in clarity and simplicity, contrary to the ornate style that would eventually become a trademark of Strauss. The influence of his father would eventually lead Strauss to write another horn concerto nearer the end of his career, in 1942.



*Celebrations* was commissioned in 1988 by Earl Benson, conductor of the Medalist Concert Band of Bloomington, Minnesota, to commemorate that community band's 20<sup>th</sup> anniversary. This composition is a spirited and challenging work which alternates two main themes, the first fluid and technical, the second sustained and lyrical. The tempo moves at a rapid pace throughout, concluding with a rousing presto which employs elements of both themes.

Regarding *Gloriosa*, Ito has interwoven Latin chants and traditional Japanese folk songs sung by early 17<sup>th</sup> century Japanese Kirishitan (Christians) to depict the plight of believers who, in the face of death and despair, exhibited valor, endurance and strength. Ito's work is symbolic of any religious persecution. The first movement, a Gregorian Chant theme and 13 variations in the form of a chaconne represents the journey that believers take. It is marked by contrasts of the sinister ruthlessness of persecution and undying faith. The second movement, based on a corrupted form of chant by Saint John, is a song becoming ever closer to that of a secular folk song. The final movement is based on a transformed melody of the folk song *Nagasaki Bura-Bura Bushi* in which the believers overcome persecution to celebrate their strength and faith.

### About the Soloist

Alexander Shuhan is Associate Professor of Horn at Ithaca College and principal horn with the Cayuga Chamber Orchestra. He is a founding member, hornist and pianist of Rhythm & Brass, with whom he has recorded six CD's on the d'Note, Koch and Bear Claw labels. He also performs frequently with the Skaneateles Chamber Music Festival, the Rochester Philharmonic and the Syracuse Symphony Orchestras. He has studied at Southern Methodist University, the Eastman School of Music and the Pre-College Division of the Juilliard School.



**ITHACA COLLEGE CONCERT BAND**  
**Mark Fonder, conductor**

**Piccolo**

Aimee Shorten

**Flute**

Becca Frost

Meaghan

McTammany

Jocelyn Kraus

Sara Holmes

Tracy Kirschner

Maggie Gallagher

**Oboe/English Horn**

Alicia Rockenhauser

Kathleen Michel

Margaret Westreich

**Bassoon**

Jillian Bushnell

Jennifer Micelli

Kristen Schussler

**E-Flat Clarinet**

Meaghen Garbay

**Clarinet**

Julie Pacheco

Allegra Smith

Erin Grieder

Amanda Strickland

Kim Fleming

Mark Wolocki

Alicia McMahon

Daniel Vesey

**Bass Clarinet**

Matthew Gibson

Sarah Leidy

**Alto Saxophone**

Jason Bellott

Brett Fleury

Ian Michael Cruz

Gabriel Fadale

**Tenor Saxophone**

Carrie Piazza

**Baritone Saxophone**

Tom Hauser

Steve Mathews

**Cornet/Trumpet**

Alex Lee-Clark

Christine Gregory

James Covington

Christina Rosati

Christopher Post

Mike Conerty

Judson Hoffman

Alejandro Barnard-

Papachrysanthou

Erin Alvey

**Horn**

Bryn Coveney

Tom Peters

Beth Roorda

Lori Roy

**Trombone**

Alice Rogers

Rick McGrath

Emily Selman

Nicholas Kelly

Hank Currey

Patrick Bradley

Ryan Pangburn

Edward Swider

**Euphonium**

Matt Feinberg

Aaron Rivkin

Jacqui Best

Justin M. Falvo

Greg Lewandowski

**Tuba**

Nicholas Gann

Diana Dodd

Alfred A. Hadinger

Alex Mitchell

**String Bass**

Xander Lott

**Piano**

Tracy Kirschner

**Timpani**

Jason E. Taylor

**Percussion**

Alison Hannah

Jason Hunt

Kaye Sevier

Colleen Clark

Nathan Guerin