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## Concert: Ithaca College Campus Band

Ithaca College Campus Band

Heidi Miller

Philip Giampietro

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ITHACA COLLEGE

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SCHOOL OF MUSIC

**ITHACA COLLEGE CAMPUS BAND**

**Heidi Johanna Miller, conductor**  
**Philip Giampietro, undergraduate conductor**

**Ford Hall**  
**Saturday, April 22, 2006**  
**12:00 p.m.**

**ITHACA**

## PROGRAM

Procession of Nobles (c. 1892)

Nikolai Rimsky-Korsakov  
(1844–1908)  
arr. Erik W. G. Leidzén

Blessed Are They (1867)

Johannes Brahms  
(1833–1897)  
tr. Barbara Buehlman

Havendance (1983)

David Holsinger  
(b. 1945)

Philip Giampietro, undergraduate conductor

Cajun Folk Songs (1991)

Frank Ticheli  
(b. 1958)

*Mvt. I – La Belle et le Capitaine*

*Mvt. II – Belle*

## INTERMISSION

Slavonic Dance No. 7, Op. 72 (1886)

Antonín Dvorák  
(1841–1904)  
arr. Kenneth Amis

Daydream (1989)

Timothy Mahr  
(b. 1956)

The Jig is Up (2003)

Daniel Kallman  
(b. 1956)

The Gallant Seventh (1922)

John Philip Sousa  
(1854–1932)

## PROGRAM NOTES

On March 18, 1844 Nicolai Rimsky-Korsakov was born in St. Petersburg. His family belonged to the high aristocracy, and therefore he was expected to enter a profession that suited his station. He displayed extraordinary compositional talent at an early age, however, and so he was allowed to study piano and cello while enrolled at the Naval College of St. Petersburg. His naval career did not keep him from music, and when he retired from the navy in 1873, he devoted the rest of his time to composition. He is perhaps best known as a member of the "Mighty Handful," a group of five Russian nationalist composers that also included Mussorgsky, Cui, Glinka, and Balakirev.

The opera-ballet *Mlada* was originally intended as a joint compositional venture between Cui, Borodin, Mussorgsky, all leading representatives of the new Russian school. This project fell through, but twenty years later Rimsky-Korsakov decided to resurrect the idea and make it his own. The opera was completed in 1892 and produced for the first time in 1893, with limited success – partially due to the extensive space needed to accommodate its performance. Rimsky-Korsakov later arranged a suite of five numbers from *Mlada's* music, the last of which is the *Procession of Nobles*.

Erik W.G. Leidzen, born in Stockholm, Sweden in 1894, moved to the United States in 1915. He became active in New York City as a teacher, conductor, arranger, and composer, and developed a strong relationship with Dr. Edwin Franko Goldman. Through this association he became interested in band music and provided the Goldman Band with many excellent transcriptions and arrangements, including the brilliant *Procession of Nobles*.

Johannes Brahms is certainly one of the greatest composers in the history of Western art music. He had great success in many genres of classical music; his output includes art songs, piano and organ music, choral works, concerti, orchestral and chamber music. His four symphonies are monumental in scope, but his cautious nature did not allow him to enter that compositional arena until 1877, at the age of 44. His *German Requiem*, completed in 1868, came before all four of his symphonies – but demonstrates just as much musical maturity.

Brahms conceived of this piece differently than the traditional Latin Requiem, which is a plea for the peace of the souls of the dead. He instead chose his own texts, in his vernacular German tongue, with the aim of providing consolation for those left behind. He once said he could happily omit the word "German" from the title and instead use "Human." The text from the first movement, entitled "**Blessed Are They That Mourn**," speaks directly to the bereaved; Brahms set the text with warm, dark instrumental colors and excluded the violins entirely from the movement.

Barbara Buehlman, the arranger, taught in the public schools in Illinois until 1983, when she left to become the Executive Administrator of the Midwest Clinic. She held bachelor's and master's degrees from Northwestern University, where she was a student of John Paynter. She played principal horn in the Northshore Concert Band for over thirty years, and was one of the first female members of the band. She became the business manager of the ensemble and continued to assist with conducting and running the group until her death in 1997. Her arrangement of this movement from Brahms' *Requiem* makes this sublime music available to students playing in wind groups, and her orchestration truly does the piece justice. The form is not present in its entirety; some repeated material has been taken out, but the essence of the music remains. The text is as follows:

Blessed are they that mourn, for they shall be comforted.  
They that sow in tears shall reap in joy.  
They that go forth and weep, bearing precious seed,  
shall doubtless come again with rejoicing, bringing their sheaves with them.  
- HJM

David Holsinger has written a "dance piece" for each of his three children: Haven, Grayson, and Niles. *Havendance* was the first of these pieces to be composed, written to capture the carefree, rambunctious nature of his then-eight-year-old daughter. Holsinger writes:

I was teaching at the time of its composition in Chillicothe, Missouri...I [was] asked to write pieces for an anniversary concert of a North Central

Missouri honor band. Haven was eight and constantly leaping and dancing about the house and she seemed the perfect subject for a "dance" piece.

From semi-jazz rhythm and accents to sudden changes in volume and style, *Havendance* bristles with the unpredictability of a young child. Although the punctuated texture relaxes occasionally, the pulse is relentless and never slows, depicting Haven's endless energy. - PG

Cajuns are the descendants of exiles from the French colony of Acadia, which is present-day Nova Scotia. This province was settled by French colonists in the early 18<sup>th</sup> century, but soon became a British possession. When the British authorities insisted in 1755 that the Acadians renounce their Roman Catholic faith and swear allegiance to the crown, they refused; mass exile followed. Many of these people ended up in the predominantly French territory of Louisiana, where they settled down along the swamps and bayous and made their living by fishing, trapping, and farming. The word "Cajun" derives from their original title of "Acadian."

In 1934, ethnomusicologists John and Alan Lomax traveled to south Louisiana to record Cajun folk music for the *Archive of Music* in the Library of Congress. Frank Ticheli chose two contrasting songs from this collection to set in his *Cajun Folk Songs*. "La Belle et le Capitaine" tells the story of a young girl who feigns death to avoid being seduced by a captain. The movement begins with a solo alto saxophone singing its plaintive melody, which then passes through the ensemble; during the last statement of the melody, Ticheli adds his own countermelody which complements the original beautifully. "Belle" tells of a man who goes away to Texas only to receive word of his sweetheart's illness, forcing him to return to Louisiana. Finding her unconscious when he returns, he pawns his horse to try to save her – but to no avail. Despite the melancholy of the story, this movement is bright and full of rhythmic vitality.

Frank Ticheli was born in Monroe, Louisiana, and grew up in Texas. He holds degrees from Southern Methodist University and the University of Michigan, and has received many honors including a Charles Ives Scholarship, a Goddard Lieberston Fellowship, the Ross Lee Finney Award, the Walter Beeler Prize, and a residency at the MacDowell Colony. From 1991 – 1998 he was composer-in-residence with the Pacific Symphony Orchestra, and he is currently Professor of Composition at the University of Southern California. He is collaborating with his publisher, Manhattan Beach Music, on a project to raise money for the people affected by Hurricane Katrina – many of which are living in the same area from which these folk songs originated.

Antonín Dvořák is regarded as one of the great nationalist Czech composers of the 19<sup>th</sup> century. His *Slavonic Dances* were part of what brought the world's attention to him, and much of that thanks is due to Johannes Brahms. Brahms recommended Dvořák to the publisher Simrock in 1877, who commissioned Dvořák to write a set of eight *Slavonic Dances* for piano duet. This set (opus 46) became so popular and widely performed that Simrock requested another set. These Dvořák completed in 1886 as opus 72. Dvořák's melodies are his own; he relied on the spirit and style of different Slavic dance forms rather than actual folk melodies. *Slavonic Dance No. 7, opus 72* is based on a Serbian chain-dance called a *Kolo*.

Kenneth Amis was born and raised in Bermuda. He played the piano from an early age, and took up the tuba upon entering high school. He developed an interest in performing and writing music, and enrolled at Boston University to major in composition at the age of sixteen. He went on to earn a master's degree in composition from the New England Conservatory.

Amis has received commissions from numerous organizations, including the University of Scranton, the New England Conservatory Wind Ensemble, and the College Band Directors National Association. This transcription was commissioned by the Belmont High School Band under the direction of Frederick Harris, Jr.

Timothy Mahr says the following about his composition *Daydream*: "It is intended to be a musical daydream, with introspective sound eliciting mood changes and shifting images. I hope to conjure up in the listener the sense one perceives when he or she "pulls out" of a daydream, returning to reality after a transient mental trip to places of flight and fancy." The piece is largely an introspective work, with only one moment halfway through the work where the ensemble plays homophonically. This is the climax

of the piece, which quickly pulls back to the otherworldly music contained in the rest of the composition. The use of the melodic tritone in the beginning, the ethereal writing for percussion and piano, and the repeated non-directional motives in the wind writing combine to create a watercolor wash of sound – indeed, a musical daydream.

Mahr is highly acclaimed as a composer, conductor and clinician throughout the United States, Canada, and Norway. He is currently Professor of Music at St. Olaf College in Northfield, Minnesota, where he conducts the St. Olaf Band and teaches classes in conducting, composition, and music education. He also serves as conductor of the Minnesota Symphonic Winds, and was President of the North Central Division of the College Band Directors National Association from 1999 – 2001. Mahr began his career teaching instrumental music at Milaca High School (MN), and went on to become Director of Bands at the University of Minnesota – Duluth, where he remained for ten years before joining the faculty at St. Olaf. Mahr holds degrees from the University of Iowa and St. Olaf College.

Minnesota-born composer **Daniel Kallman** writes music for a variety of genres, including orchestra, winds, chorus, and chamber ensembles. His music has been performed by the National Symphony Orchestra, the Minnesota Orchestra, and the Plymouth (MN) Music Series, and he has received support from the McKnight and Jerome Foundations and the American Composers Forum. He has collaborated with Philip Brunelle and Garrison Keillor and received commissions from events such as the International Special Olympics and the Pax Christi Award Ceremony. His setting of the liturgy, "Light of Christ," is featured in the Lutheran hymnal *With One Voice*. Kallman attended Luther College in Decorah, Iowa, and continued on to the University of Minnesota, where he studied composition with Paul Fetler and Dominick Argento. He lives in Northfield, Minnesota, where he has served on the faculty of St. Olaf College and been active as a church musician, but is now composing and arranging full-time.

Kallman originally intended *The Jig is Up* as an homage to Percy Grainger, whose music he has always admired. He planned for the piece to be a lighthearted tune and dance, which indeed it is for a majority of the work – although he admits that in spite of the original Irish folk idea, "... other ethnic elements found their way into the work, particularly in the percussion "jam" the underscores a large portion of the middle and end of the composition." The main "jig" theme has a distinctly Irish flavor, and it builds to quite a frenzy when combined with the percussion section and hand-clapping, lap-slapping, and foot-stomping from the rest of the ensemble. A beautiful brass chorale emerges in the middle of the piece and provides a temporary relaxation from the dance – but not for long! The jig comes back and builds all the way to the end, and the piece concludes with a flourish.

**John Philip Sousa** stands as one of the most prominent American composers ever to have lived, and while he had success in many genres of music, he will always be known as the March King – for it is his marches that live on in the repertoire and have stood the test of time. The high point of Sousa's career occurred when the spirit of the United States was bright and optimistic, and his marches are inseparably linked with that dynamic. The Sousa Band had an enormous influence on this country; they took not only band music but also transcriptions of orchestral repertoire through cities and towns that otherwise would not have heard this music at all. Since he was able to enlist some of the finest symphony orchestra musicians to join his band, the ensemble was on par with the top orchestras in the country.

Sousa's output includes 136 marches – a number which does not take into account march melodies found in his suites and operettas or some of his songs that he transformed into marches without adding new material. Of these, *The Gallant Seventh*, written in 1922, is considered one of his finest. The march is titled after the 7<sup>th</sup> Regiment, 107<sup>th</sup> Infantry of the New York National Guard, which traces its history back to the Civil War. The conductor of the 7<sup>th</sup> Regiment band was Major Francis Sutherland, who formerly played cornet in the Sousa band but left to enlist in the army. He became a bandmaster in the U.S. Field Artillery, and at the war's end accepted the position as bandmaster for the 7<sup>th</sup> Regiment – who then requested a march from Sousa. At the first performance, both bands played together onstage in the New York Hippodrome. It is amazing after hearing the vitality in this march to know that Sousa wrote it while recovering from a broken neck – a fact that did not keep the march from success. Sousa was named the honorary bandmaster of the regiment, and Sutherland later became a founder of the Sousa Band Fraternal Society.

# ITHACA COLLEGE CAMPUS BAND

Heidi Johanna Miller, conductor

## Piccolo

Dorreen Brune

## Flute

Shanna Andrews

Betty Bauman

Dorreen Brune

Christa Calkins

Laura Catapano

Sarah Degen

Chelsea Dobson

Allison Gainza

Corey Hill

Tracy Kirschner

Julie Many

Caitlin McCarthy

Kelly McCarthy

Katherine Nolan

Kristen Sabat

Ryan Salisbury

Heather Schuck

## Oboe

Carol Cogliano

Sarah Ganzhorn

## Clarinet

Megan Armenio

Melanie Bayes

Amy Cohen

Diane Duby

Elizabeth Espada

Kanaru Fukushima

Rebecca Goodling

Omar Najmi

Pamela Ronco

## Bass Clarinet

Kelly Bochynski

## Bassoon

Grant Hedin

Lauren-Rae Romero

Benjamin Tietz

## Soprano Saxophone

Jennifer Henion

## Alto Saxophone

Shawn Bean

Sarah Brylinsky

Christopher Davidson

Beth Emmett

Gregory Frank

Rebecca Frost

Sarah Grunberg

Jennifer Henion

Elisabeth Komito

Ed Pietzak

Jared Smith

Max Steinmetz

## Tenor Saxophone

Rachel Barker

Jessica Braun

Kimmery Geane

## Baritone Saxophone

Paulos Ashebir

Timothy Burke

## Trumpet

April Baird

Ashley Bookheimer

Gavin Cummings

Angela Haas

Mark Harty

Megan Henry

Ellen Juskewitch

Brian Kaiser

Evan Lovely

Steve McDonald

Matthew Merenda

Matthew Monkan

Daniel Swartout

Katherine Ulicky

Brian Waldron

Chase Weyer

## Horn

Adam Bartow

Robert Beswick

Katherine Ellingsen

Christopher Fink

Carrie Hall

Sarah MacArthur

Emily Mitchell

## Trombone

Dan Clemens II

Philip Giampietro

Rebecca Guion

Christine Harris

Lisa Markowitz

Matthew Shea

Kate Tomlinson

## Euphonium

Brandon Coon

Chelsey Hamm

Kevin Madden

## Tuba

Philip Byers

Erica Hendry

Matthew Willis

## String Bass

Maggie Fisk

## Piano

Kevin Kirner

## Percussion

Kevin Buntaine

Mel Chayette

Lauren Jones

Kevin Kirner

Stephanie Lyons

Caitlin Marcotte

Vishal Pallasena

Erika Spaet

David Syracuse