

4-26-2000

## Concert: Ithaca College Symphonic Band & Ithaca Brass

Ithaca College Symphonic Band

Ithaca Brass

Henry Neubert

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*“It is  
my plan  
to build  
a school  
of music  
second  
to none.”*

—William  
Grant Egbert  
(1867–1928)  
Founder,  
Ithaca  
Conservatory  
of Music



*W. G. Egbert*

SCHOOL OF MUSIC

ITHACA

**ITHACA COLLEGE SYMPHONIC BAND**

**Henry Neubert, conductor**

**with**

**ITHACA BRASS**

**Kim Dunnick and Frank Campos, trumpets**

**Alex Shuhan, French horn**

**Harold Reynolds, trombone**

**Edwin Diefes, tuba**

**and**

**Robert Bridge, percussion**

Armenian Dances (1977)

Loris O. Choanian  
(b. 1933)

- I. Nazan Yar*
- II. Noubar*
- III. Tamzara*
- IV. Goujn ara*
- V. Tsyeru bar*

Flowers of London Town (1991)

Stephen Dodgson  
(b. 1924)

- Stanza I*
- Stanza II*
- Stanza III*

**INTERMISSION**

Io Rising (1993)

Dana Wilson  
(b. 1946)

Till Eulenspiegels lustige Streiche (1895)

Richard Strauss  
(1864-1949)

transcribed for Concert Band by Mark Hindsley

**Ford Hall**  
**Wednesday, April 26, 2000**  
**8:15 p.m.**

The text appears here:

'Twas on a Holy Thursday, their innocent faces clean,  
The children walking two and two, in red and blue and green;  
Grey-headed beadles walked before, with wands as white as snow,  
Till into the high dome of Paul's they liked Thames' water flow.

O what a multitude they seemed, these flowers of London Town!  
Seated in companies, they sit with radiance all their own.  
The hum of multitudes was there, but multitudes of lambs,  
Thousands of little boys and girls raising their innocent hands.

Now like a mighty wind they raise to heaven the voice of song,  
Or like harmonious thunderings the seats of heaven among.  
Beneath them sit the aged men, wise guardians of the poor;  
Then cherish pity, lest you drive an angel from your door.

Dana Wilson, Ithaca College Dana Professor and award-winning composer wrote *Io Rising* after being commissioned by Rhythm 'n Brass, a popular ensemble that includes Ithaca College French horn professor Alex Shuhan and Ithaca College alumnus David Gluck '89. Tonight's performance marks another of the many collaborations between the Symphonic Band and Ithaca Brass.

*Till Eulenspiegels lustige Streiche* (Till Eulenspiegel's Merry Pranks) is a symphonic rondo which has been described as the most genial humoresque ever written in sound. Although the composer has declined to furnish a descriptive narrative, leaving it "to my hearers to crack the nut which the rogue has prepared for them", Wilhelm Klatte has written a lengthy analysis of the work which may be summarized as follows:

The whimsical Till rides his horse through a crowd of market women sitting chattering in their stalls; puts on the vestments of a priest and assumes an unctious mien, but feeling uncomfortable in the disguise, tears it off. He becomes a Don Juan and waylays pretty women; one bewitches him, but Till's advances are treated with derision. The rogue's anger is scarcely over when a troop of Philistines appears, and these good people receive his gibes. Gaily he goes on his way playing waggish pranks, but Nemesis is upon him. Till is dragged by the jailer before the criminal tribunal. To each of the court's interrogations Till replies calmly, and lies. He is condemned to death and fear seizes him. The rogue is then strung up and his soul takes flight. The epilog, picking up the theme of the introduction, continues the people's murmuring over the Till legend.

Mark Hindsley

## PROGRAM NOTES

The five traditional *Armenian Dances* in different time signatures portray the joyous spirit of the Armenian people, comprise a balanced group and are individually distinctive in character. The first, third and fifth are lively and the second and fourth are more subdued.

When themes of the dances are repeated, new elements of color, rhythm and counterpoint are introduced. A descending chromatic counter melody inherent in Armenian themes appears in each dance.

In the first dance Nazan yar the men of the village sing the praises of a beautiful girl called Nazan. The melody is sometimes major and sometimes minor.

Noubar - the second dance - is concerned with a handsome young man to whom all their young girls are attracted. The 6/8 rhythm is typical of the dances of countries in the Caucasus region. Although the music has a rhythmic pulse the dancers use minimal body motion.

Tamzara is a sophisticated dance that comes from the city of Erzerum. Its 9/8 meter is grouped 2+2+2+3. The dancers execute a slight jump on the last two pulses. The theme is woven canonically with numerous rhythmic permutations into a contrapuntal web.

The fourth dance is constructed of two distinctly contemporary themes - Goujn ara and Gna gna. The two themes were first combined in a choral composition by Komitas. The slower theme provides appropriate contrast to the spiritual dance as the two alternate and change keys.

Tsyeru bar is the liveliest of the dances and depicts the galloping of horses. The four measure phrases end with accents on the last two beats. The dance develops with fragments of the theme played by different sections of the ensemble, enhanced by coloristic punctuations from the percussion section. Some of the melodies from the other dances are introduced in counterpoint with the original and augmented forms of the principal theme.

Loris O. Chobanian

*Flowers of London Town* was commissioned by the College Band Directors' National Association for the 50th anniversary convention in Kansas City, Missouri, and first performed there on 23rd February, 1991 by the Kansas University Band conducted by Robert E. Foster. The symphonic sequence is taken from "Holy Thursday" from *Songs of Innocence* by William Blake.

# ITHACA COLLEGE SYMPHONIC BAND

Henry G. Neubert, conductor

## Piccolo

Amanda Zawadski

## Flute

Kelly Coleman  
Tamara Nelson  
Heidi Kolb  
Amanda Zawadski  
Adriana Marallo  
Elena Pardo  
Kara Storti  
Amy Heim

## Oboe

Brian Cassagnol  
Ann Marie Amedro  
Pamela Ross  
Devon Young

## English Horn

Pamela Ross

## E♭ Clarinet

Kimberly Klockars

## B♭ Clarinet

Jennifer Siracusa  
Melanie Bulawa  
Bari Doeffinger  
Amy Yaremczak  
Therese Stiokas  
Ben Smith  
Jessi Tranter  
Kristin Rightnour  
Sara DelVillano  
Jeanette Korinis

## Bass Clarinet

Patricia Eppedico  
Amy Johnson

## Bassoon

Nick Cantrell  
Mandi Jacobson  
Ann Nagle  
Megan Tetrick

## Contra Bassoon

Mandi Jacobson

## Alto Saxophone

Jeff Stepien  
Dan Shaut  
Brian Connolly  
Brent Davis

## Tenor Saxophone

Annamarie Edmonds  
Laurel Feldman

## Baritone Saxophone

Peter Kincaid  
Chris Zarpentine

## French Horn

Heidi Carrier  
Kara Pangburn  
Kathryn Cocks  
Kira M. Kamensky  
Elizabeth Sasso  
Erin L. Beagley

**Trumpet**

Aaron Brown  
Ben Richards  
Jeffrey A. Hoffman  
Andrew Hoesl  
Erik Schwartz  
Karl Smith  
David Van Gelder  
Bram Tobey  
Seth Mattson  
John Varlaro  
Jared Hellman

**Trombone**

Justin Friedman  
Jason M. Silveira  
Scott Hoffman  
Catherine Kilmer  
Beth Biersdorf  
Daniel Wyman  
Brian Lane  
John Lavoie

**Euphonium**

Alex Friedman  
Beth Fredmund  
Katie Sims  
Matthew Godzieba

**Tuba**

Todd Morgan  
Andy Smith  
Brian McAndrew  
Kevin Besig

**Timpani**

Thomas Kline

**Percussion**

Monica Hepburn  
Patrick Gehlhoff  
Brian Messier  
Katie Jurewicz  
Gina Alduino