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### Concert: Ithaca College Campus Band

Ithaca College Campus Band

Richard Edwards

Dominic Hartjes

Jessica Mower

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ITHACA COLLEGE

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SCHOOL OF MUSIC

**ITHACA COLLEGE CAMPUS BAND**

**Richard Edwards, conductor  
Dominic Hartjes, graduate conductor  
Jessica Mower, guest conductor**

**Ford Hall  
Saturday, April 28, 2007  
12:00 p.m.**

**ITHACA**

## PROGRAM

The Great Waldo Pepper March

Henry Mancini  
(1943-1994)  
arr. by John Moss

Incantation and Dance

John Barnes Chance  
(1925-1992)

Second Suite in F for Military Band

Gustav Holst  
(1874-1934)

- I. *March*
- II. *Song without Words "I'll love my love"*
- III. *Song of the Blacksmith*
- IV. *Fantasia on the "Dargason"*

Dominic Hartjes, graduate conductor

## INTERMISSION

Chorale and Shaker Dance

John Zdechlik  
(b. 1937)

Nimrod, From The Enigma Variations

Edward Elgar  
(1857-1934)  
arr. by Alfred Reed

Jessica Mower, guest conductor

Polka and Fugue  
from the opera *Schwanda, the Bagpiper*

Jaromír Weinberger  
(1896-1967)  
arr. by Glenn Cliff Bainum

**Henry Mancini** (1924 – 1994) was born Enrico Nicola Mancini in Cleveland, Ohio. Growing up in an Italian immigrant family, Mancini studied the flute and piano as a boy before attending the Juilliard School of Music. He has won several Academy Awards and Grammys as a composer, conductor, and arranger of film and television music. Among his most popular musical efforts are the theme music and songs for the movies, "Breakfast at Tiffany's", "The Pink Panther", and "Days of Wine and Roses", as well as the television series "Peter Gunn", "Charlie's Angels", and "Newhart". *The Great Waldo Pepper March* (1975) was written for the George Roy Hill film "The Great Waldo Pepper" starring Robert Redford as a daredevil flyer pushing the limits of aviation after WWI.

**John Barnes Chance** (1932 - 1972) received both his Bachelor and Master of Music degrees from the University of Texas where he studied composition with Clifton Williams, Kent Kennan, and Paul Pisk. He became composer-in-residence with Herbert Hazelman and the Greensboro High School Band as a part of the Ford Foundation Young Composers Project from 1960-1962. It was here that Chance composed his first work for band, *Incantation and Dance* (1960). Originally titled, *Nocturne and Dance*, Chance chose to change the name to reflect the brief, yet mysterious introduction from which all the ensuing themes are derived. As the texture thickens with each section's entrance, the frantic dance becomes increasingly wild right up to the final note. At the time of its debut, *Incantation and Dance* was a groundbreaking work both for its unique rhythmic structure as well as the enhanced responsibilities it offered the percussion section.

**Gustav Holst** (1874-1934) graduated from the Royal College of Music and worked as a professional trombonist until 1904, whereafter he dedicated his efforts toward teaching and composition. He held several teaching positions throughout his career at St. Paul's Girls School of London, Morley College, The Royal College of Music, and Harvard University.

*Second Suite in F for Military Band* was composed in 1911, though not performed until 1922. One of the first works specifically intended for the wind band medium, this classic suite has four movements, each using popular English folk songs or dances. The opening march uses three tunes, set in the pattern ABCAB. The first is a lively morris dance, with an opening five-note motive heard twice as an introduction before the actual tune begins. The next tune, played first by the euphonium is a broad and lyrical folk song called "Swansea Town." The third, "Claudy Banks," is distinctively different from the other two and uses compound duple meter to develop a swinging transition into the return of the morris dance. The second movement is a slow, tender setting of an English love song entitled, *I'll Love My Love*. It is a sad tune, heard first in the oboe, which tells of two lovers separated by their parents, and of the deep but tragic love they will always have for each other. *The Song of the Blacksmith* uses rhythmic complexity and driving articulations to accompany forceful melodic material. The unusual use of the anvil adds to the realistic flavor of this exciting syncopated movement. The final movement, *Fantasy on the Dargason*, is a country dance and folk song from the sixteenth century. After the opening theme is played seven times, it is combined with the popular tune, *Greensleeves*, a love song which would later be popularized as a Christmas carol.

John Zdechlik, born in 1937, is a native of Minneapolis, Minnesota. He attended the University of Minnesota and taught for two years at the high school level. In 1962, he entered graduate school at the University of Minnesota where he studied composition with Paul Fetler and was assistant to Frank Bencriscutto. He received his Ph.D. in composition and theory in 1970. Since 1970, he has taught theory, directed the concert and jazz ensembles, and chaired the Music Department at Lakewood Community College in White Bear Lake, Minnesota. During this time he has written numerous compositions and has published over 25 works.

Commissioned by the Jefferson High School Band in Bloomington, Minnesota, *Chorale and Shaker Dance* has become a standard in the band repertoire since the premiere at the national convention of the Music Educators National Conference in 1972. The work contains two basic ideas: the chorale, which is a simple, single-phrased melody, and the Shaker song, "The Gift To Be Simple." The melodies are used in alteration, combination, and with extreme rhythmic variation throughout the composition.

*The Enigma Variations* was written for orchestra in 1899 by Edward Elgar (1857-1934) and bore the dedication, "To My Friends Pictured Within." The theme and fourteen variations belong to that period in which Elgar developed the style that placed him in the front rank of English composers. The immediate success of the opus can be attributed in part to its programmatic characteristics, but the fact that the work has lived and continues to bring enjoyment to audiences is due to the contrasting moods and to Elgar's masterful writing. Variation V is titled *Nimrod* and is dedicated to Elgar's publisher, A. J. Jaeger. Elgar reached the enigmatic heading since *Nimrod* is a great hunter of the Bible and "hunter" in German is "Jaeger."

Jaromír Weinberger (1896-1967) was born in Prague where he attended the Prague Conservatory and studied piano with Jaromír Kricka. During a one-year appointment teaching composition at the Ithaca Conservatory in New York, he was visiting a friend in Cleveland when he wrote a series of preludes and fugues, one of which became the basis of his most famous work. In fact, the fame of this Bohemian composer appears to rest on just this one work, the opera *Schwanda, the Bagpiper*. First performed in Prague during April 1927, the immediate reception given the opera was rather cool. However, this situation was soon reversed and, within the composer's own lifetime, the number of performances had exceeded 1,000, almost entirely outside Weinberger's native country. The *Polka and Fugue*, taken from the opera for use as a concert piece, has become even more successful. This arrangement of *Polka and Fugue*, arranged by Glenn Cliff Bainum in 1928, is a delightful combination of a native peasant dance with strict academic musical form. The final section offers a clever merger of the two principal themes by blending both folk and classical idioms.

# ITHACA COLLEGE CAMPUS BAND

Richard Edwards, conductor

## Flute

Shanna L. Andrews \*  
Brittany Arnold  
Seanna M. Burke  
Laura Catapano  
Christa V. Calkins  
Chelsea M. Dobson  
Allyson G. Dudman  
Adrienne Fedorchuk  
Grace E. Foster  
Ellen C. Gagne  
Rebecca R. Grollman  
Heather Karschner  
Julie Many  
Caitlin D. McAtee  
Sarah E. Pasick  
Kimberly Sanders  
Shannon M. Sly

## Oboe

Sarah Ganzhorn \*  
Melissa B. Martin  
Katherine Roberts

## Clarinet

Megan Armenio  
Melanie Bayes \*  
Whitney Fland  
Megan Groll  
Pamela Ronco  
Romaine Isaacs  
Ryan Salisbury  
Kristin Tursky

## Alto Clarinet

Gabrielle Wierzbicki

## Bass Clarinet

Erin Grieder  
Alicia McMahon  
Erin Ozmat

## Bassoon

Grant E. Hedin \*

## Alto Saxophone

Bryan Lewis \*  
Edmund J. Pietzak  
Ife L. Ramsey-Majors

## Tenor Saxophone

Rachel L. Barker  
Jessica Braun  
Christopher Virgil

## Baritone Saxophone

Bryant E. Kuehner

## Trumpet

Steven L. Boor  
Leneth Borneman  
Carolyn Dartt  
Casey J. Dwyer  
Mark J. Harty \*  
Cole M. Lechleiter  
Shawn M. O'Toole  
Gordon D. Rankin  
Brian M. Waldron

## Horn

Jacqueline Best  
Anna Day  
Sarah J. Mac Arthur \*  
Jessica Mower  
Peter Srinivasan

## Trombone

Daniel J. Clemens II  
Daniel Ettenson  
Christine M. Harris  
Stephanie Kwiatkowski  
Christopher Loomis \*  
Alex Maroselli  
Kaleigh A. Mrowka  
Brendon Shapiro  
Matthew G. Shea  
Andrew Sherwood  
Christopher E. Schindler  
Jenna Trolano

## Euphonium

Kevin Patrick Madder  
Heather Schuck  
Emily Zepp

## Tuba

Nick Bombicino

## Percussion

Mel Chayette  
Carlos F. Pineda  
Joe Schmitthener  
Kristen Prachniak  
Alex Lee-Clark  
Tyrone Rhabb

## Guest Conductors

Dominic Hartjes  
Jessica Mower

## Percussion Advisor

Dan MacCollum

## Band Librarian

Jacqui Best

\* denotes section leader