

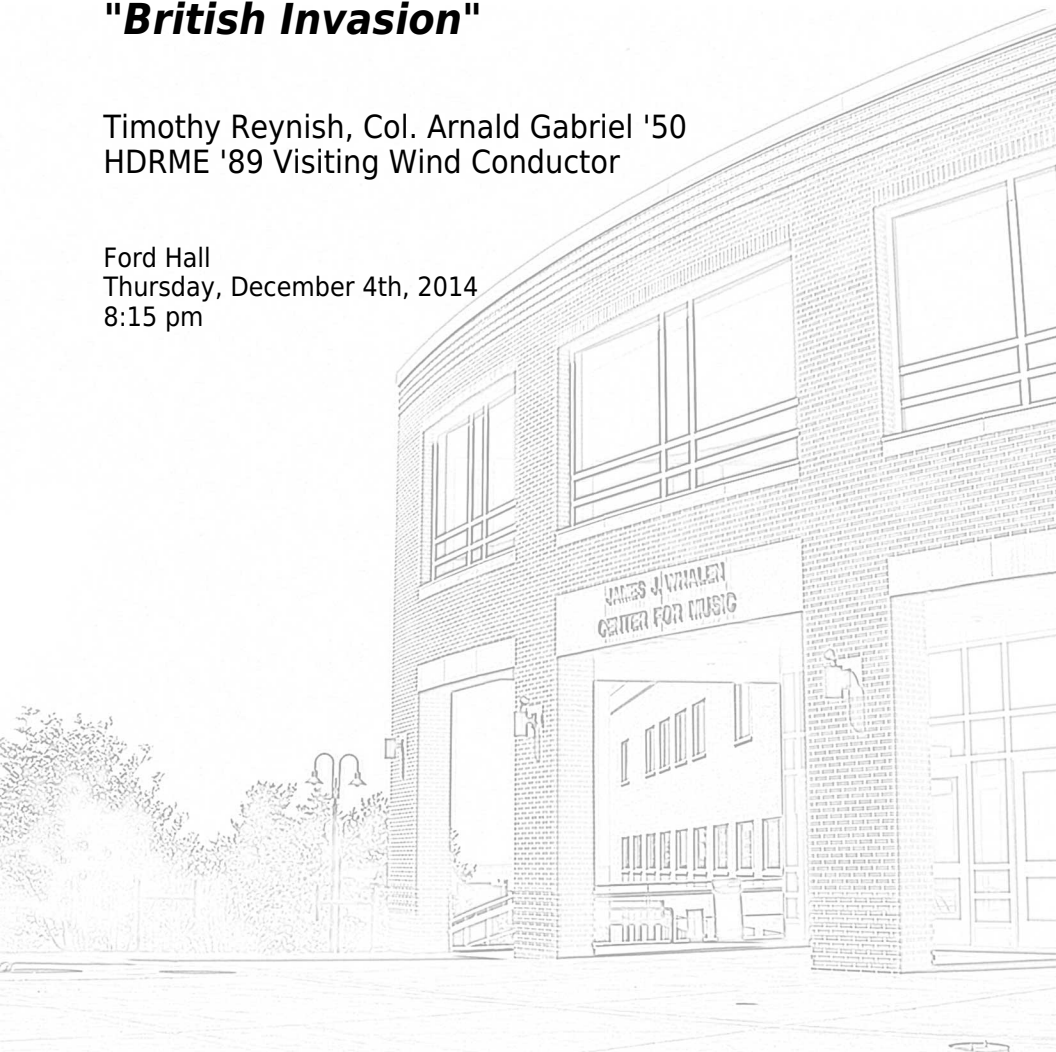
Ithaca College Concert Band
Mark Fonder, Conductor

Ithaca College Symphonic Band
Elizabeth Peterson, Conductor

"British Invasion"

Timothy Reynish, Col. Arnald Gabriel '50
HDRME '89 Visiting Wind Conductor

Ford Hall
Thursday, December 4th, 2014
8:15 pm



ITHACA COLLEGE

School of Music

Program

Ithaca College Concert Band

A Moorside Suite (1928) <i>III. March</i>	Gustav Holst (1874-1934) 4'
Celebration (2002) <i>Rondo</i> <i>Valse Triste</i> <i>March</i>	Guy Woolfenden (b. 1937) 15'
Basket Dances (2001)	Matthew Taylor (b. 1964) 16'

Timothy Reynish, Guest Conductor

Intermission

Ithaca College Symphonic Band

Navigation Inn (2000)	Philip Sparke (b. 1951) 4'
Limerick Daydreams (2006)	Nathan Daughtrey (b. 1975) 12'
Song of Lir (2004)	Fergal Carroll (b. 1969) 6'

Timothy Reynish, Guest Conductor

Variations and Fugue on "The Wee Cooper of Fife" (1979)	Cedric Thorpe (1913-1983) 8'
The Pageant of London (1911) <i>III. March Henry VIII</i>	Frank Bridge (1879-1941) 4'

About the Guest Conductor Timothy Reynish

TIM REYNISH has recently been appointed to the prestigious staff of the International Chamber Music Studio at the Royal Northern College of Music. In the nineties he emerged as one of the leading conductors of wind bands and wind ensembles in the world, and in the past few years he has conducted many of the principal professional bands in Asia, Europe, North and South America; these include civilian bands such as Dallas Wind Symphony, State of São Paulo Symphonic Band, Brazil, Volga Wind Orchestra of Saratov, Russia, Cordoba Symphonic Band, Argentina, Philharmonic Winds, Singapore, and leading military bands including the "President's Own" US Marine Band, Staff Band of the Norwegian Army, US Military Academy West Point, Singapore Armed Forces Band, Croatian Army Symphonic Wind Orchestra Zagreb, Hungarian Army Symphonic Band Budapest, Royal Military School of Music, Kneller Hall, and the Band of the Royal Marines, Portsmouth.

He comes to the wind world via a thorough grounding in orchestral music and opera, having studied horn with Aubrey Brain and Frank Probyn and been a member of the National Youth Orchestra for six years. He was a music scholar at Cambridge, working under Raymond Leppard and Sir David Willcocks and held principal horn positions with the Northern Sinfonia, Sadler's Wells Opera (now ENO) and the City of Birmingham Symphony Orchestra. At Birmingham in the seventies, he founded the Birmingham Sinfonietta from members of the CBSO and gave a series of contemporary concerts; he regularly directed the London Contemporary Players and was Guest Conductor with the Amsterdam Sinfonia.

His conducting studies were on short courses with George Hurst at Canford Summer School, Sir Charles Groves and Sir Adrian Boult, with Dean Dixon in Hilversum and Franco Ferrara in Accademia Musicale Chigiana in Siena, where he won the Diploma of Merit. A prize winner in the Mitropoulos International Conducting Competition in New York, he has conducted concerts with the City of Birmingham Symphony Orchestra, the Royal Liverpool Philharmonic Orchestra, the Hallé Orchestra, the BBC Regional Orchestras and the London Symphony Orchestra as well as in Norway, Holland and Germany, and opera in Sweden. For many years he was Principal Conductor with the Merseyside Youth Orchestra and staff conductor with the National Youth Orchestra of Great Britain. Artists with whom he has worked include James Galway, Melinda Maxwell, Gervase de Peyer, Frank Lloyd, John Wallace, Joe Alessi, Evelyn Glennie, Andrew Watkinson, Alexander Baillie, Colin Carr, Julian Lloyd Webber, Jane Manning, Christine Rice, John Tomlinson, Martin Roscoe, Peter Donohoe.

In 1975 he was invited by Sir Charles Groves to become tutor for the Postgraduate Conducting Course at the Royal Northern College of Music. Two years later he succeeded Philip Jones as Head of School of Wind & Percussion, a post he retired from after a quarter of a century. At the RNCM, he conducted a wide range of opera, including Marriage of Figaro, Die Zauberflöte, La Bohème, Erwartung, and several operas by Britten. With the RNCM Symphony Orchestra his performances included symphonies by Beethoven, Brahms, Dvorak, Tchaikovsky, Bruckner and Mahler, as well as Strauss tone poems, Firebird, Petrouchka and the Rite of Spring, the Verdi Requiem and Tippett's Child of Our Time.

He was awarded a Churchill Travelling Fellowship in 1982 which enabled him to study the development and repertoire of the American symphonic wind band movement. In the following two decades he developed the wind orchestra and ensemble of the RNCM to become recognised as one of the best in the world, commissioning works from composers such as Richard Rodney Bennett, John Casken, Thea Musgrave, Aulis Sallinen, Adam Gorb and Kenneth Hesketh, performing regularly in major Festivals such as Aldeburgh, Cheltenham, Huddersfield and Three Choirs, broadcasting for BBC and Classic FM, playing at three WASBE Conferences and making commercial compact discs for Doyen, Serendipity and Chandos.

He has given clinics, lectured, guest conducted and adjudicated in Argentina, Belgium, Canada, Denmark, Estonia, France, Germany, Hungary, Israel, Japan, Norway, Oman, Sweden, Switzerland, Turkey and the USA. For ten years was Editor of the Novello Wind Band & Ensemble series and he is now Editor with Maecenas Music. His engagements recently have included concerts and conducting clinics in Brazil, Canada, Croatia, Latvia, Ireland, Israel, Sweden, Switzerland and the USA. In 2000 he toured Australia and New Zealand, conducting and lecturing on British wind music, and in the Fall was a Housewright Scholar at Florida State University; in Spring 2002 he was Visiting Professor at the School of Music, Baylor University, Texas, and during the Fall 2003 was Visiting Professor at University of Kentucky, Lexington. He was President of WASBE, the World Association for Symphonic Bands & Ensembles from 2001 until 2002.

In the Fall of 2005 he assumed the post of Senior Professor in Woodwind and Brass at the Guildhall School of Music and Drama, and conducted the Wind Ensemble in a gala concert at the Barbican, celebrating the 125th anniversary of the founding of the Guildhall. In the Spring of 2006 he was visiting Professor at Ithaca College, and in June returned to the Royal Northern College of Music in a programme of his commissions, including works by Adam Gorb, Christopher Marshall and Edwin Roxburgh. In the Autumn of 2006 he conducted performances of La Traviata for Clonter Farm Opera, Berlioz at the Barbican and a programme of British music in Russia.

His appearances in the USA have included conducting engagements at Universities of Arizona State, Bowling Green, Colorado, Connecticut, Florida State, Illinois, Iowa State, Ithaca College, Louisville, Michigan, Michigan State, Murray State, Syracuse, Stetson, Tennessee Tech, Texas at Austin, Texas Christian, Western Kentucky, Vanderbilt and Western Michigan.

Since 2006, his engagements include concerts at the Universities of Calgary and Nevada at Las Vegas, and Cardiff University with the National Youth Wind Orchestra of Wales, with whom he premiered Adam Gorb's Farewell. He returned to the Cheltenham Festival with the RNCM Wind Ensemble in a performance of Messiaen's *Et Exspecto Resurrectionem Mortuorum*, and in 2008 - 2009, his engagements included concerts with the Band of Her Majesty's Royal Marines, Durham Sinfonia with Alexander Baillie, the Royal Welsh College of Music and Drama, and the Royal Northern College of Music. He conducted the RNCM at the WASBE Conference, Cincinnati, in July 2009. From January 2009 he was Visiting Professor at Cornell University, and in April Guest Conductor with the Dallas Wind Symphony.

In 2010 he contributed the chapter on the wind music of Percy Grainger to *The New Percy Grainger Companion*, published by Boydell & Brewer.

During 2010 he took up the post of Guest Conductor with the Kharkov State I.P.Kotlyarevsky University of Arts in Ukraine, conducting four concerts and being awarded an honorary doctorate. In the summer he gave concerts and clinics in Brisbane, Melbourne, Adelaide and Singapore; in the Fall he made his debut for El Sistema with the Simon Bolivar Wind Orchestra in Caracas, conducted the Symphony Orchestra and Wind Ensemble at the University of Georgia at Athens, and conducted and gave clinics at Wilfrid Laurier University, Canada. In 2011, his engagements include concerts in Holland at Maastricht and Tilburg, in Manchester, Ukraine, Singapore, Taiwan, Canada and at the Sage in Newcastle.

Program Notes

A Moorside Suite is a masterpiece of Holst's maturity. Written in 1928, 6 years before his death it achieves a synthesis of his creative talent as a composer with the strong folk-song influences of 20 years earlier. The title of the work alludes to a country setting but does not describe an exact location, and this is mirrored in the musical material. Folksong influence is apparent but not overt. The work was originally written for brass band, commissioned for the National brass Band Championships held at the Crystal Palace, London, England.

Interestingly, Holst himself always intended the work to be transcribed for full band and a first movement and some of the second exist in manuscript in the British Library. British musicologist Denis Wright completed the transcription and it is the final movement, the march, that is performed tonight.

With around 150 scores for the Royal Shakespeare Company and an impressive list of credits with major European theatre companies, including the Comédie-Française, Paris, the Burgtheater, Vienna, the Teatro Stabile, Genoa and the Norwegian National Theatre, Oslo, Guy Woolfenden's music is highly regarded throughout the world. He has collaborated with some of the world's finest directors, designers and choreographers in many award-winning productions.

Celebration for concert band was commissioned as a celebration of the life and work of Murray Slater, the inspirational musical director of Derbyshire City & County Youth Wind Band, who sadly died in 2000. Murray was greatly loved and respected in the wind and brass band world, was a fine trumpeter and teacher, and was universally known as "Man of Music." *Celebration* attempts to capture facets of Murray's personality. The Rondo's theme has a witty rhythmic twist to it, the Valse Triste features a solo trumpet, and the concluding March contrasts a Prokofievian theme with a slower "big tune" that attempts to match the stature of the man.

The composer, Matthew Taylor writes about *Blasket Dances*, op 26, commissioned by Timothy Reynish for the Royal Northern College of Music: The Blasket Islands are Europe's last outpost, exposed and unprotected in the Atlantic a few miles off the Dingle peninsula of South West Ireland. For generations they supported an embattled community until harsh conditions finally drove the islanders from their homes in the 20th century. The last left to settle on the mainland as late as the 1950s.

Blasket folklore was once as rich as any in Ireland. I was particularly captivated by recordings of solo songs and dances played on violin or accordion. Enthusiastic grunts, cheers, tapping feet and clinking glasses frequently punctuate the songs, whose subjects embrace time-honoured themes of love and nature. I felt an immediate wish to celebrate these hardy souls and their now extinct music. *Blasket Dances* is no academic essay in cultural embalming though it does incorporate plenty of authentic material. Still less is it a chocolate box cover or picture postcard, its character being as austere and exposed as the islands themselves, its songs and dances notable more for life-affirming force than nuance. It is not a cozy piece.

The work plays without a break, a background of rugged landscape and seascape into which the dances successively force themselves with a sort of curmudgeonly defiant humanity. A slow introduction evokes the Blaskets seen today from the mainland, craggy, deserted, strangely impressive, till the first dance is announced by the clarinets, initially in the distance but gaining power and force with each repetition. A brief interlude, begun on horns and trombones, eases into the next dance, based on an old love song. This is a theme and variations, the theme shared between oboe and bassoon, while other instruments successively adorn the tune in two variations. A second interlude, featuring tuned percussion, leads into the third dance, a romance intoned by trumpets. The final interlude, the longest but most contemplative, comprises a calm chorale on trombones, tuba and flute, and a gentle fugato. An oboe cadenza leads into the last dance; a vigorous jig, fully scored, which gains energy and momentum as it progresses.

Among the most popular events in the British brass band calendar are the Whit Friday Marches. On a Friday evening, usually in May or June, the country's finest bands meet in the picturesque villages around Saddleworth Moor to compete in these hard-fought out-door march competitions. The events abound with tradition and the most famous of band marches can be heard late into the evening as bands try to visit as many villages as possible.

Ian Gibson owns the Navigation Inn, a pub which is a popular meeting place for bandsmen and which celebrates his love of brass bands with mementos and historic photographs around the walls. Every year he gets together a band of the finest brass band players in the country to form *Navigation Brass*, specifically to enter the Whit Friday Competitions. He commissioned this march for the purpose, expecting it to show the skills of his hand-picked players to the full.

In traditional contest march style, *Navigation Inn* opens with a flourish which moves chromatically away from the home key of G minor until it is suddenly jerked back when the main theme appears. All the ingredients are there - a bridge passage, a return of the main theme and a 'bass' strain before the *trio* section changes the mood to one of optimism, which ends the march on a high note.

Originally dedicated to Dr. Cort McClaren and the UNCG Percussion Ensemble, *Limerick Daydreams* was the 2nd Place Winner of the 2005 Percussive Arts Society International Composition Contest. The 12-minute work, now scored for full symphonic band with six percussion and piano, is based on the Irish reel *Highway to Limerick*. The work opens rather mysteriously with fragments of the tune thrown about the ensemble and echoes of the bodhran (a traditional Irish drum) emulated by a dampened bass drum. A raucous drumming section ensues and gives way to the first full presentation of the reel in the flutes. What follows is a series of melodic, rhythmic, and harmonic transformations of the Irish tune—some quite playful, some beautifully melancholy, and some majestically resolute.

Song of Lir is intended to suggest an Irish lament, or caoine, and much of the thematic material is derived from a 17th century Irish harping tune called Captain O'Kane. Lir himself was a king in the western part of Ireland at the time of the Celts. He had four beautiful children, a daughter and three sons. When their mother died he married again, but his new wife was jealous, and cursed the children of Lir, changing them into swans. They lived for 900 years as swans until they heard the sound of the first Christian bell coming from a monastery newly built by their lake. At the sound of the bell the curse was lifted and they were restored to human form, but were now ancient, frail people. A monk baptized them, whereupon they were able to die in peace.

Cedric Thorpe Davie studied under Ralph Vaughan Williams and Gordon Jacob and later with Kodaly in Budapest. His compositional style is unequivocal in its tonality, a style and craftsmanship he readily adapted to the film scores for Disney successes such as *Rob Roy* and *Kidnapped*. The setting of the traditional folk song the Wee Cooper O' Fife is of that genre and reflects the gentle charm, humor and down to earth character of this well loved Scottish composer. He treats us to an intricate but delicate masterpiece of scoring that depicts the values and tastes of a bygone era. The work was commissioned for the National Youth Wind Ensemble of Scotland by the Scottish Amateur Music Association in 1979.

Frank Bridge composed the five movements that comprise this suite for the coronation celebrations of George V. The *Pageant of London*, part of the Empire Pageant, was presented at the Crystal Palace, London, during the first fortnight of May 1911. The event spanned four days and presented the history of London in a series of 28 tableaux. Bridge provided the music for two of these. These pieces were Bridge's only works for wind band. Late in 1927 he turned down a commission from the BBC to write a short symphonic poem or overture for the BBC Wireless Military Band. The commission was then offered to Holst, who composed *Hammersmith* in response.

Personnel

Ithaca College Concert Band

Piccolo

Chelsea Kaye
Lanphear

Flute

Thomas Barkal
Stephanie Feinberg
Chrysten Angderson
Mikayla Lydon
Madeleine King
Marguerite Davis
Jennie Ostrow

Oboe

Samantha Rhodes
Ellen O'Neill
Morgan Atkins
Meagan Priest

English Horn

Ellen O'Neill

Bassoon

Kailey Schnurman
James Smith
Aiden C. Braun

E-flat Clarinet

Justine Call

Clarinet

Olivia Ford
Maggie Nobumoto
Mark Lam
Erin Dowler
Hannah Blanchette
Katherine Filatov
Kevin Harris

Bass Clarinet

Vivian Becker

Alto Saxophone

Wenbo Yin
Lauren Thaete
Chiara Marcario
Alissa Settembrino

Tenor Saxophone

Jocelyn W. Armes
Daniel Felix

Baritone Saxophone

Alec Miller
Travis Murdock

Cornet/Trumpet

Stephen
Gomez-Peck
Armida Rivera
Max Deger
Vincenzo Sicurella
Mark Farnum
Michael Cho
Caitlin Mallon

Horn

Jacob Factor
Jacob Morton-Black
Shannon O'Leary
Josiah Spellman, Jr.

Trombone

Andrew Nave
Sierra Vorsheim
Julie Dombroski
Luke Kutler
Matthew Beeby
Terese Diaz
Emily Pierson

Bass Trombone

Steven Meyerhofer
Steve Obetz

Euphonium

Christian Dow
Erin Stringer

Tuba

Lucas Davey
Andrew Satterburg

String Bass

Tristen Jarvis

Keyboards

Jennie Ostrow

Timpani

Ken O'Rourke

Percussion

Derek Wohl
Nigel Croston
Daniel F. Monte

Ithaca College Symphonic Band

Piccolo

Hannah Morris

Flute

Ashley Watson
Carmen Vieytez
Robyn Leary
Alison Miller
Diana Ladolcetta
Lisa Close
Caitlin Miret
Courtney
Iava-Savage

Oboe

Phoebe Ritrovato
Tim Nolan
Katelyn Swaenepoel

Bassoon

Andrew Meys
Emma Whitestone
Liam Cunningham

E♭ Clarinet

Justine Call

Clarinet

Nikhil Bartolomeo
Vivian Becker
Nick Alexander
Jenna DiMento
Madeline Davey
Barbara
Chelchowski

Bass Clarinet

Brianna Ornstein

Alto Saxophone

Matthew Kiel
Deniz Arkali
Matthew Snyder
Ashley Dookie
Kerri Barnett

Tenor Saxophone

Alex Clift
Rachel Moody

Baritone Saxophone

Frank Iovine
James Parker

Trumpet

Jon Tompkins
Brian Sanyshyn
Chris Walsh
Matthew Brockman
Michael Salamone
Tyler Campolongo
Ray Fuller

Horn

Lizzie DeGroff
Brianna Volkmann
Diana McLaughlin
Matt Ficarra

Trombone

Steve Meyerhofer
Daniel Wenger
Skyler Roswell
Kristin Jannotti
Chloe Gray
Hunter Burnett
Samantha
Considine
Louis Jannone
Nicholas Jones
Christian Kmetz

Euphonium

Matthew Della
Camera
Danielle Wheeler

Tuba

Jeffrey Stewart
Cristina Saltos
Ian Wiese

Percussion

Jamie Kelly
James Powell
Shannon Frier
Kenneth O'Rourke
Derek Wohl

Timpani

Corey Hilton

Bass

Cara Turnbull

Piano

Diyu Tang