

# **Ithaca College Concert Band**

Mark Fonder, conductor

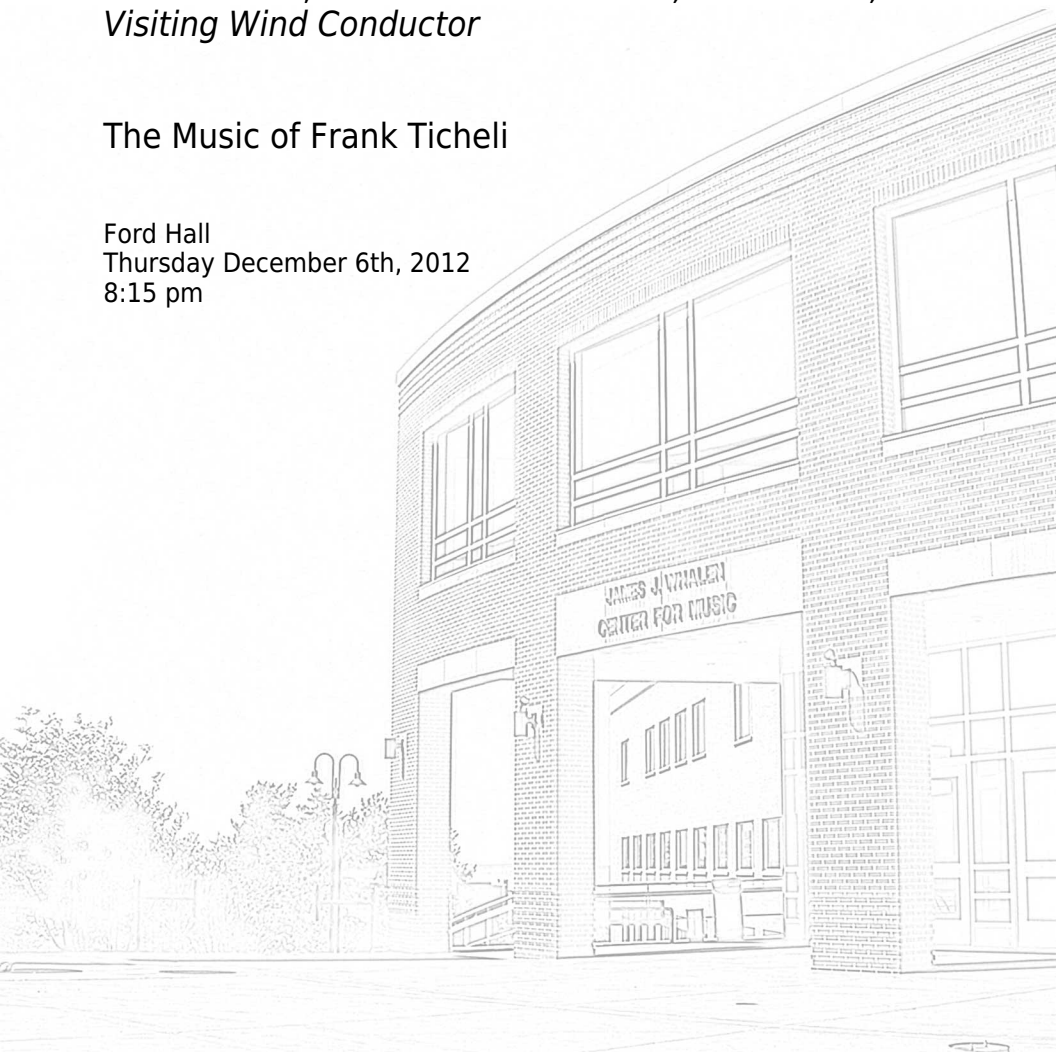
# **Ithaca College Symphonic Band**

Beth Peterson, conductor

Frank Ticheli, *Col. Arnald Gabriel '50, HDRMU '89,*  
*Visiting Wind Conductor*

The Music of Frank Ticheli

Ford Hall  
Thursday December 6th, 2012  
8:15 pm



**ITHACA COLLEGE**

School of Music

## **Program**

### **Ithaca College Concert Band Mark Fonder, conductor**

San Antonio Dances (2010)  
Alamo Gardens  
Tex-Mex on the Riverwalk

Frank Ticheli  
(b. 1958)

Gaian Visions (1990)  
Forgotten Forests  
Desecration  
Redemption

Frank Ticheli

Cajun Folk Songs II (1997)  
II. Country Dance

Frank Ticheli

## **Intermission**

### **Ithaca College Symphonic Band Beth Peterson, conductor**

Cajun Folk Songs (1991)  
I. La Belle et el Capitaine  
II. Belle

Frank Ticheli

Rest (2010)

Frank Ticheli

Blue Shades (1996)

Frank Ticheli

## Program Notes

### Concert Band

*San Antonio Dances* was composed as a tribute to a special city, whose captivating blend of Texan and Hispanic cultural influences enriched my life during my three years as a young professor at Trinity University. It has been 20 years since I lived in San Antonio, but the city still tugs at my heartstrings and lives in this music.

The first movement depicts the seductively serene Alamo Gardens and its beautiful live oak trees that provide welcome shade from the hot Texas sun. A tango mood and lazily winding lines give way to a brief but powerful climax depicting the Alamo itself.

The second movement's lighthearted and joyous music celebrates San Antonio's famous Riverwalk. Inspired by the streets and canals of Venice, Italy, architect Robert Hugman proposed his idea of converting the San Antonio riverfront into a beautiful urban park back in the 1920s. It took decades to complete, but the Riverwalk eventually became a reality - a 2-1/2 mile stretch of stunningly landscaped waterfront lined with hotels, restaurants, night clubs and shops.

Picture a group of friends seated at an outdoor patio of one of the Riverwalk's many Tex-Mex restaurants, enjoying the scenery, the food, the company. In time, the evening settles in, the air cools, the mood brightens, the crowd picks up, and music is heard from every direction. Before you know it, the whole place is one giant fiesta that could go on forever.

Viva San Antonio!

Inspired by the natural beauty of my immediate surroundings and by my concerns about the environmental future of our planet, I composed *Gaian Visions* in July, 1990 during a residency at the MacDowell Colony in Peterborough, New Hampshire. The title of the work refers to Gaia, the Earth goddess of ancient Greece, and to British scientist James Lovelock's Gaian hypothesis, which holds that the Earth is a living, self-regulating organism that is capable of annihilating anything it perceives to be a threat, including the environmentally-destructive human race itself.

The work is in three movements:

1. *Forgotten Forests*. This section depicts the imposing grandeur of Gaia. A whirling, animated texture, representing the timelessness of nature, is created by the juxtaposition of independent layers. On top of this conglomerate, the brasses engage in a rapid interchange of short, fleeting gestures that emerge to the foreground, then quickly recede. The tension mounts, unleashing a climactic succession of open brass sonorities. The movement ends with hints of a bird, a frog, distant thunder.

2. *Desecration*. This section depicts the environmental plagues of modern society. Relentless rhythms and wild, tonally ambiguous harmonies function as the primary driving forces. A rapid three-note call is the main melodic

idea. The dramatic climax of the movement occurs when the open brass theme from the first movement (representing Gaia) returns in conflict with the material of the second movement. The movement ends in an unresolved explosion of sound.

3. Redemption. This section depicts a hope-filled prayer to Gaia. The main melody is first stated by the oboe, then passed throughout the ensemble in several keys, accompanied by a pair of lower lines which ascend deliberately by step over a period of twenty-one bars. The goal of this rising texture is articulated by a final impassioned statement of the melody. A brief coda follows, alluding to the material from the first movement. The ending is unresolved, an unanswered question.

Both *Cajun Folk Songs II* and my earlier composition *Cajun Folk Songs* are inspired by folk melodies whose precise origins are unknown. In *Cajun Folk Songs II*, the folk melodies are more freely combined with original music.

The outer seconds of the second movement, "Country Dance" are built mainly on original music that evokes the energetic feeling and style of a Cajun two-step, a form commonly used in the dance halls of southern Louisiana. Often, one can hear stylistic similarities to Scottish folk dances, and even the American hoedown. A contrasting middle section is based on two very old pentatonic Cajun folksongs, "*Et ou c'est que tu es parti*" and "*Joe Ferail est un petit nègre.*" Although neither folksong was traditionally sung as a canon, their pentatonic construction makes them both remarkably well-suited for the canonic writing that dominates the section. The second movement was composed in celebration of the birth of my nephew, Ryan Paul Ticheli.

## Symphonic Band

Cajuns are descendants of the Acadians, a group of early French colonists who began settling in Acadia (now Nova Scotia) around 1604. In 1755, they were driven out by the British, eventually resettling in South Louisiana.

Today there are nearly a million French-speaking descendants of the Acadians living in Louisiana and parts of Texas, preserving many of the customs, traditions, stories, and songs of their ancestors.

“La Belle et le Capitaine” tells the story of a young girl who feigns death to avoid being seduced by a captain. Its Dorian melody is remarkably free, shifting back and forth between duple and triple meters. “Belle” is about 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 upon his return, he pawns his horse to try to save her, to no avail. The folk melody is varied rhythmically, texturally, and coloristically and one original melody is added for variety.

Created in 2010, REST is a concert band adaptation of my work for chorus, “There Will Be Rest”, which was commissioned in 1999 by the Pacific Chorale. In making this version, I preserved almost everything from the original: harmony, dynamics, even the original registration. I also endeavored to preserve carefully the fragile beauty and quiet dignity suggested by Sara Teasdale’s words:

There will be rest, and sure stars shining  
Over the roof-tops crowned with snow,  
A reign of rest, serene forgetting,  
The music of stillness holy and low.

I will make this world of my devising,  
Out of a dream in my lonely mind,  
I shall find the crystal of peace, --above me  
Stars I shall find.

Sara Teasdale (1884-1933)

As its title suggests, Blue Shades alludes to the Blues, and a jazz feeling is prevalent - however, it is not literally a Blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth note is not swung.

The work, however, is heavily influenced by the Blues: “Blue Notes” (flatted 3rds, 5ths, and 7ths) are used constantly; Blues harmonies, rhythms, and melodic idioms pervade the work; and many “shades of blue” are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, Blue Shades burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman’s hot playing style, and ushers in a series of ‘wailing’ brass chords recalling the train whistle effects commonly used during that era.

*All program Notes by Frank Ticheli*

# Ithaca College Concert Band

## Mark Fonder, conductor

### Piccolo

Nicole Murray

### Flute

Emily Nazario  
Krysten Geddes  
Chrysten Angerson  
Kaitlin Schneider  
Elizabeth Suttmeier  
Jillian Francis  
Stacey Yazo  
Jennifer Pham

### Oboe

Hannah Cerezo  
Catie McGovern  
Alyssa Smith

### English Horn

Catie McGovern

### Bassoon

Stanley Howard  
James Smith

### Clarinet

Jamie Ocheske  
Nastassia Dotts  
Ryan Pereira  
Cara Kinney  
Steven Dewey  
Miranda Schultz  
Michael A. Tate  
Jenna DiMento  
Matthew Recio  
Morgan  
Eschenheimer

### Bass Clarinet

Laura Hill  
David Geary

### Alto Saxophone

Richard Rose  
Wenbo Yin  
Tina DeBoard  
Kelsey Melvin  
Junwen Jia  
Charlie Knight

### Tenor Saxophone

Alec Staples  
Daniel Felix

### Baritone Saxophone

Katherine Herrle  
David DeHority

### Cornet/Trumpet

Kaitlyn DeHority  
Colin Johnson  
Mason St. Pierre  
Audrey Baron  
Christopher Walsh  
Alec Fiorentino  
Mark Farnum  
Jonathan Tompkins  
Tyler Campolongo  
Michael Cho  
Lauren Marden

### Horn

Ryan Chiano  
Elizabeth Stella  
Grace Demerath  
Nicole Friske

### Trombone

Stephen  
Meyerhofer  
Andrew  
Tunguz-Zawislak  
Kiersten Roetzer  
Matthew Gillen  
Matthew Sidilau

### Bass Trombone

Peter Wall  
Paul Carter

### Euphonium

Katie Pfeiffer  
Danielle Wheeler  
Joseph Calderise

### Tuba

Ryan Hart  
Andrew Satterberg  
Cristina Saltos

### String Bass

Sam Shuhan

### Timpani

Tom Smith

### Percussion

Rose Steenstra  
Melzie Case  
Taylor Katanick  
Jason Staniulis  
Corinne Steffens

# Ithaca College Symphonic Band

## Elizabeth Peterson, conductor

### Piccolo

Sarah Peskanov

### Flute

Justine Stephens\*  
Allison Kraus  
Chelsea Lanphear  
Kirsten Schmidt  
Christine Dookie  
Diana Ladolcetta  
Sarah Ridenour

### Oboe

Melissa Knapp\*  
Katie Jessup  
McDermott  
Colleen Maher

### English Horn

Katie Jessup  
McDermott

### Bassoon

Meghan Kelly\*  
Andrew Horwitz

### E♭ Clarinet

Allison Smetana

### Clarinet

Devon LePore\*  
Kestrel Curro  
Allison Smetana  
Michelle Schlosser  
Jill Gagliardi  
Nathan Balester  
Olivia Ford  
Brianna Ornstein  
Carly Schnitzer

### Bass Clarinet

Erik Johnson

### Contra Bass

Clarinet  
Vanessa Davis

### Alto Saxophone

Eli Holden\*  
Gregory Sisco  
Christine Saul  
Benjamin  
Montgomery  
Will VanDeMark  
Alec Miller

### Tenor Saxophone

Yuyang Zhang  
Matt Limbach

### Baritone Saxophone

Alex Judge  
James Parker

### Trumpet

Jack Storer\*  
Matt Venora  
James Rose  
Rosie Ward  
Vincenzo Sicurella  
Stephen Gomez  
Max Siegel  
Max Deger  
Greg Tilden  
Ben Van De Water  
Brian Sanyshyn  
Michael Samson

### Horn

Emma Staudacher\*  
Victoria Boell  
Lauren Maaser  
Josh Jenkins  
Nate Miner

### Trombone

Benjamin Allen\*  
Cara Olson  
Andrew Nave  
Luke Kutler  
Teresa Diaz  
Nicole Sisson  
Emily Pierson

### Bass Trombone

Mitchel Wong  
Christian Kmetz

### Euphonium

Elise Daigle\*  
Erin Stringer  
Tom Aroune

### Tuba

Corbin Henderson\*  
Luke Davey  
Ian Wiese  
Matt Bailey-Adams  
John Berwick

### Percussion

Will Marinelli\*  
Nicole Dowling  
Shannon Frier  
Colleen Harwood  
Gabe Millman  
Julia McAvinue

### Timpani

Andrew Hedge

\*section leader

## **About the Composer**

### **Frank Ticheli**

Frank Ticheli's music has been described as being "optimistic and thoughtful" (Los Angeles Times), "lean and muscular" (New York Times), "brilliantly effective" (Miami Herald) and "powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors" (South Florida Sun-Sentinel). Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony.

Frank Ticheli's orchestral works have received considerable recognition in the U.S. and Europe. Orchestral performances have come from the Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, Dallas Symphony, American Composers Orchestra, the radio orchestras of Stuttgart, Frankfurt, Saarbruecken, and Austria, and the orchestras of Austin, Bridgeport, Charlotte, Colorado, Haddonfield, Harrisburg, Hong Kong, Jacksonville, Lansing, Long Island, Louisville, Lubbock, Memphis, Nashville, Omaha, Phoenix, Portland, Richmond, San Antonio, San Jose, Wichita Falls, and others.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming (Austria), Beijing and Shanghai, London and Manchester, Singapore, Rome, Sydney, and numerous cities in Japan.

Frank Ticheli is the recipient of a 2012 "Arts and Letters Award" from the American Academy of Arts and Letters, his third award from that prestigious organization. His Symphony No. 2 was named winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest. Other awards include the Walter Beeler Memorial Prize and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music.

Ticheli was awarded national honorary membership to Phi Mu Alpha Sinfonia, "bestowed to individuals who have significantly contributed to the cause of music in America," and the A. Austin Harding Award by the American School Band Directors Association, "given to individuals who have made exceptional contributions to the school band movement in America." At USC, he has received the Virginia Ramo Award for excellence in teaching, and the Dean's Award for Professional Achievement.

Frank Ticheli received his doctoral and masters degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Equilibrium, Klavier, Koch International, Mark, Naxos, and Reference.