



Cornell University Wind Ensemble
Cynthia Johnston Turner, conductor
Cornell University Symphonic Band
James Patrick Miller, conductor

Wind Ensemble Brass and Percussion

Fanfare for the Common Man

Aaron Copland
(1900–1990)

Symphonic Band

Symphony No. 1 ("The Lord of the Rings") (1988)
I. Gandalf "The Wizard"

Johan DeMeij
(b. 1953)

October (2000)

Eric Whitacre
(b. 1970)

First Suite in E-flat for Military Band, op. 28a (1909)
I. Chaconne
II. Intermezzo
III. March

Gustav Holst
(1874–1934)

Amazing Grace (1984)
Dedicated to those who have given their lives in defense of our country

William Himes
(b. 1949)

Wedding Dance, from *Hasseneh* (1967)

Jacques Press
(1903–1985)
trans. Herbert N. Johnston
ed. Frederick Fennell

Intermission

Wind Ensemble

Country Band March

Charles Ives
(1874–1954)
arr. James Sinclair

Heros, Lost and Fallen – A Vietnam Memorial

David R. Gillingham
(b. 1947)

Prelude, op. 34, no. 14

Dmitri Shostakovich
(1906–1975)
trans. H. Robert Reynolds

Slava!

Leonard Bernstein
(1918–1996)
trans. Clare Grundman

Fanfare for the Uncommon Woman No. 2

Joan Tower
(b. 1938)

FORD HALL
ITHACA COLLEGE
Friday, October 15, 2004 – 8:00 PM

Program Notes

Copland: Fanfare for the Common Man

Aaron Copland composed this evocative fanfare in 1942 at the request of Eugene Goossens, then conductor of the Cincinnati Symphony Orchestra. Goossens envisioned a musical tribute honoring those engaged in World War II; a fanfare “. . . for Soldiers, or for Airmen or Sailors” and planned to open his 1942 concert season with it. Aaron Copland later wrote, “The challenge was to compose a traditional fanfare, direct and powerful, yet with a contemporary sound.” Little needs to be said about the work itself, which makes as strong an impression today as it must have when it was first heard against the dark background of America’s entrance into World War II. To the ultimate delight of audiences Copland managed to weave musical complexity with popular style — certainly one of his most powerful compositional gifts. Later, after the premiere of the *Fanfare*, Copland wrote, “Since that occasion, *Fanfare* has been played by many and varied ensembles, ranging from the U.S. Air Force Band to the popular Emerson, Lake, and Palmer group . . . I confess that I prefer *Fanfare* in the original version, and I later used it in the final movement of my Third Symphony.” Copland’s musical opus, for which he received the 1964 Medal of Freedom, included such masterworks as *Piano Variations* (1930), *El Salon Mexico* (1936), *Billy the Kid* (1938), *Fanfare for the Common Man* (1942), *Rodeo* (1942), *Appalachian Spring* (1944), and *Inscape* (1967).

– Cynthia Johnston Turner

DeMeij: Symphony No. 1 (“The Lord of the Rings”)

Born in Voorburg, Holland in 1953, Johan DeMeij graduated from the Royal Conservatory in the Hague where he studied conducting, composition, and trombone. He gained immediate international attention as a composer and performer following his studies, frequently traveling the world as a soloist and guest artist.

His first work for concert band, Symphony No. 1, “The Lord of the Rings,” was premiered in Brussels in 1988, is in five movements, is forty-five minutes in length, and won the Sudler International Wind Band Composition Award in Chicago for best wind and percussion composition that year. Since the composition of his Symphony No. 1, DeMeij has also composed his Symphony No. 2, “The Big Apple” which paints the sights and sounds of New York City.

Written long before the Peter Jackson (New Line Cinema) films brought unprecedented worldwide attention to J.R.R. Tolkien’s trilogy “The Lord of the Rings,” Johan DeMeij’s Symphony No. 1 attempts to capture musically an essence of the story, the characters, and the fantasy that exists in the pages of the novels. The first movement, “Gandalf,” portrays the wizard and father figure to Frodo and the Hobbits. Although very powerful, Gandalf is a gentle and wise leader, a true and noble hero of good. DeMeij offers his musical interpretation by giving Gandalf a fanfare, a dark, slow melody, and a heroic brass chorale. Gandalf’s horse, Shadowfax, also appears in this movement, as Gandalf calls his mount to his side and they embark on a journey across the lands of Middle Earth.

Whitacre: October

The composer provides the following program note for *October*: “October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughan Williams, Elgar, and Holst) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I’m quite happy with the end result, especially because I feel there just isn’t enough lush, beautiful music written for winds. . .”

Eric Whitacre has received numerous commissions and awards for his recent compositions and is considered one of the bright stars of contemporary instrumental and choral music. He was nominated in 2001 for his first Grammy Award (contemporary classical crossover) and has held

positions as composer-in-residence with many ensembles, including the Pacific Chorale. Whitacre holds degrees from University of Nevada–Las Vegas, and Juilliard.

Holst: First Suite in E-flat for Military Band, op. 28a

Gustav Theodore Holst was born into a musical family in Cheltenham, England. His father was a concert pianist and his mother, who passed away shortly after Gustav's eighth birthday, was a singer. Young Gustav studied music at the Royal College of Music in London (where he taught later in life). While teaching in London, Holst began his close and well-documented friendship with fellow composer Ralph Vaughan Williams.

In 1904 Holst took the post of music director at St. Paul's Girl's School in Hammersmith, a position he held until his death in 1934. Although his output included chamber music, opera, vocal works, and instrumental music, Holst remains best known for his symphonic work *The Planets* (1916), a composition that he always felt was not the best representation of his music. A significant influence on Holst's wind band compositions around this time was his appointment as head of English Army Bands during World War I, serving as conductor, director, composer and arranger for all of the ensembles.

While teaching at St. Paul's, Holst composed his famous First and Second Suites for Military Band, the first in 1909, and the latter in 1911. There is no record, however, of a performance of the First Suite until 1920, or of the Second Suite until 1922. After its premiere the First Suite in E-flat became a cornerstone of the wind repertory. In fact, it was the two Holst Suites together that set the standard by which all other works for band were measured for fifty years, after which time the wind ensemble movement shifted focus away from the traditional concert or symphonic "military band."

The first movement of the Suite in E-flat is a Chaconne, a constant, repeating melody (usually in the bass) with varied accompaniment above the tune. The entire three-movement suite is based upon the fourteen-note melody heard at the opening of the first movement. The first movement is directly influenced by the music of Henry Purcell, whose compositions gave Holst a "great awakening" when he was first introduced to them. The second movement is titled Intermezzo, but could have easily been titled Scherzo as well, since it is a fast, energetic dance featuring solo trumpet and clarinet. The final movement is a standard march featuring the brass section as a unit, answered by the woodwinds in a contrasting melodic style. Holst brings back both themes simultaneously to conclude this masterfully constructed march.

Himes: Amazing Grace

Originally composed for brass band in the 1980s, William Himes' arrangement of the well-known hymn *Amazing Grace* is both simple and beautiful. Keeping some of its original brass band color, the work opens with a soft choir of trumpets imitating distant bagpipes. After three full-band verses of the hymn, the composition returns to one solo trumpet at the end, concluding as simply as it began.

William Himes received his bachelor's degree from the University of Michigan, currently resides in the Chicago area, and is the musical director for the Salvation Army's Central Territory.

Press: Wedding Dance, from *Hasseneh*

Paul Jacques Press was born in Tiflis, Russia. The music he heard as a child appears and reappears in his compositions throughout his very long and diverse musical career. After studying composition with Nadia Boulanger in Paris in the early 1920s, he moved to New York City. Press made his mark on American music as one of this country's leading "behind the scenes" composers, arranging and composing music for films and the stage. His talent for writing in a variety of styles eventually led him to become a composer/arranger for Radio City Music Hall, later moving to Hollywood where he concluded his career. *Wedding Dance* is the final movement of his 1957 symphonic suite, *Hasseneh*. It is a frenzied dance that evokes the sights and sounds of a traditional Jewish wedding.

– James Patrick Miller

Ives: Country Band March

Country Band March was composed around 1903, four years after Ives' graduation from Yale and five years prior to his lucrative insurance partnership with Julian Myrick. From the "out of tune" introduction to the pandemonium which reigns at the close, the *Country Band March* is both a clever parody of, and respectful salute to, the realities of performance by an amateur "country" band. Ives believed that music should be about profound emotions, spirituality, and lifting up the soul — even in "inexpert" playing or singing (was he not correct?). *Country Band March* is music about music. It's about amateurs making music for the sheer love of it. Ives also believed that great profundity can arise in everyday moments and carried that belief into his music. "Everyday" tunes are quoted frequently in this march and carry different meanings for different people and cultures. Listen closely for *Arkansas Traveler*, *Battle Cry of the Republic*, *British Grenadiers*, *The Girl I Left Behind*, *London Bridge*, *March through Georgia*, *Massa's in de Cold*, *Cold Ground*, *May Day Waltz*, and *Semper Fidelis*.

Gillingham: Heroes, Lost and Fallen – A Vietnam Memorial

Heroes, Lost and Fallen is a tone poem for symphonic band based on the following poem by the composer:

Banish our thoughts
From this grueling war.
Let suffering and Death
Rule no more.

Resolve this conflict
In hearts so sullen
And bring eternal peace
To the heroes, lost and fallen.

A powerful Vietnam War memorial, Gillingham invites the listener to experience the range of emotions surrounding the uncertainties of war and peace. Interspersed motives suggesting trumpet calls and quotations from both the *Star-Spangled Banner* and the *Vietnamese National Anthem* pervade

Tower: Fanfare for the Uncommon Woman No. 2

Joan Tower is one of this generation's most dynamic and colorful composers. Her bold and energetic music, with its striking imagery and novel structural forms, has won large, enthusiastic audiences. It has been performed, commissioned, and recorded by numerous international ensembles and soloists. She has won several prizes, including the prestigious Grawemeyer Award in 1990 for the orchestral composition *Silver Ladders*, and has served as Composer in Residence with the Saint Louis Symphony and the Orchestra of St. Luke's.

In 1986, Tower and twenty other American composers were commissioned by the Houston Symphony Orchestra for a brief piece to open a concert, during the season that marked the 150th anniversary of Texas' declaration of independence. Tower's first thoughts were, "What's a fanfare? The only one I knew was Aaron Copland's *Fanfare for the Common Man*. So I started thinking about that piece, and I knew I had to do something about that title." She calls *Fanfare for the Uncommon Woman* a "quasi-tribute" to Copland, quoting a "snippet of a theme" from it and scoring it for the identical combination of brass and percussion. She dedicated it to "women who take risks and are adventurous." This fanfare's success has led to Tower's receiving commissions for four additional *Fanfares for the Uncommon Woman*. No. 2 was premiered in 1989 with members of the Orchestra of St. Luke's.

This evening's performance is dedicated to the courageous women in our lives.

– Cynthia Johnston Turner

Director of Wind Ensembles

Cynthia Johnston Turner is the newly appointed Director of Wind Ensembles and an assistant professor at Cornell. Cynthia completed her Doctor of Musical Arts Degree in conducting at the Eastman School of Music, where she taught undergraduate conducting and served as doctoral assistant conductor in Eastman Wind Ensembles program. She was awarded the Eastman Graduate Teaching Award for 2003-2004. For the past three years, Cynthia was the resident conductor of the University of Rochester Wind Symphony. Before joining the faculty at the University of Rochester, Cynthia had been the Director of Music at Parkside High School, Dundas, Canada for twelve years, where wind and jazz bands under her leadership consistently won Provincial and National Awards for performance excellence. Prior to her tenure at Parkside, she taught middle school beginning instrumental music in Toronto and vocal music in Switzerland.

A native of Ontario, Canada, Cynthia received her Bachelor of Music and Bachelor of Education degrees from Queen's University in Kingston, Ontario, and in 1997 completed a master's in music education and conducting at the University of Victoria in British Columbia. Cynthia was awarded the National Leadership in Education Award in 1997 from the Reader's Digest Foundation of Canada and was nominated for the Prime Minister's Canadian Leadership in Teaching Award. In 1995, she was awarded the Ontario Secondary School Federation of Teachers, Excellence in Education Award, and also received the Marion Drysdale Leadership Among Women Teachers Award. Cynthia has been published in the journals of the World Association of Symphonic Bands and Ensembles (WASBE) and the Canadian Music Educators Association (CMEA) and recently presented her research exploring the future of wind band concerts at the WASBE International Conference in Sweden. Active as a guest conductor, festival adjudicator, and clinician, Cynthia holds professional membership with the College Band Director's National Association, WASBE, CMEA, College Music Society, and the Music Educators National Conference.

Cornell University Wind Ensemble

Piccolo

Lindsay Parham, *Science and Technology* '08

Flute

Jennifer Frohlich, *Biology* '06 *

Alex Tsiatas, *Civil Engineering* '08

Min Ji Kim, *Chemistry* '08

Elsbeth Lo, *Biology/Undecided* '08

Katy Jamison, *Psychology/History* '07

Oboe

Abbie Morgan, *Chemistry* '08 *

Margaret Hoxtor, *Biology* '08

Jason McCuistion, *Engineering* '06

Bassoon

Andrea Desai, *Biology* '07 *

Joanna A. Ain, *History* '05

Clarinet

Michelle Pavlis, *Biology* '05 *

Matthew Fontana, *Undecided* '07

Jenna Bromberg, *Hotel Management* '08

Kristen Derhaag, *Chemical Engineering* '08

Eli Rosofsky, *Computer Science* '05

Jonathan Sierant, *ORIE* '07

Bass Clarinet

Brian Connolly, *Urban and Regional Studies* '08

Alto Saxophone

Emily Looney, *Biology* '07 *

Daniel Nelson, *Music* '06

Tenor Saxophone

Justin DeWitt, *Computer Science* '05

Timothy Vadas, *Environmental Engineering* '05

Baritone Saxophone

David Lifson, *Computer Science* '05

French Horn

Lauren Kimball, *Natural Resources* '08

Johanna Ullrich, *Archeology* '05

Claire DeBergalis, *Natural Resources* '05 *

Lucy Ooi, *Astronomy/Chemistry* '08

Trumpet

Alex Swanson, *Entomology* '05 *

David Porter, *Mechanical Engineering* '08

Hannah Hirschland, *Human Development* '05

John Mezzina Hannigan, *Music* '08

Greg Vesper, *Astronomy/Math* '07

Trombone

Andrew Pollock, *ORIE* '05 *

Euphonium

Lauren Forconi, *English* '06

Tuba

Kyle Story, *Physics/Math* '07 *

Daniel Lepage, *Math/Computer Science* '07

Double Bass

Lee Leviter, *Industrial and Labor Relations* '08

Piano

Alisa Mo, *Biology* '08

Percussion

Patrick Yu, *Mechanical Engineering* '06 *

Peanut Wai-Ping Wong, *Biology/Chemistry* '08

Peter Zeitler, *Economics* '07

Robert Michael Whalen III, *Music* '06

Kirk Kelewae, *Hotel Administration* '08

* Principal

Cornell University Symphonic Band

Robert Whalen, undergraduate assistant

Piccolo

Eric Powell
Sarah Ridenour

Flute

Heejung Choi
Erin Connolly
Kelly Corbett
Lorraine Gregory
Vivian Ho
Rami Hussein
Danielle Merket
Jennifer Park
Lisa Raylesberg *
Ying Ying Zeng

Oboe

Casey Berson
Janet Bittner
Anne Jorstad
Julie Kaplan
Megan Owen
Mary Raum *

English Horn

Anne Jorstad

Clarinet

Aaron Bloomfeld
Adam Breitman
Galen Chan
Emile Chin Dickey *
Sandy Czelusniak
Tom Dimiduk
Rachel Donocoff
Tom Jackson
Jenna Kessler
Edward Kim
Sally Kim
Elliot Pinkus
Rebecca Priebe
Nausheen Rokerya
Dawn Saepia
Barbara Speck
Hilary Thorsen
Tiffany Yao
Fouad Zakharia

Bass Clarinet

Elizabeth Bennett
Liz Marcil *

Bassoon

Farid Ben Amor *
Elizabeth Newbold

Alto Saxophone

Reina Engle-Stone
Trevor Ngo
Jonathan Tuzman *

Tenor Saxophone

Jeff Juhasz

Baritone Saxophone

Daniel Kerr

French Horn

Kelly Cosman
Lucy Ooi
Amy Saltzman *
Becky Van Tassell

Trumpet

Mark DeLuca
Griffin Dorman
Adam Fleisher
Daniel Saper
Chris Sosa *
Noah Stein
Bill Wright

Trombone

Kevin Foster
Mike Gifford
Daniel Isaac
Karen Kamprath *

Bass Trombone

Keith Thomas

Euphonium

Lauren Forconi *
Michael Lerario

Tuba

Aaron Gonzalez
Andrew Kraszewski *
Matthew Tucker

Percussion

Brian Gainor
Zach Jauvtis
Larrison Linsner
Matthew Turner
Matthew Whaley *

Piano

Alisa Mo

* Section leader

2004-2005 Cornell Wind Bands Concert Season

All concerts take place at 8:00 PM in Ford Hall, within the James J. Whalen Center for Music on the Ithaca College campus.

SATURDAY, DECEMBER 11, 8:00 PM

Symphonic Band: "Wild!"

Daugherty: *Alligator Alley*

Augusta Reed Thomas: *Magneticfireflies*

Bell: *From Chaos to the Birth of a Dancing Star*

Sousa: *The Pride of the Wolverines*

Bukvich: *Dinosaurs*

Reed: *Russian Christmas Music*

Wind Ensemble: "Calm," featuring Marice Stith, guest conductor

Palmer: *Tones*

McTee: *Timepiece*

Cherney: *The Stillness Between . . .*

Del Borgo: *Do Not Go Gentle Into That Good Night*

Hanson: *Chorale and Alleluia*

FRIDAY, MARCH 4, 8:00 PM

Symphonic Band: featuring Carl Schroeder, guest composer

Paulus: *Over 100 Years*

Carl Schroeder: *The Minnesota Portraits*

Carl Schroeder: *The Willing* (world premiere)

Ogren: *Symphonies of Gaia*

Wind Ensemble

Reed: *Armenian Dance*

Mercure: *Pantomime*

Chance: *Incantation and Dance*

Husa: *Concerto for Alto Saxophone*

Lamb: *Ring Grooves of Change*

Shostakovich (Hunsberger): *Folk Dances*

SATURDAY, MAY 7, 8:00 PM

Symphonic Band

Saint-Saens: *Orient et Occident*

Bolcom: *Concert Suite for Alto Saxophone*

Yasuhide Ito: *Gloriosa*

Wind Ensemble: featuring William Kraft, guest composer

Beethoven: *Geschwindmarch*

Hindemith: *Parody on Geschwindmarch*

Hailstork: *American Guernica*

Lauridsen: *O Magnum Mysterium*

Kraft: *Dialogues and Entertainments*