



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

**Symphonic Band**  
**"Portraits of Minnesota"**

*The Minnesota March* (1927)

John Philip Sousa  
(1854–1932)

*Over One Hundred Years* (2002)  
II. Reflections

Stephen Paulus  
(b. 1949)

*The Minnesota Portraits* (2003)  
II. Lake Calhoun Sunrise

Carl Schroeder  
(b. 1982)

Robert Whalen, student conductor

*The Willing* (2004)  
Premiere performance

*Morning Song* (2000)

Travis J. Cross  
(b. 1977)

*Symphonies of Gaia* (2001)

Jayce Ogren  
(b. 1979)

*Tonight's Symphonic Band concert is dedicated to the life of Miles "Mity" Johnson  
(1929–2004), conductor of the St. Olaf College Band from 1957–1994.*

*Intermission*

**Wind Ensemble**

*Pantomime* (1948)

Pierre Mercure  
(1927–1966)

*Armenian Dances, Part I* (1974)

Alfred Reed  
(b. 1921)

*Concerto for Alto Saxophone* (1967)  
I. Prologue – II. Ostinato – III. Epilogue

Karel Husa  
(b. 1921)

Shawn Allison, soloist

*Incantation and Dance* (1963)

John Barnes Chance  
(1932–1972)

*Folk Dances*

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

**FORD HALL**  
**ITHACA COLLEGE**  
**Friday, March 4, 2005 – 8:00 PM**

## Program Notes

### Sousa: The Minnesota March

*The Minnesota March* was composed for the University of Minnesota by John Philip Sousa, who wrote similar marches for only three other colleges: Marquette (1924), Nebraska (1928), and Illinois (1929). To these might be added *Who's Who in Navy Blue*, a march dedicated to the United States Naval Academy Class of 1921.

Sousa was late with his commission for *The Minnesota March* and declared that he must "wait for inspiration" before promising a completion date. He then read a Native American legend, which told of the background and history of Minnesota (meaning "Sky Blue Waters"), and the story greatly appealed to him. Hearing and quoting a Native American melody (in the trio), Sousa hoped to reflect some of the Native American heritage in this march — this was his needed inspiration.

In March 1927, Sousa wrote that the march was nearly complete. He expressed regret that it did not contain as much of the Native American *Ski-U-Mah* theme as he had wished, but that his friends who had heard it "were fond of it." Sousa declared the march to have "a rollicking character that should go well in a college composition." He said that about fifty students and alumni wrote him with suggestions for a title and that he had chosen *The Minnesota March* as the most suitable name.

### Paulus: Over One Hundred Years

*Over One Hundred Years* was commissioned in honor of the one hundred twenty-fifth anniversary of St. Olaf College, Northfield, Minnesota, by Timothy Mahr, conductor of the St. Olaf Band. The work is dedicated to Miles "Mity" Johnson, Mahr's predecessor. From 1957–1994 Mity Johnson served as conductor of the St. Olaf Band and professor of music at St. Olaf. On August 27, 2004, he passed away at the age of seventy-five. He served as a teacher, mentor, and role model to many, and tonight's performance is lovingly dedicated to the life of Mity.

Stephen Paulus is one of America's leading choral and orchestral composers. He has received commissions from the New York Philharmonic, and the Cleveland, Atlanta, Minnesota, and St. Paul Chamber Orchestras, to name only a few. He has composed several operas to high acclaim, and his choral works have been commissioned by the Los Angeles Master Chorale, the Dale Warland Singers, and the Robert Shaw Festival Singers. Paulus is also a co-founder of the Minnesota Composer's Forum and the American Composer's Forum.

*Over One Hundred Years* is Paulus' first composition for wind band, and he describes the second movement, Reflections, as ". . . a movement that exploits the lyrical nature of many of the wind instruments. The title is meant to suggest that success, thriving and excelling over a period of years (in reference to both Mity Johnson and St. Olaf College), demands some reflection both to reason about how it was all accomplished and also to simply enjoy the achievements. Throughout this movement there are many moments when instrumental families overlap creating merging textures of color and timbre."

### Schroeder: The Minnesota Portraits

Commissioned in 2003 by the Calhoun-Isles Community Band of Minneapolis, *The Minnesota Portraits* is a three-movement work portraying three scenes from Minnesota. The second movement, Lake Calhoun Sunrise, depicts the sun rising over downtown Minneapolis. Lake Calhoun, one of Minnesota's nearly twelve thousand lakes, is located in downtown Minneapolis-St. Paul, the home of the composer.

### Schroeder: The Willing

Tonight is the world premiere performance of this work commissioned by the Cornell University Symphonic Band, Ithaca College, and St. Olaf College. The composer describes *The Willing* as a "bold fanfare for band," incorporating demanding solo work for the trumpet, piano, and percussion, as well as challenging writing for the saxophones and horns.

The inspiration for the piece comes from the courage and sacrifice of American soldiers currently engaged in combat in the Middle East, and the title refers to their "willingness" to serve in our Armed Forces, despite much political controversy over the current military conflict. Schroeder personally dedicates the piece to Minnesota National Guard unit Delta Battery 216th Air Defense Artillery, currently stationed in Iraq, in which one of his closest friends is serving.

James Patrick Miller writes, "I returned to St. Olaf College in spring 2004 and heard a performance of a piece by Carl Schroeder and had the unique opportunity of watching him coach the ensemble on his own

music. I was immediately taken with his lyricism, his genuine demeanor about his music, and his talent. It was that day that I began organizing a joint commission between Cornell, Ithaca College, and St. Olaf College, my alma mater. I want to take this opportunity to thank Elizabeth Peterson, conductor of the Ithaca College Campus Band, Dr. Arthur Ostrander, dean of the School of Music at Ithaca College, and the St. Olaf Valhalla Band for their support of this project. "

### **Cross: Morning Song**

Commissioned in 2000 by the St. Olaf College Valhalla Band, *Morning Song* is a simple hymn-like setting of an original melody. The inspiration for this piece came from the Robert Frost poem *The Road Not Taken*, representing Frost's simple text with a simple lyricism and a lush, tonal, harmonic structure.

Travis Cross served as the assistant director of bands at Edina High School, Edina, Minnesota, for four years prior to his current position as a graduate student in conducting at Northwestern University, Evanston, Illinois. Mr. Cross has composed works for chorus, winds, and orchestra and is published by Boosey and Hawkes.

### **Ogren: Symphonies of Gaia**

*Symphonies of Gaia* is a powerful tone poem for concert band that describes the struggle between humankind and nature. The composer writes:

"Growing up in the Pacific Northwest shaped my life in a number of ways. I have always felt more comfortable at the rainforest, ocean, or mountains than in the concrete walls of city life. My deep love of nature and close proximity to intense environmental conflict in my hometown were my greatest influences in writing *Symphonies of Gaia*. The work depicts the mystical beauty of the earth, as well as the disrespect and abuse it has endured throughout time.

"The title of the work uses language of the ancient Greeks. 'Symphonies' refers not to an established genre or form, but simply means 'a sounding together.' 'Gaia' is the Titan goddess of the earth in Greek mythology and has since become a universal symbol for ecological stewardship and wisdom. My most sincere hope is that *Symphonies of Gaia* will, in some form, inspire others to understand and take action against the environment crises we now face."

Jayce Ogren is currently a conducting fellow at the Royal Conservatory of Music in Stockholm, Sweden. Prior to his studies there, he attended the New England Conservatory of Music and St. Olaf College, where he composed *Symphonies of Gaia* as a student. *Symphonies of Gaia* has since been performed and recorded by the Tokyo Kosei Wind Orchestra, under Ray Cramer, and was premiered by the St. Olaf Band in the fall of 2001 with the composer conducting.

– JPM

### **Mercure: Pantomime**

Pierre Mercure was a Canadian composer who died tragically in a car accident at the age of thirty-nine. *Pantomime* is the best illustration of the composer's intention to develop a personal, independent style while remaining musically "objective."

### **Reed: Armenian Dances, Part I**

In his *Armenian Dances*, Alfred Reed has captured many of the styles, tempos, and subtleties of the Armenian folk songs and dances. Part I, completed in 1972, is based on five authentic Armenian folksongs drawn from the vast collection of Gomidas Vartabed (1869–1935). Gomidas has been credited as the founder of Armenian classical music for his work on preserving and documenting over four thousand folk songs. The opening, *The Apricot Tree*, is a sentimental song with a declamatory beginning. *The Partridge's Song* is an original song by Gomidas; its simple, delicate melody was intended for a children's choir and is symbolic of the partridge's tiny steps. A young man sings the praises of his beloved (named Nazan) in the lovely, lively mixed-meter love song *Hoy, My Nazan*. *Alagyaz* is the name of a mountain in Armenia represented by a beloved folk song that is as majestic as the mountain itself. Part I ends with a delightful and humorous laughing-song, *Go, Go!*, with an ever accelerating tempo.

– CJT

## Husa: Concerto for Alto Saxophone

Karel Husa's first composition for wind ensemble, the Concerto for Alto Saxophone, had a very difficult time arriving. Included in the difficulties were the departure from Ithaca of both the soloist for whom it was originally intended, as well as the conductor who first asked him to compose the work. The story goes that in 1966, Donald Sinta, then professor of saxophone at Ithaca College, suggested to Husa that he write a concerto for alto saxophone and band. Frank Battisti and the Ithaca High School Wind Ensemble then commissioned the piece as part of their ongoing series that created new works. Unfortunately, Sinta left to teach at the Hart Conservatory while Battisti moved on to the Baldwin-Wallace Conservatory. The project was then taken over by Marice Stith, conductor of the Cornell University Wind Ensemble and a long-time colleague of Husa's. The premiere took place at Cornell on March 17, 1968, with Sigurd Rascher as soloist and the composer conducting.

The work is scored for full concert band and is set in three movements. The first movement, Prologue is essentially a cadenza for the soloist, interspersed with percussive gestures that gradually build in emotion to the beginning of the second movement, Ostinato. This movement receives its name from the ever-present triplet or sixteenth-note ostinato that alternates between the ensemble and soloist. The final movement, Epilogue, presents the soloist with a microcosm of the tremendous challenges found in the whole concerto, namely those of range, technical dexterity, wide-ranging emotional issues, and dynamic control. This is a concerto for the most advanced artist, as written by a composer just beginning to come into his prime.

– Rodney Winther

## Chance: Incantation and Dance

*Incantation and Dance* consists of two sections, highly contrasted in both length and nature. The Incantation is ripe with mystery and expectation, wandering, unstable, and without tonality. Beginning on a *misterioso* flute note, instruments are gradually added, but the general dynamic level remains soft, hushed, and expectant until the *feroce* and *fortissimo* of the accented repeated triplets, casting the final incantation. The Dance also begins quietly, but percussion instruments quickly enter, one by one, weaving a complex and driving rhythmic pattern. The entrance of the brass and winds creates an increase in the rhythmic tension as the dance grows wilder and more frenzied. After a short variation of material from the Incantation, the beginning of the Dance section is once again articulated by the percussion. The piece gathers force as the entire ensemble draws together for a dramatic and exciting conclusion.

## Shostakovich: Folk Dances

Composed in a light-hearted style, *Folk Dances* is a delightful single-movement work designed to reflect the joy and exuberance of the Russian people. The many folk melodies are combined so that musical energy abounds, and the spirit of folk dances can easily be imagined.

– CJT

## Guest Artists

An emerging young composer, Carl Schroeder of Minneapolis, Minnesota, writes music in a variety of styles for large and small ensembles as well as solo piano. His works have been performed by ensembles such as the Air Force Band of Mid-America, St. Olaf Band, Minnesota Symphonic Winds, Nebraska Wind Symphony, St. Olaf Philharmonia, and the Minnesota Youth Symphony Orchestra. He has received commissions from the Minnesota Symphonic Winds, Cornell University Symphonic Band, St. Olaf Valhalla Band, Calhoun-Isles Community Band, and music educator Kurt Claussen, among others.

In 2001 Schroeder was named State High School Composer of the Year and Composer with Most Potential by the Minnesota Music Educators Association. Recently he was one of three under-twenty-five composers selected to participate in the National Band Association's 2004 Young Composer Mentor Project, where he studied with composers Mark Camphouse, Donald Grantham, and Dana Wilson and had his band composition *Agora* performed by the Air Force Band of Mid-America. Mr. Schroeder has also studied music composition with Peter Hamlin and Timothy Mahr. In May 2003, Schroeder's orchestral elegy *Christine's Lullaby*, composed in honor of Christine Hanson, the youngest victim of the September 11, 2001 attacks, was profiled in the *Minneapolis Star Tribune* by arts writer Gwendolyn Freed, who called the work "searingly beautiful."

**Shawn Allison**, currently saxophone instructor at Cornell University, holds degrees in saxophone performance and composition from St. Olaf College (B.M.) and Ithaca College (M.M.), where he studied composition with Dana Wilson and saxophone with Steven Mauk. A staunch advocate of new music, he helped start the Ithaca-based new music group Tabula Rasa ([www.tabularasaitthaca.org](http://www.tabularasaitthaca.org)) and has performed locally with the Cornell Contemporary Chamber Players, Tabula Rasa, and Ensemble X. As a member of the New Heritage Saxophone Quartet, Shawn was a semi-finalist at the Fischhoff International Chamber Music Competition and performed in a variety of national venues, including the World Saxophone Congress.

As a composer, Shawn has been commissioned by such diverse groups as the American Composers Forum, Cantus, Cornell Chorale, Ithaca College Men's Chorus, and the St. Olaf Band, as well as by numerous chamber groups and individual instrumentalists. He was recently awarded a decentralization grant through the New York State Council on the Arts (administered by the Community Arts Partnership) to write a cantata for choir, wind ensemble, organ, and soloists, which the Cornell Chorale will premiere in the spring of 2006 under the direction of James Patrick Miller. The work is tentatively entitled *Ceremonies for Creation* and will be both a celebration of the natural world and a threnody against its methodical destruction at the hands of its inhabitants.

## 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  
 Christine Marschilok, *CALS*, '08 +  
 Erin Connolly, *Biology*, '05

### Oboe

Abbie Morgan, *Chemistry* '08 \*  
 Margaret Hoctor, *Biology* '08

### English Horn

Jason McCuiston, *Engineering* '06

### Bassoon

Andrea Desai, *Biology* '07 #  
 Joanna A. Ain, *History* '05 #

### Clarinet

Matthew Fontana, *Undecided* '07 \*  
 Jenna Bromberg, *Hotel Management* '08  
 Kristen Derhaag, *Chemical Engineering* '08  
 Jonathan Sierant, *ORIE*, '07  
 Tiffany Yao, *Biology/Economics* '07  
 Tom Jackson, *Physics*, '08  
 Alex Nothern, *Spanish*, '05  
 Eliot Pinkus, '06

### 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 #

### Horn

Claire DeBergalis, *Natural Resources* '05 \*  
 Johanna Ullrich, *Archeology* '05  
 Lucy Ooi, *Astronomy/Chemistry* '08  
 Mark Sandeen, *Mechanical Engineering* '06

### Trumpet

Alex Swanson, *Entomology* '05 \*  
 David Porter, *Mechanical Engineering* '08  
 Hannah Hirschland, *Human Development* '05  
 Greg Vesper, *Astronomy/Math* '07  
 Christopher Sosa, '05

### Trombone

Andrew Pollock, *ORIE* '05 \*  
 Christine Garvey, *CALS*, '08  
 Zack Maben, *CALS*, '08

### Euphonium

Lauren Forconi, *English* '06

### Tuba

Daniel Lepage, *Math/Computer Science* '07 \*  
 Andrew Kraszewski, *Engineering* '05

### 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  
 Yann Wong, *Physics/Philosophy*, '05  
 Matthew Whaley, '06

\* Principal

+ Also performing on piccolo

# CU Winds executive

# Cornell University Symphonic Band

Robert Whalen, undergraduate assistant

## Piccolo

Eric Powell  
Sarah Ridenour #

## Flute

Heejung Choi  
Pamela Chuang \* +  
Kelly Corbett  
Lorraine Gregory  
Vivian Ho  
Rami Hussein  
Laura Kroon  
Danielle Merket  
Cristina Munk  
Jennifer Park  
Lisa Raylesberg  
Emily Trunkely  
Ying Ying Zeng #  
Samantha Zhang

## Oboe

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

## English Horn

Anne Jorstad

## Clarinet

Jenica Abram  
Aaron Bloomfeld  
Adam Breitman #  
Galen Chan  
Sandy Czelusniak  
Emile Chin Dickey \* +  
Tom Dimiduk  
Krista Donald  
Kim Gillece  
Jeremy Kerman  
Jenna Kessler  
Edward Kim  
Sally Kim  
Dana Lin  
Elliot Pinkus  
Rebecca Priebe  
Nausheen Rokerya  
Dawn Saepia  
Barbara Speck  
Fouad Zakharia

## Bassoon

Farid Ben Amor \* +  
Elizabeth Newbold

## Alto Saxophone

Reina Engle-Stone #  
Akifumi Kita  
Alan Levy  
Trevor Ngo  
Jonathan Tuzman \* +

## Tenor Saxophone

Kris Holgerson \*  
Jeff Juhasz  
Eric Rittmeyer

## Baritone Saxophone

Hal Budnick  
Daniel Kerr \*

## Bass Clarinet

Liz Marcil \*

## Horn

Kelly Cosman  
Renee Grinnell  
Kaitlin Mallouk \* +  
Lucy Ooi  
Amy Saltzman  
Becky Van Tassell

## Trumpet

Max Aubain  
Mark DeLuca  
Griffin Dorman  
Adam Fleisher  
Trevor Goff  
Jesse Koehler  
Justin Musaffi  
Daniel Saper  
Sarah Sorenson  
Chris Sosa + #  
Noah Stein  
Laura Suttle  
Bill Wright \*

## Trombone

Kevin Foster \* +  
Mike Gifford  
Daniel Isaac  
Andrea Moffitt  
Michael Murray

## Bass Trombone

Tau Kung  
Keith Thomas

## Euphonium

Lauren Forconi \*  
Michael Hsu  
Eric Kollig

## Tuba

Aaron Gonzalez \* #  
Eric Heumann  
Craig Smith  
Matthew Tucker +

## Percussion

Kelly Burke  
Zach Jauvtis  
Devon Story  
Matthew Turner  
Matthew Whaley \* +

\* Principal  
+ Section leader  
# CU Winds Symphonic  
Band representative