

Keene State College Music Department Presents



KSC
Concert Band

Jim Chesebrough, music director

*With a Song in Their Hearts!
The Dramatic Power
of Melody*

Thursday, March 11, 2010, 7:30 p.m.



Main Theatre
Redfern Arts Center on Brickyard Pond
Keene State College

KSC Concert Band Performance
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With a Song in Their Hearts!
The Dramatic Power of Melody

Good evening and welcome to this evening's concert. Tonight we salute the subtle power of song. Within these eight works, you will find the magic, delight, and awe that exist in melody. The mystique of the opening strains of the traditional Irish air "Cape Fear," the revered, sacred tones of the Catholic mass, folk songs, art songs, and songs without words; if you will let them, will affect you. It is no small wonder that wind band composers and arrangers have used song as the basis for much of their work. Throw in a contemporary work inspired by a disc jockey's mix and a Broadway hit and you have a concert that we hope you will find wide-ranging and enjoyable. Thanks for joining us.

-James Chesebrough

PROGRAM

- Blackwater* Fergal Carroll (b. 1969)
- Odysseus and the Sirens* Dana Wilson (b. 1946)
- Pie Jesu* Andrew Lloyd Webber (b. 1948)
Kimberly Harte, mezzo-soprano, Melissa White, soprano
- "Charlie Rutlage" from Cowboy Songs Charles Ives (1874-1954)
Arr. for Band by James Sinclair
- English Folk Song Suite R. Vaughan Williams (1872-1958)
1. March – "Seventeen Come Sunday"
2. Intermezzo – "My Bonnie Boy"
3. March – "Folk Songs from Somerset"
Settings of English Folk Songs Performed by
Dr. Sandra Howard, soprano, and Dr. Heather Gilligan, piano
- Aeolian Song Warren Benson (1924-2005)
Mark Perry, alto saxophone
- Joe's Last Mix* Tanner Menard (b. 1978)
- Selections from *Les Misérables* Claude-Michel Schönberg (b.1944)
Arr. Warren Barker

Please turn off all cell phones, texting devices, pagers, and watch alarms prior to the performance. Cameras, audio recording equipment, and video recording equipment are prohibited from Music Department events unless written permission has been granted by the Department or the Redfern Arts Center on Brickyard Pond.
Your cooperation is greatly appreciated.

KSC CONCERT BAND

FLUTE

*Morgan Cyr Norwich, CT
Miranda Davis Chepacket, RI
Jacqueline Marinoff Keene, NH
JEN KRAMER MCKIBBEN Keene, NH
Jennie St. Martin Whitefield, NH
Miriam Sharrock Harrisville, NH

OBOE/FLUTE

*Kristen Morace Moodus, CT

CLARINET

Samantha Barnes Port Chester, NY
Allyssa Comeau Whitefield, NH
Noelle Ferris Plymouth, NH
*Lori Kjellander Belmont, NH
MARILYN BROWN N. Springfield, VT
DEXTER CHURCHILL Keene, NH

BASS CLARINET

MARGARET SAUNDERS Harrisville, NH
Krist Hausken Raymond, NH

SOPRANO SAXOPHONE

*Mark Perry Concord, NH

ALTO SAXOPHONE

Brian Campbell Manchester, NH
Mark Perry Concord, NH
Jacob Potelle Milford, NH

TENOR SAXOPHONE

Zachary Fournier Milford, NH
George Weithman Natick, MA

BARITONE SAXOPHONE

Brittany Fournier Milford, NH
David Pastore Londonderry, NH

TRUMPET

Emily Culver Lebanon, NH
Paul Gagnon Groveton, NH
Justin Sadzewicz Salem, NH
*Nathan Shower Merrimack, NH
**Dick Tandy Orange, MA
**Rick Bolling Hollis, NH

HORN

* Megan Fleagle Londonderry, NH
Leann Lam Trumbull, CT
**Robin Jackman Guilford, NH
**Michael Mikuski Deerfield, NH

TROMBONE

**Chris Robinson Londonderry, NH
Matt Radder New Fairfield, CT
TOM RICKS Keene, NH
CHRIS GODING Springfield, VT

EUPHONIUM

Thomas Spencer Lancaster, NH

TUBA

*Sean Meagher Londonderry, NH
Matthew Perras Groveton, NH

PIANO

Jennie St. Martin Whitefield, NH

PERCUSSION

Kendra Bonaccorsi Merrimack, NH
William Devereaux Manchester, NH
Travis Corcoran Dunbarton, NH
Jeffrey Hall Londonderry, NH
*George Robinson Londonderry, NH
Sean St. Germain Hopkinton, MA
Fred Schwab Westbrook, CT
Christopher Meyer Londonderry, NH

***Section leader**

**** Guest Artist**

UPPER CASE = COMMUNITY PLAYER

PROGRAM NOTES

Blackwater (2005) – Fergal Carroll

Blackwater commissioned by Timothy Reynish and completed in the autumn of 2005.

The River Blackwater is the largest in the southwest of Ireland and flows through the counties of Waterford and Cork before entering the Celtic Sea at the town of Youghal.

Two main themes provide the melodic material: one traditional, the other original. The basis of the main theme is an old Irish air ‘Cape Clear’, and the region from which it takes its name is not far from where the river Blackwater rises. Against this is placed an original counter-melody, which we hear at the beginning in the style of a plainchant.

Fergal Carroll (born 1969 in Clonmel, Ireland) began playing the trumpet and piano. From 1993 to 1997, he studied music at the Waterford Institute of Technology, majoring in composition. He graduated with a first class honors degree and was awarded the 1997 Good Shepherd Arts Award. In 1998, he undertook an M.A. in composition at the Royal Northern College of Music in Manchester, graduating in 2000. His music has been performed in the United Kingdom, Switzerland, New Zealand, United States, and Canada. In addition to his compositional work, Fergal Carroll teaches music at the Ursuline Secondary School, Thurles, and is active as a conductor throughout southeastern Ireland. He is also the conductor of the Irish Defense Forces Band in Dublin. His teachers have included Eric Sweeney, Anthony Gilbert and Adam Gorb.

Odysseus and the Sirens (2008) – Dana Wilson

The *Odyssey* was written by Homer about 2700 years ago. It tells of the adventures of the Greek hero Odysseus (Ulysses in Roman mythology) during his harrowing return to Ithaca after being away for twenty years, ten of which he had spent fighting the Trojan Wars. In one part of the journey, Odysseus is aware that he is about to encounter the sirens, famous for luring sailors to their death with their beguiling wind-like song. Intensely curious to hear them, he has all his sailors plug their ears and tie him to the mast, with instructions not to untie him, no matter what he says. As they approach, the sirens begin singing and Odysseus screams to be untied, but the sailors can't hear him and they are all saved.

The works of Dana Wilson have been commissioned and performed by such diverse ensembles as the Chicago Chamber Musicians, Detroit Chamber Winds and Strings, Buffalo Philharmonic, Memphis Symphony, Washington military bands, Netherlands Wind Ensemble, Syracuse Symphony, and Tokyo Kosei Wind Orchestra. Dr. Wilson earned his doctorate from the Eastman School of Music, and is currently Charles A. Dana Professor of Music in the School of Music at Ithaca College.

“Pie Jesu” from Requiem (1984) – Andrew Lloyd Webber

Andrew Lloyd Webber was born on March 22, 1948, in London, England. He studied at Oxford and at the Royal College of Music. His first collaboration with lyricist Tim Rice, *Joseph and the Amazing Technicolor Dream Coat* (1968), was followed by the rock opera *Jesus Christ Superstar* (1971), which blended classical forms with rock music. Their last major collaboration was *Evita* (1978). Lloyd Webber's eclectic rock-based works; *Cats* (1981), *Starlight Express* (1984), *The Phantom of the Opera* (1986), helped revitalize musical theatre. He was knighted in 1992 and ennobled in 1997.

The *Requiem* was composed in 1984 in honor of the composer's father William Lloyd Webber who died in 1982. Many thought it surprising for such a populist composer as Lloyd Webber to produce a piece of “serious” music. The music mixes melodic and pop-oriented style with more complex, sophisticated and sometimes-somber forms. Lloyd Webber himself called the *Requiem* “the most personal of all my compositions.” The “Pie Jesu” has been recorded frequently outside of the parent *Requiem*, including a hit by Sarah Brightman, which won the 1986 Grammy Award for Best Classical Contemporary Composition.

“Charlie Rutlage” (1921) – Charles Ives

Born in Danbury, Conn., on 20 October 1874, Charles Ives pursued what is perhaps one of the most extraordinary and paradoxical careers in American music history. Businessman by day and composer by night, Ives’s vast output has gradually brought him recognition as the most original and significant American composer of the late 19th and early 20th centuries. In 1947, Ives was awarded the Pulitzer Prize for his *Symphony No. 3*.

In 1922 Charles Edward Ives self-published a volume which contained a very personal testament. It contained 114 SONGS (as the edition was titled), which Ives had selected, edited, and ordered with great care. Ives saw his edition of the 114 SONGS as a consciously ordered progression of musical and poetic thoughts. The first song was one of his last completed works, *Evening*, and the collection culminated with his first known composition, *Slow March*. Between these bookends, the composer embarked on an autobiographical journey. (Thomas Hampson “I Hear America Singing,” <http://www.pbs.org/wnet/ihas/composer/ives.html> accessed February 16, 2010.)

According to Jonathan Elkus, Director of Bands, Emeritus at the University of California, Davis, Ives was fond of transforming his own songs for voice and piano into instrumental works or accompaniments—and he was equally fond of deriving songs from his instrumental works. Thus this transcription of ‘Charlie Rutlage,’ Ives’s intensely dramatic setting of a cowboy ballad collected by John A. Lomax, is very appropriate. The text relates:

*Another good cowpuncher has gone to meet his fate,
I hope he’ll find a resting place, within the golden gate.
Another place is vacant on the ranch of the X I T,
‘Twill be hard to find another that’s liked as well as he.
The first that died was Kid White, a man both tough and brave,
While Charlie Rutlage makes the third to be sent to his grave.*

The text concludes:

*His relations in Texas his face never more will see,
But I hope he’ll meet his loved ones beyond in eternity,
I hope he’ll meet his parents, will meet them face to face,
And that they’ll grasp him by the right hand at the shining throne of grace.*

English Folk Song Suite (1923) – R. Vaughan Williams

Ralph Vaughan Williams was born on October 12, 1872, in Gloucestershire, England. Educated at Trinity College in Cambridge and the Royal College of Music, he is one of the most respected of English composers. Vaughan Williams and fellow British composer Gustav Holst found inspiration in the study of folk music and the works of early English composers. Their compositions based on these folk songs also provided some of the earliest music for the twentieth-century concert band.

This suite was written for the band of the Royal Military School of Music at Kneller Hall, and was first performed in July of 1923. It consists of three movements: March—“Seventeen Come Sunday,” Intermezzo – “My Bonnie Boy,” and March – “Folk Songs from Somerset.” The material is based on nine folk songs and an original jig composed by the composer.

Aeolian Song (1953) – Warren Benson

“Aeolian Song” is the second movement of a larger work for saxophone entitled *Concertino*. In the spring of 1998, Dr. Charles Rochester Young conducted an interview with Warren Benson at the Saxophone Symposium. In the interview, Benson described the origin of “Aeolian Song” written for saxophone virtuoso, Sigurd Rascher.

I was teaching at the Brevard Music Center in North Carolina and he was the featured artist there. He played for me and I was very interested in his Altissimo register. At that time no one was playing a lot up there. We saw a great deal of each other over the next six or seven years. . . . When I first came to know him, he already had over fifty concert works by composers of real stature, such as Ibert, Hindemith, and Brant. So I was very pleased when he asked me to write the Concertino. I wrote the middle movement, Aeolian Song, first in 1953 and finished the rest of the piece at the end of 1954. He premiered it in January 1955 and subsequently performed it countless number of times.

Joe's Last Mix (1999) – Tanner Menard

Tanner Menard, composer and sound designer, was born in 1978. He is a member of the San Francisco-based digital media collective *Recombinant*, in association with Asphodel Records. A typical generation [x]er, he is currently making music for computer networks with his performance partner Logan Hedin. Menard studied music composition and computer music with Dr. Stephen David Beck at Louisiana State University, and was liberated to all sound by Naut Humon. His wind music and his music for computers has been heard across the fruited plain, and in Canada.

A note from the composer:

Joe's Last Mix always seems to be on the cusp of something. It was composed in the last months of 1999 just before the turn of the millennium on an old pc laptop and on an original lime imac named lily. It was a time of social and musical idealism before the attacks of September 11th and their aftermath, a time when i was seeing the end of my long love affair with 'classical' music and entering the world of electronica and algorithmically generated music.

Joe's Last Mix was my first attempt at blending the structures of my minimalist upbringing with the sounds of the electronic revolution that i was witnessing on stages and in recordings in the form of techno, drum and bass, and house music. During its conception, I imagined that *joe's last mix* was going to be a structural representation of a live dj mix. In retrospect, i realize that it owes much more of its rhythmic vitality to artists such as Aphex Twin, Square Pusher and Orbital, artists whose vision is much closer to the type of work that i am currently doing with live computing.

Much of the energy in *joe's last mix* comes from the dynamic nature of the time and culture in which it was written. Its seemingly out of sync rhythmic structure, the result of simple processes designed with the help of my imac, is often falling apart at the seams. *joe's last mix* is an ecstatic dancer, dancing himself to oblivion.

Selections from Les Misérables – Claude-Michel Schönberg, Arr. Warren Barker

The year, 2010, marks the 25th anniversary year for *Les Misérables* in London. Based on the 1862 Victor Hugo novel of the same name, it is set in early 19th-century France and follows the intertwining stories of a cast of characters as they struggle for redemption and revolution.

The composer, Claude-Michel Schönberg, is a French record producer, actor, singer, songwriter, and musical theatre composer. In 1973 he composed the music for *La Revolution Francaise*, and acted as the King Louis XVI in the production. His 1996 work, *Martin Guerre*, was awarded the Laurence Olivier Theatre Award for Best New Musical. He lives in France with his family.

FACULTY AND PERFORMER BIOGRAPHIES

Melissa White is originally from Tolland, Conn. She is currently senior at Keene State pursuing a bachelor's degree in music education. In 2009, she was awarded the Jessie Davis award for excellence in musicianship and academics. She has been involved in many ensembles at Keene State including KSC Chamber Singers, KSC Chamber Ensembles, and KSC Opera Workshop. She has conducted the KSC Concert Choir and is frequently invited as a soloist in concerts across campus. She has participated in choral workshops with members of CONCORA under the direction of Rick Coffey, and has also sung with The Hartford Chorale. She is an active member of MENC and ACDA. White is currently student teaching at Keene High School with Thomas Martin.

Kimberly Harte, a vocal student of Dr. Carroll Lehman, is originally from Ellington, Conn., and will graduate from Keene State in May with a degree in music performance. She will be singing the alma mater at graduation. Harte has competed in the Granite State Auditions of the National Association of Teachers of Singing and was a finalist last spring. She also served as vocal coach and rehearsal accompanist to her peers for *The Threepenny Opera* in November, and received a regional merit certificate from the Kennedy Center American College Theatre Festival for Outstanding Vocal Coach. Harte is a member of the KSC Chamber Singers and is the soloist in Aaron Copland's *In the Beginning*, which will be performed by the group this spring. She is also a member of the KSC Opera Workshop where she has performed scenes from *Così fan tutte*, *Carmen*, *The Marriage of Figaro* and *Dido and Aeneas*.

Mark Perry is a saxophonist, music education major, composer, and arranger originally from Concord, N.H. Currently a senior, Perry is working on his B.M. in music education as well as his B.A. in music composition. He performs in the KSC Jazz Ensemble, KSC Saxophone Ensemble, KSC Concert Choir, KSC Concert Band, KSC Chamber Orchestra, and KSC Percussion Ensemble. He can be heard on numerous recordings of the Keene State College music department concerts. Over the summer Perry is one of 17 music counselors at Long Lake Camp for the Arts in Long Lake, N.Y., where he teaches private lessons to 10–16 year-old students, directs the Jazz Ensemble, Jazz Combo, and Drum Line. Perry has written and arranged songs for the KSC Saxophone Ensemble, KSC Saxophone Quartet, KSC Concert Choir, Long Lake Camp Jazz Ensemble, Long Lake Camp Drumline, Long Lake Jazz Combo, and several solo pieces. Perry has studied saxophone under Stephen Guerra, Jr., and Craig Sylvern, and studies composition with KSC professor Christopher Swist.

Dr. Sandra Howard earned a bachelor degree of music education and master's degree in vocal performance from the University of Maine and a doctoral degree in music education/curriculum and instruction from the University of Missouri-Kansas City. She taught choral and general music at Kennett Middle and Senior High Schools in Conway, N.H. Howard also served as adjunct faculty member at Granite State College in New Hampshire, Blue River Community College in Missouri, and at the Conservatory of Music and Dance at the University of Missouri-Kansas City. Dr. Howard has worked with singers of all ages including preschoolers to senior citizens and is an active conductor/clinician for honor choruses across the United States.

Dr. Heather Gilligan is an assistant professor of music at Keene State College. She has written works for Boston-based musicians, including Juventas New Music Ensemble, Lorelei Ensemble, The Newton Symphony Orchestra, The Rivers School's "Seminar On Contemporary Music For the Young," and The New Trio of Brookline. Before coming to Keene State she taught music theory and aural skills at Boston University, and keyboard harmony at the Massachusetts Institute of Technology. She also taught piano and music theory classes at the Brookline Music School where she served as coordinator of both the piano and theory departments. At Keene State College she teaches music theory, aural skills, and composition.

Dr. James Chesebrough received his Bachelor of Music Education degree from Heidelberg College in Tiffin, Ohio, and his subsequent degrees in conducting from the University of Connecticut. For twenty-six years he was a band director in public schools in Ohio and New Hampshire. From 1983-2001 he worked as instructor of low brass at Plymouth State University and was visiting conductor of that school's Symphonic Band in 1999. In 1995-96 and again from 2001-2004 he served as the assistant conductor of the University of Connecticut Wind Ensemble. In 2005-2006 he was the Visiting Music Director of the Yale University Bands, and in 2007 was named assistant professor and band director at Keene State College.

Chesebrough has studied conducting with Jeffrey Renshaw, Peter Bagley, and Rodney Winther. As a trombonist, he has performed with the American Trombone Choir in St. Petersburg, Russia; the International Trombone Festival Weekend Warriors Trombone Choir in Helsinki, Finland; the International Trombone Festival William F. Cramer Trombone Choir in Utrecht, The Netherlands; the New Hampshire Music Festival Orchestra, and numerous big bands throughout New England. Other professional experiences include adjudicating state instrumental and vocal auditions, performing as a guest conductor at numerous regional music festivals, presenting clinics at music conferences, and serving on the New Hampshire Music Educators' Association Executive Board as Junior High Festival Chairperson and State President. In 1998, the New Hampshire Band Directors' Association honored him as their Outstanding Band Director of the Year. Chesebrough has published articles in the *Journal of Band Research*, in Volume 4 of the series *Teaching Music Through Performance*, Volume 2 of the series *Teaching Music through Performance in Beginning Band*, and in *Quarter Notes: The Journal of the New Hampshire Music Educators Association*. In 2003, Dr. Chesebrough and Dr. Jeffrey Renshaw prepared a performance edition of the "Second Regiment Connecticut National Guard March" by D. W. Reeves, which was published by Ludwig Music.

**A special thanks to the professional staff of the Redfern Arts Center on Brickyard Pond
for their promotional and technical support of this concert.**

Upcoming Events at the The Redfern Arts Center

To Be Filled In.....

**Admission is \$5 for students, seniors and youth 17 and under, and \$10 for adults unless otherwise stated.
For tickets, call the Box Office: 603-358-2168, www.keene.edu/racbp**