

4-28-2011

## Concert: Ithaca College Symphonic Band

Ithaca College Symphonic Band

Elizabeth B. Peterson

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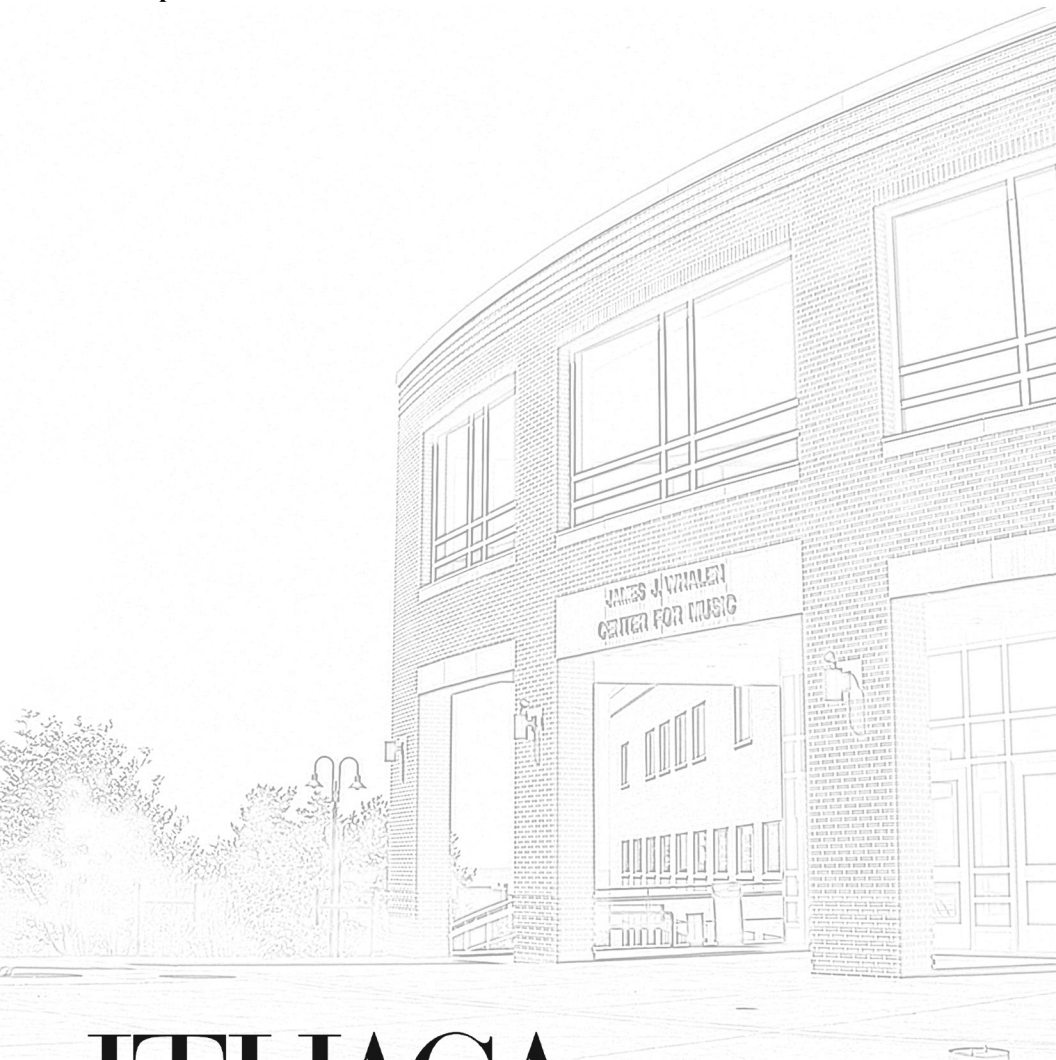
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# Ithaca College Symphonic Band

Elizabeth B. Peterson, conductor  
Brian Diller, graduate conductor

Ford Hall  
Thursday, April 28, 2011  
8:15 p.m.



# ITHACA

SCHOOL OF MUSIC

## Program

Florentiner (1908)  
Grande Marcia Italiana

Julius Fucik  
(1872-1916)

*Brian Diller, conductor*

The Red Machine (2004)

Peter Graham  
(b. 1958)

Kentucky Harmony (2000)  
I. Rockbridge/Lenox  
II. Hiding Place  
III. Enfield/Dublin

Donald Grantham  
(b. 1947)

## Intermission

Limerick Daydreams (2006)

Nathan Daughtrey  
(b. 1975)

KRUMP (2007)

Scott McAllister  
(b. 1969)

Galop (1958)

Dmitri Shostakovich  
(1906-1975)

## Biographies

**Elizabeth B. Peterson**, associate professor of music, is the conductor of the Ithaca College Symphonic Band and has been teaching conducting and instrumental music education courses at Ithaca College since 1998. Professor Peterson is currently the supervisor of the junior instrumental student teaching program at Ithaca College. Peterson's current research focuses on the experiences of first year music teachers. She is active as a guest conductor, adjudicator, and clinician in the United States and Canada. She received a Doctor of Musical Arts in Music Education from Shenandoah Conservatory, a Master of Music degree from Northwestern University and Bachelor of Music degree from the University of Michigan. Before moving to Ithaca, from 1986 to 1998, Peterson was an arts administrator and director of bands at several public schools in Ohio and Illinois. Peterson played trumpet in the North Shore Community Band under the direction of John P. Paynter. She studied trumpet with Armando Ghitalla and Vincent Cichowicz. Peterson is a "New Music" reviewer for the Instrumentalist Magazine and currently serves as co-conductor of the Ithaca Concert Band, Ithaca's community band.

# Personnel

## **Piccolo**

Maya Holmes

## **Flute**

Caitlin Phillips  
Brenna Ardner  
Andrew Sak  
Justyne Griffin  
Kaitlyn Schneider

## **Oboe**

Rachel Schlesinger  
Michael Johnson  
Chloe Washington  
Adrian Fisher  
Eleanor Hersh

## **English Horn**

Rachel Schlesinger

## **Bassoon**

Marissa D'Ambrosio  
Amanda Nauseef  
Meghan Kelly

## **E♭ Clarinet**

Aileen Razey

## **Clarinet**

Michael Reinemann  
Jimmy Conte  
Jacqui Widun  
Jamie Ocheske  
Aileen Razey  
Brittany Gunther  
Steven Dewey  
Tasha Dotts  
Michael Tate

## **Bass Clarinet**

Emily Nemeth

## **Alto Saxophone**

Rachel Kininger  
Eli Holden  
Benjamin Montgomery  
Katherine Krautz

## **Tenor Saxophone**

Richard Rose  
Alex Judge

## **Baritone Saxophone**

Andrew Horwitz  
Andreas Martinez

## **Trumpets**

Eric Mahl  
Aaron Scoccia  
Danny Venora  
Lexie Payton  
Paul Schwartz  
Ryenne Flynn  
Frank Blubaugh  
Ben Van De Water  
Max Siegel  
Chris Cadwell  
David Jaffe

## **Horn**

Anjali Patel  
Lauren Maaser  
Eddie Odio  
Dana Arbaugh  
Nathan Miner

## **Trombone**

Paul Heiland  
Cara Olson  
Amanda Werbeck  
Jenny Grossman  
Ethan Zawisza  
Joey Kaz  
Nicole Sisson  
Eli Grauman

## **Bass Trombone**

Steven Cooney  
Jeffrey Chilton  
Justin Oswald

## **Euphonium**

Katherine Pfeiffer  
Thomas Aroune  
Elise Daigle

## **Tuba**

Joe Wenzel  
Tim Orton  
Adam Howard  
Matt Bailey Adams  
Brandon Reyes

## **Percussion**

Jon Keefner, principal  
Matt Bevan-Perkins  
Jessie Linden  
Jason Staniulis  
Colleen Harwood

## **Timpani**

Aaron Walters

## **Piano**

Brian Diller

## **Bass**

Casey Georgi

## Notes

### **Florentiner**

In a short, brilliant career during which Fucik served as bandmaster to the 86th Hungarian Infantry Regiment at Budapest, he developed his own wide-ranging style of writing marches, a popular dual profession among bandmasters amidst the on-going nationalism then flourishing in Europe. Thus is it not surprising to find a Hungarian writing an Italian grand march and out-doing many Italians in the process! Marches of every dimension and purpose were the popular music of his day. Fucik's incomparable up-tempo march "Thunder and Blazes (Entry of the Gladiators)" has meant "instant circus" for the past 75 years. When it came to dimension though, Fucik reached for the ultimate. In America we might call it a concert march, or a symphonic march-- even an operatic march, and all of these might apply according to one's taste.

### **The Red Machine**

This piece was commissioned for the London based Regimental Band of the Coldstream Guards. Among the band's duties is the famous changing of the guard ceremony at Buckingham Palace where their reputation for precision marching has led them being described as the "The Red Machine".

The work is cast in a fast-slow-fast structure and may be described as a type of virtuoso concerto for band. The main thematic material is derived from the opening phrase of the chorale, "Ein Feste Burg -- familiar to the guard's bands from the troop march Huguenots. The aggressive, machine type music of the opening is vividly contrasted by a nostalgic French- flavored waltz, before a recapitulation of the opening leads to the vivace finale. Listeners may also hear references to familiar music by Gustav Holst -- a tribute to a composer recognized as one of the 20th century's greatest contributors of original composition for British Military Band.

### **Kentucky Harmony**

Ananias Davisson's Kentucky Harmony first appeared in 1816 and contained 143 shape note tunes in four-part settings. It is one of the earliest sources of what came to be known as "Southern folk hymnody".

Donald Grantham uses five tunes from the Kentucky Harmony in three movements, and at some point in each movement the tunes are presented in their original four part harmonizations. The composer complements the material in a variety of ways, all of which are

designed to highlight the most striking aspects of each setting. The intention is to present a free fantasy on the original vocal models that fully utilize the capabilities of the modern wind ensemble.

### **Limerick Daydreams**

Originally composed for percussion ensemble, Mr. Daughtrey recently re-worked and set the piece for Symphonic Band. Based on the Irish reel, "Highway to Limerick", this 12 minute work for band manipulates the 'tune', first heard in the solo flute after a lyrical and mysterious opening section. Elements of percussion ensemble are interspersed throughout the piece. Mr. Daughtrey writes, "After the 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."

### **KRUMP**

Much like breakdancing was a benchmark of inner city culture in the '80's, a dance movement called krumping is creating its own subculture among teens in Los Angeles neighborhoods such as Compton, South Central, and Watts. Informed equally by hip-hop, African tribal rituals, pantomime and martial arts, krumping is a frenetic, hyper fast-paced dancing style. Dancers gather in school grounds, parking lots, and yards to perform and 'battle-dance' each other; participants are typically vocal opponents of violence, thus making the krumping scene an alternative to gang wars.

Krump is an acronym for Kingdom Radically Uplifted Mighty Praise. This musical work was inspired by krumping. Fast and fiery music is juxtaposed with free, hymn-like, ethereal slow sections, while instrumental groups and soloists in the ensemble get a chance to 'Krump,' emulating the energy and passion of this dance.

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## Upcoming Events

### April

29 - 8:15pm - Ford - **Women's Chorale**, Janet Galván, conductor

30 - 12:00pm - Ford - **Campus Band**, Dan Isbell, conductor

30 - 2:00pm - Ford - **Campus Choral Ensemble**, Jennifer Haywood, conductor

30 - 4:00pm - Ford - **Symphony Orchestra**, Jeffery Meyer, conductor, *Rite of Spring*

30 - 8:15pm - Ford - **Choir and Madrigal Singers**, Lawrence Doebler, conductor

### May

1 - 3:00pm - Ford - **Ithaca College Chorus**, Janet Galván, *conductor*, with the IC Steel Drum Band.

2 - 8:15pm - Ford Hall - **Jazz Lab Ensemble**, Greg Evans, director

3 - 8:15pm - Ford - **Percussion Ensemble**, Conrad Alexander, *conductor*.

4 - 8:15pm - Ford - **Chamber Orchestra**, Jeffery Meyer, *conductor*; Nathan Hess, *piano*.

5 - 8:15pm - Ford - **Brass Choir**, Andrew Benware, *conductor* and **Wind Ensemble**, Stephen Peterson, *conductor*.

21 - 8:30pm - Ben Light Gymnasium - 44th Gala Commencement Eve Concert

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