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Concert: Ithaca College Sinfonietta

Ithaca College Sinfonietta

James Mick

Paul Valentino

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Ithaca College Sinfonietta

James Mick and Patrick Valentino, conductors

Ford Hall
Wednesday, November 30, 2011
7:00 p.m.



ITHACA COLLEGE

School of Music

Program

Hoe-Down
from *Rodeo*

Aaron Copland
(1900-1990)

Capriol Suite
Basse-Danse
Pavane
Tordion
Pieds-en-l'air
Mattachins (Sword Dance)

Peter Warlock
(1894-1930)

Selections from *l'Arlesienne Suites 1 and 2*
Overture
Carillon
Pastorale
Intermezzo
Farandole

Georges Bizet
(1838-1875)

March to the Scaffold
from *Symphonie Fantastique*

Hector Berlioz
(1803-1869)

Biographies

James Mick

James Mick is an assistant professor of music education at Ithaca College in Ithaca, New York. He teaches courses in conducting and string pedagogy, helps manage junior string student teachers, supervises underclassmen music education majors, and conducts the Ithaca College Sinfonietta.

An active lecturer, clinician, conductor, and performer, Mick has recently presented at the NYSSMA Winter Conference in Rochester, New York, adjudicated middle school and high school orchestras in Florida, and published an article in the Florida Music Director magazine. Additionally, he is the past assistant conductor of the Big Bend Community Orchestra and a past double bass section player with the Tallahassee Symphony Orchestra.

Originally a native of Kansas, Mick has taught elementary and middle school orchestra in Texas, and high school orchestra and jazz band in New York. Mick is currently finishing his dissertation on string instrument vibrato at Florida State University where he is completing a PhD in Music Education. Mick holds a Master of Music degree in Music Education from Ithaca College and a Bachelor of Music Education degree from Texas Christian University.

Patrick Valentino

Patrick Valentino is in his first year of the graduate degree in orchestral conducting at Ithaca College. In addition to conducting the IC Sinfonietta, he is assistant conductor for both the Symphony and Chamber Orchestras. Originally from New Jersey, Patrick attended Montclair State University and earned a BMus in Composition summa cum laude. After also studying briefly at the Moscow Conservatory, he moved to Boston to pursue a masters degree in Composition, which he earned from New England Conservatory in 2007. After a few years of working in the Boston area, his desire to more fully pursue conducting led him to Ithaca to study with Jeffery Meyer.

Patrick has conducted ensembles across the country, as well as in Europe and Russia. Most recently he held the post of assistant conductor of the Neponset Valley Philharmonic (MA). His compositions have been performed by groups including the Nashua Symphony, Ariel String Quartet, and Atlas Brass Quintet.

Future projects include conducting a concert with the ICSO in April 2012, and premieres of his work by the Oak Ridge Community Symphony (TN) and the Orchestra Filarmonica Nissena (Sicily).

www.PatrickValentinoMusic.com

IC Sinfonietta Personnel

Flute

Adrian Anderson
Allegra Damari
Ruth Jackson
Alyssa Wu

Oboe

Lexus Lomison
Jake Walsh

Clarinet

Tasha Dotts
Stephen Fasteau
David Geary
Brett Pond
Tyler Seymour-Hawkins

Bassoon

Max Aleman
Tom Connors
Stanely Howard
Amanda Nauseef

Saxophone

Rachael Rushing

Horn

Megan Carpenter
Ryan Chiaino
Jacob Factor
Colin Speirs

Trumpet

Ryanne Flynn
Paul Radassao
Brian Sanyshyn
Sam Thurston

Trombone

Riley Goodemote
T.J. Schaper
Peter Wall

Tuba

Jymmy Hays
Nicole Kukieza

Piano

Andrew Sickmeier

Percussion

Christopher Demetriou
Sean Harvey
Alex Rosetti
Keegan Sheehy

Violin I

Jessica Chen
Amanda Espinosa
Tara Hastings
Zack Jones
Andrea Kwamya^
Jenna Trunk
Ian Vitkus
Becca Wilson^

Violin II

Marisol Blanco
Matt Byers*
Joe D'Esposito
Olivia Fitzpatrick
Sarah Hoag
Monika Juodisius
Chris Mattaliano
Gillian Nigro
Amy auf der Springe

Viola

Max Aleman
Natalya Cowilich
Emily Flemming
Adam Reusche*
Andrea Wysong

Cello

Andy Chadwick
Kendall Griffin*
Nathan Heldt
Rachael Hintze
Rachele Prawdzik
Morgan Schuman
Ben Sharrin

Double Bass

Kate Corcoran
Lauren Wehner*
Bennett Williamson

^ *co-concertmistress*

* *section leader*

Notes

Hoe-down from Rodeo

Aaron Copland was one of the most prolific American composers of the twentieth century. He is best known for his ballets written in an accessible style such as *Appalachian Spring* and *Billy the Kid*.

The ballet *Rodeo* was choreographed by Agnes de Mille for the Ballet Russe de Monte Carlo, and the score was composed by Copland. *Rodeo* premiered at the Metropolitan Opera house in 1942, and it was an instant success. *Hoe Down* is the last of five movements in *Rodeo*. *Hoe Down* begins with the American folk tune “Bonaparte’s Retreat”, followed by the *Rodeo* theme played by the strings. The folk songs “McLeod’s Reel” and “Gilderoy” are then featured by several solo instruments. The *Rodeo* theme gives way to the climactic kiss between the Cowgirl and the Wrangler, before “Bonaparte’s Retreat” returns for the grand ending, played by the full orchestra.

Capriol Suite

Peter Warlock was a British composer that dabbled in several fields, never establishing a steady career. Born in London in 1894, Warlock studied classics at Oxford University and had very little formal musical training. The composer Frederick Delius was a close friend and huge influence on Warlock, who did a scholarly study of the music of Delius and also wrote a biography of Delius. In addition to composing, Warlock engaged in several short-term occupations, which included working as a music critic, editing a magazine, and editing and transcribing early music manuscripts. His notable compositions include the song cycle ‘The Curlew’, other songs and vocal chamber music, and his most famous work, ‘The Capriol Suite’. “The original piano duet (1925) of the work was a great success and was quickly followed by the version for string orchestra (1926) and a version for full orchestra (1928).

The *Capriol Suite* is a set of dances in the renaissance style. It was based on tunes found in a manual of Renaissance dances by the French priest Jehan Tabourot. The treatment of the source material is very free and the work can be regarded as an original composition rather than an arrangement. It is a collection of contrasting characteristic dance movements. The first, *Basse Danse*, is a lively dance for older folk, in which the dancers’ feet for the most part slide along the floor. The second, *Pavane*, is far more stately in nature, while the following *Tordion* is once again spirited, similar in mood to the opening movement. The subsequent *Pieds en l’air* is justifiably the *Suite*’s most popular movement. While most movements are named after the dance name this one is named after the dancers’ instruction. The dancers’ feet should move so gently that they barely touch the floor. This movement provides a nice oasis of calm before the final movement, *Matachins*. This is an exhilarating sword dance, danced by four men in pretend combat. The music is march-like throughout, climaxing in violent dissonances which send the piece hurtling to a close.”

l'Arlesienne Suites 1 and 2

George Bizet was invited to compose the incidental music to accompany Alphonse Daudet's play *L'Arlesienne*, or 'The Girl from Arles'. Bizet composed twenty seven pieces, scored for a small orchestra and a chorus. Unfortunately, the premiere in 1872 was a total flop and the show closed after only twenty one performances. Bizet was urged by fellow musicians who had seen the play to make further use of a quality score.

Bizet arranged four of the larger pieces within the score into an orchestral suite for a symphony orchestra.

Bizet saw one of his only successes during his lifetime when the French Orchestre Padeloup premiered *L'Arlesienne Suite No. 1* a month after the music's original premiere. After Bizet's death less than three years later, his friend Ernest Guirard arranged additional pieces from Bizet's original music, forming *L'Arlesienne Suite No. 2*. Today, both suites are credited to Bizet's name because they both use themes and basic orchestration from Bizet's original incidental music. The different movements in the suites depict different scenes and dances from the play.

Symphonic Fantastique, Mvt IV March to the Scaffold

In 1827, while in Paris, Berlioz first noticed Harriet Smithson, a talented Shakespearean actress working at the Odéon theatre. Berlioz became immediately and utterly infatuated with Smithson, and she ultimately became the inspiration for *Symphonic Fantastique*. This groundbreaking piece established program music, or music that tells a story, as a genre, and solidified Berlioz's reputation as a great Romantic composer.

The piece follows the story of a young artist who meets a woman with whom he falls in unrequited love. The artist's object of affection is represented by the "idée fixe", a musical theme that continues to haunt the artist throughout the piece. In the first three movements, the artist meets and falls for his beloved, sees her at a ball, and dreams about her while resting in the countryside. The story then takes a dark and twisted turn as the artist then has visions of himself getting beheaded for killing his beloved, who then turns up as a witch at his own funeral!

Berlioz described the fourth movement in his original program that was distributed to the audience at the premiere: "Convinced that his love is unappreciated, the artist poisons himself with opium. The dose of narcotic, while too weak to cause his death, plunges him into a heavy sleep accompanied by the strangest of visions. He dreams that he has killed his beloved, that he is condemned, led to the scaffold and is witnessing his own execution. As he cries for forgiveness the effects of the narcotic set in. He wants to hide but he cannot so he watches as an onlooker as he dies. The procession advances to the sound of a march that is sometimes sombre and wild, and sometimes brilliant and solemn, in which a dull sound of heavy footsteps follows without transition the loudest outbursts. At the end of the march, the first four bars of the idée fixe reappear like a final thought of love interrupted by the fatal blow when his head bounced down the steps".

Ithaca College School of Music

Ever since its founding in 1892 as a Conservatory of Music, Ithaca College has remained dedicated to attracting the most talented young musicians, and then immersing these students in an advanced culture of musical learning that positions them to be leading professionals in music. As the conservatory evolved into a comprehensive college with expanded academic offerings, the School of Music has continued to earn its reputation as one of the best in the nation.

Through a blend of world-class faculty, state-of-the-art facilities, professional performance opportunities, access to liberal arts classes, and a beautiful campus setting, students grow in a challenging yet supportive community.

Not only do students have access to our broad music curriculum, but they can also take classes in any of the College's other schools and divisions. As a result, graduates are well prepared for a host of careers and work in almost every music field imaginable. School of Music alumni include symphony, opera, and Broadway performers; faculty members and deans at prestigious universities and colleges; teachers in school systems through the country; music therapists, composers; publicists; audio engineers in professional studios; and managers in the music industry. The School of Music boasts a consistent 100% job placement for music education graduates actively seeking employment, and 98% placement for other graduates into jobs or graduate schools.

Since 1941, the Ithaca College School of Music has been accredited by the National Association of Schools of Music.

For more information regarding the Ithaca College School of Music, please visit us on the web at <http://www.ithaca.edu/music>

Upcoming Events

November

30 - Hockett - 8:15pm - Jazz Vocal Ensemble

December

3 - Ford - 12:00pm - Campus Band

4 - Ford - 4:00pm - Symphony Orchestra (**Webstreamed**)

4 - Hockett - 5:00pm - Intergenerational Choir

5 - Hockett - 7:00pm - Woodwind Chamber Ensemble

5 - Ford - 8:15pm - Monday Jazz Lab

6 - Ford - 8:15pm - Percussion Ensemble

7 - Hockett - 7:00pm - Piano Chamber Ensembles

7 - Ford - 8:15pm - Wind Ensemble (**Webstreamed**)

8 - Hockett - 6:30pm - String Quartet Marathon

8 - Ford - 8:15pm - Concert and Symphonic Bands

9 - Ford - 8:15pm - Jazz Ensemble

10 - Ford - 9:30am - Faculty Showcase Concert

10 - Ford - 8:15pm - Chamber Orchestra (**Webstreamed**)

11 - Ford - 3:00pm - Winter Choral Concert

11 - Ford - 8:15pm - Percussion Ensemble

12 - Ford - 8:15pm - Wednesday Jazz Lab

13 - Hockett - 7:00pm - Piano/Instrumental Duos

15 - Ford - 7:00pm - Campus Choral Ensemble