

4-23-2015

Concert: Ithaca College Symphonic Band - "Weekend Getaway"

Ithaca College Symphonic Band

Elizabeth B. Peterson

Sean Smith

Mark Fonder

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Recommended Citation

Ithaca College Symphonic Band; Peterson, Elizabeth B.; Smith, Sean; and Fonder, Mark, "Concert: Ithaca College Symphonic Band -
"Weekend Getaway"" (2015). *All Concert & Recital Programs*. 904.
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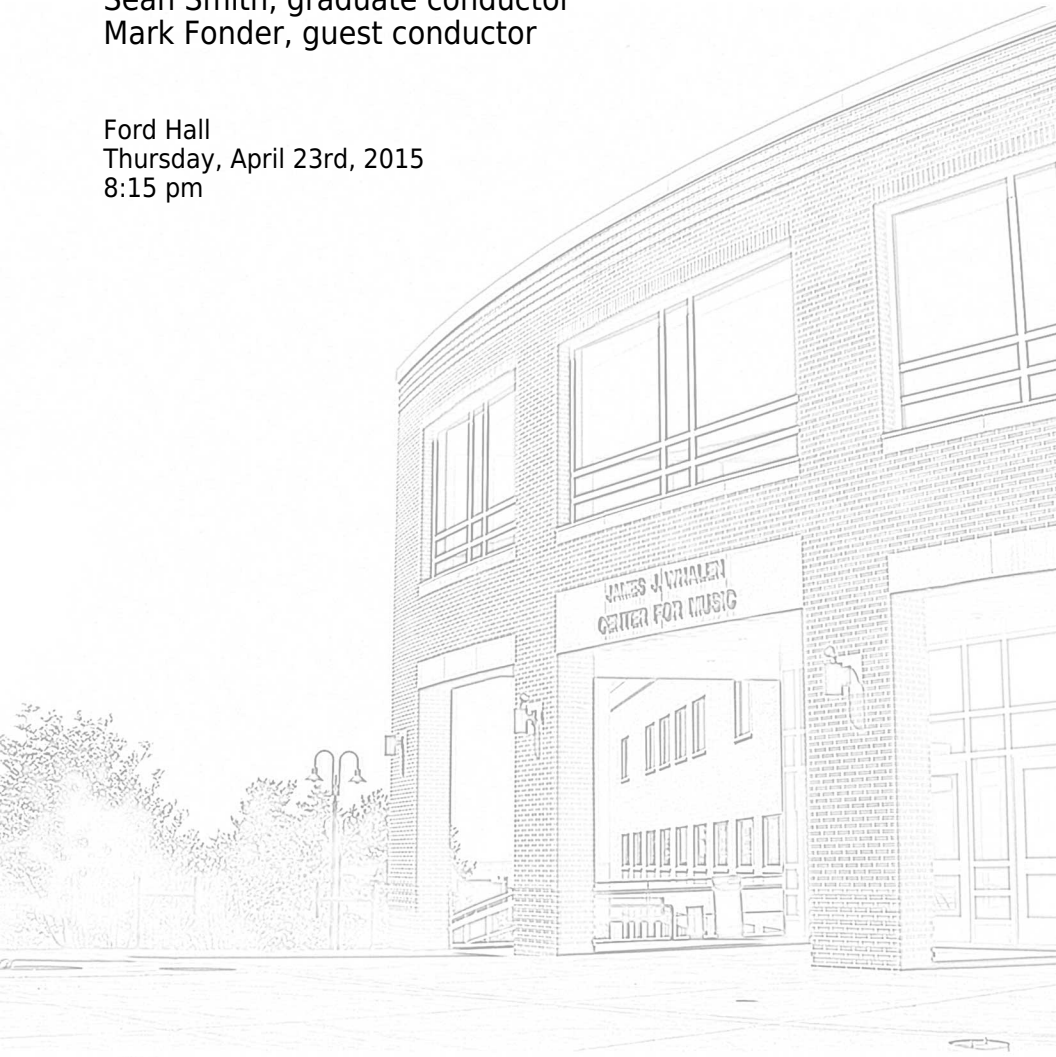
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Ithaca College Symphonic Band

"Weekend Getaway"

Elizabeth B. Peterson, conductor
Sean Smith, graduate conductor
Mark Fonder, guest conductor

Ford Hall
Thursday, April 23rd, 2015
8:15 pm



ITHACA COLLEGE

School of Music

Program

Rocky Point Holiday (1966)

Sean Smith, conductor

Ron Nelson
(b. 1929)

Pastime (1999)

Jack Stamp
(b. 1954)

City Trees (2012)

Michael Markowski
(b. 1986)

Ithaca March (1903)

Mark Fonder, conductor

Roland Seitz
(1867-1946)

Pause

Old Wine in New Bottles (1959)

The Wraggle Taggle Gypsies
The Three Ravens
Begone, Dull Care
Early One Morning

Gordon Jacob
(1895-1984)

Colorado Peaks (2005)

Dana Wilson
(b. 1946)

Niagara Falls (1997)

Michael Daugherty
(b. 1954)

Program Notes

Rocky Point Holiday

Ron Nelson wrote his first composition at age six and began studying piano that same year. *Rocky Point Holiday* was Ron Nelson's first major work for wind band. Nelson said, "It was commissioned in 1969 by Frank Bencriscutto for the University of Minnesota Concert Band's Russian tour. Frank wanted an "Americana" piece to open the program. This was a pivotal moment in my notion of wind ensemble scoring, in which I focused on orchestrating in an extremely transparent way". Others have commented that they felt *Rocky Point* marked a change in the overall philosophy of scoring for wind band. He goes on to say, "This style had its genesis at Eastman. I came from huge, Revelli style bands in Joliet and had that sound in my ear. Then I got to Eastman and heard this very tight, sinewy sound in the form of the Eastman Wind Ensemble under Frederick Fennell. This sound was seeping into my musical consciousness, and it was not until I got away from it that I realized how important this experience was."

Pastime

American composer Jack Stamp conceived of *Pastime* while attending a Giants game in Candlestick Park in 1998 as a salute to the Giants and to baseball in general. He incorporated actual salutes to specific players with musical figures in the measures corresponding to the player's number - for example, with a mighty Eb major chord to celebrate Willie Mays (number 24) in measure no. 24. These salutes are loosely woven around two motives from the anthem of the 7th-inning stretch, Albert von Tilzer's *Take Me Out to the Ball Game*.

City Trees

Markowski writes, "I had just moved from Arizona to New York City when I began sketching the first fragments of *City Trees*. After being born, growing up, and living in the desert for 25 years of my life, moving to New York so suddenly was and continues to be one of the most challenging things I've ever done. I think it has also been one of the bravest. I left my friends, my family, and my ridiculously cheap rent all without much planning.

Every time I walk down a street in New York, I notice the trees shackled by the sidewalk. Some have little fences around them, many have trash nestled up next to their exposed roots, and others have grown so big and become so strong that they have broken right through the concrete pavement. As I pass beneath them, they all seem to wave their leafy pom-poms in the wind, a thousand leaves applauding, cheering me on as if I had just returned from the moon.

These trees have learned how to brave the concrete jungle, and it gave me solace knowing that they had flourished in such a challenging environment. Over time, the impossibilities of the city have become familiar, and although I continue to learn new lessons everyday, I've slowly begun to assimilate, finding my way around, discovering new places, and making friends while still keeping close with those who aren't close by. The music in *City Trees* began to take on a growing sense of perseverance, embodied by the expansive melodies that sweep over the pensive, rhythmic undercurrent.

For me, *City Trees* is a reflection of the bravery that it often takes to venture into new worlds, embrace other cultures, and lovingly encourage new ideas. I am deeply honored to dedicate this piece to the Lesbian and Gay Band Association. Although I may never completely understand the unique challenges my friends have faced and had to overcome, I am inspired by the overwhelming courage that has been so firmly planted for 30 years and that continues to grow, perhaps slowly, but always stronger."

CITY TREES (1921)

Edna St. Vincent Millay

The trees along this city street,
Save for the traffic and the trains,
Would make a sound as thin and sweet
As trees in country lanes.

And people standing in their shade
Out of a shower, undoubtedly
Would hear such music as is made
Upon a country tree.

Oh, little leaves that are so dumb
Against the shrieking city air,
I watch you when the wind has come, -
I know what sound is there.

Ithaca March

Dedicated to Patrick Conway, Director of the famous Ithaca Band of Ithaca, NY, this march was written in 1903. Seitz was an American composer, band conductor and music publisher who earned the nickname, "the Parade Music Prince".

Old Wine in New Bottles

Old Wine in New Bottles is a [four movement] suite for woodwind, trumpets and horns, written specially for this festival. Each movement is based on an Old English folk song and the free modern treatment of the familiar tunes gives rise to its title. Dr. Gordon Jacob had the St. Bees Festival Orchestra's wind players in mind when he wrote the suite, and in giving every one of them something immensely enjoyable to play, he has written a work of beauty and wit that will enliven these programmes, and unless we are greatly mistaken, many more in the future.

- Notes from the 1959 St. Bees Music Festival Souvenir Programme.

Colorado Peaks

Dana Wilson writes about *Colorado Peaks*, "Because this piece was commissioned by an ensemble in Colorado, I wanted the piece to make some reference to the awe-inspiring Colorado Rockies. The work is not, however, a depiction of their majesty. Instead it suggests a person's relation to them via a rugged and persistent climb."

Niagara Falls

Niagara Falls (1997) was commissioned by the University of Michigan Symphonic Band in honor of its One Hundredth Anniversary and is dedicated to its conductor, H. Robert Reynolds. The work was premiered by that ensemble on October 4, 1997 at "Bandorama", conducted by H. Robert Reynolds at Hill Auditorium, Ann Arbor, Michigan.

Michael Daugherty writes, "Niagara Falls, a gateway between Canada and the United States, is a mecca for honeymooners and tourists who come to visit one of the most scenic waterfalls in the world. The Niagara River also generates electricity for towns on both sides of the border, where visitors are lured into haunted houses, motels, wax museums, candy stores, and tourist traps, as well as countless stores that sell "Niagara Falls" postcards, T-shirts, and souvenirs.

This composition is another souvenir, inspired by my many trips to Niagara Falls. It is a ten-minute musical ride over the Niagara River with an occasional stop at a haunted house or wax museum along the way. Its principal musical motive is a haunting chromatic phrase of four tones corresponding to the syllables of Niagara Falls, and repeated in increasingly gothic proportions. A pulsing rhythm in the timpani and lower brass creates an undercurrent of energy to give an electric charge to the second motive, introduced in musical canons by the upper brass. The saxophones and clarinets introduce another level of counterpoint, in a bluesy riff with a film noir edge. My composition is a meditation on the American Sublime".

Personnel

Piccolo

Hannah Morris

Flute

Ashley Watson*
Jillian Francis*
Carmen Vieytes
Robyn Leary
Alison Miller
Diana Ladolcetta
Lisa Close
Caitlin Miret
Courtney Iava-Savage

Oboe

Tim Nolan*
Katelyn Swaenepoel*
Colleen Maher

English Horn

Katelyn Swaenepoel

Bassoon

Emma Whitestone*
Kailey Schnurman
Andrew Meys*

Contra Bassoon

Andrew Meys

E♭ Clarinet

Maggie Nobumoto

Clarinet

Nathan Balester*
Nikhil Bartolomeo*
Vivian Becker
Nick Alexander
Jenna DiMento
Madeline Davey
Barbara Chelchowski

Bass Clarinet

Brianna Ornstein

Alto Saxophone

Deniz Arkali
Matthew Snyder
Ashley Dookie
Kerri Barnett

Tenor Saxophone

Alex Clift
Rachel Moody

Baritone Saxophone

Frank Iovine
James Parker

Trumpets

Alec Fiorentino*
Chris Walsh*
Matthew Brockman
Michael Salamone
Tyler Campolongo
Ray Fuller

Horn

Paul Shim*
Niki Friske*
Jacob Morton-Black
Shannon O'Leary
Diana McLaughlin
Matt Ficarra

Trombone

Steve Meyerhofer
Daniel Wenger
Skyler Roswell
Kristin Jannotti
Hunter Burnett
Samantha Considine
Louis Jannone
Josh Poffenberger-Twomey
Nicholas Jones (bass)
Christian Kmetz (bass)

Euphonium

Matthew Della Camera
Danielle Wheeler

Tuba

Jeffrey Stewart
Cristina Stalos
Ian Wiese

Percussion

Jamie Kelly
Shannon Frier
Gabe Millman
Daniel Monte
Dennis O'Keefe
Corrine Steffens

Timpani

Cory Hilton

Bass

Gillian Dana

Piano

Tasha George-Hinnant

Harp

Deette Bunn

*Jacob players