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Concert: "Jubilation and Loss": Ithaca College Concert Band

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Jason M. Silveira

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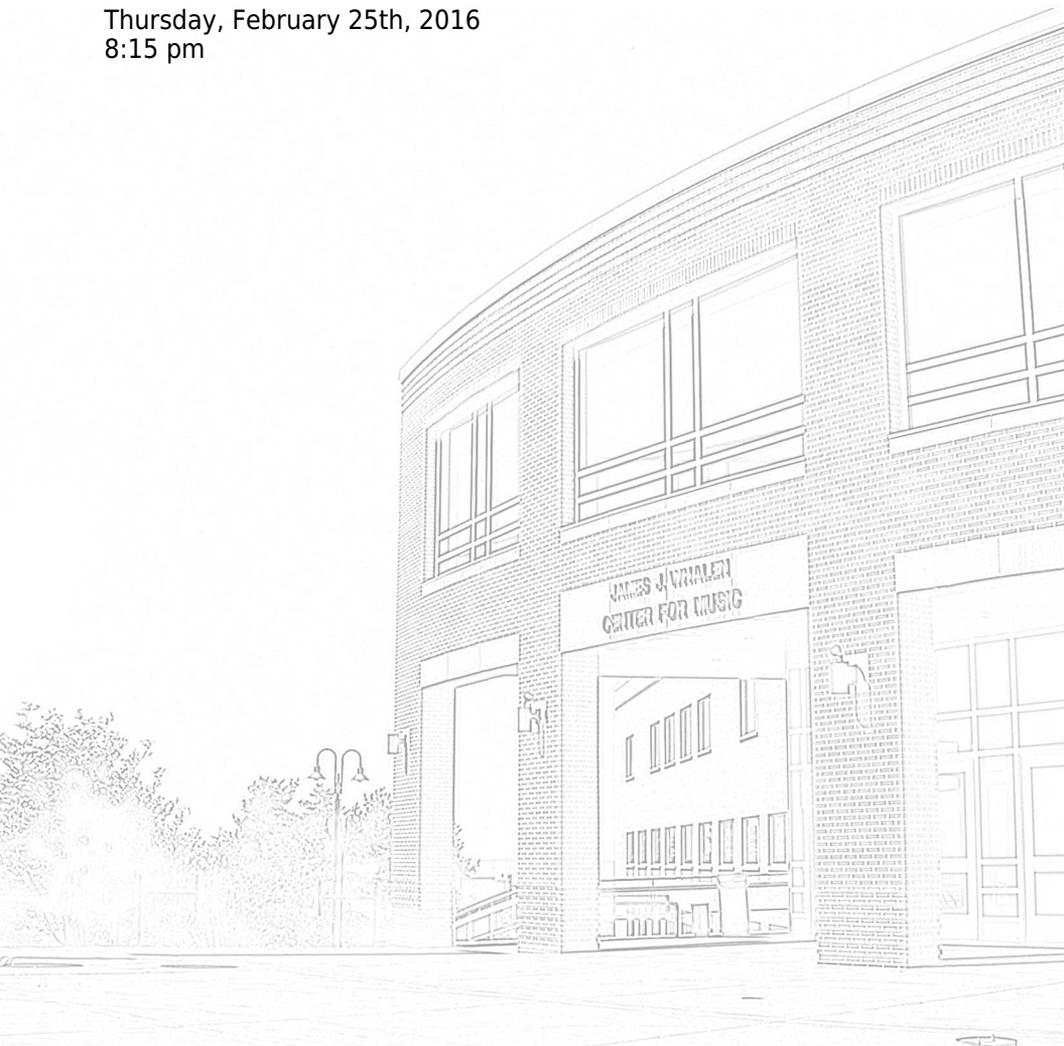
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Ithaca College Concert Band

"Jubilation and Loss"

Jason M. Silveira, conductor

Ford Hall
Thursday, February 25th, 2016
8:15 pm



ITHACA COLLEGE

School of Music

Program

A Jubilant Overture (1970)

Alfred Reed
(1921-2005)

Lied ohne Worte (1997)

Rolf Rudin
(b. 1961)

Lauds: Praise High Day (1992)

Ron Nelson
(b. 1929)

Intermission

Elegy (1972)

John Barnes Chance
(1932-1972)

Do Not Go Gentle into that Good Night (1979)

Elliot Del Borgo
(1939-2013)

The Free Lance (1906/1998)

John Philip Sousa
arr. Brion/Schissel
(1854-1932)

About the Conductor

Jason M. Silveira is assistant professor of music education at Ithaca College. He received his Bachelor of Music and Master of Music degrees in music education from Ithaca College, and his Ph. D. in music education from Florida State University. Currently, Dr. Silveira teaches a variety of music education classes at Ithaca College, and is also the conductor of the Ithaca College Concert Band. His research interests include music perception and cognition, psychology of music, teacher effectiveness, and psychophysiological responses to music. He has presented research at several national and international venues. Dr. Silveira has been published in *Journal of Research in Music Education*, *International Journal of Music Education*, *Psychology of Music*, *Journal of Music Teacher Education*, *Contributions to Music Education*, *Music Educators Journal*, *Research Perspectives in Music Education*, and the *Oregon Music Educator*.

Prior to his appointment at Ithaca College, Dr. Silveira was an assistant professor at Oregon State University where he taught graduate and undergraduate classes in the Professional Music Teacher Education Program, and also conducted the Wind Symphony and Brass Choir. Dr. Silveira was also a public school music teacher in the state of Rhode Island, and twice received citations from the governor for promoting excellence in music education. He also currently serves as Chair of the Affective Response Special Research Interest Group for the National Association for Music Education. Additionally, Dr. Silveira serves on the editorial boards of the *National Band Association Journal*, served as editor of the *Oregon Music Educator*, and has served as an invited reviewer for *Psychology of Music*, *International Journal of Music Education*, and the National Association for Music Education.

Program Notes

A Jubilant Overture was dedicated to Fred Baetge and the Sam Rayburn High School Band in Pasadena, TX. While there is no specific “program” or descriptive basis for the composition, its style and title seem to suggest a sense of vitality and energy. The composition is cast in three-part overture form (fast-slow-fast). It begins with a motif that is developed during the course of the piece, and is subsequently repeated several times throughout the composition. A broad and sweeping slower section features a lyrical horn melody that is derived from one of the three opening themes. Following the slower middle section, a short transitional section reintroduces the melody from the beginning of the piece. The final section (the coda) incorporates all of the melodic ideas while juxtaposing it against a brilliant flourish in the woodwinds.

A *lied* is a German poem, usually lyric and strophic in nature. It can also be a song, which has such a poem for its text. It has traditionally been performed as a song for solo voice and piano accompaniment in German-speaking countries during the Classical and Romantic periods. The *lied* originated as a song, which was composed for amateurs in the 18th century. It developed, however, into a staple of the repertory of professional 19th century singers. During the 19th century, the increasing popularity of the piano, and music making in the homes of the middle class allowed the *lied* to flourish, especially with the works of Franz Schubert (1797–1828). Schubert’s *lieder* served as an example to later composers of the Berlin School including Felix Mendelssohn-Bartholdy (1809–1847). Rolf Rudin’s **Lied ohne Worte**, translates as “Song without Words.” It is written in the style of the Romantic *lieder*, although that was not the composer’s sole intent. *Lied ohne Worte* is also modeled after the piano nocturnes of Mendelssohn. This piece was written as an encore for the 1997 Eifel Music Days, a music festival in the State of Rhineland-Palatinate, Germany. It received its premiere on April 5, 1997 on a concert of Rudin’s music. The composer states the following about his compositional technique, “I prefer writing large arcs and wide developments.” This compositional technique is certainly evident in the sustained melodic and harmonic development in *Lied ohne Worte*.

A native of Joliet, Illinois, Ron Nelson received his bachelor of music degree in 1952, his master's degree in 1953, and his doctor of musical arts degree in 1957, all from the Eastman School of Music at the University of Rochester. He studied in France at the École Normale de Musique and at the Paris Conservatory under a Fulbright Grant in 1955. Nelson joined the Brown University faculty the following year, and taught there until his retirement in 1993. **Lauds (Praise High Day)** is an exuberant, colorful work intended to express feelings of praise and glorification. Lauds is one of the seven canonical hours that were selected by St. Benedict as the times the monks would observe the daily offices. Three (terce, sext, and none) were the times of the changing of the Roman guards and four (matins, lauds, vespers, and compline) were tied to nature. *Lauds*, subtitled "Praise High Day," honors the sunrise; it is filled with the glory and excitement of a new day.

When a member of the West Genesee (NY) Senior High School Band died, John Barnes Chance was commissioned to write **Elegy** in his memory. Chance studied composition with Clifton Williams, and was also a composer-in-residence in the Greensboro North Carolina public school system as part of the Ford Foundation Young Composers Project. He was later appointed to the faculty of the University of Kentucky until his death in 1972 at age 40. *Elegy* is a single-movement, solemn work based on a five-note motif stated initially in the low woodwinds. The piece builds to a bold statement in the horns, which grows to a dramatic climax. A brass fanfare played with the theme in the woodwinds again ends abruptly, after which the piece closes in a fragmented echo of the beginning. The music symbolizes the tragedy of a life cut short, seemingly unfinished, as a portion of the original motif is left hanging while each instrument dies away. Sadly, Chance wrote *Elegy* only months before his own sudden and tragic death. The piece stands as an emotional monument to this composer's unfinished career.

Do Not Go Gentle into that Good Night is loosely inspired by the Dylan Thomas poem of the same name. The work was commissioned in 1978 to commemorate two students, Jill Marie Waterland and Mandy Doel, who were killed in a tragic car accident. Both young women were members of the Peninsula High School Band in Gig Harbor, Washington. Del Borgo writes, "While not a programmatic depiction of the poem, the work attempts to recreate the essence of the poem in sound." The

work is not a line-by-line depiction of Thomas' poetry, but it does seek to embody the "essence" of the poem. Thomas wrote the poem in 1951 near the end of his father's life. The poem was meant to inspire Thomas' father to fight death to the end, rather than meekly submit to his fate.

*Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.*

*Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.*

*Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.*

*Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.*

*Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.*

*And you, my father, there on the sad height,
Curse, bless me now with your fierce tears, I pray.
Do not go gentle into that good night.
Rage, rage against the dying of the light.*

The Free Lance opened on Broadway in 1906, and is considered to be Sousa's last successful Broadway show. With the exception of the four-measure introduction, *The Free Lance* march was derived from vocal material present in the operetta. This operetta was based on Harry B. Smith's (1860–1936) book *The Free Lance*. It tells the story of two kingdoms involved in a financial dispute. The protagonist, Sigmund, hires himself out as a mercenary leader to both kingdoms. He is thus a "free lance." He carefully maneuvers his forces so that neither side can win. A truce is called, and he demands ransom from both kingdoms. Neither side can pay, so he declares himself ruler of both countries as Sigmund I.

Concert Band Personnel

Piccolo

Hannah Morris

Flute

Cheslea Kaye
Lanphear
Krysten Geddes
Lisa Close
Catherine
Sangiovanni
Claire Park
Kathleen Barnes
Laurel Albinder

Oboe

Erica Erath
Stefanie Nicou
Meagan Priest

English Horn

Stefanie Nicou

Bassoon

Aiden Braun
Julia Ladd

E-flat Clarinet

Maggie Nobumoto

Clarinet

Nathan Balester
Kevin Harris
Maggie Nobumoto
Griffin Charyn
Emma Grey
Alec Targett

Bass Clarinet

Hannah Blanchette
Barbara
Chelchowski

Contrabass Clarinet

Hannah Blanchette

Alto Saxophone

Matthew Kiel
Matthew Snyder
Alexander Clift
Chiara Marcario

Tenor Saxophone

Ashley Dookie
Alissa Settembrino

Baritone Saxophone

Frank Iovine

Cornet/Trumpet

Kristen
Warnokowski
Kristen Kasky
Andrew Nolish
Michael Cho
Kevin Biernat
Thomas Iandolo
Nicholas Paraggio
Matt Becker

Horn

Sydney Rosen
Hannah Titlebaum
Seamus Buxton
Robert Oldroyd

Trombone

Dan Wenger
Ben Sherman
Ryan Brady
Sam Considine
Brian Buttrick
Hunter Burnett
Mathew Beeby

Bass Trombone

Nich Jones
Louis Jannone

Euphonium

Matthew Della
Camera
Christian Dow

Tuba

Christina Saltos
Drake Tubbs

String Bass

Thomas Brody

Keyboards

Mengdi Guo
Alexander
Greenberg

Timpani

Jacob Close

Percussion

Jordan Braverman
David Hawthorne
Kelsey Bocharski
Katie McInerney
Caitlin Mellen
Chelsea Catalone