4-29-2002

Concert: Ithaca College Symphonic Band

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Henry G. Neubert

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"It is my plan to build a school of music second to none."

—William Grant Egbert (1867–1928) Founder, Ithaca Conservatory of Music

SCHOOL OF MUSIC

ITHACA
ITHACA COLLEGE SYMPHONIC BAND

Henry G. Neubert, conductor

Carmina Burana

Fortuna Imperatrix Mundi
(Fortune, Empress of the World)

"O Fortuna"
(O Fortune, variable as the moon)

"Fortune plango vulnera"
(I lament Fortune's blows)

I. Primo Vere

"Ecce gratum"
(Behold the spring)

Uf Dem Anger
(On the lawn)

Tanz
(Dance)

"Floret silva"
(The noble forest)

"Were diu werlt alle min"
(Were the world all mine)

II. In Taberna

"Ego sum abbas"
(I am the abbot)

"In taberna quando sumus"
(When we are in the tavern)
III. Cour d’amours

“Amor volat undique”
(The God of Love flies everywhere)

“In trutina”
(I am suspended between love and chastity”

“Dulcissime”
(Sweetest boy)

Blanzfor et Helena

“Ave formosissima”
(Hail to thee, most beautiful)

Fortuna Imperatrix Mundi

“O Fortuna”

INTERMISSION

Old Home Days

Charles Ives
Arr. by Jonathan Elkus

1. Waltz
2. a) The Opera House (from Memories)
   b) Old Home Day (Chorus)
3. The Collection
4. Slow March
5. London Bridge Is Fallen Down

Symphony No. 2

Charles Ives
(1874-1954)

4. Allegro molto vivace

Pastime

Jack Stamp
(b. 1954)

Ford Auditorium
Monday, April 29, 2002
8:15 p.m.
PROGRAM NOTES

Carmina Burana

The original score of Carl Orff's Carmina Burana (1936)-subtitled Profane songs for singers and vocal chorus with instruments and magical pictures calls for vocal soloists, three choirs, and large orchestra. The band arrangement, however, is entirely instrumental in concept, the vocal music having been fully incorporated into the band itself.

Orff derived the inspiration and texts for his score from a 13th-century anthology of songs and poems written in medieval Latin, German, and French by the 'goliards," the vagrant scholars, vagabond poets, and wandering monks of 700 years ago. Containing approximately 200 songs and poems—both sacred and secular—the manuscript ranged in style and content from earthly simplicity to sophisticated symbolism, from religious contemplation to unabashed worldliness. The texts are frank avowals of earthly pleasure: eating, dancing, drinking, gambling, lovemaking; the beauty of life and glorious springtime.

Orff exhilarates us with throbbing rhythms and battering-ram tunes, and moves us with chaste tenderness and heartfelt simplicity. From the original 25 sections, John Krance has arranged the following: (1) Fortune, variable as the moon, (2) I lament fortune's blow, (3) Behold the spring, (4) Dance—on the lawn (5) The noble forest, (6) Were the world is all mine, (7) The God of Love flies everywhere, (8) I am the Abbot, (9) When we were in the tavern, (10) I am suspended between love and chastity, (11) Sweetest boy, (12) Hail to thee, most beautiful, and (13) Fortune, Empress of the world.

Finale from Symphony No. 2

The finale of the Second Symphony is a reworking of the lost overture, The American Woods, a piece played by Charles Ives' father's orchestra in 1889 and also by the Danbury (Connecticut) Band. Regarding this work, Ives wrote the following in his Memos:

"Some of the themes in this symphony suggest Gospel Hymns and Steven Foster. Some nice people, whenever they hear the words 'Gospel Hymns' or 'Stephen Foster,' say Mercy Me!, and a little highbrow smile creeps over their brow—'Can't you get something better than that in a symphony?' The same nice people, when they go to a properly dressed symphony concert under proper auspices, led by a name with foreign hair, and hear Dvorak's New World Symphony, in which they
are told this famous passage was from a Negro spiritual, then think that it must be quite proper, even artistic, and say 'How delightful!'

Besides evoking the spirit of Foster in its French horn theme "while over it the old farmers fiddled a barn dance with all of its jigs, gallops, and reels," the movement works up to a rousing climax in "Columbia, the Gem of the Ocean." In the 1940s, Ives changed the last three measures of the movement from conventional harmonies to the wildly dissonant flourish, either as a joke or as a remembrance of the way old fiddlers used to end a barn dance tune with a crunching chord. (Ives' Memos, and James B. Sinclair)

Pastime

Shortly after receiving the commission for Pastime from the Santa Clara County (California) Band Directors Association, I had the opportunity to visit Candlestick Park for a Giants baseball game. I was shocked to hear that after the 1999 baseball season, Candlestick would be razed for a new stadium. My thoughts took me to the 1962 World Series between the Giants and the Yankees. I realized that it was the first World Series I could remember (I was eight years old). I decided there in Candlestick Park that I would write a work that highlighted the 1962 Giants and baseball in general. This was early in the summer of 1998. Little did I know what a terrific baseball season it would be. Therefore, I have incorporated salutes to the 1962 Giants with accolades to the 1998 baseball season, all loosely woven around two motives from the anthem of the seventh inning stretch "Take Me Out to the Ball Game."

A highlight of the "baseball salutes" in Pastime follows:

Measure numbers parallel player numbers and/or record numbers.

Measure 19 - The great Don Larsen (Number 19) was ending his career with the Giants in 1962. In 1956 he pitched a World Series no-hitter with the Yankees. It's the only no-hitter in World Series history. Therefore, in measure 19 everything stops!

Measure 23 - This is Felipe Alou's number. In this bar the horns play the rhythm of Alou's name.

Measure 24 - Everyone knows that this was the great Willie Mays' number. There is a mighty arrival of Eb major to celebrate one of the greatest players of the game.
Measure 25 - This is Barry Bonds' current number. I live near Pittsburgh, the city that Bonds left for the Giants and a larger salary. The most dissonant chord in the entire piece occurs here.

Measure 27 - The pitching ace of the 1962 Giants, Juan Marichal (Number 27), was known for his high leg kick. The melody is transformed to wider intervals to "salute" Marichal's patented kick.

Measure 30 - The trumpets play a fanfare in a "salute" to Orlando Cepeda (Number 30) who was inducted into the Hall of Fame in July 1999.

Measure 44 - The great slugger Willie McCovey (Number 44) is highlighted here. The slapstick woodblock, and rimshots imitate the crack of the bat.

Measure 60 - The flute and bells play the notes "B-A-B-E" for the Bambino's record which was to fall again!

Measure 61 - I use an F major chord with an added 6th and 9th. The woodwinds set up an ostinato on the notes G, D, and F. The G is the 9th, for Roger Maris' number, the D and F represent the 6th and the 1st notes of the scale for 61 home runs.

Measures 63-69 - The tune "Meet Me in St. Louis" honors the great Mark McGwire.

Measures 65-66 - The piccolo and bells play an "SOS" on the note "A" to honor the superb Sammy Sosa.

Measure 70 - A fanfare "explosion" honoring Mark McGwire's tremendous accomplishment concludes the numerical "salutes."

The remainder of the work is a contrapuntal "tour de force" with two fugues based on motives from "Take Me Out to the Ball Game."

I dedicate this work to Frank Battisti. He has been the conscience of the American school band movement and is an avid baseball fan.

The work was commissioned by the 1999 Santa Clara County Band Directors Association and was premiered on January 24th with the composer conducting.

-Jack Stamp
ITHACA COLLEGE SYMPHONIC BAND

Henry G. Neubert, conductor

Piccolo
Amanda Zawadzki

Flute
Heidi N. Kolb
Lisa Phillips
Leslie Kubica
Cari Chapin
Diana Mathis
Daniel Zayets
Janet Wong

Oboe
Nikolai Busko
Nicole Zawada
Jessica Willett

French Horn
Ryan Muehlbauer
Elizabeth Sasso
Allison Zalneraitis
Zea Luce
Erin Beagley
Matthew Beale
Lindsay Chambers

Trumpet
Kristen Meyers
Jeremy Schlegel
Kevin Byrne
David Van Gelder
Karl Smith
James Ahearn
Abby Clarke
James Sanderson
Katherine M. Clemmens
Derek McKay Rosborough
Torin Washington

Bass Clarinet
Kristin K. Nelson

Contrabass Clarinet
Amy Johnson

Clarinet
Lawrence A. Whitney
Rebecca Frye
Sarah Bennett
Meghan McNamara
Amy Johnson
Ann Harenda
Jen Coleman
Alyssa Deolinda Goncalves
Eric Woodbury
Jessica Rossi

Bassoon
Kristijan Bogdanovski
Brian Jack
Rebecca Hammontree

Alto Saxophone
Tim Rosenberg
Christine Kothe
Christopher Lipe

Tenor Saxophone
Kevin K. Marshall

Baritone Saxophone
Joseph Civiletti

Euphonium
Beth Amber Fredmund
Natasha Keller
Jessica Roberto

Tuba
Kevin Francis Besig
Matthew Franco

Timpani
Brian Ente

Percussion
Kevin Grabowski
Adam Garcia
Kevin Hill
Christopher Thaw
Ryan Socrates
Graham Rothenberg

Piano
Alison Blanchard

Double Bass
Brian Krauss