3-3-2003

Concert: Ithaca College Symphonic Band & Ithaca College Chorus

Ithaca College Symphonic Band

Ithaca College Chorus

Henry G. Neubert

Janet Galvan

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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

with the

ITHACA COLLEGE CHORUS
Janet Galván, conductor

"Viva La France"

Suite Francaise (1945)  
I. Normandie  
II. Bretagne  
III. Ile De France  
IV. Alsace-Lorraine  
V. Provence  

The Girl with the Flaxen Hair  (1910)  
Claude Debussy  
(1862-1918)  
Arr. by Michael Brand

Ballet from Petite Suite (1889)  
Claude Debussy  
Arr. by John Boyd

Symphony in B-flat (1926)  
Paul Fauchet  
(1881-1937)  
Rev. by James R. Gillette

Finale - Allegro Vivace
INTERMISSION

French Impressions (1998)  Guy Woolfenden  
(b. 1937)

I. Parade
II. Can Can

L’Apprenti Sorcier (1897)  Paul Dukas  
(1865-1935)
Arr. by Frank Winterbottom  
Rev. by Henry Neubert

Grand Symphony for Band (1840)  Hector Berlioz  
(1803-1869)
Rev. by R. F. Goldman

III. Apotheosis

Ford Auditorium  
Monday, March 3, 2003  
8:15 p.m.
PROGRAM NOTES

In 1945 the publishing firm of Leeds Music commissioned Darius Milhaud to write an extended work for band as part of a proposed series on new works by contemporary composers. The result was Suite Francaise. The composer provided the following notes about the work: "The five parts of this suite are named after French provinces, the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country. I used some folk tunes of the provinces. I wanted the young Americans to hear the popular melodies of those parts of France where their fathers and brothers fought."

Suite Francaise was given its first performance by the Goldman Band in 1945. It was so successful that Milhaud was requested to rescore it for orchestra and was first performed in that rescoring by the New York Philharmonic.

The Girl with the Flaxen Hair "La fille aux cheveux de lin" was written as a piano prelude in 1910 and published as one of a set of 12.

The Petite Suite written for two pianos in 1889 is the most popular of Debussy's early compositions. With its facile and melodious barcarolle, its brilliant march and its almost fragile beauty, it could have been written by any one of a number of French composers of the Massenet period.

Paul Fauchet's Symphony in B-Flat was given its first performance by the French National Guard Band in 1926. In 1933 it was performed in America by the Carleton College Symphony Band conducted by James R. Gillette. Since then it has been rescored for American band instrumentation by Gillette and Frank Campbell Watson and published in an American edition. This symphony is a significant early work composed directly for the concert band.

French Impressions was commissioned by the Metropolitan Wind Symphony of Boston and received its first performance on November 7, 1998 in Boston conducted by their music director David Martins.

The work is inspired by four paintings by the French painter Georges Seurat (1859-1891), but does not attempt to recreate his 'pointillist' technique in musical terms.

The first movement, Prelude, contrast the strange gas-lit world of La Parade de Cirque: Invitation to the Sideshow, (which features a sinister-looking trombone player and his ghostly acolytes), with the cool detached stance of that great masterpiece A Bathing Place, Asnieres. The view of
the Seine lapping a sun-drenched green grassy bank on which the pale skinned bathers stare fixedly across to the opposite shore, also reveals, in the background, the smoke from the distant factory chimneys to remind us, and them, that this Parisian industrial suburb is far removed from the Garden of Eden.

The second movement, Can Can, recreates the world of two other paintings, La Cirque, left unfinished at Seurat's tragically early death at the age of 32, and Le Chaut, which depicts a curiously stylised Can Can in full swing, accompanied by a pit orchestra. The phrase "faire du chahut" means to make a racket.

Guy Woolfenden

L'Apprenti di Sorcier "The Sorcerer's Apprentice" is Paul Dukas' most notable work. The basis of this "scherzo" (a term used deprecatingly by Dukas to describe this work) was a ballad by Goethe, based in turn on a tale by the Greek poet Lucian (A.D. 120-180). The ballad concerns a magician's apprentice who experiments with his master's magic formula and transforms a broomstick into a "robot" which begins drawing water from the well and filling all the pitchers in the house. Unfortunately the broom overdoes it; the room is flooded and the apprentice forgets the stopping formula. In desperation he splits the broom in two, but now both parts begin carrying water and the flooding increases. The apprentice screams for help, the sorcerer returns, speaks the magic word, and the calamity is averted.

Although Dukas was anything but enthusiastic about this work, he played the manuscript for some of his musical friends on a piano in Brussels, and they were so impressed by the pictorial quality and animation of the music that they persuaded the composer to orchestrate it for performance. The Sorcerer's Apprentice was premiered by the Societe National in Paris in 1897. Its popularity has continued to increase ever since on concert programs, recordings, and even films; Disney's classic "Fantasia" featuring the cartoon with Mickey Mouse in the title role have made this "scherzo" one of the most widely known of all symphonic classics.

Berlioz's Grand Funeral and Triumphant Symphony "Grande symphonie funebre et triomphale" was originally titled Symphonie militaire. It was commissioned by the French government in 1840 for the tenth anniversary of the July Revolution and the reinterment of the victims (July 28) in the monument (representing "liberty") which had just been erected at the Place de la Bastille. Berlioz believed that a large group of wind instruments would be most suitable for the open-air performance and that each movement should be descriptive of the events. The mournful first movement, March funebre, recalls the fallen in the three-day conflict.
With trumpets and drums in the front ranks, it was performed six times while Berlioz marched backward, conducting with a baton - not a sword. The Funeral Oration “Oraison funebre” movement (originally composed in 1826 for the abandoned opera Les Francs Juges) features solo trombone with the band responding in the manner of a chorus; it was written as a final farewell to the illustrious dead at the time their remains were to be placed in the monument. The Apotheoses - Grand Finale develops into a marchlike hymn of glory as the tomb is sealed and the crowd, according to Berlioz’s memoirs, “would see only the high column topped by the statue of liberty with outstretched wings, soaring toward the heavens like the souls of those who died for her.” Anticipating competition from the 50 drums of the National Guard Band (which did occur during the whole of the apotheosis), Berlioz invited interested citizens to the final rehearsal. Richard Wagner, who was present with many other dignitaries at the rehearsal, later wrote, “In truth I am inclined to rank this composition above all the rest of Berlioz’s works; it is noble and great from the first note to the last.”

Performed originally by approximately 200 wind band musicians, the symphony was repeated at the Paris Opera on November 1, 1840, by a band of 450. In February 1842 a performance included string parts; the first performance of the band-choir-string orchestra version was presented in Brussels on September 26, 1842. Of the numerous performances during Berlioz’s lifetime, the largest used 1,800 musicians - in the Hippodrome on July 24, 1846. Richard Franko Goldman arranged the parts and conducted the Goldman Band in the American premiere on June 23, 1947. He described the symphony as “the most important nineteenth-century wind band work.”

Notes from “Program Notes for Band” except where noted
ITHACA COLLEGE SYMPHONIC BAND
Henry Neubert, conductor

Piccolo
Elena Pardo

Flute
Elaine Olschesky
Kristina Little
Heather Byrne
Tiffany Carson
Kim Setteducati
Nikki Barnum
Diana Mathis
Krista Beth Donough
Carla Strauss
Shannon Wheel
Emily Watson
Daniel Zayets

Oboe
Christopher Neske
Jennifer Hood
Emily Mure

English Horn
Jennifer Hood

Eb Clarinet
Rebecca S. Frye

Bb Clarinet
Kristin K. Nelson
Bari Doeffinger
Kelly Bochynski
Rebecca S. Frye
Meggan Frost
Amanda J. Kellogg
Erin Grieder
Matthew Libera

Bass Clarinet
Will Cicola

Bassoon
Katie Barker
P. J. Coward
Jennifer Meyers

Contra Bassoon
P. J. Coward

Soprano Saxophone
Adam Ramsay

Alto Saxophone
Adam Ramsay
Jennifer Klauda
Jason Bellott
Michael Furstoss

Tenor Saxophone
Rob Flack

Baritone Saxophone
Joe Civiletti

French Horn
Brian Hoeflschweiger
Lindsey Keck
Megan Webster
Ryan Muehlbauer

Trumpet
Jeffrey Hoffman
Michael Treat
Aaron Evens
Laura Rubin
Michael Rostafin
Kellee Koenig
Ben Dransfield
Torin Washington

Trombone
Matt Kurt Haines
Frank Ring Co
Lauren Minis
Leslie Brennan
Justin Friedman
Scott Cho
Mark Walsh
Patrick Bradley

Euphonium
Heather Rosner
Alex Friedman

Tuba
Lesley Bannister
Bryan A. Lewis

Timpani
Alan Dust

Percussion
Brian Ente
Kevin Grabowski
Graham Rothenberg
Laurie Sklar
Christopher Thaw

Piano
Allison Blanchard

Double Bass
Josef Lorenz
ITHACA COLLEGE CHORUS
Janet Galván, conductor
Anna Sagdeeva, graduate assistant
Kristina LaFever and Allen Perriello, piano

Soprano I
Rachele Armstrong
Diana Cioffari
LaToya Fulton
Jennifer Hahn
Sonya Harper
Jennifer Hasselhan
Elizabeth Ingram
Catie Jarvis
Stacey Kilton
Kristina LaFever
Jillian Law
Molly Riordan
Amy Robbins
Christin Rolin
Rebecca Rosenberger
Elizabeth Ruckert
Amrita Singh
Loftan Sullivan
Kristin Triantafillou
Julianne Woods

Soprano II
Nikki Barnum
Stephanie Belsky
Kathryn Beneke
Kelly Bochynski
Jennifer Broner
Heather Curtis
Johanna DeJose
Marta Egnaczak
Melissa Freedman
Kara Gavagan
Susan Hahn
Hayley Jeffords
Stephanie Lauricella
Cassie Leonard
Elizabeth Meszaros
Laura Packer

Maureen Pohlman
Melissa Sloand
Michaela Straub
Lauren Teucke

Alto I
Shana Alewine
Roger Grant
Alex Hanessian
Kellee Koenig
Lindsey Kolbe
Carolyn Kost
Deborah Krekeler
Alexandra Lerman
Erin Maloney
Kara McGraw
Marissa McLean
Nina Missildine
Bri O’Reilly
Alice Pariente
Sarah Paradis
Rebecca Paterson
Megan Peppers
Caroline Radice
Jessica Shaw
Christine Smith
Cassandra Stephenson
Cassie Winterhalter

Alto II
Leslie Brennan
Abby Clark
Katherine Clemmens
Kate Ghezzi
Cassandra Large
Elysa Lindsay
Dana Malone
Katie Maslanka
Kristen Meyers
Kristin Nelson
Jessica Roberto
Carla Strauss
Nicole Zawada

Jesse King
Michael McClelland
Paul Mills
Jason Olshan
Allen Perriello
Jon Petronzio
Daniel Richards
Daniel Vezza
Lawrence Whitney
Ben Willmott

Tenor I
Jesse Anderson
Michael Bradley
Christian Carichner
Will Cicola
Jonathan Dredge
Andrew Main
Tim Rosenberg
Karl Siewertsen
Mark Walsh

Tenor II
Andrew Benware
Matthew Boyd
Ryan Darnall
Dominick Di Orio
Kyle Franklin
Nicholas Galante
Elliot Iocco
Shams Islam
Andrew Kelley
Todd Laffer
Dan Lawler
Adam Ramsey
Petr Stevens

Bass I
Nick Cantrell
Sean Cator
Brian Dashew
Dan Demetriou
Neil Fronheiser
Matt Haines

Bass II
Jeff Ball
Scott Cho
Joe Civiletti
Aaron Evans
Paul Fusco-Gessizk
Eric Losey
Dan Henning
Matthew Hill
Colton Hubbard
Trevor Leckie
Kevin Marshall
Tyler Ogilvie
Kevin O’Neill
Joseph Prusch
John Rozzoni
Steve Uliana
Christopher Yee
## Coming Events

### March

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### Ithaca College Concerts 2002-3*

- **Tuesday, October 22**: Emanuel Ax, piano
- **Wednesday, February 5**: Nathan Gunn, baritone
- **Friday, March 21**: Midori, violin and Robert McDonald, piano

*admission charge*