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Concert: Ithaca College Symphonic Band

Ithaca College Symphonic Band

Henry G. Neubert

Rob Smith

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ITHACA COLLEGE
SCHOOL OF MUSIC

ITHACA COLLEGE SYMPHONIC BAND

Henry G. Neubert, conductor
Rob Smith, guest conductor

FORD AUDITORIUM
MONDAY, MARCH 1, 2004
8:15 P.M.
SOMETHING OLD SOMETHING NEW

PROGRAM

Danses Sacred and Profane (1977)  
I. May Danse  
II. Danse Macabre  
III. Estampie

The Sword and the Crown (1991)  
I. “Henry the Fifth, too famous to live long!  
   England ne’er lost a king of so much worth.” (Henry VI, pt. 1)

II. “She bids you on the wanton rushes lay you down,  
   And rest your gentle head upon her lap,  
   And she will sing the song that pleaseth you…” (Henry IV, pt. 1)

III. “…and here draw I  
   A sword, whose temper I intend to stain  
   With the best blood that I can meet withal  
   In the adventure of this perilous day.  
   ...Sound all the lofty instruments of war…” (Henry IV, pt. 1)

INTERMISSION

Push (2001)  
Cave (1978)  

William H. Hill  
Edward Gregson  
Rob Smith  
Russell Peck  
Dana Wilson  
(b. 1930)  
(b. 1945)  
(b. 1968)  
(b. 1945)  
(b. 1946)
PROGRAM NOTES

Tonight’s concert features **Something Old - Something New**. The first two selections have their roots in ancient times. The dances in *Danses Sacred and Profane*, which won the 1977 ABA-Ostwald award, are based on either medieval legends or dance forms from the 12th and 13th centuries. May Danse refers to a secular celebration dating from the time of the vestal virgins in Roman mythology. Danse Macabre is based on the “Melody of Death,” sung and danced hopefully to ward off the plague during the 13th century. Estampie is a secular dance based on a 14th century melody.

Program Notes for Band

**The Sword and the Crown** is dedicated to Adrian Noble and the Royal Shakespeare Company. The piece features off-stage trumpets, antiphonally placed timpani and Renaissance instruments, including recorders and Rauschpfeifen (raucous, out of tune oboes). All of the plays which provide the material for the piece are concerned with the struggle for power (the crown) through the use of force (the sword) and they portray one of the most turbulent periods in the history of the British monarchy.

Edward Gregson

Although all of the composers represented on tonight's concert were born in the 20th century (three of them within months of each other!) the composers featured on the second half are known for writing music which includes frequent use of modern popular music forms - especially jazz and blues.

Rob Smith, a graduate of West Genesee High School in Camillus, is known for “bridging modernism and American jazz and pop idioms” (San Antonio Express-News). **Push** is defined* as follows:

1. To exert outward pressure or force against something.
2. To advance despite difficulty or opposition; press forward.
3. To expend great or vigorous effort.

*The American Heritage Dictionary of the English Language
Fourth Edition

The work utilizes a two-note motive, a rising figure, and a lyrical melody to musically represent the word “push”. These materials
are used to set many different moods: driving and aggressive, funky, jazzy, lyrical and "techno", but always exhibit a strong sense of the "push" regardless of the character they are displaying.

Rob Smith

Russell Peck, composer of Cave, includes the following description with the score: "In the cave there is no sunlight. Everyone has lost sight, wearing sunglasses over their atrophied eyes. Plants abound in the cavenourished by vapors and black light. The musicians of the cave never read music. How could they? All music is by feel. No one is watching. No inhibitions. Everyone moves to the music, ensembles in unison. The cave is located on a sethian node three miles below the earth's crust - underneath a cornfield in DeKalb, Illinois. The rock walls ring to one unchanging pulse, upon which all the cave dwellers build their spontaneous symphonies."

The Australian Aboriginals believe that the countryside did not exist until the ancestors sang it, and that still, to be perceived, it must be conjured by descendants following anealstical songlines. In the West, we also speak of such things as "exorcizing evil" and "bringing out the good in each of us." Shakata; Singing the World into Existence is a sort of collective ritual whereby the ensemble conjures up - from the earth, from within. The term "shakata" has no literal significance, thereby perhaps allowing it to become a translingual (or pre-lingual) intonation.

Dana Wilson
ITHACA COLLEGE SYMPHONIC BAND
Henry Neubert, conductor

Piccolo
Sarah Kessler

Contrabass Clarinet
Will Cicola

Bassoon
Andrew Chapman
Jennifer Micelli
P J Coward

Contrabassoon
P J Coward

Alto Saxophone
Tim Rosenberg
Joe Civiletti
Jason Bellott
Brett Fleury

Tenor Saxophone
Sam Podell
Carrie Piazza

Baritone Saxophone
Nolan Camp
Caitlin Kopcik

French Horn
Jennifer Slowey
Allison Perotti
Meredith Moore
Megan Webster
Gina Zurlo
Rebecca Guion
Matt Beale

Trumpet
Lindsey Jessick
Randi Westervelt
Christine Gregory
Alejandro V. Bernard-Papachryssanthou
Gregory Harris

Alex Lee-Clark
Adam Richwalder
Michael Rostafin
Vince Venitelli
Matt Sprague

Trombone
Paul Barton
Megan Boutin
Scott Cho
Ryan W. Pangburn
Mark J. Lalumia
Ashley Taylor
Cass Barbour

Euphonium
Jessica Roberto
Esther Sackett
Greg Lewandowski

Tuba
Diana Dodd
Timothy Then

Timpani
Valarie Vassar

Percussion
Vinnie Malafronte
Ernest Backus
Matt Donello
Alison Hannah
Graham Rothenberg

Piano
Lauren Dillon

Double Bass
Christopher White
MUSIC EVENTS CALENDAR

March

1 8:15  Symphonic Band; Henry G. Neubert, conductor
2 8:15  Concert Band; Keith Kaiser, conductor, and
       Chorus; Janet Galván, conductor
3 4:00  Master Class; E. Michael Richards, clarinet
       Something Olde, Something New Series
5:00  String Master Class; Steven Greenberg, Klezmer violin
8:15  Faculty Recital; Frank G. Campos, trumpet
       Something Olde, Something New Series
4 Noon  Klezmer Ensemble Coaching; Steven Greenberg, Klezmer violin
8:15  Guest Artist Recital, Steven Greenberg Klezmer violin and Pete
       Rushefsky, cimbalom
15 8:15  Guest Artist Recital; Cleveland Duo and
       James Umble, saxophone
16 Noon  Master Class; Cleveland Duo
       Noon  Master Class; James Umble, saxophone
7:00  Faculty Recital; Kelly Covert, flute
18 8:15  Faculty Recital; David Unland, tuba
20 8:15  Choir; Lawrence Doebler, conductor
21 4:00  Faculty Recital; Deborah Montgomery, soprano
23 7:00  Faculty Chamber Recital; Ithaca Brass
23 8:15  Contemporary Music Chamber Ensemble;
       Jeffrey D. Grogan, director
       Ithaca College Concerts 2003-4
24 7:00  Master Class; Ted Taylor, collaborative piano
25 7:30  Pre-concert Lecture
25 8:15  Guest Artist Recital (admission charge)
       Sylvia McNair, soprano; and Ted Taylor, piano
26 Noon  Master Class; Sylvia McNair, soprano
27 10:00  Master Class; Margo Garrett, collaborative piano
27 5:00  Master Class; Margo Garrett, collaborative piano
28 4:00  Faculty Recital; David Parks, tenor
28 8:15  Faculty Recital; Angus Godwin, baritone
29 8:15  Faculty Chamber Recital; Ithaca Wind Quintet

Ithaca College Concerts 2003-4
(admission charge)

October 3  Czech Philharmonic Chamber Orchestra
           featuring Richard Ormrod, piano

January 29  Sharon Isbin, guitar and
            Gaudencio Thiago de Mello, “organic” percussion

March 25  Sylvia McNair, soprano and Ted Taylor, piano