4-27-2012

**Concert: Ithaca College Wind Ensemble and Ithaca High School Concert Band**

Ithaca College Wind Ensemble

Ithaca High School Concert Band

Stephen Peterson

Nicki Zawel

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**Recommended Citation**

Ithaca College Wind Ensemble; Ithaca High School Concert Band; Peterson, Stephen; and Zawel, Nicki, "Concert: Ithaca College Wind Ensemble and Ithaca High School Concert Band" (2012). *All Concert & Recital Programs*. 3915.

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Ithaca College Wind Ensemble
Stephen Peterson, conductor

Ithaca High School Concert Band
Nicki Zawel, conductor

Ford Hall
Friday, April 27, 2012
8:15 p.m.
Program

Ithaca High School Concert Band
Nicki Zawel, conductor

Divertimento for Winds and Percussion (1994)        Roger Cichy
I. Exaltation
II. Follies
III. Remembrance
IV. Salutation

(b. 1956)  11'

Sleep (2002)     Eric Whitacre
(b. 1970)  6'

El Relicario     Jose Padilla
(1889-1960)  4'

Intermission

Ithaca College Wind Ensemble
Stephen Peterson, conductor

(b. 1943)  35'

I. There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.
II. A Drunken woman falls into the water and comes out renewed and sober.
III. A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.
IV. A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.
V. An ascent into heaven, where pagan dances are being celebrated; and a descent into hell, where angels are doing good deeds.
Notes

Divertimento for Winds and Percussion
Divertimento for Winds and Percussion was written by Roger Cichy as a tribute to three American composers who shared a common interest: Aaron Copland, Leonard Bernstein and George Gershwin were each intrigued with jazz, and each incorporated elements of the idiom in his own music. Cichy became interested in Bernstein's writings on the influence of African-American music and the effects of jazz on the works of Copland and Gershwin. He has used the musical notes C (Copland), B (Bernstein) and G (Gershwin) to form the nucleus for much of the thematic and harmonic material in Divertimento. These three notes are dominant in three of the work's four movements.

Sleep
Sleep began its life as an a cappella choral setting, with a magnificent original poem by Charles Anthony Silvestri. The choral-like nature and warm harmonies seemed to call out for the simple and plaintive sound of the winds, and I thought that it might make a gorgeous addition to the wind symphony repertoire.

The evening hangs beneath the moon
A silver thread on darkened dune
With closing eyes and resting head
I know that sleep is coming soon

Upon my pillow, safe in bed
A thousand pictures fill my head
I cannot sleep, my mind's a-flight
And yet my limbs seem made of lead

If there are noises in the night
A frightening shadow, flickering light
Then I surrender unto sleep
Where clouds of dream give second sight

What dreams may come, both dark and deep
Of flying wings and soaring leap
As I surrender unto sleep,
As I surrender unto sleep.

— program note provided by the composer
El Relicario
Jose Padilla was born in 1889 in Almeria, Spain. His principal involvement in music was as a composer of songs, both as solo pieces and parts of zarzuelas (comparable to a comic opera or Broadway musical), the most popular of which is "El Relicario."

Padilla wrote several hundred songs and produced some sixty stage works as well. His many songs remain perennial favorites with Spanish-speaking people everywhere. "El Relicario" is in the paso doble form, a Spanish dance very popular in the 1920's (and since), which is a kind of one-step even though "paso doble" actually means "two-step." It is intended to be performed in a bravura style with a great deal of flair.

A Child's Garden of Dreams
A Child's Garden of Dreams was commissioned by John and Marietta Paynter for the Northwestern University Symphonic Wind Ensemble. It was composed in the summer of 1981 and premiered by Northwestern in 1982.

The following is from Man and His Symbols by Carl Jung: "A very important case came to me from a man who was himself a psychiatrist. One day he brought me a handwritten booklet he had received as a Christmas present from his 10-year-old daughter. It contained a whole series of dreams she had had when she was 8. They made up the weirdest series of dreams I have ever seen, and I could well understand why her father was more than just puzzled by them. Though childlike, they were uncanny, and they contained images whose origin was wholly incomprehensible to the father." In the unabridged German original, each dream begins with the words of the old fairy tale: "Once upon a time." By these words the little dreamer suggests that she feels as if each dream were a sort of fairy tale, which she wants to tell her father as a Christmas present. The father tried to explain the dreams in terms of their context. But he could not do so because there appeared to be no personal associations to them. The little girl died of an infectious disease about a year after that Christmas. The dreams were a preparation for death, expressed through short stories, like the tales told at primitive initiations. The little girl was approaching puberty, and at the same time, the end of her life. Little or nothing in the symbolism of her dreams points to the beginning of a normal adult life. When I first read her dreams, I had the uncanny feeling that they suggested impending disaster.

These dreams open up a new and rather terrifying aspect of life and death. One would expect to find such images in an aging person who looks back on life, rather than to be given them by a child. Their atmosphere recalls the old Roman saying, "Life is a short dream, rather than the joy and exuberance of its springtime. Experience shows that the unknown approach of death casts an "adumbratio" (an anticipatory shadow) over the life and dreams of the victim. Even the altar in Christian churches represents, on one hand, a tomb and, on the other, a place of resurrection, the transformation of death into eternal life.
I selected five of the twelve dreams as motifs for the movements of this composition:

I. There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.

II. A Drunken woman falls into the water and comes out renewed and sober.

III. A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.

IV. A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.

V. An ascent into heaven, where pagan dances are being celebrated; and a descent into hell, where angels are doing good deeds.

— *program note provided by the composer*
Personnel

Ithaca High School Concert Band
Nicki Zawel, Conductor

Flute
Ellie Bayles
Isabel Boratav
Lindsey Chung
Michael Guo
Madeline Hause
Ryan Hawthorne
Katie Henderson
Katie Kidder
Lena Kornreich
Jessie Liu
Kengo Onishi
Naomi Raymond
Katie Tashman
Hannah Widercrantz
Lindsey Yuan
Jennifer Zheng
Amy Zhong

Oboe
Keara Byron
Tracy Lai
Emily Long
Ally Mirin

Bassoon
Alma Mohlke
Joon Park

Clarinet
Franny Alani
Caoilinn Andrews
Skylar Buono
Helen Hamilton
Jay Hamilton
Gabe Nussbaum
Billy Park
Ellie Salustri
Rebekah Stauffer
Ian Thompson

Bass Clarinet
Andrew Jin

Contrabass Clarinet
Tracy Keilbach

Alto Saxophone
Miles Allen
Jackie Cornell
Archie Cowen
Brendan Coyle
Julian Eng
Anna Kucher
Anna Marcus-Hecht
Andrew Newman
Eric Sinton
Will Van DeMark

Tenor Saxophone
Andrew Dev
Kameron Eddy
Sinan Kassam

Baritone Saxophone
Chris Andolina
Charles Edwards

Trumpet
Daniel Besemer
Gabe Falk
Peter Frey
Gray Glaubitz
Ryan Hallstrom
Caleb Harned
Kupono Liu
Meghan Mapes
Allison Mollenkamp
John Peterson
Chris Skawski
Michael Stern

Horn
Julia Hoshino
Eric Nicholson
Emma Otto-Moudry
Amy Shmoys
Neil Washburn

Trombone
Daniel Erickson
Ofer Grossman
Casey Gustafson
Michelle Jang
Jeremy Poe
Andrew Robertson
Tommy Sipple
Tanya van Reneesse
Rishi Verma
Calvin Zehnder

Euphonium
Cameron Burbank

Tuba
Istvan Burbank
Lucas Canales
Sarah Cohn-Manik
Brennan Lawson-Hughes
Josh Tokman

Percussion
Edan Bar
Nicole Ellison
Leslie Gil
Niall Hodges
Jacy Hollander
James King
Matthew Lin
Joey Merryfield
Siena Schickel
Jose Sinon
Sarah Strupp-Levitsky
Josh Torres

Vocal Ensemble for Sleep
coached by Martha Brodhead
Keara Byron
Daniel Erickson
Lena Kornreich
Allison Mollenkamp
AJ Newman
Naomi Raymond
Michael Stern
Katie White
**Ithaca College Wind Ensemble**  
**Stephen Peterson, Conductor**

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Players</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piccolo</td>
<td>Savannah Clayton</td>
</tr>
<tr>
<td><strong>Flute</strong></td>
<td>Sophia Ennocenti, Maya Holmes*, Sandi O'Hare, Caitlin Phillips</td>
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<tr>
<td>Bass Clarinet</td>
<td>Stephen Fasteau</td>
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<tr>
<td><strong>B-flat Clarinet</strong></td>
<td>Alyssa Barna, Jimmy Conte, Emily Dobermeier*, Terrance Griswold, Michelle McGuire, Chris Pena</td>
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<tr>
<td><strong>Bassoon</strong></td>
<td>Seah Harkin, Amanda Nauseef*, Ross Triner</td>
</tr>
<tr>
<td><strong>Contrabass Clarinet</strong></td>
<td>Emily Pecoraro</td>
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<tr>
<td>Contrabassoon</td>
<td>Stanley Howard</td>
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<tr>
<td>Alto Saxophone</td>
<td>Sara Emery*, Erika St. Denis</td>
</tr>
<tr>
<td>Tenor Saxophone</td>
<td>Jason Juliano</td>
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<tr>
<td>Baritone Saxophone</td>
<td>Eric Troiano</td>
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<td><strong>Trumpet</strong></td>
<td>Micaela Connelly, Aaron Scoccia*, Thomas Pang, Alexandra Payton, Keli Price, Mason St. Pierre</td>
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<tr>
<td><strong>Horn</strong></td>
<td>Alyssa A'Hearn, Aubrey Landsfeld, William Llarch, Lauren Maaser, Colin Speirs*</td>
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<td><strong>Trombone</strong></td>
<td>Matt Confer, Josh Zimmer*</td>
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<tr>
<td><strong>Tuba</strong></td>
<td>Kevin Kozik, Seth Magee*</td>
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<tr>
<td><strong>Percussion</strong></td>
<td>Christopher Demetriou, Andrew Dobos*, Daniel Pessalano, Jonathan Pereira, Keegan Sheehy, Aaron Walters</td>
</tr>
<tr>
<td><strong>Piano</strong></td>
<td>Brian Diller</td>
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<tr>
<td><strong>Organ</strong></td>
<td>Seth Waters</td>
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<tr>
<td><strong>Graduate Assistants</strong></td>
<td>Brian Diller, Kevin Peters</td>
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</tbody>
</table>

*Denotes Principal*
Upcoming Events

April

28 - Ford - 12:00pm - Campus Band - Webstreamed at http://www.ithaca.edu/music/live/

28 - Ford - 2:00pm - Campus Choral Ensemble - Webstreamed at http://www.ithaca.edu/music/live/

28 - Ford - 4:00pm - Conducting Masterclass Concert

28 - Ford - 8:15pm - Choir/Madrigal Singers

29 - Ford - 4:00pm - Symphony Orchestra, Concerto Concert - Webstreamed at http://www.ithaca.edu/music/live/

29 - Ford - 8:15pm - Brass Choir/Women’s Chorale

30 - Hockett - 8:15pm - Jazz Vocal Ensemble

May

1 - Ford - 7:00pm - Immaculate Conception Concert w/ Jr. Student Teachers

1 - Hockett - 8:15pm - Piano/Vocal Duos

2 - Hockett - 12:00pm - First Year Comp Class

2 - Hockett - 7:00pm - “Wolf by the Ears”

2 - Ford - 8:15pm - Jazz Lab

3 - Hockett - 7:00pm - Early Music PIP Ensemble

3 - Ford - 8:15pm - Jazz Ensemble

Now in its second century, the Ithaca College School of Music affirms its fundamental belief that music and the arts are essential components of the human experience. The School of Music prepares students to be world-class professionals and the music leaders of tomorrow - ready to transform individuals and communities by advancing the art of music.