

10-11-2012

Concert: Symphonic Band

Elizabeth B. Peterson

Ithaca College Symphonic Band

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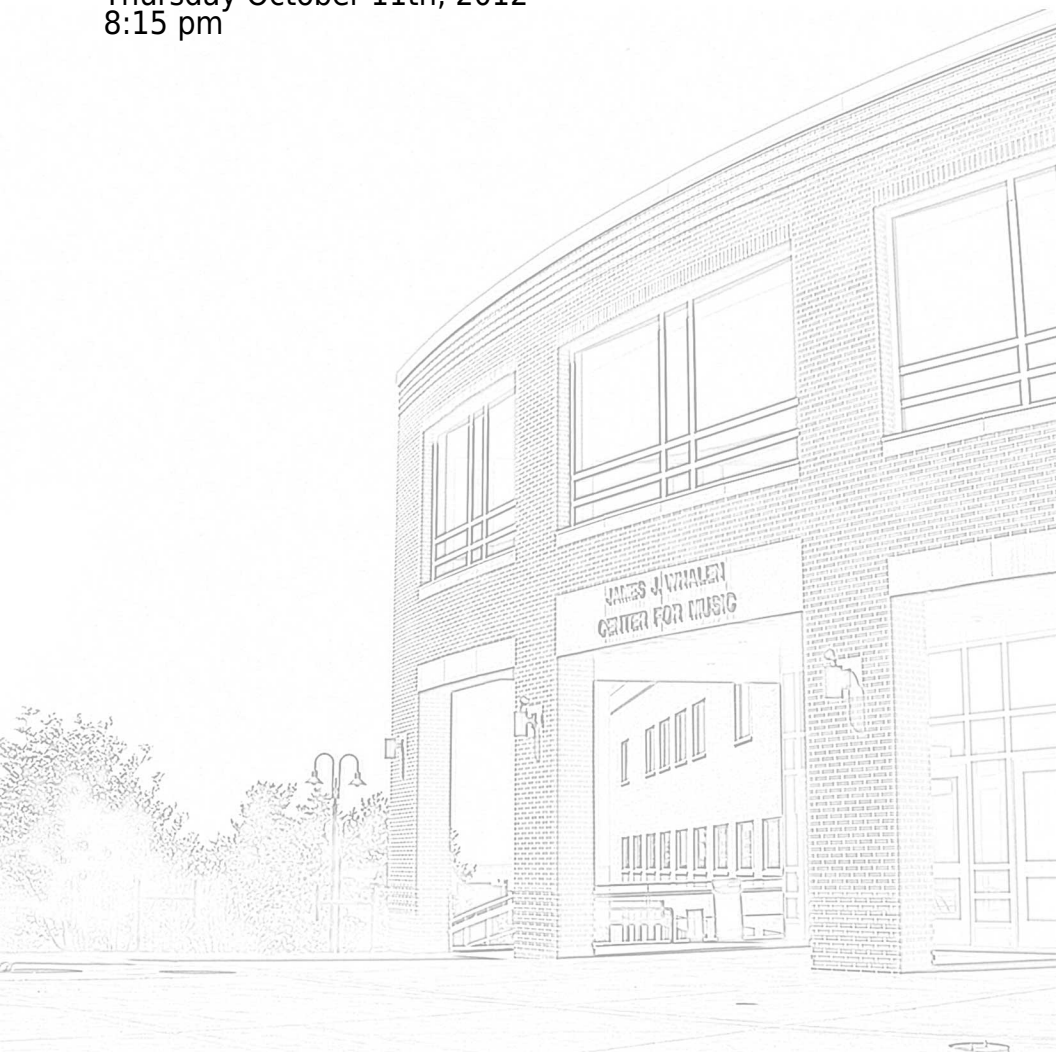
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Symphonic Band

Elizabeth B. Peterson, conductor

Ford Hall
Thursday October 11th, 2012
8:15 pm



ITHACA COLLEGE

School of Music

Program

March Op. 99

Sergey Prokofiev
ed. William Berz
(1891-1953)

Lux Aurumque (Light and Gold)

Eric Whitacre
(b. 1970)

To set the darkness echoing

Dana Wilson
(b.1946)

Tempered Steel

Charles Rochester Young
(b.1965)

Intermission

English Folk Song Suite

- I. March - "Seventeen Come Sunday"
- II. Intermezzo - "My Bonny Boy"
- III. March - "Folk Songs from Somerset"

Ralph Vaughan Williams
(1872-1958)

Council Oak

David R. Gillingham
(b.1947)

Folk Dances

Dmitri Shostakovich
ed. H. Robert Reynolds
(1906-1975)

Program Notes

Whether it is light and gold or tension and release, music, literature, art and life are filled with contrasts and similarities. This program opens and closes with two Russian composers who struggled to freely create within their medium. Social and culture struggles are also reflected in the music performed tonight. From self reflection in Dana Wilson's "To set the darkness echoing" to the hardships forged in "Tempered Steel" and the struggles faced by the Native American Seminole tribe, the sounds presented this evening capture a variety of historical, cultural and social human issues.

Like so much of the music written during the Soviet era, only limited information is available about Prokofiev's *March, op. 99*. Prokofiev wrote this *March in Bb* for band during 1943-44, and it was premiered on a radio performance in Moscow on April 30, 1944. According to Harlow Robinson, one of Prokofiev's biographers, it was written in honor of May Day (International Workers' Day), one of the most important political holidays in the Soviet year during that era. Prokofiev recycled his march in several sections of his final opera, '*Story of a Real Man*', op. 117 (1947-48), the most direct being the opening number. The opera (tells the story of a WWII Soviet fighter pilot) was first staged on December 3, 1948 in a closed rehearsal at the Kirov in Leningrad. The Soviet authorities reacted negatively and performances were banned. (*William Berz*)

Lux Aurumque (Light and Gold) began as an a cappella choral work that I wrote in the fall of 2000. When the Texas Music Educators Association and a consortium of bands commissioned me to adapt it for symphonic winds, I rewrote the climax and included the grand "Bliss" theme from my opera "Paradise Lost". (*Eric Whitacre*)

One reason that Dr. King was so successful - and the Civil Rights Movement had such an impact - is that through nonviolent protest, he held a mirror up to ourselves, forcing us all to see how we - not others - were behaving. In this process, to use the words of poet Seamus Heaney, Dr. King "set the darkness echoing", and thus inspired profound change. It is a great lesson for all of us that in our personal and social lives, we need not be afraid to set the darkness echoing, for it is in this process that we truly learn about ourselves and come to terms with the truths in our lives. (*Dana Wilson*)

As we grow stronger and more resilient through hardship, we become 'tempered'. *Tempered Steel* is a celebration of our triumph over these unavoidable hardships and obstacles that we regularly face. It rejoices in the tenacious and unrelenting resolve that is part of us all. As the title implies, the metallic sonorities of the wind band are continually explored and developed throughout the work, while the 'tempest' is a symmetric hexachord that is exposed and developed through a variety of juxtaposed gestures and themes. (*Charles Rochester Young*)

Vaughan Williams, one of the most eminent of contemporary English composers, is known throughout the world for his splendid choral and orchestral works. Like many modern English composers, he found great inspiration in the study of folk music and in the work of early English masters such as Purcell. He made his own the modal harmonies and striking rhythms found in the traditional folk songs of Norfolk and Somerset, but formed an entirely individual style out of these elements. Vaughan Williams' interest in the wind band has nowhere found more satisfactory expression than in this suite. The score is remarkable for its originality and masterful instrumentation. The musical subjects are all traditional, and reflect the composer's lifelong studies in the field of folk music. (*from Norman E. Smith*)

On the Seminole Hollywood Reservation in Florida, on the corner of U.S. 441 and Stirling Road, stands the "Council Oak" tree. During the long history of the struggle of the Seminole tribe in Florida, this oak tree was of special significance. When the Seminole tribe was faced with termination by the U.S. government, leaders of the tribe began meeting regularly underneath this great oak tree which helped to breath new life back into the Seminole tribe. In 1957, the U.S. Congress officially recognized the Seminole Tribe of Florida.

Council Oak was inspired by the significance of this tree and by the poetry of Moses Jumper Jr., who wrote a poem by the same name which chronicles the history of the Seminoles as told by the oak tree. The thematic material is taken from four songs of the Seminoles as officially recorded by Frances Densmore in his book, *Seminole Music* and archived in the Bureau of American Ethnology of the Smithsonian Institution. Additionally, I have composed a new theme which is indicative of Seminole and Native American, melodic/rhythmic style. (*David Gillingham*)

Composed in Shostakovich's light-hearted style, this single movement work is filled with the joy and exuberance of the Russian people. The many folk melodies are combined in a string so that musical energy abounds and the spirit of folk dances can easily be imagined. The first version of Dmitri Shostakovich's composition was instrumented by M. Vakhutinsky for Russian bands.

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.

Symphonic Band

Piccolo

Sarah Peskanov

Flute

Rachel Auger*
Justine Stephens
Allison Kraus
Chelsea Lanphear
Kirsten Schmidt
Christine Dookie
Diana Ladolcetta
Sarah Ridenour

Oboe

Melissa Knapp*
Katie Jessup
McDermott
Colleen Maher

English Horn

Katie Jessup
McDermott

Bassoon

Marissa D'
Ambrosio*
Meghan Kelly
Andrew Horwitz

E♭ Clarinet

Allison Smetana

Clarinet

Devon LePore*
Kestrel Curro
Allison Smetana
Michelle Schlosser
Jill Gagliardi
Brittany Gunther
Nathan Balester
Olivia Ford
Brianna Ornstein
Carly Schnitzer

Bass Clarinet

Erik Johnson
Emily Nemeth

Alto Saxophone

Eli Holden*
Gregory Sisco
Christine Saul
Benjamin
Montgomery
Will VanDeMark
Alec Miller

Tenor Saxophone

Yuyang Zhang
Matt Limbach

Baritone Saxophone

Alex Judge
James Parker

Trumpets

Jack Storer*
Matt Venora
James Rose
Rosie Ward
Vincenzo Sicurella
Stephen Gomez
Max Siegel
Max Deger
Greg Tilden
Ben Van De Water
Brian Sanyshyn
Michael Samson

Horn

Robert Oldroyd*
Victoria Boell
Lauren Maaser
Josh Jenkins
Nate Miner

Trombone

Matt Nedimyer*
Benjamin Allen
Cara Olson
Andrew Nave
Luke Kutler
Teresa Diaz

Nicole Sisson
Emily Pierson

Bass Trombone

Justin Oswald
Mitchel Wong
Christian Kmetz

Euphonium

Elise Daigle*
Erin Stringer

Tuba

Corbin Henderson*
Luke Davey
Ian Wiese
Matt Bailey-Adams
John Berwick

Percussion

Will Marinelli*
Nicole Dowling
Shannon Frier
Colleen Harwood
Gabe Millman
Julia McAvinue
Collin T. Smith

Timpani

Andrew Hedge

* section leader

Biography

Elizabeth Peterson currently serves as associate professor of music, and member of the music education department at the Ithaca College School of Music. Peterson teaches brass and woodwind pedagogy, instrumental conducting, secondary instrumental methods, and graduate level music education courses. She supervises student teachers at the junior and senior level and is the placement coordinator for the Junior Instrumental Student Teaching program. Peterson has conducted the Ithaca College Brass Choir and All-Campus Band, and currently conducts the Ithaca College Symphonic Band. Her research interests include the study of first year music teachers and the pursuit of music and life long learning.

Dr. Peterson is active as a guest conductor, adjudicator, and school music consultant in the United States and Canada. She presents clinics at the local, state and national levels in the field of music education. Peterson's book, ***"The Music Teachers First Year: Tales of Challenge Joy and Triumph"***, is published by Meredith Music.

Professor Peterson received Bachelor's Degrees in Music Education and English from the University of Michigan and a Master's Degree in Trumpet Performance and Music Education from Northwestern University. She has a Doctor of Musical Arts in Music Education Degree from Shenandoah Conservatory. Peterson played trumpet in the North Shore Community Band under the direction of John P. Paynter and studied trumpet with Armando Ghittala and Vincent Cichowicz.

Prior to her appointment at Ithaca College, Peterson was an arts administrator and director of bands in the public schools of Ohio and Illinois for ten years. She is a "New Music" reviewer for the Instrumentalist Magazine and been published in that magazine, as well as the Music Educator's Journal. She currently serves as co-conductor of the Ithaca Concert Band, Ithaca's adult community band. Dr. Peterson holds a number of professional memberships including the College Band Directors National Association, The National Association for Music Education, New York State School Music Association, Phi Kappa Phi and Pi Kappa Lambda (an honorary music fraternity). Peterson is also a member of the Midwest Clinic Board of Directors.

Upcoming Events

October

- 12** - Hockett - 3:00pm - Roberta Peters Masterclass: Nedda Casei
- 12** - Ford - 8:15pm - Chamber Orchestra
- 13** - Ford - 8:30pm - Choral Reunion (*Webstreamed at www.ithaca.edu/music/live*)
- 14** - Ford - 4:00pm - Symphony Orchestra (*Webstreamed at www.ithaca.edu/music/live*)
- 15** - Ford - 8:15pm - African Drumming and Dance Ensemble
- 16** - Ford - 8:15pm - Wind Ensemble (*Webstreamed at www.ithaca.edu/music/live*)
- 22** - Hockett - 7:00pm - Composition Premieres
- 25** - Ford - 8:15pm - Percussion Ensemble
- 28** - Hockett - 5:00pm - Jaekook Kim, tenor
- 29** - Nabenhauer - 8:15pm - Octubafest Solo Recital
- 30** - Hockett - 8:15pm - Ithaca Brass
- 31** - JJWCM - 6:00pm - Healthy Living For Musicians
- 31** - Hockett - 8:15pm - Tuba Ensemble

November

- 2** - Ford - 8:15pm - **Family Weekend:** Concert Band and Jazz Vocal Ensemble (*Webstreamed at www.ithaca.edu/music/live*)
- 3** - Ford - 4:00pm - **Family Weekend:** Symphonic Band and Jazz Ensemble (*Webstreamed at www.ithaca.edu/music/live*)
- 4** - Ford - 1:00pm - **Family Weekend:** Choral Concert (*Webstreamed at www.ithaca.edu/music/live*)
- 5** - Hockett - 7:00pm - Faculty Showcase (*Webstreamed at www.ithaca.edu/music/live*)
- 7** - Hockett - 6:00pm - "On the Edge" Masterclass with Jean Kopperud
- 8** - Hockett - 8:15pm - Alan Huckleberry, piano masterclass
- 9** - Hockett - 3:00pm - Alan Huckleberry, piano pedagogy lecture
- 10** - Ford - 7:00pm - Choral Composition Festival
- 11** - Hockett - 4:00pm - Susan Waterbury, violin Charis Dimaras, piano
- 11** - Ford - 7:00pm - Taylor Braggins, soprano
- 12** - Hockett - 7:00pm - Composition Premieres
- 13** - Hockett - 7:00pm - Flute Choir
- 13** - Iger - 8:15pm - David Rakowski, Husa Visiting Professor, lecture
- 14** - Hockett - 8:15pm - Contemporary Chamber Ensemble