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Concert: Ithaca College Symphonic Band

Ithaca College Symphonic Band

Elizabeth B. Peterson

Jonathan Musgrave

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ITHACA COLLEGE

SCHOOL OF MUSIC

ITHACA COLLEGE SYMPHONIC BAND

Elizabeth B. Peterson, conductor
Jonathon Musgrave, graduate conductor

Ford Hall
Tuesday, March 2, 2010
8:15 p.m.

ITHACA

Sousa Spectacular!

Based on the Marches of John Philip Sousa, (1854-1932) The March King

The Washington Post March (1889)

The Thunderer (1889)

Fairest of the Fair (1908)

Jonathan Musgrave, conductor

Hands Across the Sea (1899)

Pause

Symphony on Themes of John Philip Sousa

Ira Hearshen
(b. 1948)
45'

Movement I after "Washington Post"

Movement II after "The Thunderer"

Movement III after "Fairest of the Fair"

Movement IV after "Hands Across the Sea"

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Program Notes

Sousa wrote the "Washington Post March" in 1889 and first played it with the Marine Band at an awards ceremony for an essay contest sponsored by the newspaper. The march was very popular when the '90's were billed as a gay and happy time, remembered today in song and dance. Among the partner dance steps of the day was the six-eight two-step. Sousa's march fit the two-step like one of his legendary "white kid gloves", granting the music a triple-threat advantage in the ballroom, on the parade ground, and at those sit-down band concerts he was presenting around the world.

"The Thunderer", also written in 1889, was dedicated to Columbia Commandery No. 2, Knights Templar, of Washington, D.C. The Thunderer was supposedly Mrs. Sousa's favorite march according to her daughter Helen. Some historians have surmised that this march might have been Sousa's salute to the London Times which, at the time, was also known as 'the thunderer'.

For Sousa, part of the summer of 1908 was spent writing the march, "Fairest of the Fair" at the popular and exclusive Adirondack resort, Saranac Lake, New York. According to Sousa historian, Paul E. Bierley, the inspiration for this march as recounted in his book, John Philip Sousa, a Descriptive Catalog of His Works (Univ. of Illinois press, 1973) follows: *The Boston Food Fair was an annual exposition and music jubilee held by the Boston Retail Grocers' Association... In fairs before 1908, Sousa had been impressed by the beauty and charm of one particular young lady who was the center of attention of the displays in which she was employed. He made a mental note that he would someday transfer his impressions of her into music. When the invitation came for the Sousa band to play a twenty-day engagement in 1908, he wrote this march. Remembering the comely girl, he entitled the new march, "Fairest of the Fair".*

"Hands Across the Sea", composed in 1899, might be considered as Sousa's farewell to the nineteenth century. The two final decades of that century had been very good to Sousa, for in those years he emerged as a world-famous music personality. His magnificent Band was one of the first American success stories in music, for it captured audiences wherever it played. At the premiere of the march, the band was obligated to play it three times and has since remained a standard in band literature. The march was addressed to no particular nation but to all of America's friends abroad.

About the Symphony, Hearshen writes:

"Stirred and fascinated by the music of John Philip Sousa since childhood, I still get a chill upon hearing the piccolo obbligato in the trio of "The Stars and Stripes Forever." I began this piece by taking the 'trio' theme from the march, "The Thunderer," slowing it down to a tempo of 48 beats per minute and casting it in the style of the Finale of Mahler's third symphony. I [then] began to envision this work as a four-movement symphony classically constructed. It would have a first movement written in sonata-allegro form, a slow movement, a scherzo, and a finale. Each of the four sections would be based on a different Sousa march".

In order to unify the melodic material, Mr. Hearshen uses a four note melodic fragment common to three of the four marches. These are the same four notes that begin the "Dies Irae" portion of the Catholic Mass. The intervals are a minor second down, a minor second up, followed by a minor third down. This melodic motive occurs in the trios of both Hands Across the Sea and Washington Post and is used in the introduction of movement three. These are also the first four notes heard in "The Stars and Stripes Forever". Hearshen concludes, "I hope listeners have as much of an adventure listening to this as I did putting it together".

Elizabeth B. Peterson is an associate professor of music education and conductor of the Symphonic Band at Ithaca College. Professor Peterson teaches graduate and undergraduate methods courses in instrumental music, courses in conducting and supervises student teachers. She is currently the supervisor of the junior student teaching program at Ithaca College. She received a doctor of musical arts in music education from Shenandoah Conservatory, a master of music degree from Northwestern University and the bachelor of music degree from the University of Michigan. Before moving to Ithaca, Dr. Peterson was an arts administrator and director of bands at several public schools in Ohio and Illinois. Peterson played trumpet in the North Shore Community Band under the direction of John P. Paynter. Beth Peterson is active as a clinician, guest conductor and adjudicator. Peterson is a "New Music" reviewer for the Instrumentalist Magazine. Beth Peterson currently serves as co-conductor of the Ithaca Concert Band, Ithaca's adult community band.

ITHACA COLLEGE SYMPHONIC BAND

Elizabeth Peterson, conductor

Piccolo

Augusta Bargeron

Flute

Jennifer Neske
Elizabeth Hamilton
Caitlin Phillips
Isabel Kaufman
Rebecca Grollman

Oboe

Shelby Apuzzo
Amy Kleinsmith
Candace Crawford

English Horn

Amy Kleinsmith

Bassoon

Judith Olson
Stanley Howard
Marissa D'Ambrosio
Alex Levine

E♭ Clarinet

Sam Underwood

Clarinet

Tom Bonomo
Jenny Greenleaf
Kelsey Paquin
Aileen Razey
Kelly Ducham
Michelle Breitenbach
Samantha Underwood
Elizabeth Biglin
Brittany Gunther
Michael Tate

Bass Clarinet

Stephanie Pruden
Collin Myers

Alto Saxophone

Jason Juliano
Sara Emery
Erika St. Denis
Chris Miley

Tenor Saxophone

Rachel Kininger
Andrew Loretz

Baritone Saxophone

David DeHority

Bass Saxophone

Andrew Loretz

Trumpet

Emily Waltz
Zach Allyn
Micaela Connelly
James Rose
Beverly Stokes
Colin Johnson
Max Siegel
Kevin Guest
Matthew Recio
Brendan Keene
Danny Venora

Horn

Ryan Chiaino
Beth Stella
Jenna Geracitano
Karin Renger
Victoria Rossetti

Trombone

Danielle Fraser
Jeff Dunn
Josh Zimmer
Paul Heiland
Alexis Carr
Sondra Thorn
Riley Goodemote
Amanda Werbeck
Andrew Tunguz
TJ Schaper

Bass Trombone

Ian Bertucci
Elizabeth Waltman

Euphonium

Steven Vaughn
Thomas Aroune

Tuba

Gary Omar Wall
Nicole Kukieza
Joe Sastic
John Berwick
Ryan Hart

Percussion

Jonathan Pereira
Colleen Harwood
Sean Harvey
Jason Staniulis
Andrew Thomson
Heather Hill

Timpani

Chris Demetriou

String Bass

John Romey

Concert Calendar

March

- 3 7:00 Faculty Recital: Patrice Pastore, soprano
8:15 Concert Band; Mark Fonder, conductor
- 5 3:00 Mary Hayes North Competition For Senior Piano Majors
7:00 Faculty Recital: Charis Dimaras, piano
- 7 3:00 Orchestra; Jeffery Meyer, conductor-- Annual Concerto Program
- 8 7:00 Faculty Recital: Wenqing Zhang and Nathan Hess, duo-pianists
8:15 Vocal Jazz Ensemble; Laurie Keegan, musical director
and Jazz Ensemble, Michael Titlebaum, musical director
- 10 7:00 Faculty Recital: Deborah Montgomery-Cove, soprano,
Brad Hougham, baritone, and Charis Dimaras, piano
- 11 7:00 Faculty Recital, Frank Gabriel Campos, trumpet
8:15 African Drumming and Dance Ensemble;
Baruch Whitehead, director
- 22 7:00 Faculty Ensemble: Ithaca Brass
- 24 7:00 Faculty Recital: David Unland, tuba
- 25 8:15 Women's Chorale; Janet Galván, conductor
and Brass Choir; Keith Kaiser, conductor
- 26 8:15 *Ithaca College Concerts 2009-10**
Cameron Carpenter, organ
- 27 8:15 Choir; Lawrence Doebler, conductor
- 28 4:00 Faculty Ensemble: Ariadne String Quartet
- 29 7:00 Guest Recital: Nathan Williams, clarinet
- 31 8:15 Concert Band; Mark Fonder, conductor
and Horseheads High School Wind Ensemble

Ithaca College Concerts 2009-10 (admission charge)

- September 11 Zuill Bailey, violoncello and Awadagin Pratt, piano
- February 13 Theodora Hanslowe, mezzo-soprano
- March 26 Cameron Carpenter, organ