

4-29-2010

Concert: Ithaca College Symphonic Band

Ithaca College Symphonic Band

Elizabeth B. Peterson

Jonathan Musgrave

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"The Great Outdoors"

Outdoor Overture (1938) Aaron Copland
(1900-1990)
6'

Jonathon Musgrave, conductor

Bugs (2000) Roger Cichy
(b. 1956)
15'

1. Prelude
2. Dragonfly
3. Praying Mantis
4. Black Widow Spider
5. Tiger Swallowtail
6. Army Ants

Nil sounkoro aux sources du Nil (2004) Thierry
Muller
(b. 1964)
5'50

INTERMISSION

Pineapple Poll (1952) Sir Arthur Sullivan
(1842-1900)
Arr. by Charles Mackerras
10'

- I. Opening Number
- II. Jasper's Dance
- III. Poll's Dance
- IV. Finale

Colorado Peaks (2005) Dana Wilson
(b. 1946)
5'

Lincolnshire Posy (1937) Percy Aldridge Grainger
(1882-1961)
14'

1. Lisbon (Sailor's Song)
2. Horkstow Grange (The Miser and his Man: A local Tragedy)
3. Rufford Park Poachers (Poaching Song)

ITHACA COLLEGE SYMPHONIC BAND

Elizabeth B. Peterson, conductor
Jonathon Musgrave, graduate conductor

Ford Hall
Thursday, April 29, 2010
8:15 p.m.

4. The brisk young Sailor (returned to wed his True Love)
5. Lord Melbourne (War Song)
6. The Lost Lady found (Dance Song)

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Program Notes

Aaron Copland composed "An Outdoor Overture" for an entirely indoor occasion: a concert by the orchestra of the High School of Music and Art in New York City on December 16, 1938. The school's conductor, Alexander Richter, was in the process of launching a campaign to foster the writing of "American music for American youth," and the composer found the invitation to write such a work "irresistible." "An Outdoor Overture" marked a change in style for Copland's music: it was the first work he composed in the "Populist" period, which also included *Rodeo*, *Appalachian Spring*, and the *Third Symphony*, which have remained some of his best-loved and most-performed scores. This band version was made by Copland himself for a commission for Edwin Franko Goldman and the Goldman Band. When asked about the title, Copland responded: "When Mr. Richter first heard me play it from a piano sketch, he pointed out that it had an open-air quality. Together, we hit on the title: An Outdoor Overture."

The prelude for "Bugs" is meant to suggest many of the creatures we associate as bugs.

Dragonfly portrays several issues. First, the insect is really considered an aquatic bug spending most of its life under water while emerging only in its adult stage to take to the air. The second issue is reflected in folklore where the dragonfly is responsible for flying around at night and sewing shut the mouths of fibbing boys and girls.

Praying Mantis, as its name infers, provides a perfect topic for a slow, religioso movement. The mantis is often pictured resting with its front legs folded as though in meditation or prayer. The rather bizarre mating tendencies of the praying mantis were purposefully left out of this movement.

Black Widow Spider was a movement Cichy could not resist. Set to a cool blues, the opening statement was written with an eight note pattern (eight legs of the spider) which changes several times in order of notes but contains the same pitches. Within a few repetitions of the pattern, five more notes are added to complete a dodecaphonic (twelve-note) scale. In its entirety, the dodecaphonic scale is played from C to C an octave higher working inward to the center pitch (F#) which represents the spider's web. The textures begin changing from cool blues to hot as the black widow spider approaches its prey with its deadly venom.

The suite would be incomplete without the most gorgeous of all insects, the butterfly. Cichy chose *Tiger Swallowtail* for no particular reason other than it is commonly called the "flying flower". Set in a lyrical style, this movement tries to musically depict the grace and beauty of such a remarkable insect.

The final movement, *Army Ants*, provides the perfect subject for a march-style piece. Cichy created a dissonant march portraying the ants as savage predators which are constantly on the move.

'Nil sounkoro', in the language of Burkina-Faso (West African country), can be translated "At the sources of the Nile". From a rhythmical section taken from a piece of festive music from Uganda and the 'head' of a pentatonic theme drawn from a ritual chant from Burkino Faso, 'Nil sounkoro', proposes incantations and dances throughout its development, all coming from the same source and yet never identical. To the bewitching rhythm of the marimba and the xylophone, which reminds us of the African xylophone and the different instruments with stretched skin,

symbolizing the path covered in the savannah and the desert, the orchestra, like a group of singers, envelops its prayers and gives full rein to its joys.

Arthur Sullivan was most known for his work in musical theater. Pineapple Poll is meant to be a musical spoof of Gilbert and Sullivan operettas. The movements included in this suite are drawn directly from Gilbert and Sullivan operas where the music is both whimsical and somewhat satirical.

Dana Wilson writes about 'Colorado Peaks', "Because this piece was commissioned by an ensemble in Colorado, I wanted the piece to make some reference to the awe-inspiring Colorado Rockies. The work is not, however, a depiction of their majesty. Instead it suggests a person's relation to them via a rugged and persistent climb."

Grainger wrote, "This bunch of musical wildflowers (hence the title 'Lincolnshire Posy') is based on folksongs collected in Lincolnshire, England (one noted by Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody—a musical portrait of the singer's personality no less than of his habits of song - his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of *legato* or *staccato*, his tendency towards breadth or delicacy of tone."

ITHACA COLLEGE SYMPHONIC BAND

Elizabeth Peterson, conductor

Piccolo

Augusta Bargeron

Flute

Jennifer Neske
Elizabeth
Hamilton
Caitlin Phillips
Isabel Kaufman
Rebecca Grollman

Oboe

Amy Kleinsmith
Candace Crawford

English Horn

Candace Crawford

Bassoon

Judith Olson
Stanley Howard
Marissa
D'Ambrosio
Alex Levine

Contra Bassoon

Judith Olson

Eb 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

Trumpets

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

Horn

Beth Stella
Jenna Geracitano
Karin Renger
Victoria
Rossetti
Dana Barrett
Seval Kanik

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 Walker
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