

10-5-2010

Concert: Ithaca College Symphonic Band

Ithaca College Symphonic Band

Elizabeth B. Peterson

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**ITHACA COLLEGE SYMPHONIC
BAND**

Elizabeth B. Peterson, conductor

American Composers

Ford Hall

Tuesday, October 5, 2010

8:15 p.m.

Ithaca College Symphonic Band
Elizabeth B. Peterson, conductor
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American Composers

American Overture (1953)	Joseph Willcox Jenkins (b. 1928) 5'
Be Thou My Vision (2000)	David R. Gillingham (b. 1947) 7'
Selections from The Danserye	Tielman Susato arr. Patrick Dunnigan (c. 1500-c.1561) 20'
<i>I. La Morisque</i>	
<i>II. Bergerette</i>	
<i>III. Les quatre Branles</i>	
<i>IV. Fagot</i>	
<i>V. Den hoboecken dans</i>	
<i>VI. Ronde & Salterelle</i>	
<i>VII. Ronde & Aluid</i>	
<i>VIII. Basse danse: Mons desir</i>	
<i>IX. Pavane: La Bataille</i>	

Intermission

Sparkle (1999)	Shafer Mahoney (b. 1968) 5'
Kingfishers Catch Fire (2007)	John Mackey (b. 1973) 12'
I. Following falls and falls of rain	
II. Kingfishers catch fire	

Symphonic Band Roster

Piccolo

Caitlin Phillips

Flute

Emily Wespiser
Brenna Ardner
Maya Holmes
Andrew Sak
Justyne Griffin
Isabel Kaufman

Oboe

Rachel Schlesinger
Michael Johnson
Chloe Washington
Eleanor Hersh
Adrian Fisher

English Horn

Rachel Schlesinger

Bassoon

Paul Horton
Marissa D'Ambrosio
Amanda Nauseef
Meghan Kelly

Contrabassoon

Stanley Howard

E♭ Clarinet

Vanessa Calaban

Clarinet

Mike Reinemann
Jimmy Conte
Jacqueline Widun
Jamie Ocheske
Vanessa Calaban
Kelly Ducham
Aileen Razey
Delani Cele
Nastassia Dotts
Michael Tate

Tyler Seymour Hawkins

Bass Clarinet

Brittany Gunther
Emily Nemeth

Alto Saxophone

Rachel Kininger
Andrew Horwitz
Eli Holden
Benjamin Montgomery
Benjamin Seiderman
Katherine Krautz

Tenor Saxophone

Richard Rose
Alex Judge

Baritone Saxophone

Andres Martinez

Trumpets

Aaron Scoccia
Danny Venora
Lexi Payton
Paul Schwartz
Ryenne Flynn
Frank Blubaugh
Ben Van De Water
Zachary Allyn
Max Siegel
Chris Cadwell
David Jaffe

Horn

Anjali Patel
Lauren Maaser
Riana Kane
Edward Odio
Dana Arbaugh

Trombone

Eddie Steenstra
Paul Heiland

Cara Olson
Amanda Werbeck
Alicia Aubin
Charlie Sotir
Jenny Grossman
Justin Oswald
Ethan Zawisza
Joseph Kaz
Nicole Sisson
Eli Grauman

Bass Trombone

Steven Cooney
Jeffrey Chilton

Euphonium

Katie Pfeiffer
Thomas Aroune
Elise Daigle

Tuba

Joseph Wenzel
Timothy Orton
Adam Howard
Ryan Flynn
Matt Bailey Adams
Brandon Reyes

Percussion

Jon Keefner
Matt Bevan-Perkins
Jessie Linden
Jason Staniulis
Colleen Harwood

Timpani

Aaron Walters

String Bass

Kevin Gobetz

Piano

Joseph Caldarise

Program Notes

The *American Overture* for band was written for the U.S. Army Field Band and it is dedicated to its conductor at the time, Chester E. Whiting. The piece is written in a neo-modal style being flavored strongly with both Lydian and Mixolydian modes. Its musical architecture is a very free adaptation of sonata form. The musical material borders on the folk tune idiom, although there are no direct quotes from any folk tunes. The work calls for skilled playing by several sections, especially the French horns. Although *American Overture* was Jenkins' first band piece, it remains his most successful work, and in his words, he is "hard-pressed to duplicate its success."

Gillingham writes the following about "Be Thou My Vision" which was commissioned by Ray and Molly Cramer in honor of their parents, "The work is heartfelt, expressive and hopefully inspiring. The hymn tune, 'Slane', is one of my favorites and inspired me to compose a countermelody, which is likened to an old Irish ballad. Since 'Slane' is, in fact, an old Irish ballad, the two tunes share this unique camaraderie. The work opens with a medieval-like flavor of reverence leading to the first presentation of 'Slane' in d minor stated in chant like somberness by the euphonium. Following, the newly composed Irish ballad is sung by the flute, which leads to a dramatic statement of 'Be Thou My Vision' by the full ensemble. Following, is the marriage of the two Irish tunes which grows to a glorious climax and then subsides".

Director of Bands at Florida State University, Patrick Dunnigan arranged this suite for Symphonic Band in 2003. Based on Susato's collection of dances, called the *Danserye* from 1551, this suite for band was heralded by the New York Times as a "real gem...a gleefully anachronistic arrangement of Tielman Susato's collection."

Susato's dates and place of birth are uncertain. The first documentation of his existence is recorded in Antwerp in 1529. Susato's *Danserye* consists of a collection of dances that likely would have been performed by professional musicians who were adept at improvisation. Included in the part books were fifty-nine dances that much like today's modern dance band, the performers would have selected based upon the patron's request.

Sparkle is a rhythmic, celebratory work, commissioned by the Oklahoma State University Wind Ensemble and premiered by that group in April of 1999. Most sections of Sparkle are lightly scored and focus on a single group of instruments. The first half of the work alternates between solos for the flutes and clarinets. The flute solos are cheerful scales, while the clarinet solos are somewhat darker but still rhythmically playful. A busy percussion ostinato underlies all of these solo passages. Gradually, these solos grow louder and more melodic; they culminate in a final passage for the entire ensemble.

A "kingfisher" is a bird with beautiful, brilliantly colored feathers that look in sunlight as if they are on fire. Kingfishers are extremely shy birds and are rarely seen, but when they are seen, they are undeniably beautiful. The first movement, "Following falls and falls of rain," is suspended in tone, but with hope, depicting the kingfisher slowly emerging from its nest in the early morning stillness, just after a heavy rain storm. The second movement, "Kingfishers catch fire," imagines the bird flying out into the sunlight. The work features optional antiphonal trumpets placed behind the audience. The trumpet solo in the first movement is played from the back of the hall, and the trumpet flourishes in the second movement are played by the antiphonal trumpet choir. You may catch the reference to Stravinsky's "Firebird" at the end of the piece.

Program notes are from the composers or Norman E. Smith's "Program Notes for Band".

About the Conductor

Elizabeth B. Peterson

Elizabeth B. Peterson, associate professor of music, is the conductor of the Ithaca College Symphonic Band and has been teaching conducting and instrumental music education courses at Ithaca College since 1998. Professor Peterson is currently the supervisor of the junior instrumental student teaching program at Ithaca College. Peterson's current research focuses on the experiences of first year music teachers. She is active as a guest conductor, adjudicator, and clinician in the United States and Canada. She received a Doctor of Musical Arts in Music Education from Shenandoah Conservatory, a Master of Music degree from Northwestern University and Bachelor of Music degree from the University of Michigan. Before moving to Ithaca, from 1986 to 1998, 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. She studied trumpet with Armando Ghitalla and Vincent Cichowicz. Peterson is a "New Music" reviewer for the Instrumentalist Magazine and currently serves as co-conductor of the Ithaca Concert Band, Ithaca's community band.