12-2-2010

Concert: Ithaca College Concert Band & Ithaca College Symphonic Band

Ithaca College Concert Band
Mark Fonder
Elizabeth B. Peterson
Col. Arnald Gabriel

Ithaca College Symphonic Band

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ITHACA COLLEGE CONCERT BAND
Mark Fonder, conductor

and

ITHACA COLLEGE SYMPHONIC BAND
Elizabeth B. Peterson, conductor

with

Colonel Arnald Gabriel, USAF, Ret., guest conductor
The Col. Arnald Gabriel ’50, MM ’60, HDRMU ’89
Visiting Wind Conductor

Ford Hall
Thursday, December 2, 2010
8:15 p.m.
December 2, 2010

Ithaca College Concert Band
Mark Fonder, conductor
Colonel Arnald D. Gabriel, guest conductor
“Musical Passport”

Symphonic Dance #3 “Fiesta” (1965)  
Clifton Williams  
(1923-1976)  
7’

Vientos y Tangos (2002)  
Michael Gandolfi  
(b. 1956)  
11’

Italian Rhapsody (2008)  
Julie Giroux  
(b. 1961)  
7’

INTERMISSION

Ithaca College Symphonic Band
Elizabeth B. Peterson, conductor
Colonel Arnald D. Gabriel, guest conductor

An Original Suite (1928)  
Gordon Jacob  
(1895-1984)  
12’

March
Intermezzo
Finale

Organ Fugue in G minor “The Little”  
Johann Sebastian Bach  
Arr. Lucien Cailliet  
(1715)  
5’

Symphony #4 in F Minor (1878)  
Peter Ilyich Tchaikovsky  
Arr. V. F. Safranek  
Finale  
11’
About the Guest Conductor

Colonel Arnald D. Gabriel, ’50, MM’60, Honorary Doctorate in Music, ’89 served with distinction in the military for 36 years. He began as a combat machine gunner with the US Army’s famed 29th Infantry Division during World War II, receiving two awards of the Bronze Star, the Combat Infantryman’s Badge, and the French Croix de Guerre. From 1964-1985, Col. Gabriel served as Commander/Conductor of the internationally renowned United States Air Force Band, Symphony Orchestra, and Singing Sergeants. Upon his retirement, he was awarded an unprecedented third Legion of Merit for his service to the Air Force and to music education throughout the country. In 1990, he was named the first Conductor Emeritus in the history of the Air Force Band.

Col. Gabriel served on the faculty of George Mason University in Fairfax, Virginia, from 1985-1995. During that time, he served both as conductor of the GMU Symphony Orchestra and the Chairman of the Department of Music. In recognition of his outstanding service to the Department, he was named Professor Emeritus of Music. He also served sixteen years as conductor of the McLean Orchestra, where he is also Conductor Emeritus.

Col. Gabriel’s many professional honors include the first Citation of Excellence ever awarded by the National Band Association, both the Midwest National Band and Orchestra Clinic’s Gold Medal of Honor and the Distinguished Service Award, Phi Mu Alpha Sinfonia’s New Millennium Lifetime Achievement Award and a National Citation for “significant contributions to music in America,” Kappa Kappa Psi’s Distinguished Service to Music Award, and the St. Cecilia Award from the University of Notre Dame. Col. Gabriel was the youngest person ever to be inducted into the National Band Association hall of Fame of Distinguished Band Conductors. He was also an inaugural inductee to the Distinguished Alumni Wall of Fame of Cortland High School in Cortland, New York. Col. Gabriel is a Past President of the prestigious American Bandmasters Association.
In 1989 Col. Gabriel’s alma mater, Ithaca College, conferred upon him an Honorary Doctorate of Music degree and later was honored with its Lifetime Achievement Award.

Col. Gabriel maintains a busy guest conducting schedule and receives invitations from orchestras and music festivals around the world. He has won critical acclaim over the years, guest conducting approximately 700 bands and orchestras throughout the United States and in nearly 50 other countries.

About the Program

Clifton Williams was born in Arkansas and is credited with making great contributions to the pool of repertoire for wind band. After attaining his B.M. from Louisiana State University and his M.M. from the Eastman School of Music, he was hired in 1949 by the composition department at the University of Texas. While teaching there, Williams won the inaugural American Bandmasters Association/Ostwald Award for original band literature in both 1956 and 1957. Symphonic Dance #3, “Fiesta” was commissioned by the San Antonio Symphony Orchestra in 1964 to celebrate their twenty-fifth anniversary. It was originally one of Williams’ five Symphonic Dances, where each dance represented the spirit of a different time and place pertinent to the background of San Antonio, Texas. “Fiesta” is indicative of the excitement and color that come from the city’s many Mexican celebrations. The modal characteristics, rhythms, and finely woven melodies depict what Williams called “the pageantry of Latin-American celebration—street bands, bull fights, bright costumes; the colorful legacy of a proud people.” The introduction features a brass fanfare that evokes dark though majestic sounds prickled with tension and excitement at the knowledge of the coming events. The soft chiming of the bells heralds an approaching festival featuring prominent syncopated dance rhythms. As the festival nears the arena where the bullfight is to take place, the solo trumpet part and light flirtatious woodwind parts provide another layer of interest as the festival grows in intensity. The brass announces the arrival of the matador to the bullring where, after a solemn moment of truth, the finale
Massachusetts native Michael Gandolfi’s earliest musical involvement began at the age of eight when, as a self taught guitarist, he tried his hand at rock and jazz improvisation. As his improvisational skills developed, he became more and more interested in composition and his studies increased in formality as he entered his teenage years. Gandolfi holds his B.M. and M.M. in composition from the New England Conservatory of Music. His work prominently features his ability to create large scale relationships between material of shared movements and sections rather than confining this technique to within a single movement. Vientos y Tangos of 2003 was co-commissioned by a consortium of fifteen wind ensembles (including Ithaca College’s Wind Ensemble) for a celebration of Frank Battisti’s seventieth birthday. According to Gandolfi: “The piece is an homage to tango. I decided to write a piece that explores several aspects of tango, from the early style to the 'nuevo' style to the current disco-laden style. Of course, I focused on the instrumental tango, but I also listened to a wealth of vocal tangos, which more accurately express the full meaning of this genre. (It’s kind of like the blues). I prepared by studying and transcribing Tangos by D’Arienzo, Pugliese, Piazzolla, and the Bajofondo Tango Club, primarily. I then set out to write a three-part piece that explores each of these three styles. A brief introduction gives way to the first tango, which is an homage to D’Arienzo and the older style. An interlude/cadenza follows and leads to a nuevo style tango (somewhat Piazzolla inspired). Finally we veer into a disco-tango, which rocks the house (hopefully).” This piece has been performed worldwide and has been recorded five times to date, which is ample proof of its house-rocking capability.

Born in Fairhaven, Massachusetts, Julie Giroux has been nominated three times for an Emmy Award and is the recipient of the 1992 Emmy Award for Outstanding Individual Achievement in Music Direction. She is the first woman, as well as the youngest person ever to achieve that particular award. Italian Rhapsody was commissioned in 2005 by Col. Arnald D. Gabriel, who conducted the USAF Academy Band and USAF Retired Musicians’ première performance of the
According to Giroux: "Italian Rhapsody is a collection of Italian folk songs and a few operatic excerpts scored with Italian gusto! Solo Clarinet opens this work with a certain Mafioso flair developing into a devious rendition of "The Italian Wedding Song #2" (The Wedding Tarantella). "Caderna," composed by A.D. Arcangelo is presented in both an Italian street band and contemporary march style. Giacomo Puccini’s La Bohème "Quando m’en vo" (Musetta's Waltz) makes an appearance as an accordion player serenading young lovers in the moonlight. The finale features Luigi Denza’s "Funiculi! Funicula!" Giuseppe Verdi’s Il Trovatore (Act II - Anvil Chorus) and Gioacchino Rossini’s Barber of Seville. Italian operatic and folk song musical quotes are interlaced throughout the work. See if you can find them all! Scored with an Italian passion for family and feasting, Italian Rhapsody is definitely one very Spicy Meatball!"

**Gordon Jacob**, (1895 to 1984), lived in England and was best known for his wind instrument compositions and instructional writings. When he was nineteen years old, he enlisted in the Field Artillery to serve in World War I. The intensity of the war pushed him into the infantry where he ended up fighting on the front lines in the trenches. He is one of only sixty men out of the original 800 of his battalion to survive. In 1917, he was taken prisoner of war near Arras, France. He was dispatched to various camps and amused himself and his fellow POWs by forming a small prison camp band or “scratch little orchestra,” as he called it, comprised of four string players, three wind players, and Jacob himself on piano. He arranged existing pieces and composed original works for them to play. When he was finally released from his military duties, he spent a year studying journalism, but then left to study composition, theory, and conducting at the Royal College of Music.

In 1924, Jacob was appointed to a teaching position at the Royal College of Music where he stayed until his retirement in 1966. While there, he composed An Original Suite for Military Band in 1928, a piece that has since become a staple of band repertoire. The word “original” in the title is not Jacob’s idea, but rather inserted by insisting publishers and is indicative of the time period in which this piece was composed. At this point, there was not much music that was originally written for wind band
and it was common for wind bands to play arrangements of other works. *An Original Suite* is of great importance to wind band repertoire because it was one of the first pieces composed specifically for wind band. Through this piece, Jacob helped to establish this type of ensemble as a vehicle for serious music.

*An Original Suite* is composed in three movements, “March,” “Intermezzo,” and “Finale.” The energy and broad strokes of the first movement give way to the slower second movement, which features a saxophone melody. The piece ends in a kind of frenzied country dance in the concluding third movement.

**Johann Sebastian Bach** lived from 1685-1750 and is arguably the most influential composer of the Baroque era. Although Bach initially acquired almost legendary fame through his virtuosic keyboard instrument performances, his role as a composer has earned him a unique and forever secure historical position. His music is of an encyclopedic nature, combining mastered techniques of his own and previous generations while pressing on to new perspectives that are monumental in musical developments. *Fugue in G Minor, “The Little,”* BWV 578 is No. 6 of *The Eight Little Preludes and Fugues,* composed at Weimar between 1708 and 1717. It was originally a four voice fugue composed for organ. The piece is subtitled “The Little” not because it is lesser in importance, but rather so that Bach could distinguish between this piece and the *Great Fantasia and Fugue in G Minor,* BWV 542, which is longer in duration than BWV 578. The subject of “The Little” is one of Bach’s most recognizable melodies and is skillfully woven through the many intricate parts of this form of counterpoint. The episodes of this fugue frequently contain imitation between two voices on an eighth note upbeat that leaps up a fourth, then falls back down one half step at a time. This technique was made popular by Arcangelo Corelli in the Baroque era. In this arrangement, Caillet has expertly distributed the rich sonorities that were originally intended for organ into this setting for wind band.

**Peter Ilyich Tchaikovsky** was a Russian composer of the Romantic era who lived from 1840-1893. Although he enjoyed much popular success, the composer was never emotionally secure and his life was punctuated by personal crises and periods of depression. In April of 1877 Tchaikovsky received a
letter from Antonina Ivanovna Milyukova expressing her love for him. Tchaikovsky did not reciprocate his former student’s love, but married her on 18 July 1877 to suppress potential rumors that he was growing too fond for his male student, Kolya Konradi. Two months later, the couple separated after Tchaikovsky stressed that the marriage be platonic. They never officially got divorced and the marriage produced crisis in Tchaikovsky’s life.

Antonina was a huge influence on Tchaikovsky’s Fourth Symphony, which was composed between 1877 and 1878. At the time that he received Antonina’s love letters, he was editing a series of ancient Russian folksongs, one of which was “In the field a little birch tree stood.” This children’s folksong is about a springtime ceremony where unmarried women gather and make wedding wreaths from the twigs of the birch tree. They then proceed to throw the wreaths into a stream. Those whose wreaths float will marry, while those whose wreaths sink, will not. Some sources believe, Tchaikovsky included the melody from this folksong in the finale of this symphony because he was thinking of Antonina and the little birch tree at the same time. The middle of this movement hints of the A-flat tonal center of the first movement, while the “fate” theme, also from the first movement, returns. The dramatic restatement in the finale repeatedly hints at alarm and tragedy.

The première performance of the Fourth Symphony took place on 22 February 1878 in Moscow. It was met with only mild success. However, when it was played for the first time in Petrograd on 7 December 1878, it was a brilliant success; a triumph which brought great happiness to Tchaikovsky.

Program Notes by Kelly Ducham
Ithaca College Concert Band
Mark Fonder, conductor

Piccolo
Cori Shirk

Bass Clarinet
Samantha Underwood

Flute
Christina Santoro
Savannah Clayton
Emma Hileman
Emily Ball
Justine Stephens
Sophia Ennocenti

 Alto Saxophone
Jason Juliano
Christopher Miley

 Tenor Saxophone
Erika Friedman
Daniel Cohen

Oboe
Jeffrey Porzio
Candace Crawford
Katie Jessup
McDermott
Catie McGovern

 Baritone Saxophone
David DeHority

Bassoon
Stanley Howard
Ross Triner
Shaina Zevallos

 Contra Bassoon
Shaina Zevallos

 E-Flat Clarinet
Devon LePore

Clarinet
Chris Peña
Stephanie Pruden
Michelle Breitenbach
Stephen Fasteau
Jacqueline Burd
Luben Daniel
Beth Biglin
Steven Dewey
David Geary
Allison Smetana
Alec Staples

Bass Trombone
Peter Wall
Ian Bertucci

Euphonium
Gregory Mantone
Emily Forman
Joseph Caldarise
Eric Weller

Tuba
Joseph Sastic
Nicole Kukieza
Ryan Hart
Nicholas Courtney
John Berwick

String Bass
Mike Ladouceur

Timpani
Taylor Eddinger

Percussion
Ian Cummings
Keegan Sheehy
Eric Brown
Heather Hill
Collin T. Smith

Horn
Alyssa A’Hearn
Beth Stella
Anne Wilson
Jenna Geracitano

Trombone
Eddie Steenstra
Kai Johnson
Tim Taylor
Andrew Tunguz-Zawislak
Chad Von Holtz
Alexis Carr
TJ Schaper
Sondra Thorn
Riley Goodemote
Matthew Gillen

Bass Trombone
Peter Wall
Ian Bertucci
Ithaca College Symphonic Band  
Elizabeth B. Peterson, conductor

**Piccolo**  
Caitlin Phillips

**Flute**  
Allison Scott  
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

**Contra Bassoon**  
Stanley Howard

**Eb Clarinet**  
Vanessa Calaban

**Clarinet**  
Michael Reinemann  
Jimmy Conte  
Jamie Ocheske  
Vanessa Calaban  
Kelly Ducham  
Aileen Razey  
Delani Cele  
Tasha Dotts  
Michael Tate  
Tyler Seymour Hawkins

**Bass Clarinet**  
Brittney Gunther  
Emily Nemeth

**Alto Saxophone**  
Rachel Kinninger  
Andrew Horwitz  
Eli Holden  
Benjamin Montgomery  
Benjamin Seidman

**Tenor Saxophone**  
Richard Rose  
Alex Judge

**Baritone Saxophone**  
Andreas Martinez

**Trumpets**  
Eric Mahl  
Aaron Scoccia  
Danny Venora  
Lexie Payton  
Paul Schwartz  
Ryanne Flynn  
Frank Blubaugh  
Ben Van De Water  
Zachary Allyn  
Max Siegel  
Chris Cadwell  
David Jaffe

**Horn**  
Anjali Patel  
Lauren Maaser  
Riana Kane  
Eddie Odio  
Dana Arbaugh

**Trombone**  
Paul Heiland  
Cara Olson  
Amanda Werbeck  
Charlie Sotir  
Jenny Grossman  
Justin Oswald  
Ethan Zawisza  
Joey Kaz  
Nicole Sisson  
Eli Grauman

**Bass Trombone**  
Steven Cooney  
Jeffrey Chilton

**Euphonium**  
Katherine Pfieffer  
Thomas Aroune  
Elise Daigle

**Tuba**  
Joe Wenzel  
Tim Orton  
Adam Howard  
Ryan Flynn  
Matt Bailey Adams  
Brandon Reyes

**Percussion**  
Jon Keefner, principal  
Matt Bevan-Perkins  
Jessie Linden  
Jason Stanulis  
Colleen Harwood

**Timpani**  
Aaron Walters

**String Bass**  
Kyle Kresge