9-29-2005

Concert: Noteworthy Places

Ithaca College Symphonic Band
Ithaca College Concert Band
Elizabeth Peterson
Mark Fonder
Andrew Krus

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ITHACA COLLEGE
SCHOOL OF MUSIC

Noteworthy Places

ITHACA COLLEGE SYMPHONIC BAND
Elizabeth B. Peterson, conductor

ITHACA COLLEGE CONCERT BAND
Mark Fonder, conductor
Andrew Krus, graduate conductor

Ford Hall
Thursday, September 29, 2005
8:15 p.m.
ITHACA COLLEGE SYMPHONIC BAND
Elizabeth B. Peterson, conductor

George Washington Bridge
William Schuman
(1910-1992)

After a Gentle Rain
Anthony Iannaccone
(b. 1943)

1. The Dark Green Glistens with Old Reflections
2. Sparkling Air Bursts with Dancing Sunlight

Easter Monday on the White House Lawn
John Philip Sousa
(1854-1932)

Four Scottish Dances
Malcolm Arnold
(b. 1921)
arr. John P. Paynter

I. Pesante
II. Vivace
III. Allegretto
IV. Con Brio

INTERMISSION

ITHACA COLLEGE CONCERT BAND
Mark Fonder, conductor
Andrew Krus, graduate conductor

American Overture for Band (1955)
Joseph Willcox Jenkins
(b. 1928)

Carol Barnett
(b. 1949)

IV. Agapisã Tin
Andrew Krus, graduate conductor

Third (2004)
Kouji Tabuchi
(b. 1952)

Retratos do Brasil (2000)
Hudson Noguiera
(b. 1968)

Amazonia
A Grande Metropole
Influencia Africana
Grandes Festas Populares
About the Program

Symphonic Band

The well-known American composer, William Schuman, was born and raised in New York City. *George Washington Bridge* was composed for the Michigan School Band and Orchestra Association and premiered at Interlochen in the summer of 1951. The piece, like the bridge, is structurally balanced with the arch form of ABCBA and makes use of twentieth century compositional techniques including bitonal harmonies, explosions of sound and vertical movement.

Schuman wrote, “There are few days in the year when I do not see George Washington Bridge. I pass it on my way to work as I drive along the Henry Hudson Parkway on the New York shore. Ever since my student days, when I watched the progress of its construction, this bridge has had for me an almost human personality, and this personality is astonishingly varied, assuming different moods depending on the time of day or night, the weather, the traffic and, of course, my own mood as I pass by. I have walked across it late at night when it was shrouded in fog, and during the brilliant sunshine hours of midday. I have driven over it countless times and passed under it on boats. Coming to New York City by air, sometimes I have been lucky enough to fly right over it. It is difficult to imagine a more gracious welcome or dramatic entry to the great metropolis.”

Iannaccone, like Schuman also spent time in New York, receiving degrees in music from the Manhattan School and Eastman. *After a Gentle Rain* was commissioned by Eastern Michigan University when Iannaccone was on the composition faculty – the piece was debuted in 1979. The first movement begins with an arpeggiated figure that contains the main melodic and harmonic material of the entire piece. The superimposed triads of Bb and C major move through various registers, spacings and doublings. Iannaccone writes "the play on words in the title [of this movement] suggests images of light reflecting off moist green foliage in turn evoking reflections of old memories in a quiet, meditative context." The second movement is a lively dance, full of hemiola and thematic material originally stated in the first movement. Iannaccone writes, “the second movement is sparkling, dance-like and extroverted suggesting the freshness after a gentle rain when the cleansed air sparkles with celebration.”

Easter egg-rolling in Washington is an American tradition which was initiated by Dolly Madison in 1816. When the tradition began, children rolled colored eggs with spoons on the grounds of the
Capitol -- the child with the fastest egg would win. The 44th Congress banned egg-rolling on the Capitol grounds in 1880, whereupon President Hayes invited children to continue the egg-rolling tradition on the White House lawn. President Harrison introduced music for the event in 1889, with Sousa directing the Marine Band. Thus Sousa was present at the three egg rolls before leaving the Marine Corps, and it is probably that his own children participated. Sousa wrote, about the event, "with the children rolling eggs, dancing and romping, as scene of animation persist itself: the elders, from the President to the merest passerby look on on the scene with joy and pleasure."

Four Scottish Dances were composed early in 1957 and were dedicated to the BBC Light Music Festival. Each dance is based on original melodies, with the exception of one composed by Robert Burns. The first dance is in the style of a slow strathspey -- a Scottish dance resembling, but slower than, the reel. The dance is in 4/4 meter with many dotted notes, frequently in the inverted design of the "Scotch snap". The name was derived from the Strath Valley of the Spey River. The second, a lively reel, begins in the key of E-flat and rises a half step each time until performed by the bassoon in the key of G. The final statement of the dance is at the original tempo and in the home key of E-flat. The third dance, in the style of a Hebridean Song, gives an impression of the sea and the mountain scenery on a calm summer day in the Hebrides. The last dance is a lively fling which makes frequent use of the open string pitches of the violin (played by the saxophones in this edition for band). (Malcolm Arnold)

**Concert Band**

Celebrating the 50th anniversary of its composition in 2005, *American Overture* was written for the United States Army Field Band and dedicated to its conductor Colonel Chester Whiting. It is a brilliant work with challenging articulations, sweeping themes and sparkling energy. While there are no folk songs directly quoted, it has the flavor of American folk song elements throughout. Interestingly, Jenkins did not give the work its title until well after its composition. Jenkins taught theory and composition at Duquesne University from 1961 until his retirement in 2000. He continues to teach there occasionally on an adjunct basis as Professor Emeritus.

The *Cyprian Suite* is one of a series of works written following a trip to Cyprus in 1999. The fourth movement performed tonight is based on a melancholy Cypriot folk song with lyrics that translate "I loved her from the bottom of my heart, but she was indifferent, and I have suffered." The composer currently teaches composition at Augsburg College in Minneapolis. Such diverse groups as the
Westminster Abbey Choir, the St. Paul Chamber Orchestra, and the Harvard Glee Club have performed her works.

For many years now Japan has embraced the American concept of the wind ensemble fervently. Since the 1950s, the All Japan Band Association has sponsored annual band competitions and virtually every school band in the country participates. *Third* was composed as a test piece for the competition and it demonstrates a band's fluidity and precision with rhythmic subdivisions of two and three within a beat. Set in 12/16 meter, it displays harmonies and lightness reminiscent of the music of French Impressionism.

Hudson Noguiera was born in Itapetininga in rural Sao Paulo, Brazil. At an early age he began his musical studies and graduated from the Escola Superior de Musica Mozarteum in Sao Paulo. He became resident composer at the Conservatorio Dramatico e Musical in Tatui, Sao Paulo in 1998. Even though schooled as a classical composer, Noguiera has never forgotten his passion for Brazilian popular music. This selection, translated as *Brazilian Portraits* programmatically describes specific regions in Brazil. The journey begins in the Amazon rainforest and includes an indigenous ritual, a wildfire, and the Amazon River itself. The tour continues with the hustle-bustle of traffic in urban Sao Paulo includes visits to local neighborhoods and the loneliness that can also be part of big city life. There is an homage to the African-Caribbean influence including the capoeira which is a Brazilian art form that combines martial arts with song and dance and the maracatu from northeastern Pernambuco. The work concludes with the sounds of Carnaval in the streets of Rio de Janeiro.
ITHACA COLLEGE CONCERT BAND
Mark Fonder, conductor

Piccolo
Becca Frost

Flute
Megan Postoll
Aimee Shorten
Erin Bean
Jocelyn Kraus
Sara Holmes
Tracy Kirschner

Oboe
Emily Joanna Mure
Kathleen Michel
Margaret Westreich
Toni-Ann Mastracchio

English Horn
Toni-Ann Mastracchio

Bassoon
Jillian Bushnell
Jennifer Micelli
Kristen Schussler
Lauren Kasper

E-Flat Clarinet
Meaghan Garbay

Clarinet
Amanda Jenne
Julie Pacheco
Allegra Smith
Miranda Selover
Erin Grieder
Matthew Gibson
Amanda Strickland
Kim Fleming
Mark Wolocki
Alicia McMahon
Daniel Vesey

Alto Saxophone
Brett Fleury
Ian Michael Cruz
Gabriel Fadale

Tenor Saxophone
Carrie Piazza
Andre Baruch

Baritone Saxophone
Ryan M. Salisbury
Steve Mathews

Cornet/Trumpet
Alex Lee-Clark
Christine Gregory
James Covington
Christina Rosati
Christopher Post
Mike Conerty
Judson Hoffman
Alejandro Barnard-Papachrysanthou

Horn
Bryn Coveney
Tom Peters
Ashley Battista
Rebecca Guion
Brian Arnold

Trombone
Alan Danahy
Alice Rogers
Rick McGrath
Nicholas Kelly
Hank Currey
Patrick Bradley
Ryan Pangburn
Edward Swider

Euphonium
Aaron Rivkin
Jacqui Best
Justin M. Falvo
Greg Lewandowski
Heather Rosner

Tuba
Susan Wheatley
Alfred A. Hadinger
Alex Mitchell

String Bass
Xander Lott

Keyboards
Tracy Kirschner

Timpani
Jason E. Taylor

Percussion
Alison Hannah
Kaye Sevier
Colleen Clark
Billy Chou
Nathan Guerin
Matthew Donello*
Laurie Sklar*
Ernest Backus*

* for Retratos do Brasil
ITHACA COLLEGE SYMPHONIC BAND
Elizabeth B. Peterson, conductor

Piccolo
Ashley Norton

Flute
Emily James
Ashley Norton
Lindsay Fetzer
Meaghan McTammany
Darren Simonson
Sarah Ridenour
Maggie Gallagher

Oboe
Whitney Dorman
Alicia Rockenhauser
Jennifer Hood
Kristin Rushlow
Corinne Landrey

Bassoon
Jessica Tortorici
Coward
Jared Cowing
Anthony Coppola
Margaret Oswald

Eb Clarinet
Andrea Vos

Clarinet
Katie Alcorn
John Smith
Jordanna Bergman
Andrea Vos
Corinne Waite
Laura Caruthers
Lori Bonin
Christine Inserra
Jessica Shaw
Robert Yaple
Andrea Kolbach

Bass Clarinet
Spencer Blumenfeld
Natalie Gamble

Alto Saxophone
Robin Jackson
Hart Linker
Nolan Camp
Jonathan Hershenson

Tenor Saxophone
Rob Flack
Shannon Burns

Baritone Saxophone
Tom Hauser

Bass Saxophone
Michael Furstoss

Trumpets
Randi Westervelt
Janelle Varin
Carol Jumper
Jason Graf
Stephen Pysnik
David Kent
Russell Michaud
Vincent Venitelli
Erin Alvey

Horn
Anna Day
Gina Zurlo
Ella Nace
Jennifer Slowey
Allison Perotti
Megan Webster

Trombone
Lloyd Dugger
Emily Selman
Lauren Minis
John Schleiermacher
Ashley Taylor
Daniel Bacigalupi
Erin Lindon
Nicholas Smarcz (bass)

Euphonium
Alan Faiola
Sarah Drew
Michael Horsford
Erin Sonsky

Tuba
Mel Chayette
Diana Dodd
Kevin Madden
Tim Then

Percussion
Laurie Sklar
Lauretta Noller
Daniel MacCollum
Nathaniel Dominy
Ernest Backus

Timpani
Edith Resnik

Harp
Myra Kovary*

*Guest artist
Concert Calendar

October

2  4:00  Faculty Recital; Susan Waterbury, violin; Charis Dimaras, piano
    8:15  Percussion Ensembles; Cayenna Ponchione and Conrad Alexander, directors
        David Parks, tenor; Alex Shuhan, French horn
        Ithaca College Concerts 2005-6 (admission charge)

5  8:15  Guest Concert; Beaux Arts Trio

6  8:15  Symphony Orchestra; Jeffrey D. Grogan, conductor

7  8:15  Faculty Recital; Jennifer Hayghe, piano

9  3:00  Choral Collage, Women’s Choral and Chorus; Elizabeth Swanson, conductor
        Madrigal Singers and Choir; Lawrence Doebler, director
        Vocal Jazz Ensemble; Lauri Keegan, musical director
    8:15  Guest Lecture; Michael Colgrass, composer, 2005-6 Karel Husa Visiting Professor of Composition

10 8:15  Music of Michael Colgrass

11 8:15  Wind Ensemble; Stephen Peterson, conductor

18 7:00  Faculty Recital; Richard Faria, clarinet
        Shirley and Chas Hockett Chamber Music Concert Series

22 8:15  Guest Concert; Zurich Chamber Orchestra
        Howard Griffiths, conductor; Sharon Isbin, guitar

23 4:00  Faculty Chamber Recital; Ariadne String Quartet
        Ithaca College Concerts 2005-6 (admission charge)

24 8:15  Guest Concert; King’s Singers

25 8:00  The Un-Master Class; William Westney, clinician

26 7:00  Faculty Chamber Recital; Ithaca Brass

30 1:00  Faculty Recital; Angus Godwin, baritone; assisted by Steve Brown, Gordon Stout, Nicholas Walker, Shay Godwin '95, percussion

31 7:00  Tuba Ensemble; "Octubafest"

November

7  8:15  Faculty Recital; Charis Dimaras, piano

9  8:15  Faculty Chamber Recital; Ithaca Wind Quintet

11 8:15  Guest Recital; Ensemble X

12 7:00  Choral Composition Festival Closing Concert

15 7:00  Flute Ensemble; Elizabeth Golden, graduate conductor

16 8:15  Brass Choir; Keith Kaiser, conductor

17 8:15  Contemporary Chamber Ensemble; Jeffrey D. Grogan, director

28 8:15  Choir; Lawrence Doebler, conductor; Carl Ruck ’81 M.M., organ

29 8:15  Vocal Jazz Ensemble; Lauri Keegan, musical director

30 8:15  Jazz Workshop; Steve Brown, musical director