

4-28-2009

Concert: Ithaca College Symphonic Band

Ithaca College Symphonic Band

Elizabeth Peterson

Timothy Arnold

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ITHACA COLLEGE

SCHOOL OF MUSIC

ITHACA COLLEGE SYMPHONIC BAND

Elizabeth B. Peterson, conductor
Brad Hougham, baritone
Deborah Martin, piano
Timothy Arnold, graduate conductor

Ford Hall
Tuesday, April 28, 2009
8:15 p.m.

ITHACA

THE BELL CURVE

Tempered Steel (1997)

Charles Rochester Young
(b. 1965)

Timothy Arnold, conductor

8'

Blithe Bells (1930):

Ramble on Bach's, "Sheep May Safely Graze"

Percy Grainger
(1882-1961)

4'

William Byrd Suite (1923)

Gordon Jacob
(1895-1984)

17'

No. 1 The Earle of Oxford's March

No. 2 Pavana

No. 3 Jhon come kisse me now

No. 4 The Mayden's Song

No. 5 Wolsey's Wilde

No. 6 The Bells

INTERMISSION

Bell Piece (1953):

Ramble on Dowland's "Now, O now, I needs must part" (1882-1961)

Percy Grainger

6'

Brad Hougham, baritone

Bells for Stokowski (2002)

Michael Daugherty
(b. 1954)

15'

Liberty Bell March (1893)

John Philip Sousa
(1854-1932)

4'

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Program Notes

Charles Rochester Young writes, as we grow stronger and more resilient through hardship, we become 'tempered.' Tempered Steel is a celebration of our triumph over these unavoidable hardships and obstacles that we regularly face. It rejoices in the tenacious and unrelenting resolve that is part of us all.

As the title implies, the metallic sonorities of the wind band are continually explored and developed throughout the work, while the 'tempest' is a symmetric hexachord that is exposed and developed through a variety of juxtaposed gestures and themes.

Tempered Steel was 'forged' in 1997 as the first work to be commissioned by the Big 12 Band Directors Association.

In 1923, British composer, Gordon Jacob contributed to the tercentenary of William Byrd's death with a sensitive setting of six pieces from the Fitzwilliam Virginal Book. The pieces were selected from the 70 in the book because they seemed most appropriate for the British military band. The piece concludes with The Bells (Variations on a Ground), in which a simple two-note rising figure persists without interruption and above which is unfolded in gathering momentum, a set of variations built upon the limited sounds of bells all keyed in B-flat.

Grainger's 'Blithe Bells' is considered a free ramble on Bach's aria 'Sheep may safely graze' (from the Secular Cantata *Was mir behagt, ist nur die muntre Jagd*). The ramble is colored by the thought that Bach, in writing the melody in thirds that opens and closes the number, may have aimed at giving a hint of the sound of sheep bells.

Bell Piece is based partly on Grainger's piano solo transcriptions of the same Dowland melody which appears as No. 6 in his series of "Free Settings of Favorite Melodies." During his last years, Grainger would sing this song every night before retiring to bed. In terms of harmony, this Ramble is considered to be one of Grainger's finest achievements. In the version for voice and wind band he adds a 'tail-piece' which calls for an independent bell part, written for his wife, Ella, to play at various performances.

*Now, O now, I needs must part, parting though I absent mourn;
Absence can no joy impart, joy once fled cannot return.
While I live I needs must love, love leaves not when life is gone,
Now at last despair doth prove, love divided loveth none.*

Michael Daugherty writes, "Bells for Stokowski is a tribute to one of the most influential and controversial conductors of the 20th century. As maestro of the Philadelphia Orchestra, Stokowski became famous for

interpreting classical music in brilliant new ways, and expanding his audience's expectations for what they might hear in the concert hall.

In *Bells for Stokowski* I imagine Stokowski in Philadelphia visiting the Liberty Bell at sunrise, and listening to all the bells of the city resonate. The composition begins with two percussionists, placed on opposite ends of the stage, performing stereophonically on identical ringing percussion instruments. A saxophone quartet introduces and original theme that I have composed in the style of Bach. This baroque fantasy is modulated in my musical language through series of tonal and atonal variations. In keeping with Stokowski's musical vision, I look simultaneously to the past and the future of American concert music. With unusual orchestrations and an alternation between chamber and tutti configurations, I recreate the musical effect of Stokowski's experimental seating rearrangements. In the coda I evoke the famous 'Stokowski sound', by making the symphonic band resound like an enormous, rumbling gothic organ".

For \$500.00 more, this march would have been named "The Devil's Deputy." Sousa was composing music for an operetta of the same name at the request of the celebrated comedian Francis Wilson. Sousa asked \$1500.00 for the work, but Wilson offered \$1000.00. When they could not come to an agreement, Sousa withdrew his partially completed manuscript including this lively march.

The Liberty Bell title resulted from Sousa and his manager seeing a huge painting of the Liberty Bell during a patriotic show in Chicago. Coincidentally, the next day, he received a letter from his wife telling how their son had been marching in a Philadelphia parade honoring the return of the Liberty Bell which had been on tour. And, yes, this is the unmistakable theme of the popular television and movie series, *Monty Python's Flying Circus*.

Brad Hougham is a sought-after vocal pedagogue and clinician, and has served on the voice faculty at Ithaca College School of Music since 2006. Each summer, he travels to Spoleto, Italy, where he teaches voice at the Spoleto Vocal Arts Symposium, an international institute for vocal studies and opera performance. Dr. Hougham studied music at the University of Saskatchewan, receiving a Bachelor of Music degree with Great Distinction. He earned a Professional Studies Diploma from The Mannes College of Music, a Master of Arts degree from City University of New York and a Doctor of Musical Arts degree from Rutgers, the State University of New Jersey.

He has performed many roles with various companies, but among his favorites are: Il Conte (*Le Nozze di Figaro*), Demetrius (*A Midsummer Night's Dream*), Guglielmo (*Così fan tutte*), Papageno (*Die Zauberflöte*), Mercutio (*Roméo et Juliette*), and Schaunard (*La Bohème*).

He sang at the Metropolitan Opera for eight seasons, appearing in their productions of *Benvenuto Cellini*, *Fidelio*, *Götterdämmerung*, *Lohengrin*, *Die Meistersinger von Nürnberg*, *Moses und Aron*, *Oedipus Rex*, *Parsifal*, *Tannhäuser*, and *War and Peace*.

Dr. Hougham's career goal is to make great music with great musicians, and he has had the fortune of working with some of operas most celebrated maestri, including James Levine, Valerey Gerghiev, Paul Goodwin, and Jane Glover. He has appeared as a soloist in many notable venues: Avery Fisher Hall, Merkin Hall, and Brooklyn Academy of Music, to name a few. Dr. Hougham's singing can be heard on two recordings: *Rossini in Venice* and *Soldier Stories*.

Deborah Martin joined the faculty of Ithaca College in 1992 as assistant professor of piano. Prior to coming to Ithaca College, she was on the faculty at Wabash College and DePauw University in Indiana. She was also an assistant instructor of piano at Indiana University and received the Lieber Distinguished Teaching Award. While at Indiana University she coauthored the text *Tonal Harmony at the Keyboard* with Gary Wittlich, professor of music theory. Martin received a bachelor of music degree, summa cum laude, in piano performance from Baylor University where she studied with Roger Keyes and participated in master classes given by Adele Marcus, John Browning, and Susan Starr. She continued her studies at Indiana University with Karen Shaw, earning both the master of music in piano performance and literature and the doctorate of music in piano literature and pedagogy with high distinction. Deborah Martin began her playing career in California when she was chosen as a member of the Young Artists Guild and performed with the Bakersfield Symphony Orchestra while still in high school. Martin is a member of Music Teacher National Association and New York State Music Teachers Association and has held many offices in those two organizations, most recently serving on the Board of Directors for MTNA.

In 1997 she founded the Teaching Intern Program at Ithaca College and through this program mentors Ithaca College students with an interest in teaching piano. In the summer she directs the Ithaca College Summer Piano Institute and is guest faculty at the summer music camp at UNCG.

Elizabeth B. Peterson is an Associate Professor of Music Education and conductor of the Symphonic Band at Ithaca College in Ithaca, New York. 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 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
Timothy Arnold, graduate conductor

Piccolo

Jennifer Neske

Flute

Dana Miraglia
Sarah Plunkett
Allison Scott
Rebecca Grollman
Daniel Brownell
Isabel Kaufman

Oboe

Andrew Whitson
Shelby Apuzzo
Adrian Fisher

English Horn

Shelby Apuzzo
Andrew Whitson

Bassoon

A J Coppola
Adam Gruschow
Lauren Jurczynski
Shaina Zevallos

E♭ Clarinet

Marielle Zych

Clarinet

Tom Bonomo
Collin Myers
Alyssa Barna
Emily Pecoraro
Marielle Zych
Beth Biglin
MK Huebener
Luben Daniel
Devon LePore
Tyler Seymour-Hawkins

Alto Clarinet

MK Huebener

Bass Clarinet

Kelly Ducham

Alto Saxophone

Bradley Burr
Sara Emery

Tenor Saxophone

Allyce Barron
Erika Friedman

Baritone Saxophone

Eric Troiano

Bass Saxophone

Bradley Burr

Trumpets

Jennifer Fox
Eric Mahl
Nathaniel Sodeur
Kevin Heggie
Alex Schwind
Quinton Saxby

Horn

Dana Arbaugh
Nate Crider
Liz Meade
Drew Welkie

Trombone

Alex Knutrud
Eddie Steenstra
Jeff Dunn
J.C. Von Holtz
Glenn Hodgson
Alexis Carr
Allison Neal
Peter Falango

Bass Trombone

Steven Cooney

Euphonium

Jacqui Best
Eric Dobmeier

Tuba

Michael Gould
Kevin Kozik
Gary Omar
Damany Walker
Dan Timmons
Todd Aldrich

Percussion

Danny Pessalano
Dana Billings
Peter Maaser
Megan Magnoni
Julia Ross
Andrew Thomson

Timpani

Marco Schirripa

String Bass

Jarrett Bastow

Organ

Daniel Brownell

Celeste

Daniel Brownell

Bell**

Andrew Thomson

Piano*

Deborah Martin

Harp*

Myra Kovary

*Guest Artist

**Bell, Courtesy of
Keewaydin Camp,
Salisbury, Vermont