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Concert: Ithaca College Wind Symphony & Ithaca College Concert Band

Benjamin Rochford

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Ithaca College Wind Symphony
Ithaca College Concert Band
Benjamin Rochford, conductor

Ford Hall
Wednesday, December 12th, 2018
8:15 pm
Program
Ithaca College Concert Band

Chorale and Shaker Dance  
John Zdechlik

On Fire!: Wild Ride on a Fire Engine  
Dana Wilson

Come, Sweet Death  
J.S. Bach  
trans. Alfred Reed

Fusion  
Brian Balmages  
I. Overture  
II. Ballad  
III. Fusion

Intermission
Ithaca College Wind Symphony

Huntingtower Ballad  
Ottorino Respighi

Sleep  
Dr. Sean Linfors, guest conductor  
Eric Whitacre

A Sousa Set:  
Jon Philip Sousa  
Ira Hearshen  
I. The Thunderer  
II. Symphony on Themes of Jonh Philip Sousa, Mvt. II “After the Thunderer”

Symphonic Dance No. 3 “Fiesta”  
Clifton Williams
Program Notes
Chorale and Shaker Dance

Chorale and Shaker Dance was commissioned in 1969 by Earl Benson and the Jefferson High School Band of Bloomington, Minnesota. It has become a standard in the international band repertoire. The piece contains two basic musical ideas: the chorale, which is a simple, single-phrased melody, and the Shaker song “The Gift to Be Simple.” These melodies are used in alternation, combination, and extreme rhythmic variation throughout the composition.

On Fire!: Wild Ride on a Fire Engine

Fire engines have always served a vital function, of course, but they also have a romantic quality. Their size, unusual design and bright color bring a fanciful dimension to parades and a special energy even to cartoons. This piece takes a spin around the neighborhood in such a vehicle--fast, careening around turns and through intersection, flying over bumps, amid warning everyone to get out of its whimsical way.

Come, Sweet Death

Come, Sweet Death ("Komm’, susser Tod") is one of a group of 69 “Sacred Songs and Airs” attributed to J.S. Bach, each of which exists only in the form of a single melodic line with figured bass. These pieces were first published in 1736, some 14 years before Bach’s death, as the musical settings for a huge collection of 954 sacred songs and hymns assembled by Georg Christian Schemelli and edited by Bach himself. In 1832, they made their first appearance as an addendum to the 371 four-part, fully harmonized chorales in an edition published by C.F. Becker. Ever since that time, there has been some disagreement among musical scholars as to just how many of these 69 melodies were actually written by Bach himself, how many were merely arranged by him, or even if there were actually that number at all that were in any way composed by him. For all of its apparent simplicity of musical construction (a small, two-part song form, played through twice), this music is deeply moving and of great expressiveness, culminating in an exalted singing line that perhaps signified for the deeply religious Bach the willing embrace of death as the final deliverance from earthly strife, and entrance into eternal glory.
Fusion

*Fusion* consists of three movements, all of which draw from various types of pop music and dance forms set within a contemporary framework. The first movement, *Overture*, is a short fanfare based loosely on Irish dance rhythms and melodies. While there are no specific references to any Irish folk songs, one hears the style that is often found in Irish jigs. The second movement, *Ballad*, is lyrical in nature and receives its inspiration from various aspects of pop ballads, particularly some of the harmonic progressions. The final movement, *Fusion*, is a literal combination of several styles, inspired by Balmages' love of many different types of music, including rock, funk, and swing. Elements of all these styles exist in this movement, treated in a contemporary fashion.

Huntingtower Ballad

During a visit to the United States in 1932, Respighi was commissioned by the Edwin Franko Goldman Band and the American Bandmasters Association to write this composition in memory of John Philip Sousa, who had just died. The premiere performance was given in Washington at a memorial concert on April, 1932. Huntingtower is a castle in Scotland where Respighi spent some time. The music is suggestive of Scotland and shows a fondness of the composer for Scotch melodies.

Sleep

*Sleep* began its life as an *a cappella* choral setting, with a magnificent original poem by Charles Anthony Silvestri:

The evening hangs beneath the moon,
A silver thread on darkened dune.
With closing eyes and resting head
I know that sleep is coming soon.

Upon my pillow, safe in bed,
A thousand pictures fill my head.
I cannot sleep, my mind’s a-flight;
And yet my limbs seem made of lead.

If there are noises in the night,
A frightening shadow, flickering light,
Then I surrender unto sleep,
Where clouds of dream give second sight,
What dreams may come, both dark and deep,
Of flying wings and soaring leap
As I surrender unto sleep,
As I surrender unto sleep.

The Chorale-like nature and warm harmonies seemed to call out for the simple and plaintive sound of winds, and Whitacre thought that it might make a gorgeous addition to the wind symphony repertoire.

**The Thunderer**

Other than the fact that Sousa’s “thunderer” was undoubtedly a Mason, his identity may never be revealed. *The Thunderer* march was dedicated to Columbia Commandery No. 2, Knight Templar, of Washington DC, and it was composed on the occasion of the Twenty fourth Triennial Conclave of the Grand Encampment. The conclave was held in 1889 and was sponsored by Columbia Commandery No. 2. Sousa had been “knighted” in that organization three years earlier. The “thunderer” might have been one of the men in charge of making arrangements for the 1889 conclave – in particular, Myron M. Parker, who worked tirelessly to make the event the spectacular success that it was.

**Symphony on Themes of John Philip Sousa, Movement II after “The Thunderer”**

Stirred and fascinated by the music of John Philip Sousa since childhood, Hearshan still gets a chill upon hearing the piccolo Obbligato in the trio of “The Stars and Stripes Forever.” While the thought of transforming popular march music into a legitimate piece for concert stage had a lot of intellectual appeal, I feared that any attempt I made to pay homage to Sousa would be misunderstood. But artistic challenge won out and I started working on what was to become the second movement of the symphony. I began this piece by taking the ‘trio’ theme from the march, “The Thunderer,” slowing it down to a tempo of 48 beats per minute and casting it in the style of the Finale of Mahler’s third symphony.

**Symphonic Dance No. 3 “Fiesta”**

“*Fiesta*” depicts the pageantry of Latin American celebrations – street bands, bullfights, and bright costumes. It is one of a group of five originally commissioned for the 25thanniversary of the San Antonio
Symphony Orchestra. It was first performed by that orchestra in 1965. The composer then scored the work for band, and it was first performed in 1967 by the University of Miami Band.

**Personnel**  
**Concert Band Personnel**

**Flute**  
Mariel Christiana  
Myah Frank  
Laurie Hall  
Leah Missall

**Trumpet**  
Jason Bennet  
Matthew Kaputa  
Andrew Nolish  
Miranda Lape

**Oboe**  
Courtney Webster  
Hannah Witmer

**Horn**  
Gillian Basedow  
Emma Brown-Shaklee  
Sarah Capobianco  
Caili Carrol  
Baily Mack

**Clarinet**  
Jenna Beaudoin  
Rebecca Butler, bass  
Caitlin Dansereau  
Amanda Swatling  
Maria Vincelette  
Mikaela Vojnik, E-flat

**Trombone**  
Ethan King, bass  
Eoin Lynn  
Sean Stouffer

**Bassoon**  
Anna Bornstein  
Chloe Landau

**Tuba**  
Bryce Norsen

**Saxophone**  
Alex Dietz, baritone  
Louis Disen, tenor  
Nicole Millmann, alto  
David Florentin, alto

**Timpani**  
Kristian LaBrie

**Percussion**  
Isaiah Delgado  
Katie Imes  
Gregory Savino  
Henry Sauer  
Anna Young
Wind Symphony

**Flute**
Laurel Albinder
Kevin Buff
Julia Muller, piccolo

**Oboe**
Steven Bluestein
Kathleen Cadorette

**Clarinet**
Skylar Berkley
Mikaela Comas
Jeffrey Elrick, contra bass
Rebecca Rice
Laura Sefcik
Ciara Solby
Morgan Volk, bass
Caleb Will, E-flat

**Bassoon**
Julien Gorrying
Paige Ramkissoon
Noah Stroka

**Saxophone**
Scott Byers, alto
Alice DeRagon, tenor
Kyle Kelley, alto
Alex Kelsey, baritone
Amanda Swatling, alto

**Horn**
Sarah Capobianco
Christian DeFreese
Sara Hendi
Charlotte Povey
Kayla Shuster

**Trumpet**
Jay Bradley
Hayden Bustamente
Matt Gallego
Jason Springer
**Alex Stuart**

**Trombone**
Julianna Bourgeois
**Ethan King**
Dante Marrocco, bass

**Euphonium**
Cormac Callan
Rosemary Hoitt

**Tuba**
Jon Aldave
Daniel Rogers

**Timpani**
Caitlin Mellen

**Percussion**
Kelsey Bocharski
Scott Bruce
Sirena Chargualaf
Ratewenniiö George
Peter Jensen
Colin Kelley
Jake Staffin

**Saxophone**
Kelsey Bocharski
Scott Byers, alto
Alice DeRagon, tenor
Kyle Kelley, alto
Alex Kelsey, baritone
Amanda Swatling, alto

**Horn**
Sarah Capobianco
Christian DeFreese
Sara Hendi
Charlotte Povey
Kayla Shuster