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### Concert: IC Sinfonietta & IC Campus Band

Ithaca College Sinfonietta

Ithaca College Campus Band

Andrew J. Kim

Cibelle J. Donza

Alyssa Comeau

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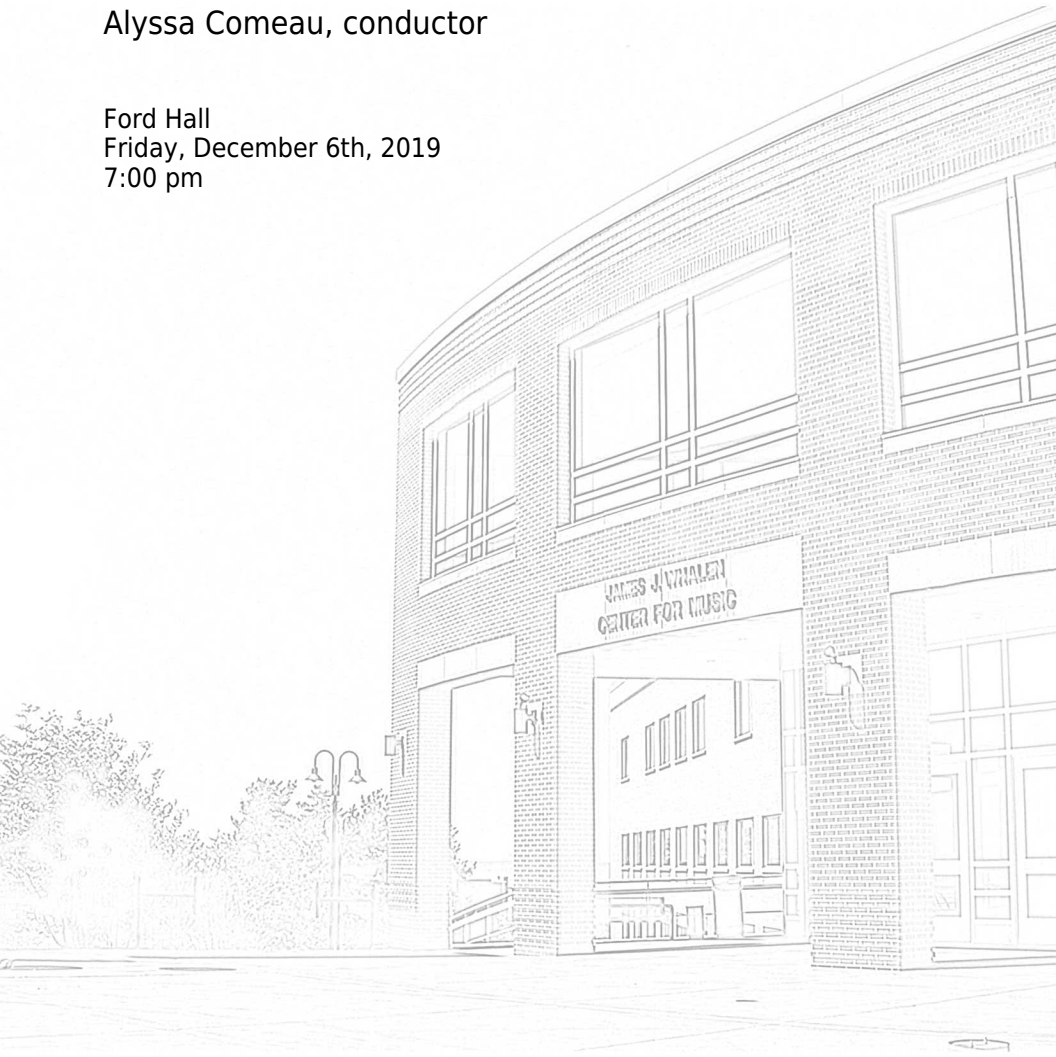
# IC Sinfonietta

Cibelle J. Donza and Andrew J. Kim, conductors  
Octavio Más-Arocas, director of orchestras

# IC Campus Band

Alyssa Comeau, conductor

Ford Hall  
Friday, December 6th, 2019  
7:00 pm



**ITHACA COLLEGE**

School of Music

# IC Sinfonietta

Overture on Russian Themes, op. 28  
*Cibelle J. Donza, conductor*

Nikolai Rimsky-Korsakov  
(1844-1908)

*Peer Gynt* Suite No. 2  
II. Arabian Dance  
IV. Solveig's Song

Edvard Grieg  
(1843-1907)

Karelia Suite, op. 11  
I. *Intermezzo*  
II. *Ballade*  
III. *Alla marcia*

Jean Sibelius  
(1865-1957)

*Andrew J. Kim, conductor*

*Peer Gynt* Suite No. 1  
I. Morning Mood  
II. The Death of Åse  
IV. In the Hall of the Mountain King

Edvard Grieg  
(1843-1907)

## Intermission

## Campus Band

Procession of Nobles

Nikolai Rimsky-Korsakov  
arr. Erik Leidzén

Redwood

Ryan George

Manhattan Beach March

John Philip Sousa

Shepherds Hey

Percy Grainger

Silence Overwhelmed

Brian Balmages

Festivo

Vaclav Nelhybel

# IC Sinfonietta

## **Violin I**

Greta Unetich  
Theresia Jovic  
Henry Scott Smith  
Katie Adams  
Emily Scicchitano  
Carina Sobel  
Ashley Apanavicius  
Allison Quade

## **Violin II**

Joshua Woodworth  
Josie Manucha  
Michael Yeung  
Ashtyn Heckart  
Luis Rodrigues  
Zac Cohen

## **Viola**

Anna Fear  
Sophie Wehner  
Amelia Suter  
Catherine DeLessio  
Emma Andersen  
Molly Crocker

## **Cello**

Miriam Brown  
Zachary Raphael  
Emma Scheneman  
Aidan Saltini

## **Bass**

Dan Dowling  
Jo Snyder  
Zach De Brino  
Michael Avanesian  
Hannah Murphy

## **Flute**

Leandra Stirling  
Jordan Oczkowski  
Laura Tarone

## **Oboe**

Donald Schweikert  
Kathleen Cadorette

## **Clarinet**

Raffa Nicoletta (co-principal)  
Tessa  
Perchansky (co-principal)  
Alyshia Korba  
Alexandria Just  
Briana Motherway

## **Bassoon**

Eden Treado  
Paige Ramkissoon

## **Horn**

Conor Kelly  
Mark Melchionna  
Sydney Brumfield  
Owen Lundeen  
Ben Futterman (asst.)

## **Trumpet**

Harris Andersen  
Ethan Jones  
Angela King

## **Trombone**

Miranda Lape  
Clare Martin  
Tim White

## **Tuba**

Marisa Thomas

## **Percussion**

Dan Mailloux  
Ben Berkowitz  
Greg Savino  
Ethan Cowburn

# IC Campus Band

## Flute

Jaclyn Yoselevich  
Laura Tarone  
Annelise Francey  
Sarah Kennedy  
Chloe Bzdyk  
Gigi Grady  
Emily Aponte  
Elisabeth Grossman  
Caitlin Johnston  
Eliana Berger  
Ellen Chapman

## Oboe

Kyle Kelley  
Mary Turner

## Clarinet

Donald Schweirkert  
Alyssa Salerno  
Briana Motherway  
Alyshia Korba  
Justin Zelamsky  
Elizabeth McCann  
Samantha Weeks  
Emily Fischer  
Helen Reyes

## Bass Clarinet

Emily Mildner

## Bassoon

Chloe Landau

## Alto Saxophone

Matthew Gardener  
Esther Moore  
Jeffrey Hantman  
Kaitie Sullivan  
Charlie Bernstein  
Lauren Hitesman  
Jillian Bleier  
Abby Best

## Tenor Saxophone

Claire Conklin  
Ben Macarell  
Caroline Spreitzer

## Baritone Saxophone

Erin Bevan  
Brianna Hurd

## Horn

Conor Kelly  
Jamie Meyers  
Abbey London  
Brian Breen

## Trumpet

Anna Sinclair  
Charles Ellis  
Matt Becker  
Brigid Long  
Ilana Krebs  
Owen Lundeen  
Leah Gardener

## Trombone

Andrew Bellomo  
Miranda Lape  
Lucy Rissmeyer  
(Bass)  
Kathleen Cadorette

## Euphonium

Grace Koury  
Ben Futterman

## Tuba

Emma Iceman  
Jon Aldave

## Piano

Ben Macarell

## Percussion

Matt Clement  
Mikayla Rovenolt  
Ian Runquist  
Gary Brown  
Kit Crede

# Program Notes

## Overture on Russian Themes

Rimsky-Korsakov was one of "The Five," the group of Russian composers that sought to move away from Western European musical traditions and create unique Russian sounds through the use of folk music. The others in the group were Modest Mussorgsky, Alexander Borodin, César Cui, and Mily Balakirev. Rimsky-Korsakov's Overture on Russian Themes was influenced by his mentor Balakirev's Overture on Three Russian Folk Themes. Rimsky-Korsakov uses three themes that would have been well-known to the audience then and also to the audiences in the current day, since many of the themes are used elsewhere as well. The piece begins with the melody of a traditional hymn "Slava" (meaning Glory), more famously used in the Coronation Scene of *Boris Godunov* by Mussorgsky. Then "At the Gates," used by Tchaikovsky in his *1812 Overture*, comes as the piece builds in energy. After the last theme "Ivan is Wearing a Big Coat" is presented, Rimsky-Korsakov goes on to develop the piece by juxtaposing the three themes against each other. The piece culminates to a grand iteration of "Slava" before dashing to the end.

## Peer Gynt Suites

In 1847, Grieg was asked by his fellow Norwegian playwright Henrik Ibsen to compose incidental music for his play *Peer Gynt*. It tells the story of Peer Gynt, who is a young son of a debt-ridden household. He is an unprincipled person who becomes an outlaw after kidnapping a bride. He marries a village girl Solveig, but after a curse causes him to be overwhelmed with guilt for his previous sins, he leaves to explore distant parts of the world. Through many wild and still unethical business ventures, Peer becomes a rich man in his old age. On his way home though, he experiences a shipwreck and barely survives by pushing the cook off the boat, exchanging another's life for his own. After arriving home and finding Solveig, who has been faithful to him all these years, he rests in her arms and falls asleep.

The Suites contains some of the most well-known tunes by Grieg. "Arabian Dance" is party music from when Peer visits an Arabian palace during his business adventures. "Solveig's Song" is the song that she sings alone as she laments the outlandish behaviors of Peer. "Morning Mood" describes the Moroccan sunrise he encounters during his trip. "The Death of Åse" describes the death of his mother, the one moment in which Peer was serious and solemn. "In the Hall of the Mountain King" is written for a wild scene when Peer visits the Hall of the Mountain King but runs away after being terrified by the mad party of strange creatures.

## Karelia Suite

Though originally growing up in a Swedish-speaking family, Jean Sibelius grew deeply steeped in Finnish culture through his twenties and thirties. Karelia, a region of Finland that was at the time under Russian rule, was considered the heartland of Finnish culture and spirit; *Kalevala*, the monumental piece of

literature that inspired Sibelius to write many works, had its origins in the region of Karelia. Sibelius was dissatisfied with the Russian rule of most of Karelia, and when he received a commission for a fundraiser to promote education in Vyborg (part of Karelia that was within Finnish rule), he quickly accepted. The music accompanied various historical tableaux that described Karelian life, including tax collection, ballads of royal musicians, and battle scenes, and was a wild success.

- *Program Notes by Andrew J. Kim*

## **Procession of Nobles**

During the season of 1869-1870, the director of the Imperial Theater in St. Petersburg conceived the idea of staging an elaborate opera ballet based on a subject from Slavic mythology, For this work, to be known as *Mlada*, he commissioned music from the Russian school of composition. The project was never realized, however, and most of the music which the composers had written found its way into other of their works. Not until 20 years later did Rimsky-Korsakov decide to use the subject for an opera ballet of his own. His *Mlada* was begun in 1889, and produced at the Marinsky Theater in 1892.

- *Program Note from Program Notes for Band*

## **Redwood**

When the Collins Hill High School Band [Suwanee, Georgia] approached me about writing a piece for their head band director, who was set to retire at the end of the year, they wanted something that spoke not only to this man's love of music but also to his love for the great outdoors. I was reminded then of the times growing up when my family and I would go camping in Sequoia National Park and we would set up our tents among the giant redwood trees that grow in that region of California. These trees command attention with their immense stature, their size the result of years gone by and storms weathered. And yet they exude a peaceful and subtle tranquility. This idea of "Powerful Tranquility" became the cornerstone that this lyrical tone poem was created.

**Redwood** was commissioned by the Collins Hill High School Band and written in honor of Richard Marshall.

- *Program Note by composer*

## **Manhattan Beach March**

Following in the footsteps of Patrick Gilmore, Sousa became a popular figure in Manhattan Beach, the famous New York summer resort. One of his most lavish medals was presented to him in 1894 by the proprietor, Austin Corbin, and other shareholders. The previous season, Sousa had dedicated the march to Corbin, and one of his manuscripts is inscribed to him.

Sousa once told a reporter that the march had been derived from an earlier composition, probably *The Phoenix March* (1875): "I wrote **Manhattan Beach** while playing a summer engagement at that once-popular resort, using as the basis an old march I had composed when I was with Milton Nobles."

*Manhattan Beach* became a staple of bands all over the world, but the Sousa Band performed it differently by playing the trio and last section as a short descriptive piece. In this interpretation, soft clarinet arpeggios suggest the rolling ocean waves as one strolls along the beach. A band is heard in the distance. It grows louder and then fades away as the stroller continues along the beach.

-*Program Note from John Philip Sousa: A Descriptive Catalog of His Works*

## Shepherd's Hey

*Shepherd's Hey* was scored for wind band in 1918. The word 'Hey' denotes a particular figure in Morris Dancing. Morris Dances are still danced by teams of "Morris Men" decked out with bells and quaint ornaments to the music of the fiddle or 'the pipe and tabor' (a sort of drum and fife) in several agricultural districts in England. The 'hey' involves the interweaving of generally two lines of dancers, which may be symbolized by Grainger's use of two parallel lines of music at the opening of the composition, rather than a simple statement of a theme that then moves into variants.

- *Program Note from Windband.org*

## Silence Overwhelmed

This mature lyrical work uses complex harmonies and textures amidst a sea of colors and timbres. Great opportunities for chamber playing exist throughout, with solos provided for oboe and trumpet. From the softest and darkest of sounds to the most powerful and soaring lines, this work is certain to take you on an incredible emotional journey. Commissioned by the South Carolina Collegiate Honor Band.

- *Program Note by publisher*

## Festivo

Nelhybel states, "Festivo is an overture-type composition in which the woodwinds and the brasses are constantly confronting each other like two antagonists in a dramatic scene." The resulting percussive concept of wind performance, which is prevalent in twentieth-century music, provides a striking impact for the performer and listener.

- *Program Note from score*



## **Special Thanks**

Karl Paulnack, Dean, Ithaca College School of Music  
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School of Music  
Ford Hall Stage Crew, Ithaca College School of Music  
String, Wind, Brass, Percussion, and Keyboard Faculty  
Becky Jordan, Manager of Ensembles & Kinyon Music Education  
Collections and her dedicated staff  
Kristina Shanton, Music Librarian

## **Upcoming Performances**

### **Lecture Recital: Cibelle J. Donza with Ithaca College Symphony Orchestra**

Monday, December 9  
Ford Hall, 8:15pm

### **Ithaca College Symphony Orchestra**

Tuesday, December 10  
Ford Hall, 8:15pm

### **Ithaca College Concert Band**

Wednesday, December 11  
Ford Hall, 8:15pm

### **Ithaca College Wind Ensemble**

Thursday, December 12  
Ford Hall, 8:15pm