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Concert: Ithaca College Sinfonietta & Ithaca College Campus Band

Ithaca College Sinfonietta

Ithaca College Campus Band

Cibelle J. Donza

Andrew J. Kim

Alyssa Comeau

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Recommended Citation

Ithaca College Sinfonietta; Ithaca College Campus Band; Donza, Cibelle J.; Kim, Andrew J.; Comeau, Alyssa; and Más-Arocas, Octavio, "Concert: Ithaca College Sinfonietta & Ithaca College Campus Band" (2019). *All Concert & Recital Programs*. 6290.

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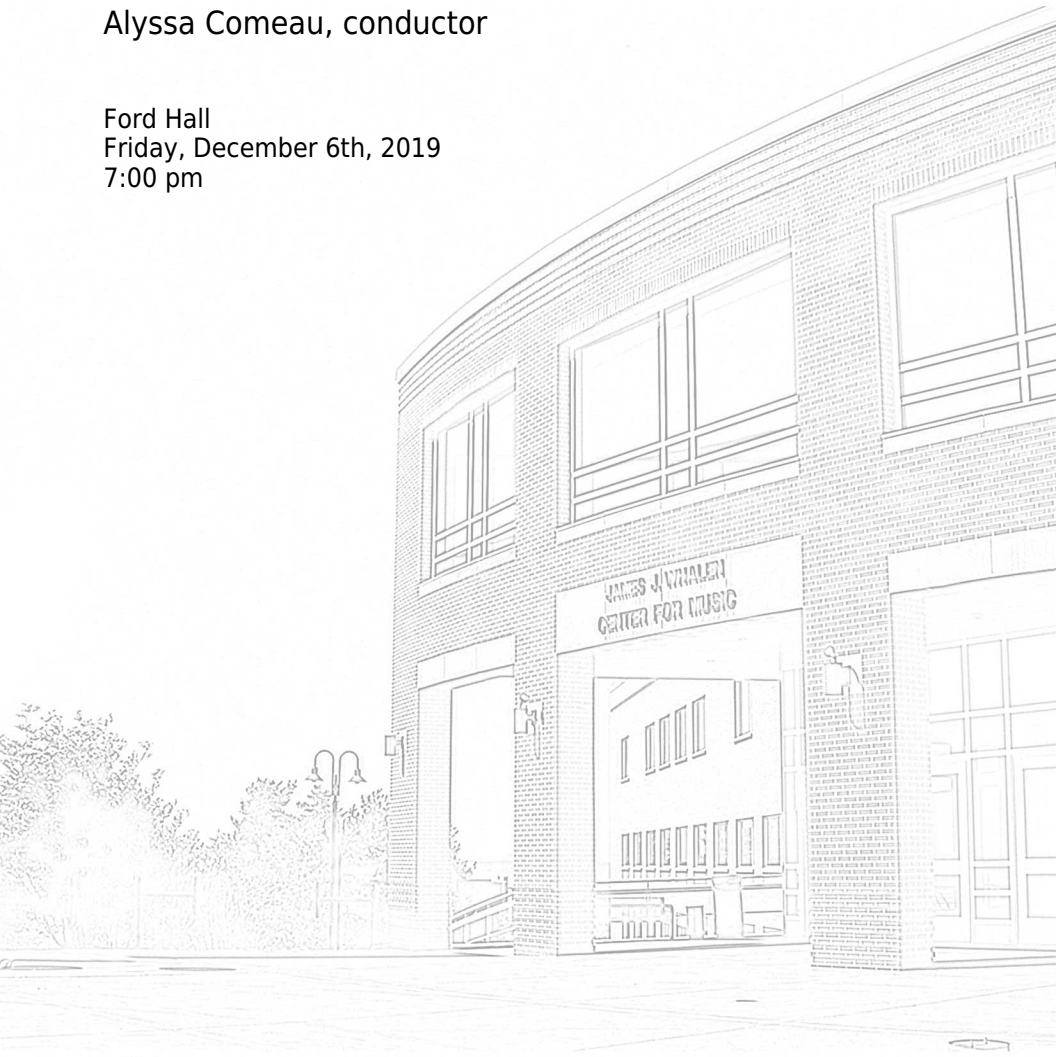
IC Sinfonietta

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
David Pacun, Associate Dean, Ithaca College School of Music
Erik Kibelsbeck, Manager of Concerts and Facilities, Ithaca College School of Music
Molly Windover, Scheduling and Events Assistant, Ithaca College 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