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**Concert: Ithaca College Symphonic Band**

Ithaca College Symphonic Band

Elizabeth Peterson

Susan DeVore

Arthur Ostrander

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ITHACA COLLEGE SYMPHONIC BAND

Elizabeth B. Peterson, conductor
Susan DeVore, graduate conductor
Dean Arthur Ostrander, guest narrator

Ford Hall
Thursday, May 1, 2008
8:15 p.m.
Character(s) in Music...

Variations on “America” (1890)        Charles Ives
                                             (1874-1954)
                                          Transcribed by William E. Rhoades

Casey at the Bat (2002)        Randol Alan Bass
                                             (b. 1953)

Scherzo for a Bitter Moon (1982)        Gregory Youtz
                                             (b. 1956)

Sasparilla (2005)        John Mackey
                                             (b. 1973)

INTERMISSION

The Merry King (1936)        Percy Grainger
                                             (1882-1961)
                                          Susan DeVore, graduate conductor

Enigma Variations (1899)        Edward Elgar
                                             (1857-1934)
                                          scored for band by Earl Slocum

  Theme
  Var. I (C.A.E.)
  Var. II (W.M.B. IV)
  Var. III (R.P.A. V)
  Var. IV (G.R.S. XI)
  Var. V (Nimrod IX)
  Var. VI – Finale (E.D.U. XIV)

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Variations on "America" is a witty, somewhat irreverent piece for organ which Ives composed when he was sixteen years old. According to his biographers, Henry and Sidney Cowell, it was played by Ives in organ recitals in Danbury and Brewster, New York, in the same year. At the Brewster concert his father would not let him play the pages which included canons in two and three keys at once because they were "unsuited to performance in church – they made the boys laugh out and get noisy." This is Ives' earliest surviving piece using polytonality. William Schuman wrote an effective orchestra transcription of this work in 1964, and it is this version upon which William Rhoads based his equally effective band transcription.

The inscription in the score reads, "Interpolating 'Take Me Out to the Ballgame' (Albert von Tilzer—Jack Norworth) and with a tip of the hat to Richard Strauss". "Take Me Out to the Ballgame" was published exactly 100 years ago and is still considered baseball's national anthem! The poem, Casey at the Bat, was written by Ernest Lawrence Thayer and first published in the San Francisco Examiner on June 3, 1888. The original words to the poem were:

The outlook wasn't brilliant for the Mudville nine that day;  
The score stood four to two, with but one inning more to play,  
And then when Cooney died at first, and Barrows did the same,  
A pall-like silence fell upon the patrons of the game.

A straggling few got up to go in deep despair. The rest  
Clung to that hope which springs eternal in the human breast;  
They thought, "If only Casey could but get a whack at that  
We'd put up even money now, with Casey at the Bat."

But Flynn preceded Casey, as did also Jimmy Blake,  
And the former was a hoodoo, while the latter was a cake;  
So upon that stricken multitude grim melancholy sat;  
For there seemed but little chance of Casey getting to the bat.

But Flynn let drive a single, to the wonderment of all,  
And Blake, the much despised, tore the cover off the ball;  
And when the dust had lifted, and men saw what had occurred,  
There was Jimmy safe at second and Flynn a-hugging third.

Then from five thousand throats and more there rose a lusty yell;  
It rumbled through the valley, it rattled in the dell;  
It pounded on the mountain and recoiled upon the flat,  
For Casey, mighty Casey, was advancing to the bat.
Ten thousand eyes were on him as he rubbed his hands with dirt. Five thousand tongues applauded when he wiped them on his shirt. Then while the writhing pitcher ground the ball into his hip, Defiance flashed in Casey's eye, a sneer curled Casey's lip.

And now the leather-covered sphere came hurtling through the air, And Casey stood a-watching it in haughty grandeur there. Close by the sturdy batsman the ball unheeded sped— "That ain't my style," said Casey. "Strike one!" the umpire said.

From the benches, black with people, there went up a muffled roar, Like the beating of the storm-waves on a stern and distant shore; "Kill him! Kill the umpire!" shouted some one on the stand; And it's likely they'd have killed him had not Casey raised his hand.

With a smile of Christian charity great Casey's visage shone; He stilled the rising tumult; he bade the game go on; He signaled to the pitcher, and once more the dun sphere flew; But Casey still ignored it, and the umpire said "Strike two!"

"Fraud!" cried the maddened thousands, and echo answered "Fraud!" But one scornful look from Casey and the audience was awed. They saw his face grow stern and cold, they saw his muscles strain, And they knew that Casey wouldn't let that ball go by again.

The sneer has fled from Casey's lip, the teeth are clenched in hate; He pounds with cruel violence his bat upon the plate. And now the pitcher holds the ball, and now he lets it go, And now the air is shattered by the force of Casey's blow.

Oh, somewhere in this favored land the sun is shining bright, The band is playing somewhere, and somewhere hearts are light, And somewhere men are laughing, and little children shout; But there is no joy in Mudville — mighty Casey has struck out.

Scherzo for a Bitter Moon was inspired by the sensitive and virtuosic playing of the University of Michigan Symphonic Band and dedicated to the band's conductor, H. Robert Reynolds. The work won first place in the 1984 NBA Band Composition Contest. Scherzo is transparently scored, allowing for a great deal of soloistic playing, particularly for the woodwinds. The brass and percussion are used sparingly in orchestral fashion, held in check until moments of dramatic intensity. The composer describes the piece as follows: "the entire piece is based on a single motif - an expanding intervallc wedge (C-B-C#-Bb-D-A-Eb) - from which are derived melodies, harmonies, and large structural sections...The introduction returns as a calm after the storm, yet the 'almost perfect' final resolution in the clarinets is left in doubt by a low dissonance in timpani, tuba and bass clarinet - the shadow cast by a bitter moon."
John Mackey holds a Master of Music degree from the Julliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb respectively. Mr. Mackey particularly enjoys writing music for dance and he has focused on that medium for the past few years. He is arguably one of the leading young American composers of our day. About 'Sasparilla,' he writes, "Sasparilla was a type of liquor served in saloons in the old west. It has since become a non-alcoholic root beer-like beverage, and if the listener happens to be under the age of 21, I suggest you choose the latter description. Whether it be from bad liquor or terribly funky soda, "Sasparilla" tells the tale of an Old West saloon, and the specific tale seems to vary, depending on the listener. Some hear a pony who drinks from a fermented trough and goes on a joyride to Tijuana. Some hear a cowboy who can't hold his drink. Some suggest the old west as viewed through the eyes of the old Warner Bros. cartoons."

A native of Australia, Percy Aldridge Grainger (1882-1961) began an important career as a concert pianist in 1900. During World War I, he served as a United States Army Bandsman, and became an American citizen in 1919. He became internationally known as a pianist and a noted interpreter of Grieg, whose Concerto for Piano he premiered in 1907. He had an enduring interest in folk music, which he transcribed and recorded with early phonographic equipment. He loved the wind band and made many significant contributions to the repertoire, including Lincolnshire Posy, Irish Tune from County Derry, and Molly on the Shore.

Words from the composer:
Mr. Alfred Hunt, who sang me The Merry King (in August, 1905, at Wimbledon, London, England) was a working man who hailed from Kirdford, West Sussex, England. Mr. Hunt's words are first ran as follows:

It's a merry king of Old England
That stole my love away;
And it's I in Old England
No longer can't stay.
I'll swim the wide ocean
All on my bare breast
For to find out my true love
Whom I do love best.

The text of Mr. Hunt's six verses, and notes on the song, may be consulted in Journal of the Folk-Song Society, No. 12 (London, 1908). The Merry King was first sketched for chorus about 1905 or 1906. This setting for piano with room-music (single wind instruments) was sketched out in July of 1936 and worked out in late 1938 and early
1939. This version is the root-form of this setting, from which the dish-up piano solo is an off-shoot.

The Enigma Variations were written for orchestra in 1899 and bore the dedication, “To My Friends Pictured Within.” The theme and fourteen variations belong to that period in which Elgar developed the style that placed him in the front rank of English composers. Earl Slocum, in transcribing this work for band, has selected only those variations which appeared to be most suited for this medium of expression.

The theme is pliable, plastic and expressive in itself, tender and noble.

Variation I (C.A.E.) is a study of the composer’s wife, Caroline Alice, continuing the theme with heightened feeling.

Variation II, originally IV, (W.M.B) marches in with the furious energy of a country squire, Mr. William M. Baker, a man of definite opinions and hearty emphasis at all times.

Variation III, originally V, (R.P.A.) takes as its subject a son of Matthew Arnold. Reed says, “He loved listening to music and adored chamber music.” His alternate moods of gravity and gaiety are well depicted.

Variation IV, originally XI, marked (G.R.S.) is actually a composite. There is G.R.S. indeed, George R. Sinclair, organist of Hereford Cathedral, but there is also his bulldog Dan. It is only right that the gentleman’s constant companion should appear here too, paddling in wayside streams, rushing and barking.

Variation V, originally IX, is called (Nimrod), and here is another of Elgar’s puns. Nimrod is the great hunter of the Bible; Hunter, in German is Jaeger. So the subject is A.J. Jaeger, publisher, Elgar’s friend and advisor. Elgar admitted this obvious identity himself. “It is”, he said, “a record of a long summer evening talk, when my friend Jaeger grew nobly eloquent—as only he could—on the grandeur of Beethoven, and especially on his slow movements.” The opening bears the marking Nobilimente.

Variation VI, originally XIV, The Finale, carries the initials (E.D.U.) which stand for a nickname for Elgar known only to his close friends. Said to depict his struggles, his energies, the work is nevertheless worked out non-programmatically so that it caps the series of variations in a triumphant, broad presentation of the theme in major.
ITHACA COLLEGE SYMPHONIC BAND
Elizabeth Peterson, conductor
Susan Devore, graduate conductor

Piccolo
Emily Davis

Bass Clarinet
Brendon Lucas

Euphonium
Mike Horsford
Eric Dobmeier
Jen Strayer

Flute
Emily Wespiser
Margaret Gallagher
Allison Scott
Cora Crisman
Jocelyn Kraus
Rebecca Grollman

Alto Saxophone
Andre Baruch
Ian Cruz
Emily Backus

Tuba
Dan Troiano
Alex Mitchell
Dan Timmons

Susan Devore, graduate conductor

Piccolo Bass Clarinet Euphonium
Emily Davis Brendon Lucas Mike Horsford
Eric Dobmeier Jen Strayer

Clarinet
Laura Caruthers
Mark Wolocki
Amanda Strickland
Brianne Remaley
Alicia McMahon
Nick Rizzo
Mike Coletti
Vanessa Calaban
Christopher Statth
Courtney Violanti
Stephanie Pruden
Beth Biglin

Tenor Saxophone
Steve Matthews
Jason Saetta

Oboe
Kathleen Michel
Adrian Fisher

Baritone Saxophone
Reece Lazarus

English Horn
Corinne Landrey*

Trumpets
Jason Graf
L J Neal
Zachary Allyn
Emily Waltz
Michael Conerty
Beverly Stokes
Kevin Guest
Peter C. Falango
Andrew Lucks
Rebecca Graham

Bassoon
Jared Cowing
A J Coppola
Shaun Barnett
Lauren Jurczynski
Judith Olson

Horn
Elizabeth Kane
Tom Peters
Maureen Preston
Drew Welkie

Accordion
Brendan Vavra*

Eb Clarinet
Kiel Clark

Trombone
Ryan Kuehhas
Glenn Hodgson
Alex Knutrud
Erica Wegrzyn
Dan Bacigalupi
Sondra Thorn
Danielle Fraser
Aaron Rivkin

*guest performer
PERIOD INSTRUMENT PERFORMANCE ENSEMBLE
Nicholas Walker, director

THE IC PIP ENSEMBLE
Aimée Shorten, traverso/recorder
Stephen Pysnik, recorder/corneto
Andrew Bergevin, Maeve O'Hara, violin
Timothy Ball, violin/viola
Aara Edwards, viola
Aaron Gainer, lute
Mary Holzhauer, harpsichord
Nicholas Walker, viola da gamba

THE IC OPERA WORKSHOP
Kristen Gobetz, Erin Winker, sopranos
Thomas Furey, Omar Najmi, tenors
Thomas Lehman, Garry McLinn, baritones
Nicole Guberman, Allison Macri, Sarah Vincelett, cast

Hockett Family Recital Hall
Thursday, May 1, 2008
7:00 p.m.