10-8-2009

Concert: Ithaca College Symphonic Band

Elizabeth B. Peterson

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ITHACA COLLEGE SYMPHONIC BAND

Elizabeth B. Peterson, conductor

Ford Hall
Thursday, October 8, 2009
8:15 p.m.


<table>
<thead>
<tr>
<th>Phrase</th>
<th>Composer</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marche Militaire Francais</td>
<td>Camille Saint Saens</td>
<td>(1835-1921)</td>
</tr>
<tr>
<td><em>Finale from Algerian Suite</em></td>
<td></td>
<td>arr. La</td>
</tr>
<tr>
<td>Rhosymedre</td>
<td>Ralph Vaughan Williams</td>
<td>(1872-1958)</td>
</tr>
<tr>
<td><em>Prelude on a Welsh Hymn Tune</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Variations on a Korean Folk Song</td>
<td>John Barnes Chance</td>
<td>(1932-1972)</td>
</tr>
<tr>
<td>Toccata and Fugue in D minor</td>
<td>Johann Sebastian Bach</td>
<td>(1685-1750)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>arr. Leidzen</td>
</tr>
<tr>
<td>INTERMISSION</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Four Norfolk Dances</td>
<td>Philip Sparke</td>
<td>(b. 1951)</td>
</tr>
<tr>
<td><em>Pulham Prelude</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Diss Dance</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Lopham Lament</em></td>
<td></td>
<td></td>
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<tr>
<td><em>Garboldisham Jig</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anúnkasan <em>The Sky Spirit</em></td>
<td>Christopher Tucker</td>
<td>(B. 1972)</td>
</tr>
</tbody>
</table>

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Program Notes

This march (opus 60) is the fourth movement of the Algerian Suite, an 1880 work subtitled “Picturesque Impressions of a Voyage to Algeria”. Although the first three movements of the suite are decidedly Oriental in coloring, the march is by contrast quite French; it was intended to emphasize the contrast found in Algiers between the native and the French settlements.

In 1920 Ralph Vaughan Williams composed three preludes for organ based on Welsh hymn tunes, a set that quickly established itself in organ repertoire. Of the three, Rhosymedre, sometimes known as “Lovely”, has become the most popular. The hymn tune used in this prelude was written by a 19th century Welsh composer, J.D. Edwards, and is a very simple melody made up almost entirely of scale tones and upbeat skips of a fourth. Yet, around the modest tune Vaughan Williams has constructed a piece of grand proportions, with a broad arc that soars with the gradual rise of the tune itself.

Variations on a Korean Folk Song was composed in 1965, winning the ABA Ostwald Award for the composer the following year. Chance wrote, “I became acquainted with the folk song known as Arrirang (pronounced ‘AH-dee-dong’) while serving in Seoul, Korea, as a member of the Eighth U.S. Army Band in 1958-59. The tune is not as simple as it sounds, and my fascination with it during the intervening years led to its eventual use as the theme for this set of variations.” The original folk song is sung by a woman who does not want the man she loves to leave her. The work is in six sections. The opening pentatonic theme is followed by five distinct variations.

The Toccata and Fugue in D Minor is one of the greatest of the masterpieces which Bach wrote for the organ. A brilliant slow/fast introduction is followed by the fugue, the subject of which is a short figure in sixteenth notes. From the free and showy style of the toccata and the huge climax at the end, it is evident that the work was conceived as a virtuoso concert piece rather than a work for a church service.

Four Norfolk Dances was commissioned by the South Norfolk Youth Symphonic Band, who gave the first performance on September 15th 2001. Norfolk is one of the most beautiful counties in England, famous for its charming villages; a popular centre for sailing holidays. It is also the home of one of the best-known of all British composers, Sir Malcolm Arnold. The date of the premiere of this piece was to fall close to his 80th birthday, so Philip Sparke decided to write something of a birthday tribute. The four movements are each named after a village in South Norfolk that has a particular association with the band.
I. Pulham Prelude is robust in nature and combines strong fanfare figures with a burlesque dance.
II. Diss Dance is a charming waltz, which contrasts solo passages with the full band.
III. Lopham Lament features a mournful oboe solo and a passionate climax for the whole band.
IV. Garboldisham Jig combines a lively jig with a graceful chorale tune.

Anúnkasan, the Sky Spirit is a tone poem comprised of four major sections attributed to the American Bald Eagle. 1. ‘The Eagle Portrait’ defines the character of the eagle, strong and majestic. 2. ‘Eagle in Flight’ is graceful and affectionate. It captures the essence of elevation as the bald eagle is depicted soaring above the clouds. Beautiful and sweeping harmonies accompany long melodic lines. 3. ‘Near Extinction’ is my reaction to the decline of the Eagle’s population. 4. Eagle’s Ascent is a rebuilding, a rise out of the ashes of the fallen. Anúnkasan is a word from the Lakota dialect of the Sioux Nation meaning “bald eagle”. Among the Sioux/Dakota reservations, North Dakota is home to the Devils Lake Sioux Reservation and Standing Rock Reservation. Although the work does not employ specific references to Native American Indian music, the association confirms a strong foundation full of culture, life and growth.

**Elizabeth B. Peterson** is an associate professor of music education and conductor of the Symphonic Band at Ithaca College. 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 the 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
Cora Crisman

Flute
Augusta Barger
Elizabeth Hamilton
Cora Crisman
Caitlin Phillips
Emma Hileman
Isabel Kaufman

Oboe
Amy Kleinsmith
Shelby Apuzzo
Candace Crawford

English Horn
Shelby Apuzzo

Bassoon
Margaret Oswald
Stanley Howard
Marissa D’Ambrosio

Eb Clarinet
Tom Bonomo

Clarinet
Tom Bonomo
Jenny Greenleaf
Kelsey Paquin
Nick Rizzo
Aileen Razey
Kelly Ducham
Stephanie Pruden
Brittney Sanders
Michelle
Breitenbach
Samantha
Underwood
Elizabeth Biglin
Michael Tate
Brittany Gunther

Bass Clarinet
Stephanie Pruden
Collin Myers

ContraBass Clarinet
Stephanie Pruden

Alto Saxophone
Jason Juliano
Sara Emery
Erika St. Denis
Chris Miley
Chris Olen

Tenor Saxophone
Rachel Kinninger
Andrew Loretz

Baritone Saxophone
David DeHority

Trumpets
Micaela Connelly
James Rose
Beverly Stokes
Ryan Cornelissen
Kevin Cope
Colin Johnson
Kevin Guest
Matthew Recio
Brendan Keene
Danny Venora

Horn
Drew Welkie
Megan Carpenter
Ryan Chaiano
Beth Stella
Jenna Geracitano
Karin Renger
Victoria Rossetti
Kaitlyn Wetmore

Trombone
Danielle Fraser
Jeff Dunn
Josh Zimmer
Elizabeth Waltman
Paul Heiland
Alexis Carr
Sondra Thorn
Riley Goodemote
Amanda Werbeck
Andrew Tunguz
TJ Schaper

Bass Trombone
Ian Bertucci

Euphonium
Steven Vaughn
Thomas Aroune
Miriam Salzman

Tuba
Tim Orton
Gary Omar Walker
Nicole Kukieza
Joe Sastic
Nick Courtney
Ryan Hart

Percussion
Jonathan Pereira
Dana Billings
Sean Harvey
Jason Staniulis
Andrew Thomson

Timpani
Chris Demetriou

String Bass
John Romey

Piano
Joseph Caldarise
Concert Calendar

October

9  8:15  Chamber Orchestra; Jeffery Meyer, conductor
10 Noon  Daniel Pearl Memorial Concert
11 3:00  Chorale Collage: Women's Chorale and Chorus; Janet Galván, conductor; Choir and Madrigal Singers; Lawrence Doebler, conductor, Vocal Jazz Ensemble, Lauri Keegan, musical director
11 8:15  Guest Lecture: Sebastian Currier, 2009-10 Karel Husa Visiting Professor of Composition
12 8:15  Selected works of Sebastian Currier
13 8:15  Wind Ensemble; Stephen Peterson, conductor
19 7:00  Faculty Recital: Brad Hougham, baritone
22 7:00  Faculty Recital: Jeffrey Gray, bass trombone
24 2:00  Faculty Recital: Richard Faria, clarinet
25 4:00  Faculty Chamber Recital: Pablo Cohen, guitar; Steven Mauk, soprano saxophone; and Nicholas Walker, string bass
26 8:15  Guest Chamber Recital: West Point Saxophone Quartet
27 8:15  Faculty Recital: Lee Goodhew Romm, bassoon
28 7:00  The Rachel S. Thaler Concert Pianist Series
         Master Class: Ingrid Fliter, piano
29 8:15  Guest Recital: Ingrid Fliter, piano
31 7:00  "Octubafest: Tuba Ensemble; Edwin Diefer, director

November

1  4:00  Faculty Recital: Susan Waterbury, violin
3  8:15  Guest Recital: Mirror Image, French horn duo
4  7:30  Pre-Concert Lecture: John Daniels Jenkins, theorist
        8:15  Contemporary Ensemble; Jeffery Meyer and Richard Faria, co-directors
5 12:30  USAF Band of Liberty's Colonial Brass Quintet
         7:00  Brass choir; Keith Kaiser, conductor and Boynton Middle School Brass; Michael Allen, conductor
9  7:00  Faculty Chamber Recital: Ithaca Wind Quintet
12 7:00  Flute Ensemble; Sarah Plunkett, graduate conductor
13 8:15  Trombone Troupe; Charles DePaolo, conductor
13 8:15  Faculty Recital: Carol McAmis, soprano
14 7:00  30th Choral Composition Festival; closing concert
15 4:00  Faculty Recital: Elizabeth Simkin, violoncello
16 7:00  Faculty Recital: Charis Dimaras, piano
17 7:00  Faculty Recital: Elizabeth Shuhan, flute; Alexander Shuhan, French horn; Jennifer Hayghe, piano
         8:15  Opera Workshop; Brian DeMaris, music director
18 8:15  Chamber Orchestra; Jeffery Meyer, conductor
19 8:15  Jazz Ensembles; Michael Titlebaum and Tom Killian, musical directors

Ithaca College Concerts 2009-10 ($)

September 11  Zuill Bailey, violoncello and Awadagin Pratt, piano
February 13  Theodora Hanslowe, mezzo-soprano
March 26  Cameron Carpenter, organ