

Ithaca College

Digital Commons @ IC

All Concert & Recital Programs

Concert & Recital Programs

3-11-2021

Concert: Ithaca College Concert Band

Ithaca College Concert Band

Benjamin Rochford

Follow this and additional works at: https://digitalcommons.ithaca.edu/music_programs



Part of the [Music Commons](#)

Recommended Citation

Ithaca College Concert Band and Rochford, Benjamin, "Concert: Ithaca College Concert Band" (2021). *All Concert & Recital Programs*. 6999.

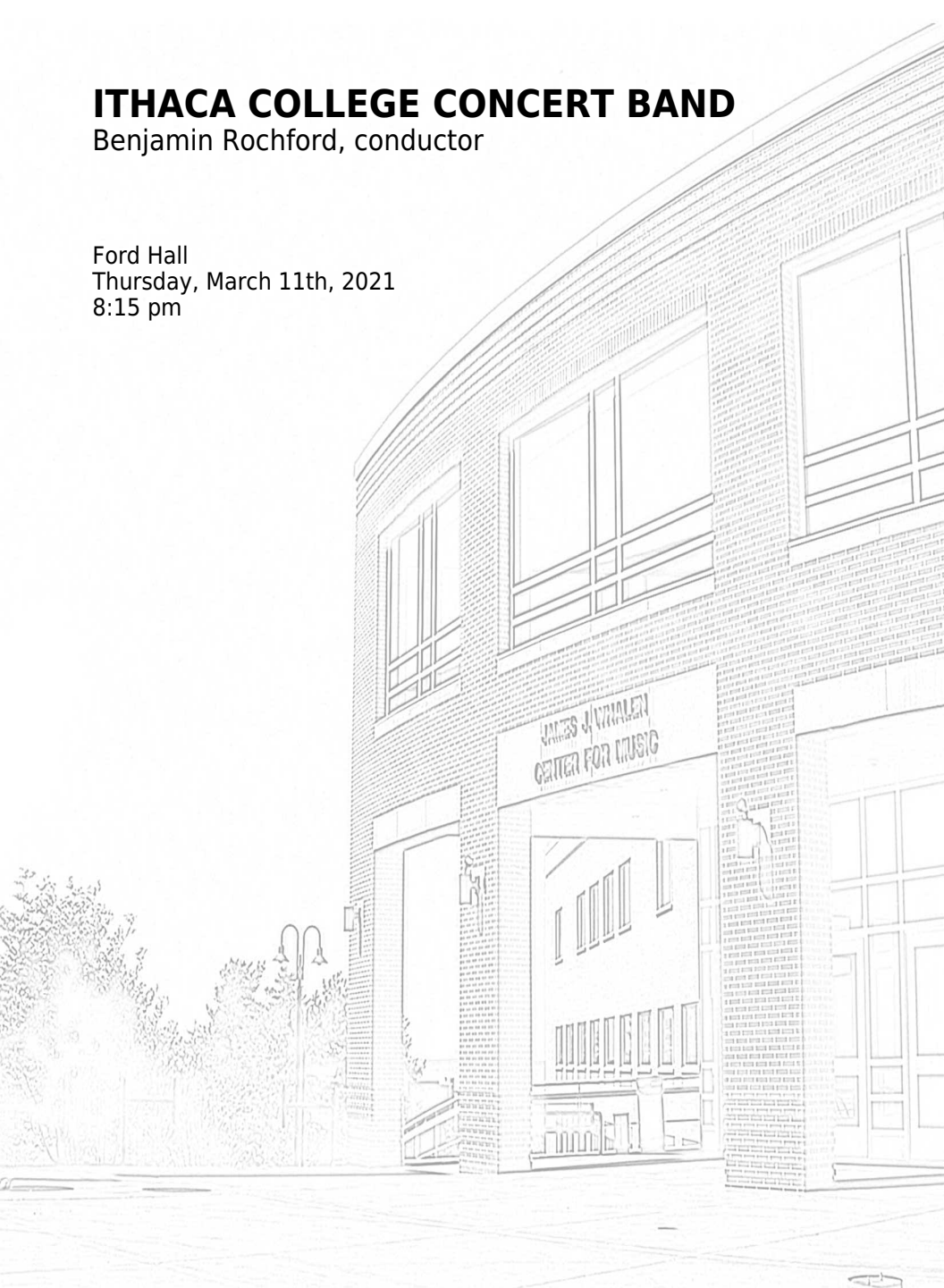
https://digitalcommons.ithaca.edu/music_programs/6999

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.

ITHACA COLLEGE CONCERT BAND

Benjamin Rochford, conductor

Ford Hall
Thursday, March 11th, 2021
8:15 pm



ITHACA COLLEGE

School of Music

Program

Early Light

Carolyn Bremer
(1958-2018)

Shenandoah

Omar Thomas
(b. 1984)

Vesuvius

Frank Ticheli
(b. 1958)

Tico-Tico

Zequinha Abreu
(1880-1935)
Arr. Naohiro Iwai

Concert Band Personnel

Flute

Vita Dean, piccolo
Charlotte Kazalski
Emmie Morgan
Jess Packes

Oboe

Raelene Ford

Clarinet

Caitlin Dansereau
Gracie Jones
Jaime Kister
Emily Mildner, bass
Caroline
O'Callaghan
Marisa Pastore
Cassidy Triolo,
e-flat

Bassoon

Josh Ballinger
Eden Treado

Saxophone

Adam Battershell,
tenor
Anna
Konrad-Parisi,
baritone
Dani MacKenzie,
alto
Jack Schiefer, alto

Horn

Monica Cilley
Anna Freebern

Trumpet

Rebecca Moore
Tim Ostergaard
Bryan Raber
Emma Vakiener
Tobin Whitener

Trombone

Julianna Bourgeois
Richard Michael
Eli Bartlow

Euphonium

Nicholas Ionta
Ben Jennings
Isaac Schneider

Percussion

Quinlan Barrie
Maverick Beeman
Ben Berkowitz,
timpani
Lauren Ellis
Ian Muir
Jacob Reed

Program Notes

Early Light

Early Light was written for the Oklahoma City Philharmonic and received its premier performance in July, 1995. The material is largely derived from “the Star Spangled Banner.” One need not attribute an excess of patriotic fervor in the composer as a source for this optimistic homage to our national anthem; Carolyn Bremer, a passionate baseball fan since childhood, drew upon her feelings of happy anticipation at hearing the anthem played before ball games when writing her piece. The slapstick heard near the end echoes the crack of the bat on a long home run.

- Program note from score

Shenandoah

“Shenandoah” is one of the most well-known and beloved Americana folk songs. Originally a river song detailing the lives and journeys of fur traders canoeing down the Missouri River, the symbolism of this culturally-significant melody has been expanded to include its geographic namesake - an area of the eastern United States that encompasses West Virginia and a good portion of the western part of Virginia - and various parks, rivers, counties, and academic institutions found within. This arrangement recalls the beauty of Shenandoah Valley, not bathed in golden sunlight, but blanketed by low-hanging clouds and experiencing intermittent periods of heavy rainfall. There are a few musical moments where the sun attempts to pierce through the clouds, but ultimately the rains win out. This arrangement of “Shenandoah” is at times mysterious, somewhat ominous, constantly introspective, and deeply soulful.

- Program note by Omar Thomas

Vesuvius

Mt. Vesuvius, the volcano that destroyed Pompeii in A.D. 79, is an icon of power and energy in this work. Originally I had in mind a wild and passionate dance such as might have been performed at an ancient Roman *Bacchanalia*. During the compositional process, I began to envision something more explosive and fiery. With its driving rhythms, exotic modes, and quotations from the *Dies Irae* from the medieval Requiem Mass, it became evident that the *Bacchanalia* I was writing could represent a dance from the final days of the doomed city of Pompeii.

- Program note by Frank Ticheli

Tico-Tico

“Tico-Tico no fubá” is a Brazilian choro song written by Zequinha de Abreu in 1917 and literally means “rufous-collared sparrow in the cornmeal.” Its original title was “Tico-Tico no farelo” (sparrow in the bran), but since Brazilian guitarist Américo Jacomino “Canhoto” had a work with the same name, Abreu’s tune was given its present name in 1931, and afterwards Aloysio de Oliveira wrote the original Portuguese lyrics. Outside of Brazil, the song reached its peak popularity in the 1940s, with successful recordings by Ethel Smith, The Andrews Sisters, Carmen Miranda, and others.

- Program note by Américo Jacomino Canhoto

The IC Band Program extends a very special thanks to...

Keith Kaiser, Interim Dean, School of Music

Ivy Walz, Interim Associate Dean, School of Music

Erik Kibelsbeck and Molly Windover, Managers of Concerts and Facilities

Becky Jordan, Manager of Library of Ensembles Music

Kristina Shanton, Music Librarian

Ithaca College School of Music Woodwind, Brass, Percussion, String, and Keyboard Faculty