

2-3-2005

## Concert: Ithaca College Symphonic Band

Ithaca College Symphonic Band

Henry Neubert

Follow this and additional works at: [https://digitalcommons.ithaca.edu/music\\_programs](https://digitalcommons.ithaca.edu/music_programs)

 Part of the [Music Commons](#)

---

### Recommended Citation

Ithaca College Symphonic Band and Neubert, Henry, "Concert: Ithaca College Symphonic Band" (2005). *All Concert & Recital Programs*. 4336.

[https://digitalcommons.ithaca.edu/music\\_programs/4336](https://digitalcommons.ithaca.edu/music_programs/4336)

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

---

SCHOOL OF MUSIC

**ITHACA COLLEGE SYMPHONIC BAND**

**Henry G. Neubert, conductor**  
**Randie Blooding, narrator**

**Ford Hall**  
**Thursday, February 3, 2005**  
**8:15 p.m.**

**ITHACA**

## PROGRAM

Variations on a Korean Folk Song (1965)

John Barnes Chance  
(1932-1972)

Awayday (1996)

Adam Gorb  
(b. 1958)

Lincoln Portrait (1942)

Aaron Copland  
(1900-1990)  
Transcribed by Walter Beeler

# ITHACA COLLEGE SYMPHONIC BAND

Henry Neubert, conductor

Heidi J. Miller, graduate conductor

## Piccolo

Nikki Barnum

## Flute

Melissa Wertheimer  
Becca Frost  
Emily James  
Whitney Kaiser  
Jennifer Rodgers  
Darren Simonson  
Esther Paek

## Oboe

Luke Conklin  
Margaret Westreich  
Corinne Landrey

## E♭ Clarinet

Anne Woodard

## B♭ Clarinet

Kelly Bochynski  
Rebecca Frye  
Anne Woodard  
Jonathan Smith  
Jessie Shaw  
Corinne Waite  
Lawrence A. Whitney  
Matthew Gibson  
Laura Caruthers  
Allegra Smith  
Natalie Gamble  
Spencer Blumenfeld  
Kimberly Fleming

## Alto Clarinet

Lawrence A. Whitney

## Bass Clarinet

Miranda Selover

## Bassoon

Jeff Ward  
Kristen Schussler

## Contrabassoon

Kristen Schussler

## Alto Saxophone

Tim Rosenberg  
Adam York  
Rob Flack  
Andrew Lawrence  
Kevin Marshall  
Shannon Burns

## Tenor Saxophone

Sam Podell  
Andre Baruch

## Baritone Saxophone

Caitlin Kopicik  
Tom Hauser

## French Horn

Megan Burke  
Michelle LeRoy  
Gina Zurlo  
Bethanie Keem  
Chelsey Hamm

## Trumpet

Omar Williams  
Bridget Colgan  
Matthew Sprague  
Abbey Clark  
Calvin L. Rice  
Katherine Hancock  
Vincent Venitelli  
Stephen Pysnik  
Jesse Kleingardner

## Trombone

Paul Barton  
Lloyd Dugger  
Leslie Ann Brennan  
Emily Selman  
John Schleiermacher  
Ashley Taylor  
Nicholas H. Smarcz  
D. Phillip Truex  
Daniel Bacigalupi

## Euphonium

Mike Vecchio  
Jessica Roberto  
Sarah Drew

## Tuba

Bryan Lewis  
Nicholas Gann  
Timothy Then

## Timpani

Jason E. Taylor

## Percussion

Alyssa Cadwalader,  
principal  
Laurie Sklar  
Evan Peltier  
Lauretta Noller

## Piano

Kristen Schussler

## Double Bass

Christopher White

## CONCERT CALENDAR

### February

6	4:00	Faculty Recital; Elizabeth Simkin, violoncello
7	6:00	<i>Chamber Music Coachings</i> ; Jamie Laredo, violin
	7:00	Master Class; Leon Fleisher, piano
8	7:00	Master Class; Leigh Howard Stevens, marimba
		<i>The Louis K. Thaler Concert Violinist Series</i>
	8:15	Guest Recital; Jamie Laredo, violin and Leon Fleisher, piano
		Robert G. Boehmler Community Foundation Series
9	8:15	Guest Recital; Leigh Howard Stevens, marimba
10	8:15	Percussion Ensembles; Leigh Howard Stevens, marimba
		Gordon Stout and Conrad Alexander, directors
11	8:15	Faculty Recital; Read Gainsford, piano
16	8:15	Faculty Recital; Shawn Puller, tenor
17	7:00	Community Children's Concert
20	7:00	Show Choir from Duke Ellington School of the Arts
21	8:15	Guest Lecture; Stephen Hartke, composer
		2004-5 Karel Husa Visiting Professor of Composition
22	8:15	Wind Ensemble; Stephen Peterson, conductor
23	8:15	<i>Rotary Centennial Concert</i>
		Symphonic Band; Henry G. Neubert, conductor
		and Chorus; Janet Galván, conductor
24	8:15	Concert Band; Elizabeth Peterson, conductor
26	8:15	Annual Concerto Program
		Symphony Orchestra, Jeffrey D. Grogan, conductor
28	8:15	Guest Recital; Jeff Bradetich, double bass

### March

1	11:00	Master Class; Jeff Bradetich, double bass
	8:15	Women's Chorale; Janet Galván, conductor
2	8:15	Chamber Orchestra; Jeffrey D. Grogan, conductor
3	7:00	Alumni Recital; Ines Draskovic '95, piano
14	8:15	Faculty Recital; Gordon Stout, percussion
15	7:00	Faculty Chamber Recital; Ithaca Brass
16	8:15	Guest Concert: <i>Illinois State University Wind Symphony</i> , Stephen K. Steele, conductor
17	8:15	Faculty Chamber Recital; Ithaca Wind Quintet
19	8:15	Choir; Lawrence Doebler, conductor
20	4:00	Faculty Recital; Angus Godwin, baritone
	7:00	Faculty Recital; Kelly Covert, flute
21	8:15	Guest Lecture; Stephen Hartke, composer
		2004-5 Karel Husa Visiting Professor of Composition
23	8:15	Faculty Recital; Carol McAmis, soprano
24	8:15	Faculty Recital; Heidi Hoffman, violoncello
28	7:00	Faculty Chamber Recital; Ariadne String Quartet
29	7:00	Faculty Recital; Patrice Pastore, soprano
30	7:00	Faculty Recital; David Parks, tenor
31	8:15	Symphonic Band; Henry G. Neubert, conductor

### April

4	8:15	Wind Ensemble; Stephen Peterson, conductor
		<i>Ithaca College Concerts 2004-5</i> (admission charge)
5	7:30	Pre-Concert Lecture
	8:15	Guest Recital; Yundi Li, piano
8	3:00	Mary Hayes North Competition for Senior Piano Majors

### Ithaca College Concerts 2004-5 (admission charge)

October 1	Guarneri String Quartet
November 5	New York Voices
April 5	Yundi Li, piano

## Program Notes

John Barnes Chance writes:

I became acquainted with the folk song known as *Arrirang* while serving in Seoul, Korea as a member of the Eighth United States 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, *Geen Arrirang - Long Horizon*, 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, which will be sung tonight by the band in Korean, is followed by five distinct variations. Variation one features temple blocks and woodwinds as well as xylophone, vibraphone and cymbals. Variation two is quiet and serene, with the original melody, now inverted, played by the oboe. Variation three is a fast march, the fourth is broad and solemn, and the fifth is more involved with various sections of the band playing one of the two phrases heard in the opening pentatonic theme.

*John Barnes Chance and Program Notes for Band*

Adam Gorb has the following to say about "Awayday":

In this six-minute curtain raiser my inspiration has come from the great days of the American Musical Comedy. I have tried to express in a brief sonata form movement the exhilaration of 'getting away from it all' for a few short hours on a festive Bank Holiday. Musically the piece is a homage to the great days of the Broadway musical with its irresistible brashness and irrepressible high spirits. If you can envisage George Gershwin, Leonard Bernstein, Igor Stravinsky and James Bond travelling together at a hundred miles per hour in an open-top sports car, I think you'll get the idea.

Soon after the United States entered into World War Two, conductor Andre Kostelanetz approached three American composers with the suggestion that each compose a musical portrait of an eminent American who expresses the magnificent spirit of our country. The proposal resulted in Virgil Thompson's *The Mayor LaGuardia Waltzes*, Jerome Kern's *Portrait for Orchestra of Mark Twain*, and Copland's *Lincoln Portrait* (for narrator and orchestra). The latter score was dedicated to Andre Kostelanetz, who conducted the premiere at a pension fund concert of the

Cincinnati Symphony Orchestra on May 14, 1942. The work had numerous later performances, with the narrator part read by such notables as Adlai Stevenson and Eleanor Roosevelt. The band transcription was done by Ithaca College's renowned Director of Bands, Walter Beeler.

Copland wrote the following:

I worked with musical materials of my own, with the exception of two songs of the period: the famous *Camptown Races* and a ballad known today as *Springfield Mountain*. In neither case is the treatment a literal one.... In the opening section I wanted to suggest something of a mysterious sense of fatality that surrounds Lincoln's personality. Also, near the end of that section, something of his gentleness and simplicity of spirit. The quick middle section briefly sketches in the background of the times in which he lived. This merges into the concluding section where my sole purpose was to draw a simple but impressive frame about the words of Lincoln himself.