

9-29-2005

## Concert: Noteworthy Places

Ithaca College Symphonic Band

Ithaca College Concert Band

Elizabeth Peterson

Mark Fonder

Andrew Krus

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ITHACA COLLEGE

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SCHOOL OF MUSIC

*Noteworthy Places*

**ITHACA COLLEGE SYMPHONIC BAND**  
Elizabeth B. Peterson, conductor

**ITHACA COLLEGE CONCERT BAND**  
Mark Fonder, conductor  
Andrew Krus, graduate conductor

Ford Hall  
Thursday, September 29, 2005  
8:15 p.m.

ITHACA

# ITHACA COLLEGE SYMPHONIC BAND

**Elizabeth B. Peterson, conductor**

George Washington Bridge

William Schuman  
(1910-1992)

After a Gentle Rain

Anthony Iannaccone  
(b. 1943)

1. *The Dark Green Glistens with Old Reflections*
2. *Sparkling Air Bursts with Dancing Sunlight*

Easter Monday on the White House Lawn

John Philip Sousa  
(1854-1932)

Four Scottish Dances

Malcolm Arnold  
(b. 1921)  
arr. John P. Paynter

- I. *Pesante*
- II. *Vivace*
- III. *Allegretto*
- IV. *Con Brio*

## INTERMISSION

# ITHACA COLLEGE CONCERT BAND

**Mark Fonder, conductor**

**Andrew Krus, graduate conductor**

American Overture for Band (1955)

Joseph Willcox Jenkins  
(b. 1928)

Cyprian Suite (2004)

Carol Barnett  
(b. 1949)

IV. *Agapisà Tin*

Andrew Krus, graduate conductor

Third (2004)

Kouji Tabuchi  
(b. 1952)

Retratos do Brasil (2000)

Hudson Nogueira  
(b. 1968)

- Amazonia*  
*A Grande Metropole*  
*Influencia Africana*  
*Grandes Festas Populares*

## About the Program

### *Symphonic Band*

The well-known American composer, William Schuman, was born and raised in New York City. *George Washington Bridge* was composed for the Michigan School Band and Orchestra Association and premiered at Interlochen in the summer of 1951. The piece, like the bridge, is structurally balanced with the arch form of ABCBA and makes use of twentieth century compositional techniques including bitonal harmonies, explosions of sound and vertical movement.

Schuman wrote, "There are few days in the year when I do not see George Washington Bridge. I pass it on my way to work as I drive along the Henry Hudson Parkway on the New York shore. Ever since my student days, when I watched the progress of its construction, this bridge has had for me an almost human personality, and this personality is astonishingly varied, assuming different moods depending on the time of day or night, the weather, the traffic and, of course, my own mood as I pass by. I have walked across it late at night when it was shrouded in fog, and during the brilliant sunshine hours of midday. I have driven over it countless times and passed under it on boats. Coming to New York City by air, sometimes I have been lucky enough to fly right over it. It is difficult to imagine a more gracious welcome or dramatic entry to the great metropolis."

Iannaccone, like Schuman also spent time in New York, receiving degrees in music from the Manhattan School and Eastman. *After a Gentle Rain* was commissioned by Eastern Michigan University when Iannaccone was on the composition faculty – the piece was debuted in 1979. The first movement begins with an arpeggiated figure that contains the main melodic and harmonic material of the entire piece. The superimposed triads of Bb and C major move through various registers, spacings and doublings. Iannaccone writes "the play on words in the title [of this movement] suggests images of light reflecting off moist green foliage in turn evoking reflections of old memories in a quiet, meditative context." The second movement is a lively dance, full of hemiola and thematic material originally stated in the first movement. Iannaccone writes, "the second movement is sparkling, dance-like and extroverted suggesting the freshness after a gentle rain when the cleansed air sparkles with celebration."

Easter egg-rolling in Washington is an American tradition which was initiated by Dolly Madison in 1816. When the tradition began, children rolled colored eggs with spoons on the grounds of the

Capitol -- the child with the fastest egg would win. The 44<sup>th</sup> Congress banned egg-rolling on the Capitol grounds in 1880, whereupon President Hayes invited children to continue the egg-rolling tradition on the White House lawn. President Harrison introduced music for the event in 1889, with Sousa directing the Marine Band. Thus Sousa was present at the three egg rolls before leaving the Marine Corps, and it is probably that his own children participated. Sousa wrote, about the event, "with the children rolling eggs, dancing and romping, as scene of animation persist itself: the elders, from the President to the merest passerby look on the scene with joy and pleasure."

Four Scottish Dances were composed early in 1957 and were dedicated to the BBC Light Music Festival. Each dance is based on original melodies, with the exception of one composed by Robert Burns. The first dance is in the style of a slow strathspey – a Scottish dance resembling, but slower than, the reel. The dance is in 4/4 meter with many dotted notes, frequently in the inverted design of the "Scotch snap". The name was derived from the Strath Valley of the Spey River. The second, a lively reel, begins in the key of E-flat and rises a half step each time until performed by the bassoon in the key of G. The final statement of the dance is at the original tempo and in the home key of E-flat. The third dance, in the style of a Hebridean Song, gives an impression of the sea and the mountain scenery on a calm summer day in the Hebrides. The last dance is a lively fling which makes frequent use of the open string pitches of the violin (played by the saxophones in this edition for band).  
(Malcolm Arnold)

### *Concert Band*

Celebrating the 50<sup>th</sup> anniversary of its composition in 2005, *American Overture* was written for the United States Army Field Band and dedicated to its conductor Colonel Chester Whiting. It is a brilliant work with challenging articulations, sweeping themes and sparkling energy. While there are no folk songs directly quoted, it has the flavor of American folk song elements throughout. Interestingly, Jenkins did not give the work its title until well after its composition. Jenkins taught theory and composition at Duquesne University from 1961 until his retirement in 2000. He continues to teach there occasionally on an adjunct basis as Professor Emeritus.

The *Cyprian Suite* is one of a series of works written following a trip to Cyprus in 1999. The fourth movement performed tonight is based on a melancholy Cypriot folk song with lyrics that translate "I loved her from the bottom of my heart, but she was indifferent, and I have suffered." The composer currently teaches composition at Augsburg College in Minneapolis. Such diverse groups as the

Westminster Abbey Choir, the St. Paul Chamber Orchestra, and the Harvard Glee Club have performed her works.

For many years now Japan has embraced the American concept of the wind ensemble fervently. Since the 1950s, the All Japan Band Association has sponsored annual band competitions and virtually every school band in the country participates. *Third* was composed as a test piece for the competition and it demonstrates a band's fluidity and precision with rhythmic subdivisions of two and three within a beat. Set in 12/16 meter, it displays harmonies and lightness reminiscent of the music of French Impressionism.

Hudson Nogueira was born in Itapetininga in rural Sao Paulo, Brazil. At an early age he began his musical studies and graduated from the Escola Superior de Musica Mozarteum in Sao Paulo. He became resident composer at the Conservatorio Dramatico e musical in Tatui, Sau Paulo in 1998. Even though schooled as a classical composer, Nogueira has never forgotten his passion for Brazilian popular music. This selection, translated as *Brazilian Portraits* programmatically describes specific regions in Brazil. The journey begins in the Amazon rainforest and includes an indigenous ritual, a wildfire, and the Amazon River itself. The tour continues with the hustle-bustle of traffic in urban Sao Paulo includes visits to local neighborhoods and the loneliness that can also be part of big city life. There is an homage to the African-Caribbean influence including the capoeira which is a Brazilian art form that combines martial arts with song and dance and the maracatu from northeastern Pernambuco. The work concludes with the sounds of Carnaval in the streets of Rio de Janeiro.

**ITHACA COLLEGE CONCERT BAND**  
**Mark Fonder, conductor**

**Piccolo**

Becca Frost

**Flute**

Megan Postoll  
Aimee Shorten  
Erin Bean  
Jocelyn Kraus  
Sara Holmes  
Tracy Kirschner

**Oboe**

Emily Joanna Mure  
Kathleen Michel  
Margaret Westreich  
Toni-Ann Mastracchio

**English Horn**

Toni-Ann Mastracchio

**Bassoon**

Jillian Bushnell  
Jennifer Micelli  
Kristen Schussler  
Lauren Kasper

**E-Flat Clarinet**

Meaghen Garbay

**Clarinet**

Amanda Jenne  
Julie Pacheco  
Allegra Smith  
Miranda Selover  
Erin Grieder  
Matthew Gibson  
Amanda Strickland  
Kim Fleming  
Mark Wolocki  
Alicia McMahon  
Daniel Vesey

**Bass Clarinet**

Colleen White  
Sarah Leidy

**Alto Saxophone**

Brett Fleury  
Ian Michael Cruz  
Gabriel Fadale

**Tenor Saxophone**

Carrie Piazza  
Andre Baruch

**Baritone Saxophone**

Ryan M. Salisbury  
Steve Mathews

**Cornet/Trumpet**

Alex Lee-Clark  
Christine Gregory  
James Covington  
Christina Rosati  
Christopher Post  
Mike Conerty  
Judson Hoffman  
Alejandro Barnard-  
Papachrysanthou

**Horn**

Bryn Coveney  
Tom Peters  
Ashley Battista  
Rebecca Guion  
Brian Arnold

**Trombone**

Alan Danahy  
Alice Rogers  
Rick McGrath  
Nicholas Kelly  
Hank Currey  
Patrick Bradley  
Ryan Pangburn  
Edward Swider

**Euphonium**

Aaron Rivkin  
Jacqui Best  
Justin M. Falvo  
Greg Lewandow  
Heather Rosner

**Tuba**

Susan Wheatley  
Alfred A. Hadinger  
Alex Mitchell

**String Bass**

Xander Lott

**Keyboards**

Tracy Kirschner

**Timpani**

Jason E. Taylor

**Percussion**

Alison Hannah  
Kaye Sevier  
Colleen Clark  
Billy Chou  
Nathan Guerin  
Matthew Donello\*  
Laurie Sklar\*  
Ernest Backus\*

\* for *Retratos do Brasil*

**ITHACA COLLEGE SYMPHONIC BAND**  
**Elizabeth B. Peterson, conductor**

**Piccolo**

Ashley Norton

**Flute**

Emily James  
Ashley Norton  
Lindsay Fetzer  
Meaghan McTammany  
Darren Simonson  
Sarah Ridenour  
Maggie Gallagher

**Oboe**

Whitney Dorman  
Alicia Rockenhauser  
Jennifer Hood  
Kristin Rushlow  
Corinne Landrey

**Bassoon**

Jessica Tortorici  
Coward  
Jared Cowing  
Anthony Coppola  
Margaret Oswald

**E♭ Clarinet**

Andrea Vos

**Clarinet**

Katie Alcorn  
John Smith  
Jordanna Bergman  
Andrea Vos  
Corinne Waite  
Laura Caruthers  
Lori Bonin  
Christine Inserra  
Jessica Shaw  
Robert Yaple  
Andrea Kolbach

**Bass Clarinet**

Spencer Blumenfeld  
Natalie Gamble

**Alto Saxophone**

Robin Jackson  
Hart Linker  
Nolan Camp  
Jonathan Hershenson

**Tenor Saxophone**

Rob Flack  
Shannon Burns

**Baritone Saxophone**

Tom Hauser

**Bass Saxophone**

Michael Furstoss

**Trumpets**

Randi Westervelt  
Janelle Varin  
Carol Jumper  
Jason Graf  
Stephen Pysnik  
David Kent  
Russell Michaud  
Vincent Venitelli  
Erin Alvey

**Horn**

Anna Day  
Gina Zurlo  
Ella Nace  
Jennifer Slowey  
Allison Perotti  
Megan Webster

**Trombone**

Lloyd Dugger  
Emily Selman  
Lauren Minis  
John Schleiermacher  
Ashley Taylor  
Daniel Bacigalupi  
Erin Lindon  
Nicholas Smarcz (bass)

**Euphonium**

Alan Faiola  
Sarah Drew  
Michael Horsford  
Erin Sonsky

**Tuba**

Mel Chayette  
Diana Dodd  
Kevin Madden  
Tim Then

**Percussion**

Laurie Sklar  
Lauretta Noller  
Daniel MacCollum  
Nathaniel Dominy  
Ernest Backus

**Timpani**

Edith Resnik

**Harp**

Myra Kovary\*

\*Guest artist



## Concert Calendar

### October

- 2 4:00 Faculty Recital; Susan Waterbury, violin;  
Charis Dimaras, piano  
8:15 Percussion Ensembles;  
Cayenna Ponchione and Conrad Alexander, directors
- 4 8:15 Chamber Orchestra; Jeffrey D. Grogan, conductor  
David Parks, tenor; Alex Shuhan, French horn  
*Ithaca College Concerts 2005-6* (admission charge)
- 5 8:15 *Guest Concert; Beaux Arts Trio*
- 6 8:15 Symphony Orchestra; Jeffrey D. Grogan, conductor
- 7 8:15 Faculty Recital; Jennifer Hayghe, piano
- 9 3:00 *Choral Collage*, Women's Choral and Chorus;  
Elizabeth Swanson, conductor  
Madrigal Singers and Choir; Lawrence Doebler, director  
Vocal Jazz Ensemble; Lauri Keegan, musical director  
8:15 *Guest Lecture; Michael Colgrass, composer,*  
*2005-6 Karel Husa Visiting Professor of Composition*
- 10 8:15 Music of Michael Colgrass
- 11 8:15 Wind Ensemble; Stephen Peterson, conductor
- 18 7:00 Faculty Recital; Richard Faria, clarinet  
*Shirley and Chas Hockett Chamber Music Concert Series*
- 22 8:15 *Guest Concert; Zurich Chamber Orchestra*  
*Howard Griffiths, conductor; Sharon Isbin, guitar*
- 23 4:00 Faculty Chamber Recital; Ariadne String Quartet  
*Ithaca College Concerts 2005-6* (admission charge)
- 24 8:15 *Guest Concert; King's Singers*
- 25 8:00 *The Un-Master Class; William Westney, clinician*
- 26 7:00 Faculty Chamber Recital; Ithaca Brass
- 30 1:00 Faculty Recital; Angus Godwin, baritone; assisted by  
Steve Brown, Gordon Stout, Nicholas Walker,  
Shay Godwin '95, percussion
- 31 7:00 Tuba Ensemble; "Octubafest"

### November

- 7 8:15 Faculty Recital; Charis Dimaras, piano
- 9 8:15 Faculty Chamber Recital; Ithaca Wind Quintet
- 11 8:15 *Guest Recital; Ensemble X*
- 12 7:00 Choral Composition Festival Closing Concert
- 15 7:00 Flute Ensemble; Elizabeth Golden, graduate conductor
- 16 8:15 Brass Choir; Keith Kaiser, conductor
- 17 8:15 Contemporary Chamber Ensemble;  
Jeffrey D. Grogan, director
- 28 8:15 Choir; Lawrence Doebler, conductor;  
Carl Ruck '81 M.M., organ
- 29 8:15 Vocal Jazz Ensemble; Lauri Keegan, musical director
- 30 8:15 Jazz Workshop; Steve Brown, musical director