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Concert: Ithaca College Symphonic Band & Concert Band

Ithaca College Symphonic Band

Ithaca College Concert Band

Elizabeth Peterson

Mark Fonder

Michael Colburn

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ITHACA COLLEGE SCHOOL OF MUSIC

ITHACA COLLEGE SYMPHONIC BAND
Elizabeth B. Peterson, conductor

and

ITHACA COLLEGE CONCERT BAND
Mark Fonder, conductor

with

Colonel Michael J. Colburn, director,
"The President's Own"
United States Marine Band

The Colonel Arnauld Gabriel '50
HDRMU '89 Visiting Wind Conductor

Ford Hall
Thursday, December 10, 2009
8:15 p.m.

ITHACA

ITHACA COLLEGE SYMPHONIC BAND
Elizabeth B. Peterson, conductor
Colonel Michael J. Colburn, guest conductor

Overture to <i>Candide</i> (1956)	Leonard Bernstein Arr. Beeler (1918-1990) 4'
Turning (2007)	John Mackey (b. 1973) 8'
Sussex Mummers' Christmas Carol (1911)	Percy Grainger (1882-1961) 4'
Variants on a Mediaeval Tune (1963)	Norman Dello Joio (b. 1913) 12'

INTERMISSION

ITHACA COLLEGE CONCERT BAND
Mark Fonder, conductor
Colonel Michael J. Colburn, guest conductor

Jubilee (1962)	Michael Hennagin (b. 1936) 4'
Passamezzo Antico (2002)	Paul Richards (b. 1969) 11'
Hammersmith - Prelude and Scherzo, op. 52 (1930)	Gustav Holst (1874-1934) 14'
The Stars and Stripes Forever March (1896)	John Philip Sousa (1854-1932) 4'

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The Guest Conductor

Colonel **Michael J. Colburn** is the 27th Director of "The President's Own" United States Marine Band. During his twenty years with "The President's Own," Col Colburn has served as principal euphonium, Assistant Director, and since July 2004, the Director who is leading the Marine Band in its third century.

As Director of "The President's Own," Col. Colburn is music adviser to the White House. He regularly conducts the Marine Band at the Executive Mansion and at all Presidential Inaugurations. He also serves as music director of Washington, D.C.'s prestigious Gridiron Club, a position held by every Marine Band Director since John Philip Sousa, and is a member of the Alfalfa Club and the American Bandmaster's Association.

After joining "The President's Own" in May 1987 as a euphonium player, Col. Colburn regularly performed at the White House, in the metropolitan Washington, D.C., area, and throughout the country during the band's annual concert tour. He quickly distinguished himself as a featured soloist, and in 1990 was appointed principal euphonium. In addition to his euphonium duties, Col Colburn was active as a conductor for "The President's Own" chamber music series. In 1996, he was appointed Assistant Director and commissioned a first lieutenant. He accepted the position of Senior Assistant Director and Executive Officer in 2001, and in 2002 was promoted to the rank of major. He was promoted to lieutenant colonel one day before he assumed leadership of "The President's Own" on July 17, 2004. He was promoted to colonel on July 3, 2007 by President George W. Bush in an Oval Office ceremony and awarded the Legion of Merit on July 11, 2008, the Marine Band's 210th birthday, by Marine Corps Commandant, General James T. Conway.

As Director, Col. Colburn has attracted prominent guest conductors to the podium of "The President's Own," including Leonard Slatkin, José Serebrier, and renowned film composer John Williams. Col Colburn is deeply committed to seeking new works for the Marine Band, and has been directly involved in commissions from composers David Rakowski (*Ten of a Kind*, *Sibling Revelry*, *Cantina*), David Chaitkin (*Celebration*), Melinda Wagner (*Scamp*), and Jennifer Higdon (Percussion Concerto). A future commission is forthcoming from Michael Gandolfi. Col. Colburn has worked to expand the Marine Band's educational outreach efforts by increasing master classes at schools throughout the nation during the band's annual concert tour, and by initiating Music in the High Schools, a program that sends musicians from "The President's Own" to perform in Washington, D.C. area high schools.

Col. Colburn is a native of St. Albans, Vermont, where he graduated from Bellows Free Academy in 1982. Following high school he attended the Crane School of Music at the State University of New York in Potsdam for two years. He continued his education at Arizona State University in Tempe, where he studied euphonium with Daniel Perantoni and earned a bachelor's degree in music performance in 1986. In 1991, Col. Colburn earned a master's degree in conducting from George Mason University in Fairfax, Virginia, where he studied with Anthony Maiello.

Program Notes - Symphonic Band

Candide was Bernstein's third Broadway musical. Critics failed to acclaim the 1956 debut in Boston, and the ensuing short run on Broadway was a commercial failure. After many changes, a version produced in Glasgow, Scotland, in 1988, reportedly best represented Bernstein's intentions. The popular overture was premiered by the New York Philharmonic on January 26, 1957.

Mackey writes, "Turning" was commissioned by a consortium led by my high school friend, Josh Thompson, who is now a high school band director in the Chicago area. The overriding idea when writing the piece was to convey "strong" beauty as well as loss, rather than traditional "pretty" lyricism. I chose the title "Turning" for this piece because the word can mean any number of things, all of which might be heard in the piece itself. It could refer to the turning of a massive, prehistoric planet, as the first signs of life begin to bubble up from cracks in the ground. It could refer to the turning of leaves in the fall, a beautiful - but melancholy - thing to see. Or, in the piece's darkest moments, the title could refer to the turning of a knife into one's chest.

This simple carol was reportedly sung by Mummers from the neighborhood of Horsham, West Sussex, United Kingdom around the 1880's. This very beautiful carol was sung several years in succession by Christmas Mummers, also called in Sussex "Tipteers" or "Tipteerers", a group of village performers/actors. Grainger heard the tune sung by Ms. Lucy Broadwood in 1880 and originally set it for piano.

Variants on a Medieval Tune was commissioned by the Mary Duke Biddle Foundation for the Duke University Band and was first performed by that band in 1963. The theme, "In dulci júbilo", has been used by many composers, among them J. S. Bach, as the subject for a variety of musical works. After a brief introduction, the theme is clearly stated by several solo woodwind voices. It then goes through five variations, strongly contrasting in tempo, mood and character.

Program Notes – Concert Band

Michael Hennagin was a composition student of Darius Milhaud and Aaron Copland. He was active as a composer in the schools as part of the government-funded Contemporary Music Project and Young Composers Project of the 1960s. It was during his work with the Detroit schools that *Jubilee* was written. The use of the perfect fourth interval within the harmonies and numerous meter changes are hallmarks of the era and Hennagin uses both with particular skill. Dedicated to the Kansas State Teachers College Symphonic Band, it is an exuberant and fresh sounding work even today.

Passamezzo Antico is a common name for one of the standard harmonic patterns used in the Renaissance. This work, commissioned by the Baylor University Wind Ensemble, is a fantasy loosely based on this progression. *Passamezzi* (meaning passing measures) were used chiefly for dance and entertainment purposes, where performers would improvise over a steady progression. In written form, *passamezzi* represented a sort of composer's improvisation, and it is in this vein that the present work was conceived. Considerable liberty is taken with the standard progression in terms of register, rhythm and, above all, style, as the music travels from the Renaissance to the modern era, with many stops in-between. The actual quoted *passamezzo* in this work was taken from the works of Vincenzo Galilei (Galileo's father) and is heard about half way through the piece on mallet percussion. The composer, Paul Richards, is currently an associate professor at the University of Florida.

Nineteen long years passed between the composition of Holst's last work for winds, the *Second Suite in F* and the masterful *Hammersmith*. Commissioned by the British Broadcasting Corporation (BBC) for its military band, *Hammersmith* was Holst's first band work for professional musicians, the earlier suites having been composed for amateur bands. The score bears the dedication "To the Author of the *Water Gypsies*." This author is Alan P. Herbert, and his 1930 novel deals with a working-class girl from *Hammersmith* who shares her life with two very different types of men: An illiterate barge worker and an artist, a duality that obviously appealed to Holst. As Imogen Holst once wrote, the music was "... the outcome of long years of familiarity with the changing crowds and the changing river. Those Saturday night crowds, who were always good natured even when they were being pushed off the pavement into the middle of the traffic. And the stall holders in the narrow lane behind the Broadway, with their unexpected assortment of goods lit up by brilliant flares. And the large woman at the fruit shop who always called him 'dearie' when he bought oranges for his Sunday picnics at St. Paul's ..."

The "Prelude" is supposed to represent the river Thames that runs through this area, a river that Holst himself said, "goes on its way unnoticed and unconcerned." This is equally true of much of Holst's own music during this time. Holst also arranged *Hammersmith* for orchestra. It was this arrangement that premiered on the same day as William Walton's *Belshazzar's Feast* in 1931, and many people actually booed at *Hammersmith's* end. It is worth mentioning that the original band version was not premiered until 1954, exactly twenty years after Holst's death. Since then it has become a part of the core literature.

In his autobiography, *Marching Along*, Sousa writes that he composed the *Stars and Stripes Forever* march on Christmas Day 1896. He had just learned of the recent death of David Blakely, then manager of the Sousa Band. Sousa was on a ferry in Europe at the time, and he composed the march in his head. He committed the notes to paper on arrival in America. Although he would conduct performances of it at virtually every concert until his death, only one recording, made in 1909, is known to survive today. In show business, particularly theater and the circus, this piece is called the Disaster March. It is traditional code signaling a life-threatening emergency. This helps theater personnel to handle events and organize the audience's exit without panic. Circus bands never play it under any other circumstances. It is, without question, one of the world's most recognized pieces of music.

Program notes obtained from the composers and from Norman E. Smith

ITHACA COLLEGE SYMPHONIC BAND
Elizabeth Peterson, conductor

Piccolo

Cora Crisman

Flute

Jennifer Neske
Augusta Bargeron
Elizabeth Hamilton
Cora Crisman
Caitlin Phillips
Emma Hileman
Isabel Kaufman

Oboe

Shelby Apuzzo
Amy Kleinsmith
Candace Crawford

Bassoon

Stanley Howard
Marissa D'Ambrosio

E♭ Clarinet

Tom Bonomo

Clarinet

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

Bass Clarinet

Stephanie Pruden
Michael Tate

Contra Bass Clarinet

Elizabeth Biglin

Alto Saxophone

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

Tenor Saxophone

Rachel Kininger
Andrew Loretz

Baritone Saxophone

David DeHority

Trumpets

Emily Waltz
Zach Allyn
Micaela Connolly
James Rose
Ryan Cornelissen
Kevin Cope
Colin Johnson
Kevin Guest
Matthew Recio
Brendan Keene
Danny Venora

Horn

Ryan Chiaino
Beth Stella
Jenna Geracitano
Karin Renner
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

Thomas Aroune
Ryan Hart

Tuba

Tim Orton
Nicole Kukieza
Joe Sastic
Nick Courtney

Percussion

Jonathan Pereira
Beth Faulstick
Dana Billings
Sean Harvey
Jason Staniulis
Andrew Thomson

Timpani

Chris Demetriou

String Bass

John Romey

ITHACA COLLEGE CONCERT BAND

Mark Fonder, conductor

Piccolo

Christina Santoro

Flute

Cori Shirk
Emily Ball
Dana Miraglia
Allison Scott
Andrew P.J. Sak
Maya Holmes
Lauren Bender
Rebecca Grollman

Oboe

Virginia Dodge
Rachel Schlesinger

English Horn

Rachel Schlesinger

Bassoon

Lauren Jurczynski
Meghan Kininger
Shaina Zevallos

Contrabassoon

Shaina Zevallos

E-Flat Clarinet

Jacqueline M. Widun

Clarinet

Alyssa Barna
Emily Pecoraro
Michelle McGuire
Michael Reinemann
Jacqueline M. Widun
Marielle Zych
Jacqueline Burd
Jaclyn Masci
Jamie Ocheske
Mary-Katharine Huebener
David Geary
Alyssa Fessenden

Bass Clarinet

Luben Daniel
Tyler Seymour-Hawkins

Alto Saxophone

Ian Michael Cruz
Andrew Horwitz
Eli Holden
Benjamin Montgomery

Tenor Saxophone

Erika Friedman
Richard Rose

Baritone Saxophone

Andres Martinez

Bass Saxophone

Justin Canzano

Cornet/Trumpet

Samuel Thurston
Alexandra Payton
Audrey Baron
Alexander Schwind
Marie Spoelstra
Paul Schwartz
Christopher Cadwell
Max Siegel
Zachary Stadtmueller
Ryan McKenna
Rebecca Graham

Horn

Dana Arbaugh
Lauren M.C. Maaser
Robert Oldroyd
Riana Kane
Nate Crider
Edward Odio
Nathan Miner

Trombone

Alicia Aubin
Alex Knutrud
Matt Confer
Matthew Gillen
Allison Neal
Justin Oswald
Peter Falango
Jenny Grossman

Bass Trombone

Peter Wall
Brandon Reyes

Euphonium

Jennifer Strayer
Joseph Caldarise
Glenn Hodgson
Ethan Zawisza

Tuba

Bill Connors
Kevin Kozik
Matt Bailey-Adam
Danny Miranda
Ryan M. Flynn
John Berwick
Dan Timmons

String Bass

Casey Georgi

Timpani

Ian Cummings

Percussion

Jon Keefner
Taylor Eddinger
Colleen Harwood
Heather Hill
Peter Maaser
Collin T. Smith