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Concert: Ithaca College Symphonic Band

Ithaca College Symphonic Band

Elizabeth Peterson

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ITHACA COLLEGE

SCHOOL OF MUSIC

ITHACA COLLEGE SYMPHONIC BAND

Elizabeth B. Peterson, conductor

**Ford Hall
Tuesday, October 7, 2008
8:15 p.m.**

ITHACA

PROGRAM

Shadow Rituals (2006)

Michael Markowski
(b. 1980)

Clocking (2007)

John Mackey
(b. 1973)

Don't You See? (2001)

Donald Grantham
(b. 1947)

INTERMISSION

Suite Française (1945)

Darius Milhaud
(1892-1974)

1. *Normandie*
2. *Bretagne*
3. *Ile De France*
4. *Alsace-Lorraine*
5. *Provence*

Dance of the Jesters (1873)

Peter Tchaikovsky
(1840-1893)
Transcribed by Ray E. Cramer

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ITHACA COLLEGE SYMPHONIC BAND
Elizabeth Peterson, conductor

Piccolo

Jennifer Neske

Bass Saxophone

Bradley Burr

Timpani

Marco Schirripa

Flute

Dana Miraglia
Sarah Plunkett
Meaghan McTammany
Allison Scott
Rebecca Grollman
Daniel Brownell

Trumpet

Jennifer Fox
Eric Mahl
Nathaniel Sodeur
Tim Kurtz
Kevin Heggie
Alex Schwind
Quinton Saxby
Peter Falango

String Bass

Jane Lazarovic

Oboe

Andrew Whitson
Adrian Fisher

Horn

Liz Teucke
Laura Francese
Dana Arbaugh
Nate Crider
Liz Meade

English Horn

Kathleen Michel

Bassoon

A J Coppola
Lauren Jurczynski
Shaina Zevallos

Trombone

Alex Knutrud
Eddie Steenstra
Jeff Dunn
J.C. Von Holtz
Glenn Hodgson
Alexis Carr
Ben Baron
Allison Neal

Clarinet

Vanessa Calaban
Collin Myers
Alyssa Barna
Marielle Zych
Kelly Ducham
Emily Pecoraro
Luben Daniel
Devon LePore
Tyler Seymour-Hawkins

Euphonium

Aaron Rivkin
Eric Dobmeier

Bass Clarinet

Beth Biglin
Mary Katharine Huebener

Tuba

Michael Gould
Kevin Kozik
Gary Omar Damany Walker
Dan Timmons
Todd Aldrich

Alto Saxophone

Bradley Burr
Sara Emery
Erika Friedman

Percussion

Danny Pessalano
Dana Billings
Peter Maaser
Julia Ross
Andrew Thomson

Tenor Saxophone

Allyce Barron
Troy Emerson

Baritone Saxophone

Eric Troiano

PROGRAM NOTES

Shadow Rituals is a rhythmic, energetic, dark and mystical dance – a reflection of something primitive or ancient. *Shadow Rituals* won First Prize in the Frank Ticheli Composition Contest and has quickly become a frequently performed work for wind bands. Michael Markowski is pursuing a degree in Film and Media Production from Arizona State University. He has studied music business and law, recording engineering, and currently studies music composition under Karl Schindler.

Like many of John Mackey's works, *Clocking* is influenced strongly by dance and movement, though its two movements, seemingly disparate, incorporate the idea of motion in entirely different ways. The abstract concept of time moving constantly – whether slowly and with flux or insistently with purpose – is a unifying motive of the work. The opening movement, set in a dreamlike andante, begins with a solo euphonium who plays a 'longing semitone' ascent that seems to repeatedly ask a question. Eventually, this semi-tone motive gives way to a chaconne that is the backdrop for a despairing melody heard in several different wind colors.

The second movement begins where the first ends – in harmonic ambiguity. The melody, which first appears in solo bassoon, answers the question of harmonic geography by firmly planting itself in a brooding minor key. Elements are added against the ostinato and at each cadence, the ensemble flares dynamically with visceral ferocity, becoming more insistent and violent with the conclusion of each phrase. This process is broken only twice, with the sonic environment resetting itself to a gentle pianissimo as the saxophones reinitiate the simple ostinato chord. After the third such major climactic moment, a brief coda closes the work by recalling the four-step descent that drove the first movement and alluding, perhaps subconsciously, to John Adams' *Lollapalooza* with a frenzy of agitated syncopations and a tremendous terminal thwack of percussion and low woodwinds.

Notes by Jake Wallace

"*Don't You See?*" is in memory of and dedicated to Stephen J. Paul, who enriched the professional and personal lives of teachers, students, family and friends in his passionate efforts to elevate the teaching profession. Professor Paul died unexpectedly at the age of 48 – in the prime of his career.

Grantham says, "I had long considered the possibility of a piece based on African American spirituals, and their wide-ranging emotional and expressive qualities seemed ideal for this particular occasion. In "*Don't You See?*", three highly contrasting yet complementary spirituals are employed. The first half of the piece is

based on "Death Ain't Nothin' but a Robber", a lament that cuts to the heart of the experience of loss. The text reads in part: "Death ain't nothin' but a robber, don't you see?" The second half of the piece becomes more hopeful and affirmative with the appearance of "I've just Come from the Fountain", and "Blow the Trumpet, Gabriel". These two spirituals interact with increasing exuberance until the climax, when six virtuosic trumpet parts resolve into a fragment of the opening spiritual.

Suite Francaise is an original band work by the 20th century composer Darius Milhaud who wrote it during World War II (1944) while a resident of the United States. Milhaud writes: "For a long time I have had the idea of writing a composition fit for high school purposes and this was the result. In the bands, orchestras and choirs of American high schools, colleges and universities where the youth of the nation be found, it is obvious that they need music of their time, not too difficult to perform, but nevertheless keeping the characteristic idiom of the composer."

The five parts of this Suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence (Milhaud's birthplace).

"I used some folk tunes of these Provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought [on behalf of the] peaceful and democratic people of France."

Notes from Garofalo and Milhaud

Upon meeting Nikolai Rimsky-Korsakov in 1868, Tchaikovsky renewed his keen sense of musical nationalism. Inspired by the master composer, Tchaikovsky's compositional style would forever capture the color and zest of Russian folk dance and music. The flurry, energetic drive and playful melodies associated with his ballet score are all here in this rare and invigorating music. This edition comes from an arrangement from the ballet, "The Snow Maidens", that was originally transcribed for military band.

Concert Calendar

October

8	8:15	Concert Band; Mark Fonder, conductor
9	8:15	African Drumming and Dance Ensemble; Baruch Whitehead, director
10	7:00	Daniel Pearl Memorial Concert
	8:15	Percussion Ensembles; Gordon Stout and Conrad Alexander, directors
12	1:00	<i>Master Class: Joan Morris, mezzo-soprano</i>
	4:00	Chamber Orchestra; Jeffery Meyer, conductor
	7:00	<i>Meet The Artists: William Bolcom and Joan Morris</i>
13	8:15	<i>Enduring Masters</i> <i>Guest Concert: Bolcom and Morris</i>
14	5:00	<i>Master Class: Joan Morris, mezzo-soprano</i>
	8:15	Wind Ensemble; Stephen Peterson, conductor
20	8:15	<i>Guest Concert: United State Air Force Band Of Liberty</i>
22	4:00	<i>Master Class: Stephen Pollock, tenor saxophone</i>
	8:15	<i>Guest Recital: Stephen Pollock, tenor saxophone</i>
23	7:00	Faculty Recital: Harold Reynolds, trombone
24	4:00	<i>Master Class: Paul Sperry, tenor</i>
25	Noon	<i>Master Class: Paul Sperry, tenor</i>
	Noon	<i>Master Class: James Ehnes, violin</i>
	4:00	<i>Lecture "Art Song Composition": Paul Sperry, tenor</i> <i>The Louis K. Thaler Concert Violinist Series</i>
	8:15	<i>Guest Recital: James Ehnes, violin and Andrew Armstrong, piano</i>
26	3:00	<i>Master Class: Paul Sperry, tenor</i>
27	7:00	<i>The Robert G. Boehmler Community Foundation Series</i> <i>Guest Lecture/Recital: Paul Sperry, tenor</i> <i>and Charis Dimaras, piano</i>
28	4:00	<i>Master Class: Wilfred Roberts, bassoon</i>
29	7:00	Tuba Ensemble—"Octubafest"; David Unland, director

November

5	7:00	Faculty Recital: Brad Hougham, baritone and Diane Birr, piano
6	8:15	Faculty Chamber Music Recital: Ithaca Wind Quintet
8	7:00	Faculty Recital: Patrice Pastore, soprano
9	4:00	Faculty Recital: Deborah Lifton, soprano and Charis Dimaras, piano
10	7:00	Faculty Chamber Music Recital: Ithaca Brass
13	7:00	Flute Ensemble; Lisa Thornton, graduate conductor
14	8:15	Kulmusik Contemporary Chamber Ensemble; Sally Lamb, artistic director
15	7:00	29 th Choral Composition Festival; closing concert
17	7:00	Faculty Recital: Charis Dimaras, piano
18	8:15	Trombone Troupe; Erik Kibelsbeck, conductor
19	8:15	Faculty Recital; voice faculty and Kathleen Rountree, piano
20	8:15	Jazz Workshop; Michael Titlebaum, musical director

Ithaca College Concerts 2008-9 (admission charge)

October 3	Guarneri String Quartet
February 2	Syracuse Symphony Orchestra with violinist Elmar Oliveira
March 27	Vanguard Jazz Orchestra

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