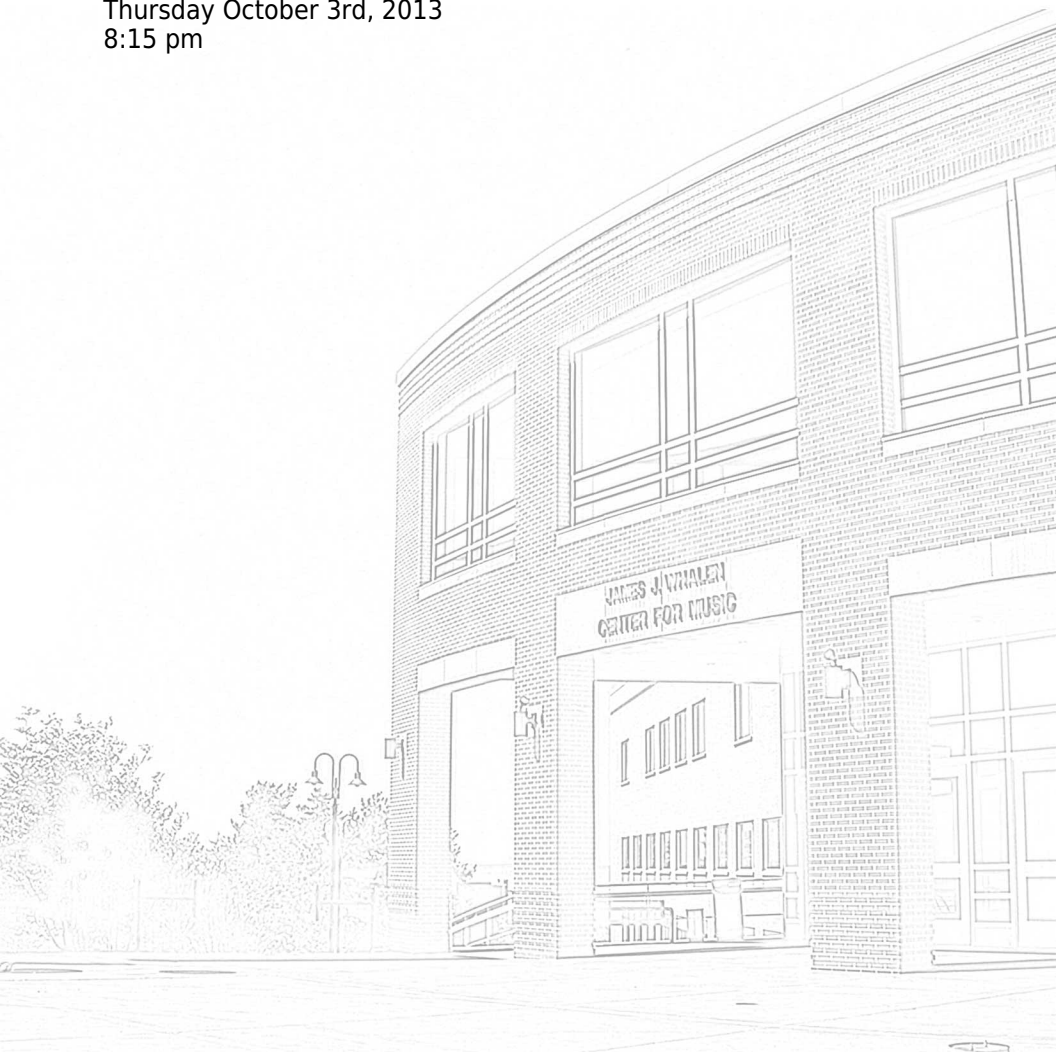


Ithaca College Symphonic Band

Elizabeth B. Peterson, conductor

Ford Hall
Thursday October 3rd, 2013
8:15 pm



ITHACA COLLEGE

School of Music

Program
Symphonic Band
Elizabeth B. Peterson, conductor
Thursday, October 3, 2013

Ecstatic Fanfare (2012)

Steven Bryant
(b. 1972)

Don't You See? (2001)

Donald Grantham
(b. 1947)

Four Scottish Dances (1957)

- I. Pesante
- II. Vivace
- III. Allegretto
- IV. Con brio

Malcolm Arnold
(1921-2006)
arr. John P. Paynter

Intermission

George Washington Bridge (1951)
An Impression for Band

William Schuman
(1910-1992)

Gallimaufry (1992)

- I. Church and State
- II. Inn and Out
- III. Starts and Fits
- IV. Father and Son
- V. Advance and Retreat
- VI. Church and Status Quo

Guy Woolfenden
(b. 1937)

Program Notes

Ecstatic Fanfare is based on music from movement I of my Ecstatic Waters. One day in May, 2012, I mentioned to my wife that it might be fun to take the soaring, heroic tutti music from the earlier work and turn it into a short fanfare "someday." She goaded me into doing it immediately, and so in a panicked three-day composing frenzy, I created this new work, which was premiered by Johann Mösenbichler with the Polizeiorchester Bayern just three short weeks later, followed immediately by my wife, Verena, conducting it with the World Youth Wind Orchestra Project in July, 2012.

-Program note by Steven Bryant

"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 said, "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.

-Program note by Donald Grantham

The dances from "Four Scottish Dances" were composed early in 1957, and are dedicated to the BBC Light Music Festival. They are all based on original melodies but one, the melody of which is composed by Robert Burns.

The first dance is in the style of a strathspey-a slow Scottish dance in 4/4 meter-with many dotted notes, frequently in the

inverted arrangement of the "Scottish snap." The name was derived from the strath valley of Spey.

The second, a lively reel, begins in the key of E-flat and rises a semi-tone each time it is played until the bassoon plays it, at a greatly-reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E-flat.

The third dance is in the style of a Hebridean Song, and attempts to give an impression of the sea and mountain scenery on a calm summer's day in the Hebrides.

The last dance is a lively fling, which makes a great deal of use of the open string pitches of the violin (saxophones in the band edition).

-Program Note by Malcolm Arnold

There are a 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.

-Program Note by William Schuman

Gallimaufry: A medley; any confused jumble of things; but strictly speaking a hotch-potch made up of all the scraps of the larder.

From Shakespeare's "The Winter's Tale": "a gallimaufry of gambols" and the "The Merry Wives of Windsor":

"He woos both high and low, both rich and poor,
Both young and old, one with another, Ford;
He loves the gallimaufry."

This suite for concert band was inspired by Shakespeare's Henry IV plays and derived from music written for the Royal Shakespeare Company's productions which opened the Barbican Theatre, London, in June 1982. Dedicated to the director, Trevor Nunn, then the Artistic Director of the Royal Shakespeare Company, with grateful thanks for his suggestion that I should expand and mold the music for these productions into a form suitable for concert performance. The work is continuous and the thematic material of each of the six sections closely related.

Movement One: Church and State

Leadership; the establishment; temporal and ecclesiastical power

Movement Two: Inn and Out

The Boar's Head Tavern; the Stews; low-life revels

Movement Three: Starts and Fits

Tavern Brawl; Gadshill ambush; Pistol "the swaggerer" evicted; Mistress Quickly's rescue.

Movement Four: Father and Son

Relationship of King Henry and Falstaff to Prince Hal; real and surrogate parent.

Movement Five: Advance and Retreat

Recruiting March derived from the Tavern tune

Movement Six: Church and Status Quo

Falstaff rejected. Hal becomes King; order restored
-Program Note by Guy Woolfenden

Personnel

Symphonic Band

Piccolo

Chelsea Lanphear

Flute

Krysten Geddes*
Chrysten
Angderson
Jeannette Lewis
Stephanie
LoTempio
Thomas Barkal
Kaitlin Schneider
Elizabeth
Suttmeier
Alison Miller

Oboe

Candace
Crawford*
Hannah Cerezo
Jimmy Wang
Melissa DeMarinis

English Horn

Hannah Cerezo

Bassoon

Amanda
Nauseef*
Nicole Lane

E♭ Clarinet

Gladys Wong

Clarinet

Cara Kinney*
Kaleb Lohmann
Tasha Dotts
Miranda Schultz
Nikhil Bartolomeo
Courtanie Elscott
Maggie Nabumoto
Nathan Balester
Sarah Zschunke

Bass Clarinet

Jenna DiMento
Emily Nemeth

Alto Saxophone

Wenbo Yin*
Stephanie Zhang
Yuyang Zhang
Deniz Arkali

Tenor

Saxophone

Will VanDeMark
Alex Clift

Baritone

Saxophone

Matthew Snyder

Trumpets

Rosie Ward*
Matt Venora
Max Deger
Chris Walsh
Jon Tompkins
Lauren Marden
Vito Sicurella
Mark Farnum
John Kissell

Horn

Grace Demerath*
Niki Friske
Emily DeRoo
Matt Ficarra

Trombone

Matt Sidilau*
Kiersten Roetzer
Sierra Vorsheim
Teresa Diaz
Nicole Sisson
Mike Nave
Christian Kmetz

Euphonium

Danielle Wheeler
Elise Daigle

Tuba

Andrew
Satterberg*
Cristina Saltos

Percussion

Corey Hilton*
Nicole Dowling
Ashley Gillis
Corinne Steffens
Derek Wohl

Timpani

Rose Steenstra

Bass

Nora Murphy

Mengfei Xu

Harp

Caroline Reyes,
guest artist

*section leader

Biographies

Elizabeth Peterson, professor of music, is the conductor of the Ithaca College Symphonic Band and has been a member of the music education department at the Ithaca College School of Music since 1998. Peterson teaches instrumental conducting and supervises instrumental student teachers at the junior level. Additionally, she is the placement coordinator for the Junior Instrumental Student Teaching program. She has taught brass and woodwind pedagogy, secondary instrumental methods, and graduate level music education courses. Peterson has conducted the Ithaca College Brass Choir and All-Campus Band. Her research interests include the study of first year music teachers and the pursuit of music and life long learning.

Dr. Peterson is active as a guest conductor, adjudicator, and school music consultant in the United States and Canada. She presents clinics at the local, state and national levels in the field of music education. Peterson's book, ***"The Music Teachers First Year: Tales of Challenge Joy and Triumph"***, is published by Meredith Music.

Professor Peterson received Bachelor's Degrees in Music Education and English from the University of Michigan and a Master's Degree in Trumpet Performance and Music Education from Northwestern University. She has a Doctor of Musical Arts in Music Education Degree from Shenandoah Conservatory. Peterson played trumpet in the North Shore Community Band under the direction of John P. Paynter and studied trumpet with Armando Ghittala and Vincent Cichowicz.

Prior to her appointment at Ithaca College, Peterson was an arts administrator and director of bands in the public schools of Ohio and Illinois for ten years. She is a "New Music" reviewer for the Instrumentalist Magazine and been published in that magazine, as well as the Music Educator's Journal. She currently serves as co-conductor of the Ithaca Concert Band, Ithaca's adult community band. Dr. Peterson holds a number of professional memberships including the College Band Directors National Association, The National Association for Music Education, New York State School Music Association, Phi Kappa Phi and Pi Kappa Lambda (an honorary music fraternity). Peterson is also a member of the Midwest Clinic Board of Directors.

