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4-22-2014

# Concert: Ithaca College Sinfonietta

James Mick

Matthew Sadowski

Ithaca College Sinfonietta

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# Ithaca College Sinfonietta

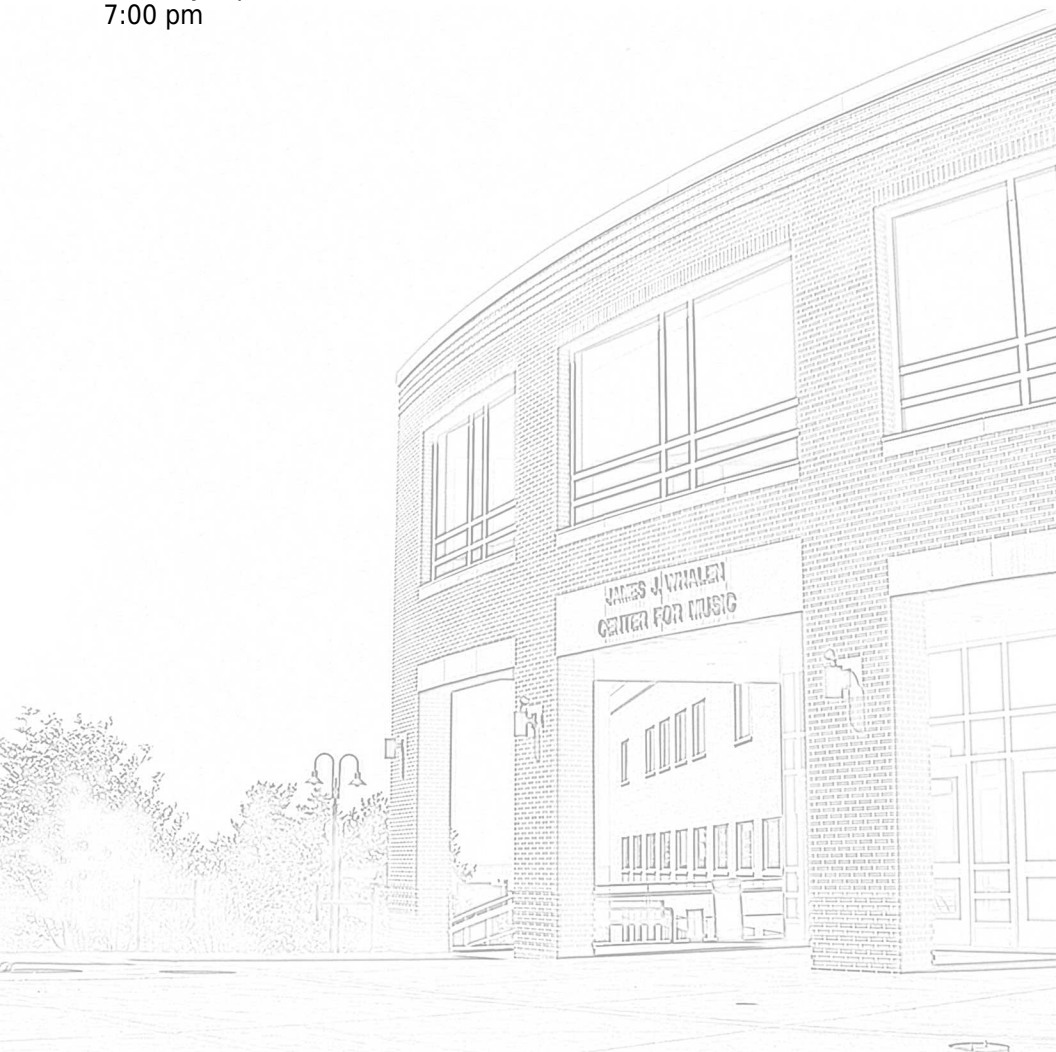
Dr. James Mick, conductor

Matt Sadowski, graduate conductor

Ford Hall

Tuesday, April 22nd, 2014

7:00 pm



**ITHACA COLLEGE**

School of Music

# Program

Pomp and Circumstance March No. 4 in G (1907)

Edward Elgar  
(1857-1934)

*Matt Sadowski, conductor*

Komm, süsßer Tod (c. 1735)

Johann Sebastian Bach  
(1685-1750)  
arr. Leopold Stokowski

Canzona for Double String Orchestra

Giovanni Gabrieli  
(1554-1612)

Night on the Bare Mountain (1867)

Modeste Mussorgsky  
(1839-1881)  
arr. Nikolai Rimsky-Korsakov

*James Mick, conductor*

Carmen Suite No. 2 (1875)

7. Habañera  
9. Chanson du Toréador  
11. Danse Bohême

Georges Bizet  
(1838-1875)

*Matt Sadowski, conductor*

## Biographies

**Dr. James Mick** is an assistant professor of music education at Ithaca College in upstate New York. He teaches courses in string pedagogy and rehearsal techniques, helps manages student teachers, supervises underclassman music education majors, and conducts the Ithaca College Sinfonietta, an all-campus full orchestra consisting primarily of non-music majors.

An active clinician, conductor, and performer, Dr. Mick has recently presented at the National American String Teachers Association (ASTA Conference in Providence, Rhode Island, and the NYSSMA Winter Conference in Rochester, New York; adjudicated middle school and high school orchestra and bands in Florida, Massachusetts, and New York; and, published articles in the *String Research Journal* and *Florida Music Director*. Additionally, he is the Music Director of the Ithaca Community Orchestra and he serves as secretary of the New York State chapter of American String Teachers Association (NYASYA). Previous to joining the Ithaca College faculty, Dr. Mick was the assistant conductor of the Big Bend Community Orchestra and a double bass section player with the Tallahassee Symphony Orchestra.

Originally a native of Kansas, Dr. Mick has taught elementary and middle school orchestra in Texas, and high school orchestra and jazz in New York. Dr. Mick holds degrees in Music Education from Florida State University (Ph.D.), Ithaca College (M.M.), and Texas Christian University (B.M.E.). His research interests include string instrument vibrato, music preferences, and performance perceptions. In addition to his academic pursuits, Dr. Mick enjoys spending time outdoors. He is an avid bicyclist, enjoys camping, and loves to travel.

**Matt Sadowski** is a graduate student in wind conducting at Ithaca College. He attended Michigan State University, where he studied euphonium with Philip Sinder and earned a bachelor's degree in music education (2007). Matt has 5 years of successful public school teaching experience in Oregon and Washington where he truly did enjoy several long walks on the beach. One day, he would like to conduct an ensemble comprised of at least one man and one woman from every country on Earth playing his/her favorite instrument.

# Program Notes

## Pomp and Circumstance No. 4 in G (Elgar)

This piece comes from a set of six marches, each of which is dedicated to one of Elgar's friends. The title of this set came from Act III, Scene 3 of Shakespeare's *Othello*:

*Farewell the neighing steed and the shrill trump,  
The spirit-stirring drum, th'ear-piercing fife,  
The royal banner, and all quality,  
Pride, **pomp, and circumstance** of glorious war!"*

This march was premiered in 1907 and dedicated "To my friend Dr. G Robertson Sinclair, Hereford." This piece features a lively, energetic march section, contrasted with a trio that features a lush, soaring melody, starting with the strings and grows into a full orchestral sound. The opening march is repeated at the end, leading to a repetition of the trio theme and concluding with the low brass continuing the trio theme while the rest of the orchestra leads with the march to an exciting conclusion.

## Komm, süßer Tod (Bach)

*Komm, Süßer Tod* was originally a song for solo voice and basso continuo that Bach wrote for publication in *Musicalisches Gesangbuch*, a collection of sixty-nine Lutheran chorales. The text communicates a sense of intense longing - "Come, sweet, death, come blessed rest! / Come lead me to peace / for I am weary of the world." This version of the piece is one of many arrangements that Leopold Stokowski created from Bach's work. The beginning of the piece features muted strings in a solemn tempo that invokes a feeling of grief. The winds join the strings and towards the end of the piece swell into a soaring climax before the dynamic rapidly drops and fades to nothing at the end, seeming to signify the arrival of the death that was so longed for.

## **Canzona for Double String Orchestra (Gabrieli)**

Giovanni Gabrieli was well known for composing in a polychoral style, as this piece demonstrates. The two separate string orchestras each have their own internal lines and imitation, but they also interact with each other in a fascinating and aurally intriguing way.

A canzona is a 16th-century instrumental piece based on French polyphonic songs called chanson. It features marked, clearly rhythmically motives and several distinct sections. The first section of this piece is a simple and elegant *maestoso* melody in a minor mode, followed by an energetic *allegro* in triple meter. These two sections alternate two more times in the piece, with each repetition becoming more and more compact before the piece ends with a grandiose major chord.

## **Night on the Bare Mountain (Mussorgsky)**

This piece is based on Russian legend that a witches' sabbath occurs on St. John's Eve. The satanic nature of this meeting is clearly depicted in the piece's harsh dissonances and savage motives. This piece is written in a broad ABA form, ending with 12 bell tones that signify the end of the night and the witches' Sabbath. Mussorgsky finished this piece on June 23, 1867 after writing it in only 12 days. Interestingly, this date happened to be St. John's Eve.

## **Carmen Suite No. 2 (Bizet)**

This suite was published in 1887 and is drawn from Bizet's 1875 opera *Carmen*. The opera tells the story of Don José, a soldier who abandons his military duties after he falls in love with the gypsy Carmen. Unfortunately, Carmen deserts José for the glamorous toreador Escamillo, so José kills her in a fit of jealousy.

Movement 7, *Habañera*, comes from Act 1 of the opera and exemplifies the typical habanera rhythm. In the opera, this is Carmen's entrance aria. Movement 9, *Chanson du Toréador* (Toreador Song), occurs in the opera when the bullfighter Escamillo enters in Act 2. This movement features a dramatic, victorious melody, contrasted with a more subdued middle section and ending with a return of the original melody. The final movement, Movement 11, is the *Gypsy Dance* from Act II of the opera. This movement begins with wind solos accompanied by continuous string pizzicato, eventually expanding into an energetic and fiery conclusion.

*Program notes by Marcia Rose, violin*

# Personnel

## Violin I

Kathryn Mattner  
Kamila Swerdloff  
Marci Rose  
Chanhee Shin  
Leila Welton  
Matthew Byers  
Madison Mangano  
Zack Jones  
Shigeki Morosawa  
Ayaka Sugiura

## Violin II

Melanie Burnett  
Gillian Nigro  
Kristen Klocko  
Izzy Demmon  
Roosevelt Lee  
Liam Cunningham  
Elizabeth Mabee  
Sabrina Knight  
Allison Copquin  
Karyn Walsh  
Jessica Wolfe  
Lindsay Osgood  
Brin Clarke  
Daniel Santoro  
Erika Hultquist  
Jamina Abillar  
Lauren Hoalcraft

## Viola

Erica Bachland  
Benjamin Pawlak  
Lisa Famularo  
Kayleigh McKay  
Jamie Shum  
Nicole Ritter  
Carolyn Kruszona  
Mary Rooker  
Adriana  
Clark-Sevilla  
Kathleen  
Winschel

## Cello

Rachel  
Mecalianos  
Madeleine  
Anthony  
Chloe Baron  
Morgan Schuman  
Andrea Aguirre  
Ilana Wolf  
Julie Erickson

## Double Bass

Tanner McGuire  
Miki Nakatsuji  
Zoe Workstel  
Brandan Duran

## Flute

Adrian Anderson  
Elena DeLuccia  
Madeleine King  
Alisha Linton  
Jessica  
Montgomery

## Oboe

Stephanie  
LoTempio

## Clarinet

Brian Pulling  
Ian Herbon

## Bassoon

Emma  
Whitestone  
Allison Kraus  
French Horn  
Allie Littrell  
Cienna Lyon  
Kyle Stapleton  
Paul Shim

## Trumpet

Alec Fiorentino  
Thomas Whitney  
Joey Heiland

## Trombone

Joshua  
Poffenberger  
-Twomey  
Matt Nedimyer  
Michael Nave

## Tuba

Jeffrey Stewart

## Percussion

Greg Broslawski  
Jamila Carter  
William Hurley  
Erin Mahon

## Keyboard

Tasha  
George-Hinnant